

Juilliard Orchestra





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The Juilliard School
presents

Juilliard Orchestra

Giancarlo Guerrero, Conductor

Saturday, September 24, 7:30pm
Alice Tully Hall

ADOLPHUS HAILSTORK
(b. 1941)

An American Port of Call (1985)

WITOLD LUTOSLAWSKI
(1913-94)

Concerto for Orchestra (1954)
Intrada: Allegro maestoso
Capriccio notturno ed Arioso: Vivace
Passacaglia, Toccata e Corale: Andante con moto
—Allegro giusto

Intermission

LUDWIG VAN BEETHOVEN
(1770-1827)

Symphony No. 3 in E-flat Major, "Eroica" (1803)
Allegro con brio
Marcia funebre: Adagio assai
Scherzo: Allegro vivace
Finale: Allegro molto

Performance time: approximately 1 hour and 45 minutes, including an intermission

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The question of whether art should be political has long been a salient debate in American culture. As extreme polarization has made it seem like we are less connected than ever, some have envisioned art as a politics-free oasis; others have maintained that “all art is political,” to quote a 2019 *Atlantic* article by Lin-Manuel Miranda. As Miranda points out, this debate is not new: Art has always been subject to the political and cultural atmosphere in which it was created. Tonight’s concert showcases three composers—Hailstork, Lutosławski, and Beethoven—whose music responded to political circumstances in fascinating and even surprising ways. In the Lutosławski and Beethoven works, we can understand the composers’ deep ambivalence about the extent to which politics were related to their music; each piece on the program also includes creative innovation on a traditional musical form.

An American Port of Call ADOLPHUS HAILSTORK

Adolphus Hailstork

Born:
April 17, 1941,
in Rochester,
New York

Lives in Virginia
Beach

Adolphus Hailstork has often paid tribute to African-American stories and struggles in his music. His wind ensemble piece *American Guernica* remembers the girls who were victims of the racially motivated fire-bombing of a Birmingham, Alabama, church in 1963, and *A Knee on the Neck*, a large-scale cantata in memory of George Floyd, was recently premiered by the National Philharmonic. Other pieces in Hailstork’s catalog, including *An American Port of Call* (1985), reference contemporary life in the U.S. in a different way.

About *An American Port of Call*, Hailstork writes: “The concert overture, in sonata-allegro form, captures the strident (and occasionally tender and even mysterious) energy of a busy American port city. The great port of Norfolk, Virginia, where I live, was the direct inspiration.” Indeed, the overture has a frenetic energy with constant interplay between different sections of the orchestra as they compete for the listener’s attention. In a calmer middle section, poignant solos for the clarinet and bassoon with shimmering waves of accompaniment in the strings suggest the two great forces of a port city: its people and the sea. Hailstork uses the traditional sonata-allegro form of a concert overture in a delightfully innovative and loving way.

Hailstork studied at Howard University, Manhattan School of Music, and Michigan State University, where he received his doctorate in composition. His wide-ranging oeuvre, spanning orchestral, choral, and chamber music, has been performed by many of the nation’s top musicians and ensembles. In addition to *A Knee on the Neck*, recent highlights include the 2019 premiere of *Still Holding On*, performed and commissioned by the Los Angeles Philharmonic, and a premiere by mezzo-soprano J’Nai Bridges and the Harlem Chamber Players of *Tulsa 1921*, written in remembrance of the 100th anniversary of the Tulsa race massacre.

Concerto for Orchestra

WITOLD LUTOSŁAWSKI

The middle of Polish composer Witold Lutoslawski's career was marked by pressures from the Soviet regime. After World War II, Eastern European artists had to conform to the aesthetics of socialist realism, ensuring that art would portray communism in a positive light and not stray too far into abstraction. Lutoslawski's First Symphony was condemned by the authorities for its "formalism," but he changed his technique for his next significant orchestral work: the 1954 Concerto for Orchestra.

Lutoslawski's ambivalence about the government influencing his compositional voice came through in a 1988 *New York Times* interview. He said that Soviet leaders stopped interfering with new music because it was hard to prove if it conformed to communist ideals: "I have never felt any pressure to write a certain way. "But after my First Symphony, I realized that I was writing in a style that was not leading me anywhere. So I decided to begin again—to work from scratch on my sound language. Eventually, I developed a style that combined functional music with elements of folk music, and occasionally with nontonal counterpoints and harmonies."

Lutoslawski seems to deny that government censorship had any effect on his compositional style—and yet he radically rethought his technique to include folk melodies, which he had not naturally been drawn to in the same way as some of his contemporaries.

Lutoslawski may have used the music of Béla Bartók as a model for incorporating folk tunes into his pieces, but the clearer influence of Bartók on the Concerto for Orchestra is the genre itself. Bartók's own 1943 Concerto for Orchestra is similar to a symphony, with special attention to giving each section of the orchestra a moment of concerto-like virtuosity. Of the multitude of pieces in the genre that came after Bartók's, Lutoslawski's is perhaps the most often performed, and it is certainly his most popular work.

The timpani begins the "Intrada" with a dramatic beat, similar to the opening of Brahms' First Symphony, and the movement goes on to feature extremely loud dynamics in the brass. In a symmetrical arch form, "Intrada" creates a palindrome, though with altered orchestration, another technique Lutoslawski likely borrowed from Bartók. For instance, the menacing beat of the timpani from the opening is transformed at the end of the movement into a sweet pulse in the celesta, while solo woodwinds recall fragments of the folk melodies presented by the strings at the start. "Capriccio notturno ed arioso" is fairy music that showcases the fleetness of the orchestra. With a title that alludes to the nighttime, Lutoslawski portrays magical and vaguely sinister scurrying alongside sensuous, siren-like melodies. As in the first movement, the "Capriccio" has a symmetrical form with changes in instrumentation, giving the same music new meaning.

Witold
Lutoslawski

Born:
January 25, 1913,
in Warsaw, Poland

Died:
February 7, 1994,
in Warsaw

The final movement, “Passacaglia, toccata, e corale,” is the true culmination of the piece, referencing past material and lasting longer than the previous movements combined. In perhaps another reference to a Brahms symphony, Lutoslawski introduces a passacaglia, a set of variations over a repeating bass line. The toccata engages in an entirely different kind of speed than the “Capriccio,” driving and defiant as opposed to ethereal. While the entire piece includes prominent use of folk melodies, Lutoslawski borrows a melody from a contrasting source in the final movement: the DSCH motive of Dmitri Shostakovich, another composer who famously had to contend with the constraints of socialist realism.

Symphony No. 3 in E-flat Major, “Eroica” LUDWIG VAN BEETHOVEN

**Ludwig van
Beethoven**

Born:
December 16 or
17, 1770, in Bonn,
Germany

Died:
March 26, 1827,
in Vienna

Beethoven’s profound interest in the revolutionary political movements affecting Europe at the turn of the 19th century culminated in his setting of Friedrich Schiller’s “Ode to Joy” in the Ninth Symphony. There was also the dedication of his Third Symphony. Now known as the “Eroica,” it was originally “Bonaparte,” after the French leader Beethoven revered—until Napoleon crowned himself emperor. Upon hearing the news, Beethoven violently removed the dedication from his symphony’s title page.

Despite Beethoven’s retraction of the symphony’s dedication to Napoleon, he continued to believe in the heroism of a leader committed to freedom for the people. And despite the violence of his removal of the dedication, Beethoven ended up being ambivalent about Napoleon. He flip-flopped on the dedication after destroying the title page, and he almost dedicated another work to the emperor several years later. Another reading of the “Eroica” is that it is autobiographical, depicting the heroic struggles of the composer himself. Artistically, Beethoven had an appetite for innovation that was often at odds with contemporary critics and audiences, which set up what he saw as a noble battle for artistic freedom.

The “Eroica” was the first symphony to drastically redefine the genre. Among its many startling qualities, perhaps the most significant is its length: a performance usually takes at least 45 minutes, twice as long as the typical Classical-era symphony. Although the work is not explicitly programmatic, the heroic journey is easily traced throughout the piece. The first movement’s bold opening cello theme, while it embodies a heroic persona, has a defect (a prominent C-sharp in the key of E-flat Major) that must be worked through and resolved. The middle movements offer starkly contrasting moods: a somber funeral march for a fallen hero and a scherzo filled with youthful optimism. Finally, the fourth movement’s variations create another portrait of a hero, this time by borrowing music from another piece by Beethoven about the rebellious Prometheus.

Bassoonist Cornelia Sommer received her Doctor of Musical Arts degree from Juilliard in May.

About the Artists

Giancarlo Guerrero

Giancarlo Guerrero is a six-time Grammy-winning conductor and music director of the Nashville Symphony and NFM Wroclaw Philharmonic. Through commissions, recordings, and world premieres, Guerrero is a recognized champion of the works of American composers. Guerrero's significant discography of works by more than a dozen American composers includes a recording with the Nashville Symphony of John Adams' *My Father Knew Charles Ives* and *Harmonielehre*, which earned Guerrero a 2022 Grammy nomination. Guerrero is a frequent guest conductor with North American orchestras including the Boston, Chicago, Cleveland, Seattle, and Toronto symphonies and the Philadelphia Orchestra. He made auspicious debuts with the San Francisco Symphony and the New York Philharmonic during the 2021-22 season. Guerrero spent a decade conducting the Cleveland Orchestra and was principal guest conductor of the Cleveland Orchestra Miami residency. He has also served as music director of the Eugene Symphony and associate conductor of the Minnesota Orchestra. Born in Nicaragua, Guerrero immigrated during his childhood to Costa Rica, where he joined the local youth symphony. He came to the U.S. to study at Baylor University in Texas and at Northwestern University, where he earned his master's degree. Given his beginnings in civic youth orchestras, Guerrero is particularly engaged with conducting training orchestras and has worked with the Curtis School of Music, Colburn School in Los Angeles, National Youth Orchestra (NYO2), and Yale Philharmonia as well as with the Nashville Symphony's Accelerando program.



Juilliard Orchestra

Juilliard's largest and most visible student performing ensemble, the Juilliard Orchestra is known for delivering polished and passionate performances of works spanning the repertoire. Comprising more than 375 students in the bachelor's and master's degree programs, the orchestra appears throughout the season in concerts on the stages of Juilliard's Peter Jay Sharp Theater, Alice Tully Hall, and Carnegie Hall. The orchestra is a strong partner to 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 world-renowned conductors lead the Juilliard Orchestra, including Giancarlo Guerrero, Manfred Honeck, Speranza Scappucci, Bertrand de Billy, Roderick Cox, Carlos Miguel Prieto, Simone Young, and Keri-Lynn Wilson as well as faculty conductors David Robertson, the director of conducting studies and distinguished visiting faculty, and Jeffrey Milarsky. Among the virtual projects students from the orchestra participated in during the 2020 lockdown was *Bolero Juilliard*, which became a viral sensation. The Juilliard Orchestra has toured across the U.S. and throughout Europe, South America, and Asia, where it was the first Western conservatory ensemble allowed to visit and perform following the opening of the People's Republic of China in 1987, returning two decades later, in 2008. In summer 2019, the orchestra traveled to London, where they performed alongside the Royal Academy of Music in Royal Albert Hall at the BBC Proms. Other ensembles under the Juilliard Orchestra umbrella include the conductorless Juilliard Chamber Orchestra, Wind Orchestra, Lab Orchestra, and contemporary music group AXIOM.

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Jeongwon Lee^{1,2}

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1 HAILSTORK
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3 BEETHOVEN

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