

Saturday Evening, April 28, 2018, at 7:30

The Juilliard School

presents

New Juilliard Ensemble

Joel Sachs, *Founding Director and Conductor*

Stephanie Block, *Viola*

Anneliese Klenetsky, *Soprano*

Chance Jonas-O'Toole, *Tenor*

KOLBEINN BJARNASON (b. 1958) ***After all, the sky flashes, the great sea years*** (2018)

Prologue: The sky flashes

Into the mountains

The great sea years: Alla marcia—scherzo—trio—scherzo—alla marcia

A mirror

We ourselves flash and yearn: Recitativo—Fuga—Corale—Melodia

Epilogue: Mountains and sky

World premiere, composed for the New Juilliard Ensemble

ALEJANDRO CARDONA (b. 1959) ***Sweet Tijuana, danzas fronterizas*** (2007)

Mytho-illogical Dialogs (Prelude)

Ah Buey! Blues (Rondo: Imaginary Urban Landscape 1)

The Virgin of the Crossing (Variations on a Prayer)

What's Teco? (Huasteco Dance: Imaginary Urban Landscape 2)

U.S. premiere

STEPHANIE BLOCK, *Viola*

Intermission

The taking of photographs and the use of recording equipment are not permitted in this auditorium.

Information regarding gifts to the school may be obtained from the Juilliard School Development Office, 60 Lincoln Center Plaza, New York, NY 10023-6588; (212) 799-5000, ext. 278 (juilliard.edu/giving).

Alice Tully Hall

*Please make certain that all electronic devices
are turned off during the performance.*

SALVATORE SCIARRINO (b. 1947) **Fanofania** (2010)
New York premiere

JONATHAN DAWE (b. 1965) **Oroborium** (2018)

Libretto by Terry Marks-Tarlow

Scene 1: The Apocalypse: Ground Zero

Scene 2: Meeting in the Wasteland: One Encounters One

Scene 3: Dialogue Ensues: Garden Emerges

Scene 4: HE Flexes his Power: The Animals Arrive

Scene 5: The Oceans Form: SHE Reconnects through Dreams

Scene 6: The Heavens Form: The Stars are Set

Scene 7: The Map of Love: Love Coheres All

World premiere, composed for New Juilliard Ensemble

ANNELIESE KLENETSKY, *Soprano*

CHANCE JONAS-O'TOOLE, *Tenor*

Vocal Preparation: Reed Woodhouse

Performance time: approximately 1 hour and 25 minutes, including one intermission

The world premiere of Sunbin Kim's *Studies on Darkness*, originally scheduled for tonight's concert, will take place on October 2, 2018.

Notes on the Program

by Joel Sachs, based on materials
provided by the composers

After all, the sky flashes, the great sea yearns

KOLBEINN BJARNASON

Born in Reykjavík, Iceland, in 1958

Icelandic composer Kolbeinn Bjarnason studied philosophy and literature at the Icelandic University and flute at Reykjavík College of Music, from which he graduated in 1979. He subsequently continued his studies with flutists Robert Dick, Harvey Sollberger, and Julius Baker in New York. He has performed in Europe, America, and Japan, premiered many new pieces, and worked with many diverse composers, among them Toshio Hosokawa, Hiroyuki Itoh, Brian Ferneyhough, Doina Rotaru, and Simon Mawhinney. For many years he was flutist and manager of the Icelandic new-music ensemble Caput. Bjarnason's recordings of the flute music

of Hosokawa (Naxos 2010) and Ferneyhough (Bridge 2002) have received international acclaim. Some seven years ago he decided to put performing behind him and devote himself to composition, earning his M.A. in composition from the Iceland Academy of the Arts in 2013. Although he has worked with text in most of his works, he has also written a few purely instrumental pieces. His main (conscious) inspiration comes from poetry, but the rather harsh nature of his northern homeland is doubtless a constant (if not unconscious) inspiration in his creative work.

Kolbeinn Bjarnason has written the following about *After all, the sky flashes, the great sea yearns*, which receives its world premiere tonight:

This work is made up of 12 short contrasting sections which are all played *attacca*. Even though some of these sections are more linked together than others—such as the symmetrical organization of movements three to seven—a logical context is of rather little importance in this piece.

After all, the sky flashes, the great sea yearns was composed for the New Juilliard Ensemble at the suggestion of Joel Sachs, and is dedicated to the ensemble and him.

Scored for 14 instrumentalists, the piece is partly based on the solo flute *Sonata per Manuela*, by Icelandic composer Leifur Thorarínsson (1934–98), and its companion work *Da-Fantasy* for harpsichord. The free treatment of this raw material might be called a “composed interpretation” of Thorarínsson’s music. The title is taken from American poet John Berryman’s “Dream Song 14.”

Sweet Tijuana, danzas fronterizas

ALEJANDRO CARDONA

Born in San José, Costa Rica, in 1959

Composer and guitarist Alejandro Cardona comes from a musical, artistic, and literary family; his great-grandfather Alejandro and grandfather Ismael were both composers. After beginning music at a young age, playing popular and traditional music, as a teenager he studied composition privately with Argentinian composer Luis Jorge González. He went on to earn degrees from Harvard (studying with Leon Kirchner, Ivan Tcherepnin, and Curt Cacioppo, who was his mentor), the Utrecht School of the Arts, and the Universidad Nacional Autónoma de México. Cardona has lived and worked for the last 35 years primarily in Costa Rica, Mexico, and teaches theory and composition at the Universidad Nacional de Costa Rica. Still active as an electric guitarist, he performs his own compositions with electronics as part of the blues/Latin/fusion group Calacas Blues. Recent premieres include *Rek-Rap Selim (y otros brebajes)* for trumpet, strings and percussion, and *Pachakuti*, composed for the Bolivian Experimental Native Instruments Orchestra (OEIN). *Son Mestizo II*, for

orchestra, was featured on the 2017 Latin Grammy-winning record *Música de Compositores Costarricenses*, Vol. 2, performed by the Costa Rican National Symphony Orchestra.

Sweet Tijuana, danzas fronterizas (*Sweet Tijuana, Border Dances*), a five-movement suite (“sweet”) for viola and chamber orchestra, was commissioned by Mexican violist Omar Hernández-Hidalgo to be played with the Orquesta de Baja California, and receives its U.S. premiere tonight. The composer writes:

Border cultures (with which I came in contact as a teenager) are unique. The most diverse cultural manifestations, dreams (both broken and fulfilled), contradictions, and conflicts come together precariously, as if on a tight rope. And although this is true of most urban contemporary (postmodern?) reality, the truth is that the borders, especially the border between Mexico and the U.S., are at the limit where “normality” is intensified; the tragic is more tragic, hybrid culture is more like a caricature or is purposely caricaturistic; the search for meaning moves along paths that are (violently) guarded by unavoidable contradictions.

This work emerges from this reality ... It moves through the territory of dark humor (a great ally of those who live south of the border), sarcasm (see, for example, the titles of each movement which are untranslatable), and a certain tragic intensity. In these dances you will hear references to music and sounds that come together in a borderline situation, looking for meaning within the apparent chaos: Oaxacan *pitero* music, Mariachi music, children’s songs, the Huasteco son, the Son Montuno (of Cuban origin), blues, elements of jazz, fragments of popular songs (Mexican,

Afro-American, Chicano), contemporary music, car horns, cussing ...

In the middle of this tangled web of encounters is the viola: first as a character who is a bit alien, critical, possibly dissatisfied; then, eventually, as just another one of the components of this border reality that engulfs him.

Fanofania

SALVATORE SCIARRINO

Born in Palermo, Sicily, in 1947

Although in Europe Salvatore Sciarrino is revered as one of the outstanding living composers, and the Lincoln Center Festival has presented three of his operas and two major New Juilliard Ensemble concerts of his music, his works are still not widely performed in this country. The unforgettable impression made by his gentleness, multidisciplinary erudition, wit, and friendliness is apparent in the following autobiographical statement.

Whenever I am asked for a biographical note I feel uncomfortable. Every time I have the impression that the other side expects some kind—but what kind?—of adventure. How does one squeeze the juice of a life into a few lines? As a child I was not abducted by pirates, nor have I won over the world's audiences (nor, to tell the truth, would I ever have dreamt of doing so). Nevertheless I have done something, though I don't know if it is worthy of being recounted: I have contraposed my music to the banality of my story and my face: and in any case think how many artists have remained aloof, dedicating themselves solely to their work! Truly wishing to be one of these, at a certain point of my life I made isolation a choice of method, and I left the metropolis and sought the shade. Being

self-taught, not coming from any conservatory, is for me a source of pride. I have also had a successful career, in spite of myself, and I could supply a list of prestigious awards, performances and interpreters, future commissions. And although I have not subjected my art to compromise, I would be rich if I had not always spent more than I earn. I have nothing else to say. It is not a question, I believe, of trying or not trying to be modest: I know where I have failed and what I have conjured out of thin air, and my passion for music is growing. Or rather, I think that the future, the destiny of music, mine and other people's, is entrusted to the wind. If the trees come into blossom, it is so that they can dissolve themselves in spring.

Born in Palermo in 1947, Sciarrino pursued childhood interests in the visual arts until his musical precocity won out. Originally self-taught, he began composing at the age of 12; his first public performance took place when he was 15, during Palermo's International New Music Week. (Sciarrino dismisses his music from before 1965 as immature.) Upon completing his studies, he moved to Rome, then to Milan, and finally to Città di Castello (a jewel of a town near Perugia and Arezzo). He was artistic director of Bologna's Teatro Comunale, has taught at the conservatories of Milan, Perugia, and Florence, and has held many master classes. A prolific composer who has won countless awards and commissions, he is published by Ricordi and RaiTrade. In 2016 he was awarded the Golden Lion for his life work at the Venice biennale. His latest opera, a joint commission by La Scala and the Berlin Staatsoper, was premiered in 2017.

Sciarrino's signature exploration of the boundaries between sound and silence is

especially vivid in *Fanofania*, which receives its New York premiere tonight. In a note provided with the score he says:

Fanofania—a word created by me, using the same ancient Greek word repeated, but nevertheless containing a correct and credible significance, like so many analogous expressions in the modern vocabulary—psychoanalysis, for example, or photograph, pseudopalentological. “Fanofania” means the manifesting of manifesting, the appearance of an appearance, or, otherwise stated, the beginning of becoming visible. [“Fan” = shining.] A phenomenon that begins in its first instant, or rather, when it enters the sphere of consciousness.

Self-manifestation is that moment when something is revealed to us that has never before been seen, or, if it has been seen too much, is now revealed under a light that is transfiguring. Between the process of our thoughts and other components perhaps not principal yet characteristic of and fundamental to our unforgettable human days. The phenomenon of phenomena, the heart of the phenomenon. Not that which is already manifest at its birth, but the act itself of manifesting itself.

Mine is not music in the normal sense. It [demands] a sensitive attention that transports us outside ourselves, in time and space, outside of real time and space. My music does not confine itself to life (which would neutralize and wither it) but, through the immediacy of our perception, creates the illusion of life. That is, in a mysterious way through the sharpening of attention, [it] predisposes everybody to open their minds, accept, and mirror reality. Can we call this aspect of my music “representative force”?

What is essential is to give shape to musical discourse in the form of a new, non-real, outline, so that the void is

birthed. We are considering here birth, the birth of birth. Not just that which is already manifest at its birth, but the act in which it manifests itself. Not just that which is already born, but the act of birth itself.

[Translated from the Italian by Joel Sachs]

Oroborium

JONATHAN DAWE

Born in Boston in 1965

Jonathan Dawe studied at the Oberlin Conservatory (B.M. 1987) with Richard Hoffmann and at Juilliard (M.M. 1993, D.M.A. 1995) with Milton Babbitt, and he is a member of Juilliard’s graduate studies and doctoral faculties. Recent premieres include *Nero and the Fall of Lehman Brothers*, an opera presented by Ensemble Échappé at the Italian Academy in 2016; *Cracked Orlando: dramma per multimedia e fractals* premiered in the Beyond The Machine series at Juilliard last year; *Ordinary Dust: Lazarus Lieder*, with Davóne Tines, bass-baritone, at Weill Recital Hall, also last year; *Concerto for Soft and Hard Fractals* (Fourth String Quartet) in 2014, played by the Jack Quartet; and *Déploration sur la morte Milton Babbitt* in Juilliard’s 2016 Focus! festival, with the New Juilliard Ensemble conducted by Joel Sachs. Major commissions have come from the Boston Symphony Orchestra, American Composers Orchestra, Jack Quartet, Brentano String Quartet, Miró Quartet, Cygnus Ensemble, Italian Academy, Manhattan Sinfonietta, New Juilliard Ensemble, New York New Music Ensemble, and the Institute for Advanced Study in Princeton. Dawe’s music is recorded on the Furious Artisans label.

Librettist Terry Marks-Tarlow, Ph.D., born in South Orange, New Jersey, in 1955, is a clinical psychologist in private practice in Santa Monica, California, and author of numerous books, including *Play and Creativity in Psychotherapy* (2018), *Truly Mindful Coloring*

(2016), *Awakening Clinical Intuition* (2014), *Clinical Intuition in Psychotherapy* (2012), and *Psyche's Veil* (2008). Marks-Tarlow teaches affective neuroscience and conducts workshops for therapists both internationally and nationally. Immersed in the arts, she previously wrote the libretto for Jonathan Dawe's opera *Cracked Orlando*. Marks-Tarlow is also a yogini, dancer, and an artist who illustrates all of her own books, shows her drawings in local galleries, and curates a yearly exhibition of visual and performing arts in downtown Los Angeles, called *Mirrors of the Mind: The Psychotherapist as Artist*.

Oroborium, composed for the New Juilliard Ensemble, has its world premiere tonight.

Jonathan Dawe writes,

Oroborium is inspired by an unfinished collaboration between Igor Stravinsky

and Dylan Thomas. Before Thomas' untimely death, these two men envisioned a tale about a cataclysmic event that destroys the Earth, leaving behind only two Earthlings (or perhaps aliens) who re-invent language, thereby bringing the world back into being. Our interpretation is a creation myth that serves as much an inner tale as an outer one about the evolution of human consciousness. The title *Oroborium* derives from the Ouroboros, a mythological snake that eats its own tale/tail, symbolizing self-creation and renewal. After the destruction, the drama begins with two young children who are isolated and gripped by rage and fear. Only by connecting and comforting one another can they move through developmental stages of curiosity and play before enduring separation and grief, so that they may reconnect through the highest human emotional states of awe and love.

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 internationally acclaimed 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, England, Germany, Iceland, Mexico, Mongolia, Switzerland, and Ukraine and has held new-music residencies in Banff (Canada),

Berlin, Curitiba (Brazil), Helsinki, Salzburg, Shanghai, and in Birmingham, Brighton, London, and Newcastle-Upon-Tyne (U.K.). In 2016 he played Brahms' Piano Concerto No. 2 twice in New York; in November 2017 he played it again near London. In June 2017 he was in residence as pianist and conductor at the Brighton Fringe Festival, where his recital of American piano music featured Ives' Sonata No. 1. He will play Rachmaninoff's Piano Concerto No. 3 on May 19 with the New York Repertory Orchestra, and Ives' sonata in London, Newcastle-upon-Tyne, and at Juilliard next autumn.

One of the most active presenters of new music in New York, Mr. Sachs founded the New Juilliard Ensemble in 1993. He produces and directs Juilliard's annual Focus! festival and has been artistic director of Juilliard's concerts at MoMA Summergarden since 1993. A member of the Juilliard music

history and doctoral faculties, he wrote a biography of the American composer Henry Cowell (Oxford University Press, 2012). Mr. Sachs, who often appears on radio as a commentator on recent music, was the studio guest and a prominent performer on BBC Radio 3's *Composer of the Week* series, which devoted five one-hour programs to Cowell. He rejoins the program this season for a week about John Cage and Lou Harrison. A graduate of Harvard College, he earned his M.A. and Ph.D. from Columbia University. He received Columbia's Alice M. Ditson Award for his service to American Music, was made an honorary member of Phi Beta Kappa at Harvard for his work in support of new music, and awarded the Gloria Artis Medal of the Polish Government for his service to Polish music.



Stephanie Block

Born in Barrington, Illinois, violist Stephanie Block is pursuing her M.M. at Juilliard as a student of Cynthia Phelps and Misha Amory. She has performed as a soloist with several Chicago-area symphonies and has been widely recognized as a chamber musician. Ms. Block also holds a B.M. from Juilliard as a student of Heidi Castleman and Hsin-Yun Huang. A survivor of the rare cancer Langerhans cell histiocytosis, she is committed to fundraising for research through her music.

Nancy A. Marks Chamber Music Scholarship, Ryoichi Sasakawa Young Leaders Fund, Edith A. Sagul Scholarship



Anneliese Klenetsky

Soprano Anneliese Klenetsky, from Edison, New Jersey, is a first-year master's student at Juilliard and studies with Sanford Sylvan. Her recent opera repertoire includes the Governess in Britten's *The Turn of the Screw* at the Chautauqua Institute, Amaranta in Juilliard's production of Haydn's *La fedeltà premiata*, and La Bergère in Ravel's *L'enfant et les sortilèges* with the Juilliard Orchestra under Emmanuel Villaume. In February Ms. Klenetsky sang Handel's *Laudate pueri dominum*, HWV 237 with Juilliard415 and Vox Luminis. Numerous world premieres include Theo Chandler's *Songs for Brooches* with the Juilliard Orchestra at Alice Tully Hall and Jake Landau's *Les danseuses de Pigalle* at New York Live Arts and his song cycle *Streetlight* with text by Joni Mitchell. Ms. Klenetsky received her B.M. at Juilliard in 2017.

Allen and Judy Brick Freedman Scholarship, Juilliard Scholarship



Chance Jonas-O'Toole

Chance Jonas-O'Toole is a fourth-year undergraduate studying with Sanford Sylvan. A native of Dallas, he recently sang Mercure in Rameau's *Hippolyte et Aricie* and Nebuchadnezzar in Britten's *The Burning Fiery Furnace* at Juilliard. Past Juilliard credits and covers include Lindoro in Haydn's *La fedeltà premiata*, Spärlich in Nicolai's *Die lustigen Weiber von*

Windsor, and Pozdichodec in Janáček's *Katya Kabanova*. Credits elsewhere include Paolino in Cimarosa's *Il matrimonio segreto*, and a fellowship at the Tanglewood Music Festival last summer. He

returns to Tanglewood this summer for a 2018 fellowship.

Janet Southwick Norwood Scholarship, Bertha Melnik Scholarship, Anna Case Mackay Scholarship

New Juilliard Ensemble

Joel Sachs, *Founding Director and Conductor*
Matthew R. Wolford, *Manager*

The New Juilliard Ensemble (NJE), led by founding director Joel Sachs, celebrates the liveliness of today's music, focusing primarily on repertory of the last decade. Now in its 25th season, it presents music by international composers writing in the most diverse styles. Its members, current students at Juilliard, are volunteers admitted by audition. NJE brings to New York compositions from all over the world and American music; it has commissioned and premiered some 200 pieces. Beyond training performers, it offers opportunities for students in Juilliard's composition program through an annual audition. NJE appears annually at MoMA's Summergarden, has been featured four times at the Lincoln Center Festival, collaborated with Carnegie Hall in four of its regional festivals, and has performed in France, Germany, Israel,

Japan, Poland, Russia, Switzerland, the U.K., and elsewhere in the U.S. While emphasizing very new music, the ensemble also has played rarely heard older works and 20th-century classics, especially in the concerts that open Juilliard's annual Focus! festival. Its recording of Virko Baley's Violin Concerto, with violinist Tom Chiu, can be found on the TNC label and a joint project with the Royal Academy of Music was recorded for the Academy's own label. The 2010 performance of Henry Cowell's "Madras" Symphony can be heard on SoundCloud.

Members of NJE will perform at Summergarden on July 8 and 22. The autumn season opens on Tuesday, October 2, in Juilliard's Peter Jay Sharp Theater.