

Monday Evening, April 11, 2022, at 7:30

The Juilliard School

presents

New Juilliard Ensemble

Joel Sachs, *Founding Director and Conductor*

Lennox Thuy Duong, *Narrator*

Mary Beth Nelson, *Mezzo-Soprano*

Diana Syrse, *Soprano*

YANGFAN XU (b. 1998) ***Fantastic Creatures of the Mountains and Seas (2021-22)***

LENNOX THUY DUONG, *Narrator*

World premiere, composed for the New Juilliard Ensemble

PAUL FREHNER (b. 1970) ***Sometimes the Devil Plays Fate (2020, rev. 2021)***

MARY BETH NELSON, *Mezzo-Soprano*

*World premiere, composed for the New Juilliard Ensemble and the
Music Ensemble of the Glenn Gould School, Toronto**

Intermission

(Program continued)

DIANA SYRSE (b. 1984) ***The Invention of Sex (2020)***

Cambrian Explosion
From a Hundred Flowers Open
The Hunt
Perpetual Spring

DIANA SYRSE, *Soprano*

World premiere, composed for the New Juilliard Ensemble

PAUL DESENNE (b. 1959) ***Sinfonia Burocràtica ed'Amazzònica (2004)***

La Leçon
Anaconda
Guasarana
Bananera
Death of the Automobile

Composed for the New Juilliard Ensemble

*Funding for Paul Frehner's *Sometimes the Devil Plays Fate* was provided by the Ontario Arts Council.



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Performance time: approximately 1 hour and 30 minutes, including an intermission

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A Message From Joel Sachs

Good evening and welcome to the final New Juilliard Ensemble concert of this season! Now we will finally catch up with premieres of pieces written for the group that were deferred by the pandemic.

I am also pleased to inform you that, after 52 years of teaching and making music at Juilliard, I shall retire as of June 30 and become professor emeritus. Tonight is therefore my farewell concert. Of course, I have mixed feelings—making music with our great young performers is always a huge pleasure. But having arrived at age 82 in excellent health, it struck me as time to move on to other projects—recording, performing as a pianist, and writing—and to indulge in luxuries that come with an open schedule, such as more traveling and more time with my children and grandchildren.

To those listeners who have come in the past, I thank you heartily for your loyal support over the years. To those who are new tonight, I hope you return for more Juilliard events! The future will no doubt bring many new musical surprises.

With best wishes,
Joel Sachs

Joel Sachs joined the Juilliard faculty in 1970 as the school's lecturer in music history. He teaches new-music performance, chamber music, and music history, is a member of the doctoral faculty, directs and conducts the New Juilliard Ensemble, and has produced the annual Focus festival since its inception, in 1985. The school is grateful to Joel for his many contributions over the years, and we wish him all the best in this new chapter.

Notes on the Program

By Joel Sachs

Fantastic Creatures of the Mountains and Seas

YANGFAN XU

Born: in Lanzhou, China, in 1998

Lives in New York City



Yangfan Xu holds a deep passion and love for cats. Whenever she hears a string player glissando in the upper registers, she can't help but think of a cat's meow. In addition

to her feline obsession, she is a Chinese-born, U.S.-based composer who comes from a musical family in Gansu province, with a spoiled cat that eats better than everyone else. After studying musicology for three years at the middle school affiliated with the Central Conservatory of Music in Beijing, she began her compositional studies in 2014 at age 16. From 2016 to 2020, she studied composition at the San Francisco Conservatory of Music with Mason Bates (BCJ exchange '99; MM '01, composition). She then enrolled in the Juilliard master's program as a student of Robert Beaser. She has also worked

with Chinese composers Changyuan Liu and Xiaofu Zhang, Chinese-American composer Ping Jin, French composer Michel Merlet, and others. She has collaborated with professional groups including Friction Quartet, Choral Chameleon, Keyed Kontraptions, and Ravel Virtual Studios. Xu was awarded first prize at the 2020 Hausmann Quartet Quarantine Composition Competition and last year was awarded the Brian Israel/Sam Pellman Prize.

Fantastic Creatures of the Mountains and Seas was commissioned by the New Juilliard Ensemble after its 2021 audition for Juilliard composition students. Xu explains that it is a fantasy of an imaginary world, a dream world, and a curious vision as well as a reflection on the interaction between humans and nature from ancient times to the present. While she created its story line, the creatures in this piece are all part of Chinese mythology. Her inspiration came from the Chinese classic *Shan Hai Jing* (山海经), a compilation of mythic geography and beasts: Lu Shu (鹿蜀), Shu Hu (孰湖), Di Jiang (帝江), Ran Yi Yu (冉遗鱼), and Luo Yu (羸鱼), who appear in the compilation, now also inhabit her world. The composer wishes the audience a wonderful journey into ancient Chinese traditional mythology and her imagined cosmos.

The Creatures (artworks by Jinger Zhu)



Sometimes the Devil Plays Fate

PAUL FREHNER

Born: in Montreal, in 1970

Lives in London, Ontario



Paul Frehner received a college diploma in music at Marianopolis College and his BM, MM, and DMA at McGill University, where his teachers

included Denys Bouliane, Tamara Levitz, and Kojiro Umezaki. His music has been commissioned and performed by many artists, orchestras, and opera companies including Soundstreams, the Toronto Symphony Orchestra, Stuttgart Chamber Choir, Malaysian Philharmonic Orchestra, Estonian Philharmonic Chamber Choir, and Naples Philharmonic Orchestra. In 2001, he was commissioned by the Genesis Foundation, Almeida Opera, and Aldeburgh Productions to compose *Sirius on Earth*, a madcap opera exploring relationships in a multicultural society. Frehner's works have received numerous awards, including first prize in the Jeunesses Musicales World Orchestra's International Composition Competition for *Overture 2000* and first prize in the Prague Philharmonia's Symphony of the Third Millennium Composition Competition for his orchestral work *Elixirs*. He is also active in electroacoustic music. His tape piece, *Submerged Echoes*, is featured in Jason Young's award-winning short film *Gun Killers* (2019). Frehner is an associate professor on the faculty of music at Western University in London, Ontario, teaching composition and directing CEARP, the university's electroacoustic music studio.

Sometimes the Devil Plays Fate was composed for Brian Current and the New Music Ensemble of the Glenn Gould School, Toronto, and Joel Sachs and the New Juilliard Ensemble. Funding for the commission was provided by the Ontario Arts Council.

Frehner writes,

When I began reading Dane Swan's collection of poetry *A Mingus Lullaby*, I was immediately drawn to the material and knew that I wanted to explore the possibility of setting some of the texts to music. While not a biography by any means, Swan's extraordinary book vibrantly encapsulates and interprets aspects of Charles Mingus' life, his compositions, the energy of his performances, and the complexity of his persona in a series of 14 poems bearing the title *Epitaph*. These poems are interspersed non-linearly among the other poems in the collection, many of which share related themes. While Mingus is the inspiration behind many of the poems, there is a breadth and sense of universality in the collection as a whole.

Sometimes the Devil Plays Fate sets to music two of Swan's poems from *A Mingus Lullaby*: *The One Day Later* and *Epitaph 8*. In addition, it also sets lyrics that Swan extracted from Mingus' *Eclipse*. *The One Day Later* is a poem that, despite its repetitive textual patterns and rhythms, can be interpreted in a variety of ways, depending on the point of view of the reader. It could be considered an expression of fatalistic angst, or perhaps one of existential hope, or something in between. Ultimately, I see it as a call for change, a call to end the divisions that exist between people. In my musical setting, I wanted to capture the depth of expression the poem presents. It therefore returns cyclically in three contrasting contexts over the course of the piece. Like Mingus' *Eclipse*, *Epitaph 8* takes destiny as its point of departure, exploring the notion of the individual caught up and mesmerized by events that are beyond human control, whether they be predetermined or happenstance. Forces of nature, the movements of the planets,

the wrath of immortals, the capricious whims and temptations of the devil—all are things to be contended with. The music here leads the listener down the path with a dancelike push and pull of different yet complementary meters.

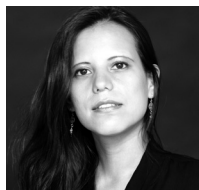
While much of the thematic content of Swan's poetry explores the balance between predetermined fate and random chance, the inclusion of Mingus' lyrics tips the scales in favor of the Norns, the Norse deities that shape destiny.

The Invention of Sex

DIANE SYRSE

Born: in Mexico City, in 1984

Lives in Munich



Composer and singer Diana Syrse received her bachelor's degree at the UNAM in Mexico, her first master's degree in the

performer-composer program at the California Institute of the Arts, and her second master's in composition at the Hochschule für Musik und Theater in Munich. She is pursuing her PhD in composition at the University of Birmingham, U.K., and for is also in residency at the Cité internationale des Arts in Paris. She has written for orchestra, choir, ensembles, and dance, with special focus on composing for new musical theatre, opera, staged concerts, and interdisciplinary creations. She also performs as soloist in her own music. She has won the music prize of the City of Munich, and had residencies at the Banff Centre in Canada and the Akademie Musiktheater heute (a project of the Deutsche Bank foundation). Her work has been presented in the U.S., Latin America, Europe, Africa, and Asia, including some of the most important theaters in Germany such as the Berliner Ensemble, Schauspiel Frankfurt, and the Kammer-spiele München. She has received com-

missions from the Hamburg Staatsoper, Deutsche Oper am Rhein, Neuköllner Oper (Berlin), Staatstheater Braunschweig, Los Angeles Philharmonic, Radio France Symphonic Orchestra, Siemens Musikstiftung, Bavarian Academy of Fine Arts, and other organizations.

The text of this piece was written by Aleksis Barrière, a French-Finnish writer and director based in Paris. La Chambre aux échos, the music-theater company that he founded with conductor Clément Mao-Takacs, has created and toured multiple projects in Europe and commissioned new works. In the U.S., his stagings were last seen at the Gerald W. Lynch Theater in New York (Kaija Saariaho's *La Passion de Simone*, 2016) and the Trap Door Theatre in Chicago (*Letter of Love—The Fundamentals of Judo*, 2018). Barrière's writing, like his theatrical work, is directed toward collaborative processes, exploring mixed languages, porous borders, and grey areas.

The music and words of *The Invention of Sex* were created for the New Juilliard Ensemble, which had planned to perform it in 2020 until the pandemic intervened. Tonight is the world premiere of that version; a different version was performed in Paris at the Musée du Quai Branly by Diana Syrse and the Secession Orchestra, under the musical direction of Clément Mao-Takacs.

Syrse writes,

This piece has four movements: *Cambrian Explosion*, *From a Hundred Flowers Open*, *The Hunt*, and *Perpetual Spring*. The first movement is an instrumental variation on the beginnings of sexual reproduction. The next three movements are three poems that depict the experience of love and sex from the perspective of a tree, a deer, and a woman. All characters are located in a forest telling their story in different seasons of the year. The

following lines are the matrix for the first movement from which the rest evolves: Until 1.5 billion years ago, life reproduced by cellular division only. A unicellular organism would divide into another similar cell, carrying out its DNA unchanged, and only slow and sparse mutations would allow evolution. But then some bacteria evolved forming “eukaryotic cells.” These cells could form tissues, combined into multicellular organisms. And some even acquired the ability to mix their genetic material with other organisms to create entirely new individuals. So they would go on a hunt for a mate, someone different, to seek out the alterity without which they were incomplete. Nothing would be the same again after that: Life grew into a perpetual quest, constant exploration, change, adaptation. Such was the invention of sex and the beginning of the era of the eukaryotes. Messy, chaotic, wasteful creatures, also ingenious and outwardly splendid. Just the opposite of the elegant density and efficiency of bacteria, a life form to which it seemed that nothing needed to be added, in its solitary perfection. And oh, how we reproduced once we could! We were intoxicated with the possibility to exist, i.e., “stand out of ourselves,” unfold, communicate, mingle, transform. Sex led to the so-called Cambrian Explosion, during which the earth was filled with plants and animals, the wild diversity of life as we know it today, millions of different shapes and forms and sizes and colors. Fabulous flowers, the peacock’s train, scents and songs, all expressions of that primal extroversion. Hard-wired into all of us eukaryotes, from an evolutionary standpoint, as the urge to reproduce, sex became much more than that in complex beings, and often dissociates from it entirely into pure pleasure. It fills all creatures as a force of creativity, of boldness, of sophisticated emotional development, and of bonding.

Sinfonía Burocrática ed’Amazzònica

PAUL DESENNE

Born: in Caracas, Venezuela, in 1959

Lives in Cambridge, Massachusetts



Paul Desenne was born to an American mother and French father—he has triple citizenship—and started playing pop music at age 11. Shortly afterwards, he began studying the cello and, in 1974, composition with Iannis Ioannidis in Caracas. Two years later, he went to France to complete his high school education and declined acceptance to the elite philosophy program at the École Normale Supérieure in order to pursue music. Remaining in Paris, he devoted himself to the cello, on which he was a first prize winner at the Paris Conservatory. During 11 years in Europe, he performed widely with chamber groups, including Latin American music ensembles with which he played tangos and Venezuelan folk music, and worked as an arranger of popular music, gaining experience in South American musical genres. After returning to Venezuela in 1987, he entered the Simón Bolívar Symphony Orchestra, in which he played for three years, and began to develop a career as a soloist throughout Latin America. He also headed the string department at the Bolívar Conservatory in Caracas. For years he worked exclusively as a composer and occasional performer of his own compositions, living largely at his property in the jungle outside Caracas. Since the collapse of Venezuela, he has lived near Cambridge, Massachusetts.

In his music, Desenne seeks a route other than the two extremes of naive nationalism and European-style post-serialism, which is still in fashion in South America. A specialist in Latin American genres, he has brought his knowledge of various local Latin traditions to the world of classical

composition. His catalogue of compositions includes many chamber works, solo pieces, symphonic music, and concertos. Commissions have come from the Netherlands Wind Ensemble and Fodor Quintet; Octuor de Violoncelles du Conservatoire de Paris; Duo Marimolin from Princeton (Meet the Composer commission); Palladian Ensemble, London; cellist Carlos Prieto, Mexico; and Camerata de las Americas, Mexico. His music, which has been played around the globe, was featured at the Cello Festival of Beauvais, France (2002), the International Flute Convention, and other festivals in Europe and the U.S. In New York City, his music has been performed by the New Juilliard Ensemble, Continuum, Cello ensemble, cellist Madeleine Shapiro and her trio, Paquito D’Rivera and his clarinet trio, and others; it was heard at the Sonic Boom Festival, Focus Festival, Sonidos de las Américas Festival of the American Composers Orchestra, and MOMA’s Summergarden series. In Venezuela, he has composed for remarkable soloists and ensembles, the Simón Bolívar Symphony Orchestra, and Camerata Criolla de Caracas, which specializes in Venezuelan orchestral music. Several CDs featuring his compositions have been released in the U.S. and Latin America.

Sinfonia Burocràtica ed’Amazzònica was composed for Joel Sachs and the New Juilliard Ensemble in 2004, premiering at Alice Tully Hall that same year. “Amazzònica” is a pun on the word “amazon”; the Italian “amazzare” translates “to kill.”

Desenne writes:

I live on the edges of the world’s last great forests, near the coast of what was once a sea of cannibals. *Sinfonia Burocràtica ed’Amazzònica* is a description of what I see in the peculiar musical world I live in. It is a tropical chamber symphony

in five tableaux. The title brings together two opposite corners of South American mythology: untamed wilderness and corrupt “civilization.” In the first movement, *La Leçon*, a nagging, repetitive staircase theme, like a line in a silly lesson, penetrates a maze of dense tropical climates, progressively shedding its typewriter business to become the underlying pulse of nocturnal creatures—frogs, crickets and maracas. The second movement, *Anaconda*, is a slow-moving orchestral reptile, slimy at times: an Amazonian dodecaphonic snake, twice confronted by the shamanic healer and his throbbing chants and maracas. The Water and Earth deity of the Anaconda swallows the entire world, shrouding it in darkness; the healer must bring it back to light rhythm. *Guasarana*, the third movement, picks up the climate of the first movement and extends it into the tropical night in a moderately paced Venezuelan *guasa* structure, a genre in 5/8 meter.

The transition takes us to *Bananera*, the fourth movement, built on a *cumbia*—the predominant genre of Colombia’s Caribbean coast. At this point, we cannot avoid mentioning *en passant* García Márquez’s recurrent theme: the *masacre de las bananeras*, the 1928 massacre of banana plantation workers—a tragic landmark in his novel *One Hundred Years of Solitude*, which is set precisely in that particular coastal region of Colombia. But *Bananera* is not a social complaint. The slightly melancholic, recurrent theme in the clarinets is set in a laidback and sometimes frail dance structure that bursts at the seams on occasion to deliver sudden changes in mood and intensity, some of which are unexpectedly pompous and awkward, moments of dark humor and irony.

The finale, *Death of the Automobile*, plays on the ultimate confrontation between rural South American poverty and the dying machine. The engine refuses to start, but finally agrees to a last ride on a constant downhill slope. The orchestra evokes the various stages of engine resuscitation and cartoon clips of the last drive down to the death of the last piston.

The strangest anecdote I can remember in the short history of this symphony was explaining the final movement some years ago to an audience in Lansing, Michigan, in the heartland of the auto industry. Fortunately, most of them had a good laugh.

Texts

PAUL FREHNER

Sometimes the Devil Plays Fate

**Texts: Dana Swan (poems *The One Day Later*, *Epitaph 8*)
and Charles Mingus (excerpts from *Eclipse*)**

This version presents the poetry in the form used in this composition.

The One Day Later, I

Same fate same expectations same destiny same smiles same
faces forgetting same selfishness same snobbery same friends
same enemies same voice same tragedies same conflicts same
story same optical orifices same continents same dreams same
nuclear stratagem same nonsensical hate as the same tribe
kills the same tribe kills the same tribe same astronomy same
excuses same solutions same cowards same supposed allies
same motives same frustration same hope same hope same hope same
hope

same dream.

Epitaph 8, I

Eclipse

It's fate.

Two celestial beings collide.
Darkness envelops the earth,
solar, lunar congregate.

Sometimes the devil plays fate,
urges the wind to befriend
the travelin' man,
temp him with the many moons of Jupiter—
leave Thebe for Callisto,
absorb the wrath of Hera ...

The One Day Later, II

Same fate same expectations same destiny same smiles same
faces forgetting same selfishness same snobbery same friends
same enemies same voice same tragedies same conflicts same
story same optical orifices same continents same dreams same
nuclear stratagem same nonsensical hate as the same tribe
kills the same tribe kills the same tribe ...

Epitaph 8, II

... It's fate.

Eclipse, Eclipse

Like the winding road that
formed this chance encounter—
observing eyes mesmerized
by this rare occurrence—
rush for tinted glasses to guard
Inquisitive eyes.
Inevitability passes these
corridors only in moments of
sheer happenstance, and convenience.

It's fate.

So why are we observing?
Shouldn't we shrug our shoulders, walk on
cognizant that this moment
was pre-ordained?

Eclipse

But the Sun doesn't care,
and the moon has no fear.
For destiny is making her choice.

The One Day Later, III

... same astronomy same
excuses same solutions same cowards same supposed allies
same motives same frustration same hope same hope same hope same
hope

same dream

The texts of *The One Day Later* and *Epitaph 8* have been set with the permission of Dane Swan
(published by Guernica Editions).

The excerpt of Charles Mingus' *Eclipse* is used with the permission of Jazz Workshop Inc.

DIANA SYRSE

The Invention of Sex

Text: Aleksis Barrière

II. From a Hundred Flowers Open (*a tree speaks*)

In the spring I dance and I gorge
And I shake the rain off my leaves
Breathe me in I am all over you
Tears of pleasure
I smell like I would if I burned

My name, my name is abundance
Me give and me take
Grasp and spit and clutch and hurl
Very man and very woman
From a hundred flowers open

I am all veins and I shake and I creak
My branches moa—branches moaning with the wind
Slowly we all sway slowly as if
Someone was listening

We are one and we swallow
The sun the sun the sun

Soon plump with sweet fruit
And full already
Of the whispers of insects and birds
like lustful ideas/in someone's head

III. The Hunt (*a deer speaks*)

Red ripe forest and the earth like a river was here
I run after my doe her scent in every shadow
(Mushrooms and lichen make silent love)

This is a hunt for more than meat
As we all follow and She plays the ancient game
Of the throbbing velvet-maybe and she is so fast

Madly I scratch the bark of trees
The world is my cage this week
And my kingdom My head full of blood

The sun goes down in a cloud of flies
Right in the light she calls me lets me closer/Oh
The privilege of warmth

How I have battled and will battle
For the bruises we share
Never before did I have a home

More
To have and to feel is new
Instant Importance Everything

*I want to know her like the forest
Days and days of treating her like a tree*

IV. Perpetual Spring (a woman speaks)

I hold your hands and your hands unfold me
The air is cold I followed you into the sleepy forest

Your weight on me shatters the solitude immense
I hear your voice like never before
Please closer

I look at the winter sky and I feel you
This is grow-oh-th

I remember now the art of being overwhelmed
I close my eyes and we are green in the sea
A wave might as well take us back
This is the primitive life of the ocean

We exude and we exist
The hunt is on we are out of breath
All at once we are trees flowers insects deer we are quarry we prey
For us there are no seasons we tremble in perpetual spring
Like animals of the tropics selfish cats of the wild

Round and round we roll on the ground Fill me I will fill you
Us fruit to each other until we m-melt you in my mouth you in mine-A-iN
A-O-O-O-U-Mmm

Meet the Artists



Joel Sachs

Joel Sachs, founder and director of the New Juilliard Ensemble, performs a vast range of traditional and contemporary music as conductor and pianist. As co-director of the new music ensemble Continuum, he has appeared in hundreds of performances in New York, nationally, and throughout Europe, Asia, and Latin America. He has also conducted orchestras and ensembles in Austria, Brazil, Canada, China, El Salvador, Germany, Iceland, Mexico, Mongolia, Switzerland, and Ukraine, and has held new music residencies in Berlin, Shanghai, London, Salzburg, Curitiba (Brazil), Newcastle-Upon-Tyne (U.K.), Helsinki, and the Banff Centre (Canadian Rockies). One of the most active presenters of new music in New York, Sachs founded the New Juilliard Ensemble in 1993. He produces and directs Juilliard's annual Focus festival and, since 1993, has been artistic director of Juilliard's concerts at the Museum of Modern Art. A member of Juilliard's music history faculty, he wrote the first full biography of the American composer Henry Cowell, published by Oxford University Press in 2012. Sachs often appears on radio as a commentator on recent music and has been a regular delegate to international music conferences. A graduate of Harvard, Sachs received his PhD from Columbia. In 2011, he was made an honorary member of Phi Beta Kappa at Harvard for his work in support of new music and received the National Gloria Artis Medal of the Polish Government for his service to Polish music. In 2002, he was presented with Columbia's Alice M. Ditson Award for his service to

American music. He has recorded for Naxos and other labels. On May 28, he will give a recital in Oban, Scotland, featuring Charles Ives' Piano Sonata No. 1 and music by Ruth Crawford (Seeger), Aaron Copland, and Henry Cowell. On June 30, Sachs will retire from the Juilliard faculty after 52 years and become professor emeritus.



Lennox Thuy Duong

Lennox Thuy Duong, born and raised in Fresno, California, is a fourth-year MFA drama student at Juilliard. She received an associate of the arts degree in theater arts from Fresno City College and a bachelor's in theater arts from California State University, Fresno. She received an award for distinguished performance by an actress in a play from the Kennedy Center American College Theater Festival in 2016 for *Mulan and the Battle on Black Mountain* by Charles Erven. At Juilliard, she was a co-recipient of the 2021-22 John Houseman Prize. She wouldn't be who she is without the modeled perseverance and love from her family, friends, and mentors. *Harold and Mimi Steinberg Fellowship*



Mary Beth Nelson

Mezzo-soprano Mary Beth Nelson is a first-year master's student at Juilliard. In 2022, she has performed as soloist in Bach's B-Minor Mass with the Philharmonia Baroque Orchestra and Juilliard415 in Alice Tully Hall and Rosina in *Il barbiere di Siviglia* with Opera Delaware and

Baltimore Concert Opera. Later this month, she will perform as the alto soloist in Handel's *Messiah* and Bach's *St. Matthew Passion* with the Messiah Festival for the Arts. Nelson trained at the Glimmerglass Festival, Florida Grand Opera Studio, Seagle Music Festival, and Tri-Cities Opera,

and she holds a bachelor of music degree from Oklahoma City University. She studies voice with William Burden and is a native of Southern California.

Lorna Dee Doan Scholarship, Eric Friedman Scholarship

New Juilliard Ensemble

Joel Sachs, Founding Director and Conductor
Curtis Stewart, Manager

The New Juilliard Ensemble (NJE), led by founding director Joel Sachs and in its 29th season, presents new music by a variety of international composers writing in diverse styles. The ensemble, comprising Juilliard players from freshmen to doctoral students, appeared annually at the Museum of Modern Art's Summergarden series, was featured four times at the Lincoln Center Festival, and has premiered more than 150 compositions. Members of the ensemble have performed in Israel, Great Britain, France, Germany, Japan, and Russia. In the 2019-20 season, the ensemble featured works by Julian Anderson (U.K.), Oleg Felzer (Azerbaijan/U.S.), Jacqueline Fontyn (Belgium), Deirdre Gribbin (Northern Ireland), Alexander Goehr (U.K.), Balázs Horváth (Hungary), Magnus

Lindberg (Finland), Elisabeth Lutyens (U.K.), Ursula Mamlok (Germany/U.S.), Narang Prangcharoen (Thailand), Shulamit Ran (Israel/U.S.), Alfredo Rugeles (Venezuela), Ruth Crawford Seeger (U.S.), Eric Tanguy (France), and Galina Ustvoloskaya (USSR). During the pandemic, the ensemble recorded two video concerts of music by composers from Azerbaijan, Japan, France, South Africa, and the U.S.; resumed live performances in October 2021; and reopened to the general public in a concert last November featuring a new piece by Roberto Sierra with David Rockefeller Jr. as narrator. The ensemble annually opens Juilliard's Focus festivals, the most recent edition being January's From "Maple Leaf Rag" to the Prepared Piano: The Making of an American Music, 1899–1948.

NEW JUILLIARD ENSEMBLE

Joel Sachs, *Founding Director and Conductor*

XU
*Fantastic Creatures
of the Mountains and
Seas*

LENNOX THUY
DUONG, *Narrator*

Violin
Luke Henderson

Viola
Leslie Ashworth

Cello
Noah Chen

Bass
Michael Banks

Flute
Emily Duncan

Oboe
Joseph Jordan

Bassoon
Tylor Thomas

Clarinet
Roi Karni

Horn
Joel Rodeback

Trumpet
Shawn Wui

Trombone
Sarah Goldberg

Tuba
David Freeman

Keyboard
Tianyi Li

Harp
Kathleen Hopkins

FREHNER
*Sometimes the Devil
Plays Fate*

MARY BETH NELSON,
Mezzo-Soprano

Violin
Luke Henderson

Viola
Jeremy Klein

Cello
Ian Maloney

Bass
Thomas Green

Flute
Emily Duncan

Oboe
Mia Fasanello

Bassoon
Tylor Thomas

Clarinet
Bill Foye

Horn
Joel Rodeback

Trumpet
Shawn Wui

Trombone
Connor Rowe

Keyboard
Rhayn Zhu

Harp
Kathleen Hopkins

SYRSE
The Invention of Sex
DIANA SYRSE, *Soprano*

Violin
Luke Henderson

Viola
Leslie Ashworth

Cello
Noah Chen

Bass
Michael Banks

Flute
Emily Duncan

Oboe
Joseph Jordan

Bassoon
Tylor Thomas

Clarinet
Yan Liu

Horn
Joel Rodeback

Trumpet
Tianyu Wang

Trombone
Theo Swanson

Tuba
David Freeman

Keyboard
Tianyi Li

DESENNE
*Sinfonia Burocràtica
ed'Amazzònica*

Violin
Luke Henderson

Viola
Jeremy Klein

Cello
Ian Maloney

Bass
Thomas Green

Flute
Emily Duncan

Oboe
Mia Fasanello

Bassoon
Tylor Thomas

E-flat Clarinet
Yan Liu

B-flat Clarinet
Bill Foye

Bass Clarinet
Roi Karni

Horn
Joel Rodeback

Trumpet
Tianyu Wang

Trombone
Connor Rowe

Tuba
David Freeman

Harp
Kathleen Hopkins

Juilliard

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