

Presented at Carnegie Hall by
The Juilliard School

Tuesday, April 2, 2024 at 8 PM
Isaac Stern Auditorium / Ronald O. Perelman Stage

Juilliard Orchestra

David Robertson, Conductor

Tengku Irfan, Conductor*

Jingting Zhu, Piano

Joanne Chew-Ann Chang, Piano

LILI BOULANGER
(1893–1918)

*D'un matin de printemps (Of a Spring
Morning)** (1918)

PIERRE BOULEZ
(1925–2016)

Selections from *Notations* for Piano and
Orchestra (1978/1997)

I. Modéré—Fantasque

VII. Hiératique—Lent

IV. Rythmique

III. Très modéré

II. Très vif—Strident

Joanne Chew-Ann Chang, Piano

INTERMISSION

MAURICE RAVEL
(1875–1937)

Piano Concerto in G Major (1931)
Allegro
Adagio assai
Presto

Jingting Zhu, Piano

MAURICE RAVEL

Frontispice (1918/2007; orch. Boulez)

CLAUDE DEBUSSY
(1862–1918)

La mer (1905)
De l'aube à midi sur la mer (From Dawn to Noon on
the Sea)
Jeux des vagues (Play of the Waves)
Dialogue du vent et de la mer (Dialogue of the Wind
and the Sea)

Performance Time: approximately 1 hour and 55 minutes, including one
20-minute intermission

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The Program

LILI BOULANGER (1893–1918)

D'un matin de printemps (Of a Spring Morning) (1918)

Marie-Juliette Olga Boulanger (known as Lili) grew up as a prodigy nurtured by a musical family. Her mother was a Russian aristocrat who married a much older conservatory teacher (he was 77 at the time of Boulanger's birth). She did not have long to enjoy her victory in the 1913 Prix de Rome, which she was the first woman to win: Boulanger died in 1918, at only 24 years old. Her older sister Nadia, by contrast—who also possessed exceptional musical gifts—lived until 1979 and became one of the century's most influential pedagogues.

D'un matin de printemps (Of a Spring Morning) and its longer companion, *D'un soir triste (On a Melancholy Evening)*, date from spring 1917 to early 1918 and were the last works Boulanger was able to complete on her own. The Boulanger sisters had been deeply affected by catastrophe that World War I brought to their native France, and they spent time organizing relief efforts for soldiers who had left their careers as musicians to fight. Lili Boulanger prepared orchestral and chamber versions of these two pieces, which mirror each other musically, though they explore contrasting emotional spaces. Beginning animatedly in the solo flute's low register, *D'un matin* traces an invigorating, spring-like transformation of its material through Impressionist textures, arriving at a rhapsodic close.

PIERRE BOULEZ (1925–2016)

Selections from *Notations* for Piano and Orchestra (1978/1997)

Pierre Boulez wrote *Douze Notations* as a solo piano work in 1945, during his student years. For a long time, he thought he had lost the score. But for a 70th birthday celebration of his mentor Olivier Messien's birthday in 1978, a copy emerged. When he was merely 20 years old, Boulez had anticipated serialism in these epigrammatic pieces, alongside his references to Schoenberg and Stravinsky.

Daniel Barenboim commissioned Boulez to orchestrate and expand *Notations*, premiering four of them with the Orchestre de Paris in 1980. Along with Mahler, Wagner exerted a decisive influence on the outcome, especially through his “orchestral illusions” and his “overlay of different sound pictures,” as Boulez (who taught at Juilliard from 1972 to 1975) put it. His work on the orchestral versions of the first four *Notations* coincided with an intensive involvement with Wagner in the 1970s.

Comparing the piano pieces with their orchestral versions reveals the Boulezian principle of “proliferation,” as gestures from the original seeds are investigated from multiple perspectives. The orchestral apparatus (including eight percussionists) is immense, yet operates like a graceful mobile, with timbres subdivided and newly combined into pointillist clouds of sound.

Composer and conductor Matthias Pintscher, like David Robertson a Boulez protégé, links the aesthetic outlook of this music with that of Ravel: “A glance at a single detail in one of the scores by Boulez (or Ravel) explains the ‘totality,’ the aura and the form of the large-scale work. This, to me, seems essentially ‘French’—this sharpened awareness of the detail that fits into the whole architecture of the work logically as well as poetically.”

MAURICE RAVEL (1875–1937)

Piano Concerto in G Major (1931)

Only late in his career did Maurice Ravel succeed in the challenge of writing a concerto for his own instrument—and in fact produced two very different ones, side by side. The Piano Concerto in G Major, which draws on efforts going back to 1914, was inspired by his experiences touring the US in 1928. Ravel wanted a fresh concerto to showcase his own skills at the keyboard.

A deep admiration for Mozart is especially evident, along with Ravel’s newfound enchantment with music he had discovered during his 1928 tour—including that of George Gershwin, whose Concerto in F from 1925 especially impressed him. Ravel’s concerto combines the melodic poignancy of Mozart and sparkle of Saint-Saëns with a folklike simplicity and hints of jazz. A circuslike cracking of a whip calls the audience to attention at the outset: Ravel paints a kaleidoscopic range of sonorities with his chamber-size orchestra.

While never actually quoting Mozart, the deceptive simplicity of the piano’s long opening soliloquy in the slow middle movement conjures the aura of Ravel’s Austrian predecessor. The circus whip returns in the brief final movement, which intensifies the funhouse attitude of the opening with jazzy clarinet giggles, trombone slides, trumpet fanfares, and nimble percussive colors. The soloist is all the while put to work producing dizzying, acrobatic patterns. With mischievous abruptness, Ravel repeats the four chords that set the movement spinning, using the bang of a bass drum to draw the curtain.

MAURICE RAVEL

Frontispice (1918/2007; orch. Boulez)

One of Ravel’s most enigmatic creations, *Frontispice* first appeared in a magazine in 1919 as a frontispiece, or decorative preface, to a poem by the

Paris-based Italian poet Ricciotto Canudo (1879–1923), with whom Ravel had nearly collaborated on an oratorio about Saint Francis. The numbers three and five have a notable presence—the original score comprises 15 (3x5) measures and is designed for three pianists and five hands. In 2007, Pierre Boulez arranged this music for a large orchestra.

Though very brief, *Frontispice* is densely packed with musical ideas. Boulez’s orchestration underscores the intensity of each gesture. The five voices are introduced as dependent lines until all five are going at once, parallel universes that intersect to generate bold polytonality. Ravel seems to be charging forward to the very edge of chaos before a sudden break gives way to a solemn procession of chords that are followed by a fade away into the abyss of silence.

CLAUDE DEBUSSY (1862–1918)

La mer (1905)

The memories awakened by thoughts of the sea, rather than a particular seascape, guided Claude Debussy’s imagination in creating *La mer* between 1903 and 1905. A copy of Katsushika Hokusai’s 19th-century woodblock print *The Great Wave Off Kanagawa* proved especially stimulating. *La mer* holds a unique position in the composer’s oeuvre. As Debussy’s early biographer Louis Laloy observed, this music conveys “an impressionism of the emotions, translated into harmonies unique to the world.” Debussy’s “three symphonic sketches” conform neither to an overarching symphonic design nor to an episodic, programmatic model but exist in a mysterious zone between musical abstraction and mimesis. The score exerts much of its effect through the power of suggestion.

In the first sketch, “From Dawn to Noon on the Sea,” Debussy uses register, timbre, and dynamics to evoke the primordial spectacle of the day emerging over the sea’s vastness. Kaleidoscopic sonorities produce a sense of continual flux that culminates in the climactic burst of high noon. The exquisite orchestral details of the middle sketch, “Play of the Waves,” flicker and dance—a waltz of the waves that lightens the mood, in the manner of a scherzo. The sea’s elemental, numinous power comes to the fore in the final sketch, “Dialogue of the Wind and the Sea,” where the music swells and surges with wild fury. A Siren-like melody floats in and out of focus, like a hallucination, before *La mer* ends in an ecstatic, liberating rush of sound.

—Thomas May

Thomas May is the English-language editor for the Lucerne Festival and writes about the arts for a wide variety of publications. His books include *Decoding Wagner* and *The John Adams Reader*.

The Artists



David Robertson

Conductor, artist, composer, thinker, and American musical visionary, David Robertson (faculty 2018-present) is a champion of contemporary composers and an adventurous programmer. He served as chief conductor and artistic director of the Sydney Symphony Orchestra, a transformative 13-year tenure as music director of the St. Louis Symphony Orchestra, and with the Orchestre National de Lyon, BBC Symphony Orchestra, and, as protégé of Pierre Boulez, Ensemble InterContemporain. Robertson appears with the

New York Philharmonic, Los Angeles Philharmonic, Royal Concertgebouw Orchestra, Vienna Philharmonic, and many major ensembles and festivals on five continents. Since his 1996 Metropolitan Opera debut, Robertson has conducted a breathtaking range of Met projects, including premiere productions of works by John Adams and Nico Muhly (MM '04, composition; Arnhold Creative Associate). In 2022, he made his Rome Opera debut conducting Janáček's *Káťa Kabanová*. Robertson is a Chevalier de l'Ordre des Arts et des Lettres of France and is the recipient of numerous artistic awards. He serves on the Tianjin Juilliard Advisory Council, complementing his role as Juilliard's director of conducting studies.



Tengku Irfan

Malaysian-born Tengku Irfan (Pre-College '16; BM '20, composition/piano; MM '22, piano) has appeared around the world as a conductor, pianist, and composer. Last year, he was a guest conductor with the Malaysian Philharmonic Orchestra and assistant conductor of NYO-USA. Recipient of the Bayreuth Stipendium Award this year, he was also the runner-up and audience prize winner of the 2021 Los Angeles Conducting Competition. As a pianist, he has performed with orchestras including the Seattle and Sydney symphony orchestras as well as the Estonian

National Symphony Orchestra. His compositions have been premiered by orchestras including the New York Philharmonic and have won three ASCAP Morton Gould Awards. At Juilliard, his teachers included Yoheved Kaplinsky, Robert Beaser, and Ira Taxin. He is pursuing his master's degree in orchestral conducting with David Robertson. *Kovner Fellowship*.

Jingting Zhu

Born in Shanghai, Jingting Zhu began studying piano at age four. At age 12, he began studies at the Music Middle School Affiliated to the Shanghai Conservatory of Music (SHCM) with the piano department director Ting Zhou. Zhu, who studies at Juilliard under the guidance of Robert McDonald, has performed in China, Germany, Austria, Canada, Greece, Turkey, and the US, in venues including Shanghai Symphony Hall, Shangyin Opera House of SHCM, Musikverein's Goldener Saal in Vienna, P.C. Ho Theatre Chinese Cultural Center of Greater Toronto, and Laeiszhalle in Hamburg, Germany. In 2019, he donated the personal income from the tickets of his solo recital at Shanghai Symphony Hall to the Soong Ching Ling Foundation to help children with financial difficulties realize their dreams of art and music. Zhu, who made his orchestra debut with the Shanghai Philharmonic Orchestra, performed with the Pudong Philharmonic Orchestra for its 2023 opening night concert.



Joanne Chew-Ann Chang

Joanne Chew-Ann Chang, a native of Malaysia, is an accomplished pianist, teacher, coach, and entrepreneur. Hailed for her captivating and poetic musical interpretations, Chang has performed for the Dame Myra Hess Concert Series and WQXR's Young Artist Showcase as well as with Juilliard's AXIOM, the musicians of the Metropolitan Opera Orchestra, and Malaysian Philharmonic Orchestra. Chang earned her doctorate in piano performance and literature from Indiana University. Her achievements include her 2018 debut recording *Dialogos* and appointment as chair of the 2022 MTNA National Conference Pedagogy Saturday for Young Professionals. Chang, who studied with Jonathan Feldman, Karen Shaw, Menahem Pressler, Read Gainsford, and Jerry Wong, is a teaching fellow in piano and music theory at Juilliard, where she is pursuing her Graduate Diploma in collaborative piano. *Kovner Fellowship*.



Juilliard Orchestra

Juilliard's largest and most visible student performing ensemble, the Juilliard Orchestra delivers polished and passionate performances of works spanning the repertoire. Comprising more than 375 students in the bachelor's and master's programs, the orchestra appears throughout the

season on the stages of Juilliard's Peter Jay Sharp Theater, Alice Tully Hall, and Carnegie Hall. The orchestra partners with Juilliard's other divisions, appearing in opera, dance, and drama productions as well as presenting an annual concert of world premieres by Juilliard student composers. This season, an impressive roster of conductors leads the orchestra, including John Adams, Marin Alsop, Joseph Colaneri, JoAnn Falletta, Ken-David Masur, Tito Muñoz, Nimrod David Pfeffer, Donald Runnicles, Jörg Widmann, and Thomas Wilkins as well as faculty conductors David Robertson and Jeffrey Milarsky. The Juilliard Orchestra has toured across the US and throughout Europe, South America, and Asia, where it was the first Western conservatory ensemble to visit and perform after the opening of the People's Republic of China, in 1987, returning in 2008. Other ensembles under the Juilliard Orchestra umbrella include the conductorless Juilliard Chamber Orchestra, Wind Orchestra, Lab Orchestra, and contemporary music group AXIOM.

Juilliard Orchestra

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Richard Cho

Isabella Egawa

Benedetta Fiechter

Christian Gonzales

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Vibha Janakiraman

Deurim Jung

LaYang Ka

Haeun Honney Kim

Hyein Koo

Eliane Menzel

Julie Minn

Sam Parrini

Daniel Rafimayeri

Roni Shitrit

Alexandra Woroniecka

Nicole Yun

Yifei Mo

Katya Moeller

Audrey Park

Xin Quan

Dominique Valenzuela

Esther Yang

Yun Zhuang

Violas

Pierre Traché-Cavel

Principal

Lindan Burns

Johannah Carmona

Jeremy Klein

Jimin Lee

Miranda Lucas

Ho Fei Ng

Torron Pfeffer

Madeleine Pintoff

Marcus Stevenson

Jie-Ling Jennie Tang

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Yihan Xue

Ruoran Yu

Cellos

Dale Jeong

Principal

Esther Chae

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Brendan Goh

Sasha He

Hyunji Kim

Wujin Kim

Cheyoon Lee

Julia Lee

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Dawn Song

Jiaxun Yao

Jaewon Yoon

Basses

Bowen Ha

Principal

Tyler Abbitt

Lucas Caceres

Lon Fon Law

Bria Rives

Sonja Swettenham

Michaela Tufariello

Andrew Vinther

Tyler Vittoria

Yue Zhang

Flutes

Khoi Dinh

Principal 1,2

Jamie Kim

Principal 5

Second Violins

Juliette Greer

Principal

Sungmin Cho

Juhui Choi

Alexandra Gonzales Siu

Hyeonah Hong

Aram Kim

Yeonsoo Kim

Hojung Kwon

Yun Lee

Yidi Wang
Principal 3
Gloria Yeyoung Moon
Phoebe Rawn

Piccolos
Khoi Dinh 5
Jamie Kim 4
Gloria Yeyoung Moon 1,2
Phoebe Rawn 3

Alto Flutes
Gloria Yeyoung Moon 2
Yidi Wang 4

Oboes
Peter Davies
Principal 1,2
Jamie Yoojin Lee
Principal 3
Evan Yonce
Principal 4,5
Spencer Rubin

English Horns
Jamie Yoojin Lee 4,5
Spencer Rubin 1,2,3
Evan Yonce 2

Clarinets
Jin Yingcun Jin
Principal 3
Alice McDonald
Principal 4,5
Yvonne Wang
Principal 1,2
Joshua Choi
Anoush Pogossian

E-flat Clarinets
Anoush Pogossian 2
Yvonne Wang 3

Bass Clarinet
Joshua Choi 1,2,4

Bassoons
Alexis Cerise
Principal 1,2
Zachary VonCannon
Principal 4,5
Caleb Hutchings
Principal 3
Collin Odom

Contrabassoon
Caleb Hutchings 1,2,5

French Horns
James Picarello
Principal 4,5
Paige Quillen
Principal 3
Carys Sutherland
Principal 1,2
Cade Araza
Sylvia Beach
Brooks Wisniewski

Trumpets
Evan Schreiber
Principal 2,5
Vincent Yim
Principal 1,3,4
Jatin Himatsinghani
Ryo Morita
Jack Ramu

Cornets
Vincent Yim
Principal 5
Jack Ramu 5

Trombones
Will Fowler
Principal 1,2
Mal Layne
Principal 3,4,5
Amaan Syed

Bass Trombone
Mirza Alkhairid

Tuba
Lau Yeung Wong

Timpani
Sean Edwards 2
Ning Tie 3
Braden Vaughn 5

Percussion
Yoon Jun Kim
Principal 4,5
Mary La Blanc
Principal 2
Kyle Rappe
Principal 3
Braden Vaughn
Principal 1
Irene Yoonseo Kang
Heeyeon Kim
Guoer Pang
Hanna Piao
Ning Tie

Piano
Joanne Chew-Ann
Chang 2,4

Celestes
Joanne Chew-Ann
Chang 4
Hye Jun An 1,2,4

Harp
Annette Lee
Principal 1,2
Renée Murphy
Principal 4
Alisa Sadikova
Principal 3
Krissy Teng
Principal 5
Olivia Tilley

**Student Cover
Conductor**
Tengku Irfan

1 Boulanger
2 Boulez
3 Ravel Concerto
4 Ravel *Frontispice*
5 Debussy

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