

Daniel Saidenberg Faculty Recital Series

Frank Morelli, Bassoon

Juilliard



We, Juilliard

Behind every Juilliard artist is all of Juilliard —including you.

With hundreds of dance, drama, and music performances, Juilliard is a wonderful place. When you join one of our membership programs, you become a part of this singular and celebrated community.

Photo of cellist Khari Joyner by Claudio Papapietro

Juilliard Association

Become a member for as little as \$250 and receive exclusive benefits, including

- Advance access to tickets through Member Presales
- 50% discount on ticket purchases
- Invitations to special members-only gatherings

Juilliard Ovation Society

Join with a gift starting at \$1,250 and enjoy VIP privileges, including

- All Association benefits
- Concierge ticket service by telephone and email
- Invitations to behind-the-scenes events
- Access to master classes, performance previews, and rehearsal observations

(212) 799-5000, ext. 303
patrondesk@juilliard.edu

juilliard.edu

The Juilliard School
presents

Faculty Recital: Frank Morelli, Bassoon

Jesse Brault, Conductor
Jonathan Feldman, Piano
Jacob Wellman, Bassoon

Wednesday, January 17, 2018, 7:30pm
Paul Hall

Part of the Daniel Saidenberg Faculty Recital Series

GIOACHINO
ROSSINI
(1792–1868)

From *The Barber of Seville* (1816)
(arr. François-René Gebauer/Frank Morelli)
All'idea di quell metallo
Numero quindici a mano manca
Largo al factotum
Frank Morelli and Jacob Wellman, Bassoons

JOHANNES
BRAHMS
(1833–97)

Sonata for Cello, No. 1 in E Minor, Op. 38 (1862–65)
Allegro non troppo
Allegro quasi menuetto-Trio
Allegro
Frank Morelli, Bassoon
Jonathan Feldman, Piano

Intermission

Program continues

Major funding for establishing Paul Recital Hall and for continuing access to its series of public programs has been granted by The Bay Foundation and the Josephine Bay Paul and C. Michael Paul Foundation in memory of Josephine Bay Paul.

Please make certain that all electronic devices are turned off during the performance. The taking of photographs and the use of recording equipment are not permitted in this auditorium.



EZRA
LADERMAN
(1924–2015)

Elegy for Stephen for Solo Bassoon (2002)
Frank Morelli, Bassoon

SOFIA
GUBAIDULINA
(b. 1931)

Concerto for Bassoon and Low Strings (1975)
In five movements
Jesse Brault, Conductor
Frank Morelli, Bassoon

LUDWIG VAN
BEETHOVEN
(1779-1827)

From *Fidelio* (1804-05)
(arr. Frank Morelli)
Mir ist so wunderbar
Joey Lavarias, Frank Morelli, Jorge Pacheco, Blair Shepperd, Cornelia Sommer, and Jacob Wellman, Bassoons
Cornelia Sommer, Contrabassoon

Ensemble

CELLO
Matthew Chen
Issei Herr
Isabel Kwon
Anne Richardson

BASS
Annabel Chiu
Fox Myers
Nick Myers

BASSOON
Joey Lavarias
Jorge Pacheco
Blair Shepperd
Cornelia Sommer

This evening's recital commemorates the 25 years that Frank Morelli has been a member of the faculty at Juilliard.

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

Notes on the Program by Cornelia Sommer

Music From *The Barber of Seville*

Gioachino Rossini was one of the quintessential bel canto (“beautiful singing”) opera composers in the early 19th century, along with Donizetti and Bellini. Rossini’s many operas are rich with long, soaring melodies and delightful orchestration. After writing nearly 40 operas before the age of 40, he retired from composing. He spent the final decades of his life dealing with mental and physical health problems, hosting musical gatherings, and inventing gourmet recipes. Rossini’s most famous opera, *The Barber of Seville*, gained immense popularity after its 1816 premiere, and it has continued to be performed more often than of any of his other operas. It is no surprise that in 1819 François-René Gebauer (1773–1845), a French composer and bassoonist who was a contemporary of Rossini, chose a dozen selections from *The Barber of Seville* to arrange for two bassoons. These duets are a perennial favorite of bassoonists, especially in the revised version by Mr. Morelli heard here tonight. While Morelli was at Juilliard, a fellow student, pianist Daniel Blumenthal, shared an original copy of the first edition of Gebauer’s duets with him, and Morelli went on to perform some of the duets at Juilliard with his long-time friend bassoonist Harry Searing. By necessity, the original version of these duets was considerably reduced from the opera itself and had fairly simple second bassoon parts. Returning to Rossini’s score, Mr. Morelli revised and expanded all 12 duets, and they were published by TrevCo Music Publishing. Three selections with Harry Searing are heard on his recording *Romance and Caprice* on the MSR label.

**Gioachino
Rossini**

Born:
February 29,
1792, in Pesaro
Papal State (now
Marche, Italy)

Died:
November 13,
1868, in Paris

Sonata for Cello, No. 1 in E Minor, Op. 38

Johannes Brahms wrote his Cello Sonata in E Minor in his late 20s. At this point in his career he was still far from writing his first symphony but had contributed a substantial amount to the chamber music repertoire. Brahms dedicated the sonata to amateur cellist Josef Gänsbacher, who helped him get a job at the Vienna Singakademie. Originally, the piece had no finale but instead had an *Adagio* inserted between the first movement and the *Allegretto quasi Menuetto* (now the middle movement). Before publication, Brahms removed the slow movement and added a fugal final movement. The first movement, *Allegro*, is almost as long as the other two movements put together and features a wide palate of textures and interactions between the cello and piano. It is difficult to establish an appropriate balance of volume between the powerful piano and a low-register instrument like the cello. Brahms treats the two instruments as equals and finds inventive ways of ensuring the cello can always be heard. Pianist Emanuel Ax writes: “The placement of the instruments in relation to each other is quite fresh and astonishing. The cello is often the bass support of the entire harmonic structure, and

**Johannes
Brahms**

Born:
May 7, 1833,
in Hamburg,
Germany

Died:
April 3, 1897
in Vienna,
Austria-Hungary
(now Austria)

Notes on the Program (Continued)

the piano is often in the soprano in both hands.” As the instruments move around each other, they seem to be sometimes at odds with each other and sometimes intimately linked. After the substantial and complex first movement, the *Allegretto quasi Menuetto* that follows seems simple in comparison. The Minuet is a dark, mysterious version of a Viennese waltz. The inner section, the Trio, features a rippling piano texture and a plaintive, faltering melody in the cello part. Finally, the third movement opens dramatically and exuberantly. The main fugal theme is a quotation from J.S. Bach’s *The Art of the Fugue*. Though contrapuntal throughout the movement, Brahms does not portray an overly academic mood, but rather the movement is marked by dramatic shifts in emotion, from pastoral to combative. This sonata is commonly played by bassoonists because of the way Brahms balanced the cello and piano parts, and because the cello part itself requires few modifications.

Elegy for Stephen for Solo Bassoon

Ezra

Laderman

Born:

June 29, 1924,
in Brooklyn, N.Y.

Died:

February 28, 2015,
in New Haven,
Conn.

Ezra Laderman was an American composer known for his opera, orchestral, vocal, solo, and chamber music. He played piano and composed from a young age and he went on to study composition at Brooklyn College and Columbia University. Known for his opera *Marilyn*, about the end of Marilyn Monroe’s life, he received commissions from many major American orchestras, including the New York Philharmonic. From 1988 until his retirement in 2013, he taught at the Yale School of music, where fellow faculty member Frank Morelli performed several of his compositions. Laderman wrote *Elegy for Stephen* in October 2002 after hearing news of Stephen Maxym’s death. Stephen Maxym, former principal bassoon of the Metropolitan Opera Orchestra, was Mr. Morelli’s primary teacher at the Manhattan School of Music and at Juilliard. Laderman did not write this tribute with the intention of public performance; rather, he sent the score to Maxym’s widow, Lucy, as a private expression of his deeply felt emotions over the death of his friend. When devoted students of Stephen Maxym learned of the piece’s existence and wished to perform it in memory of their dear teacher’s passing, the composer agreed, pending Lucy Maxym’s permission. Mr. Morelli has recorded the *Elegy* for Albany Records, the first recording of the work (soon to be released).

Concerto for Bassoon and Low Strings

Sofia Gubaidulina is one of the foremost Russian composers of our time. Her music is influenced by a multitude of cultures: her parents were Muslim and Russian Orthodox, and she grew up in a melting pot region of Tatarskaya. A blend of East and West has profoundly influenced her music and its reception. Gubaidulina studied at the Kazan and Moscow conservatories, where many faculty members did not approve of the strong influence of Russian Orthodox beliefs in her music. Dmitri Shostakovich advised her to keep writing in her own style, even if it was deemed incorrect. After her conservatory training, Gubaidulina met more resistance when her music was boycotted in the Soviet Union. She was finally able to travel westward in 1985, and she settled in Germany in 1992. Gubaidulina's music is distinctive for its often unconventional instrumentation, unusual organizational methods such as the Fibonacci sequence, extended technique, synthesis of various harmonic languages, and episodic structure. The Concerto for Bassoon and Low Strings was written for renowned Russian bassoon soloist Valery Popov. Gubaidulina describes being "bewitched by [his] artistry," and she quickly wrote the concerto at his request. The work has since become a part of the standard bassoon repertoire, even though Soviet authorities vehemently criticized it when it was written. Gubaidulina describes the piece and her compositional process as follows: "Gradually, I began to penetrate into the essence of the instrument itself, to understand it like some character in a play. It was then that the idea came to me to surround the 'personality' of the bassoon with low-register strings: double basses and cellos. The interactions between the soloist and the surrounding instruments are complex, contradictory, as in a dramatic scene full of action. The concerto includes moments of reconciliation and hostility, tragedy, and loneliness." She goes on to say that "the bassoon represents a lyric hero; the 'low strings' personify a 'low' and aggressive crowd, which destroys the hero." The first movement, which is the longest of the movements, begins with fragments that gradually accumulate. The second movement recalls the Baroque *ritornello* form used in concertos by such composers as Vivaldi. *Ritornello* form alternates between passages for the soloist and repeated material in the orchestra. This movement also includes "multiphonics," dense chords produced by using unusual finger combinations on the bassoon. The third movement repeats thematic material from first movement and includes cadenza-like passages for the bassoon. The fourth movement is a highly emotional cadenza in which bassoon comments on all material thus far, utilizing more multiphonics as well as timbral trills and pitch bending. Finally, the fifth movement represents the final battle in which the crowd defeats the hero as the bassoon is slowly drowned out by the strings.

**Sofia
Gubaidulina**

Born:
October 24, 1931,
in Chistopol,
Tatarskaya, in the
former Soviet
Union (now
Tatarstan, Russia)

Notes on the Program (Continued)

**Ludwig van
Beethoven**

Born:

December 17,
1779, Bonn,
Holy Roman
Empire (now
Northrhine-
Westphalia,
Germany)

Died:

March 26, 1827,
Vienna, Austrian
Empire (now
Austria)

"Mir ist so wunderbar" From *Fidelio*

Ludwig van Beethoven's "Mir ist so wunderbar" ("It is so wonderful") appears in Act I of *Fidelio*, his only opera. Originally written in 1803, the opera was extensively revised for performances in 1806 and 1814. In the selection played tonight four characters sing together and each begins with the same melody, leading to the nickname of the Canon Quartet. Even though all the characters sing the same musical material, Beethoven weaves their melodies together so that each character's emotions, from anxiety to love, come through clearly. In this new arrangement by Frank Morelli, each of the players are highlighted and the sublime beauty of Beethoven's writing is emphasized.

Cornelia Sommer is a bassoonist and C.V. Starr Doctoral Fellow at Juilliard, where she studies with Frank Morelli.

Meet the Artists

Frank Morelli

Frank Morelli, the first bassoonist to receive a doctorate at Juilliard, has been a soloist at Carnegie Hall on nine occasions, and he performed at the White House for the final state dinner of President Bill Clinton. Principal bassoonist of the Orpheus Chamber Orchestra, American Composers Orchestra, and the Westchester Philharmonic, he was principal bassoon of the New York City Opera for 27 years. He has taught at Juilliard since 1992, and also teaches at Yale, Manhattan School of Music, and SUNY—Stony Brook. His more than 170 recordings include MSR Classics solo CDs *From the Heart*, *Romance and Caprice*, *Bassoon Brasileiro*, and *Baroque Fireworks*. The Orpheus CD *Shadow Dances*, which features Mr. Morelli, won a 2001 Grammy Award.



A prolific chamber musician, he has appeared at the most prestigious national and international festivals. He is a member of the woodwind quintet, Windscape, the ensemble in residence at the Manhattan School of Music, and Festival Chamber Music. He compiled the landmark excerpt book, *Stravinsky: Difficult Passages for Bassoon* for Boosey and Hawkes and has numerous transcriptions in print. His revision of the widely used *Weissenborn Bassoon Method Book and Studies* will soon be in print, commissioned by Carl Fischer Publishers.

Jesse Brault

Conductor-composer Jesse Brault currently studies orchestral conducting at Juilliard with Alan Gilbert. He made his New York debut at Alice Tully Hall with the Juilliard Lab Orchestra in 2015 and later appeared with the New Juilliard Ensemble conducting music by Milton Babbitt. While at Juilliard, he has worked with conductors including Bernard Haitink, Gianandrea Noseda, and Fabio Luisi. Growing up in rural Wisconsin, Mr. Brault began his musical studies while in grade school. As a young composer he garnered performances of his music across the country. He later attended St. Olaf College in Minnesota where he studied music theory and composition. He has attended master classes both at home and abroad, working with conductors including Tito Muñoz, Larry Rachleff, Lütz Kohler, Markand Thakar, and Donald Schleicher.



- Bruno Walter Memorial Scholarship in Conducting
- Evelyn and Phil Spitalny Scholarship
- Barnett Breeskin and Gertrude Breeskin Kartzmer Scholarship



Jonathan Feldman

A New York City native, Jonathan Feldman is an ensemble player, solo recitalist, and accompanist. He has performed around the world with Nathan Milstein, Itzhak Perlman, Gil Shaham, Midori, Pierre Fournier, Kyung Wha Chung, and Zara Nelsova. He has been a participant in New York Philharmonic Chamber Ensembles concerts throughout the New York area and on orchestra tours of the Far East, South America, Russia, and Europe. He has performed at the Tanglewood Festival, Bridgehampton Music Festival, Music from Angel Fire (New Mexico), Aspen Music Festival, and California's Hidden Valley Music Festival; given master classes throughout the U.S.; and has recorded on the Columbia Masterworks, DGG, RCA Red Seal, Titanic, Philo, and Nonesuch labels. Director of the collaborative piano program at the Music Academy of the West in Santa Barbara, Calif., Feldman has been on the collaborative piano faculty of New England Conservatory since 2011. He has been on the faculty at Juilliard since 1989 and was chair of the collaborative piano department here from 1992 to 2015. He has a BM from Juilliard and studied piano with Irwin Freundlich, Dorothy Taubman, and Rosetta Goodkind.



Jacob Wellman

Bassoonist Jacob Wellman has performed in venues including Carabinieri Hall in Salzburg, Austria, the Rudolfinum's Dvorak Hall in Prague, Carnegie Hall, and the Schonbrunn Palace in Vienna. He has participated in summer programs including master classes at the Banff Centre, Hidden Valley Music Seminars, Talis Festival and Academy in Switzerland, and the Festival Internacional de Inverno Campos do Jordão in Brazil. He is a frequent performer at Juilliard appearing with the school's orchestra, chamber orchestra, wind orchestra, and New Juilliard Ensemble. Wellman received his undergraduate degree at Juilliard and is currently pursuing his master's degree here as a student of Frank Morelli. Born in Sacramento, Mr. Wellman began his musical studies on the piano and trumpet before switching to the bassoon at age 12. He has also had success as an award-winning jazz trombonist, participating in the Stanford Jazz Workshop and several annual jazz festivals near his hometown.

- *Frederick Raymond Heward Scholarship*
- *Irene Diamond Graduate Fellowship*

Juilliard Board of Trustees and Administration

BOARD OF TRUSTEES

Bruce Kovner, *Chair*
J. Christopher Kojima, *Vice Chair*
Katheryn C. Patterson, *Vice Chair*

Pierre T. Bastid	Michael Loeb
Julie Anne Choi	Vincent A. Mai
Kent A. Clark	Ellen Marcus
Kenneth S. Davidson	Nancy A. Marks
Barbara G. Fleischman	Stephanie Palmer McClelland
Keith R. Gollust	Christina McInerney
Mary Graham	Lester S. Morse Jr.
Joan W. Harris	Stephen A. Novick
Matt Jacobson	Joseph W. Polisi
Edward E. Johnson Jr.	Susan W. Rose
Karen M. Levy	Deborah Simon
Teresa E. Lindsay	Sarah Billingshurst Solomon
Laura Linney	William E. "Wes" Stricker, MD

TRUSTEES EMERITI

June Noble Larkin, *Chair Emerita*
Mary Ellin Barrett
Sidney R. Knafel
Elizabeth McCormack
John J. Roberts

JUILLIARD COUNCIL

Mitchell Nelson, <i>Chair</i>	
Michelle Demus Auerbach	Sophie Laffont
Barbara Brandt	Jean-Hugues Monier
Brian J. Heidtke	Terry Morgenthaler
Gordon D. Henderson	Pamela J. Newman
Peter L. Kend	Howard S. Paley
Younghee Kim-Wait	John G. Popp
Paul E. Kwak, MD	Grace E. Richardson
Min Kyung Kwon	Kristen Rodriguez
	Jeremy T. Smith

EXECUTIVE OFFICERS AND SENIOR ADMINISTRATION

Office of the President

Joseph W. Polisi, *President*
Jacqueline Schmidt, *Chief of Staff*

Office of the Provost and Dean

Ara Guzelimian, *Provost and Dean*
José García-León, *Associate Dean for Academic Affairs*
Robert Ross, *Assistant Dean for Preparatory Education*
Kent McKay, *Associate Vice President for Production*

Dance Division

Taryn Kaschock Russell, *Acting Artistic Director*
Lawrence Rhodes, *Artistic Director Emeritus*
Katie Friis, *Administrative Director*

Drama Division

Richard Feldman, *Acting Director*
Katherine Hood, *Managing Director*

Music Division

Adam Meyer, *Associate Dean and Director*
Bärlil Nugent, *Assistant Dean, Director of Chamber Music*
Joseph Soucy, *Assistant Dean for Orchestral Studies*
Stephen Carver, *Chief Piano Technician*
Joanna K. Trebellhorn, *Director of Orchestral and Ensemble Operations*

Historical Performance

Robert Mealy, *Director*
Benjamin D. Sosland, *Administrative Director; Assistant Dean for the Kovner Fellowships*

Jazz

Wynton Marsalis, *Director of Juilliard Jazz*
Aaron Flagg, *Chair and Associate Director*

Ellen and James S. Marcus Institute for Vocal Arts

Brian Zeger, *Artistic Director*
Kirstin Ek, *Director of Curriculum and Schedules*
Monica Thakkar, *Director of Performance Activities*

Pre-College Division

Yoheved Kaplinsky, *Artistic Director*
Ekaterina Lawson, *Director of Admissions and Academic Affairs*
Anna Roizman, *Director of Performance Activities*

Evening Division

Danielle La Senna, *Director*

Lila Acheson Wallace Library

Jane Gottlieb, *Vice President for Library and Information Resources; Director of the C.V. Starr Doctoral Fellows Program*

Enrollment Management and Student Development

Joan D. Warren, *Vice President*
Kathleen Tesar, *Associate Dean for Enrollment Management*
Sabrina Tanbara, *Assistant Dean of Student Affairs*
Cory Owen, *Assistant Dean for International Advisement and Diversity Initiatives*
William Buse, *Director of Counseling Services*
Katherine Gertson, *Registrar*
Tina Gonzalez, *Director of Financial Aid*
Barrett Hipes, *Director, Alan D. Marks Center for Career Services and Entrepreneurship*
Teresa McKinney, *Director of Community Engagement*
Todd Porter, *Director of Residence Life*
Howard Rosenberg MD, *Medical Director*
Beth Techow, *Administrative Director of Health and Counseling Services*
Holly Tedder, *Director of Disability Services and Associate Registrar*

Finance

Christine Todd, *Vice President and Chief Financial Officer*
Irina Shteyn, *Director of Financial Planning and Analysis*
Nicholas Mazzurco, *Director of Student Accounts/Bursar*

Administration and Law

Maurice F. Edelson, *Vice President for Administration and General Counsel*
Joseph Mastrangelo, *Vice President for Facilities Management*
Myung Kang-Huneke, *Deputy General Counsel*
Carl Young, *Chief Information Officer*
Steve Doty, *Chief Operations Officer*
Dmitriy Aminov, *Director of IT Engineering*
Caryn Doktor, *Director of Human Resources*
Adam Gagan, *Director of Security*
Scott Holden, *Director of Office Services*
Jeremy Pinquist, *Director of Client Services, IT*
Helen Taynton, *Director of Apprenticeship Program*

Development and Public Affairs

Elizabeth Hurley, *Vice President*
Alexandra Day, *Associate Vice President for Marketing and Communications*
Benedict Campbell, *Website Director*
Amanita Heird, *Director of Special Events*
Susan Jackson, *Editorial Director*
Sam Larson, *Design Director*
Katie Murtha, *Director of Major Gifts*
Lori Padua, *Director of Planned Giving*
Ed Piniasek, *Director of Development Operations*
Nicholas Saunders, *Director of Concert Operations*
Edward Sien, *Director of Foundation and Corporate Relations*
Adrienne Stortz, *Director of Sales*
Tina Matin, *Director of Merchandising*
Rebecca Vaccarelli, *Director of Alumni Relations*

Juilliard Global Ventures

Christopher Mossey, *Senior Managing Director*
Courtney Blackwell Burton, *Managing Director for Operations*
Betsie Becker, *Managing Director of Global K-12 Programs*
Gena Chavez, *Managing Director, The Tianjin Juilliard School*
Nicolas Moessner, *Managing Director of Finance and Risk Management*

Attend a performance
Enroll in a class
Shop at our store
Hire our performers
Support Juilliard

juilliard.edu