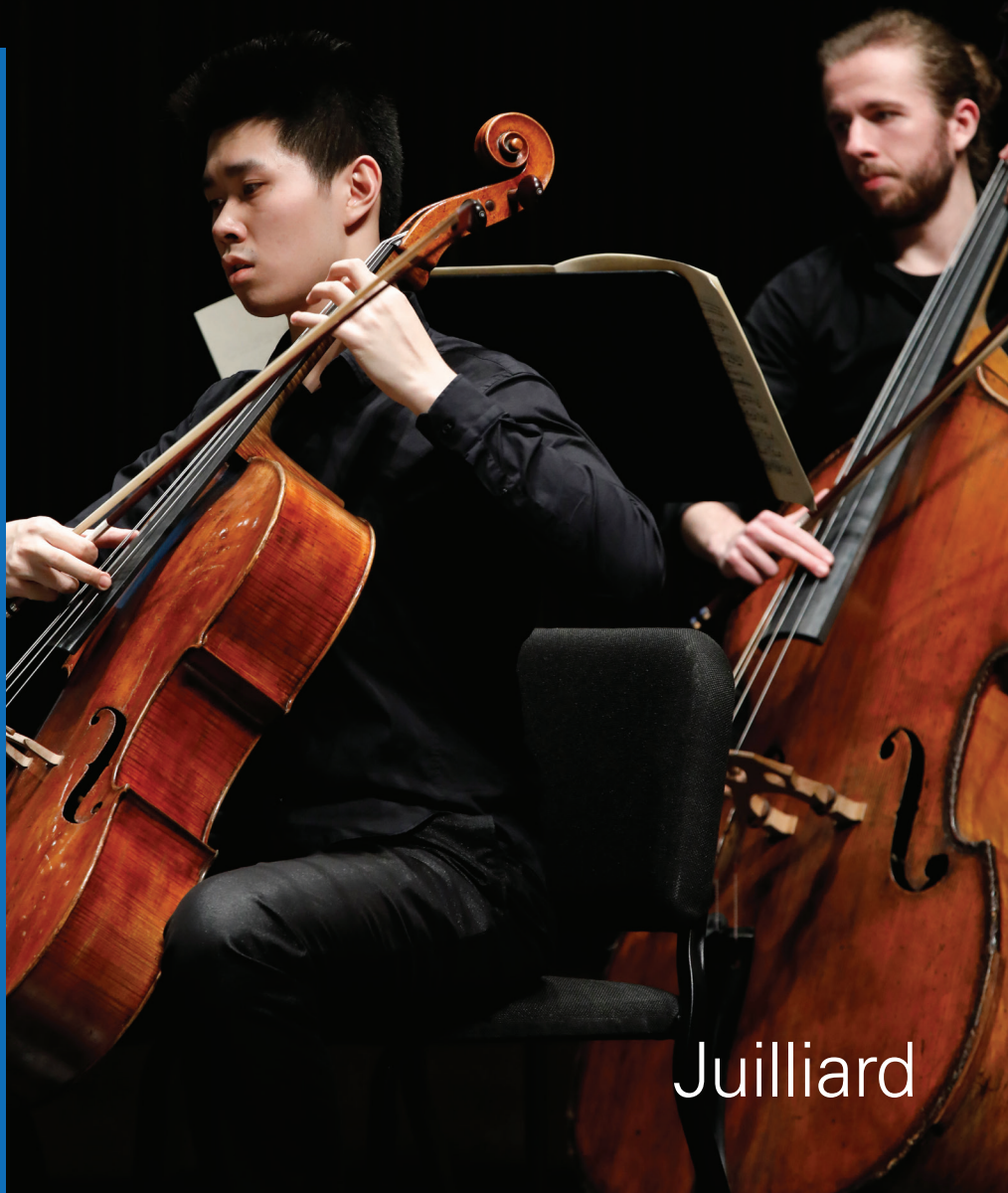


# New Juilliard Ensemble



Juilliard



Photo by Claudio Papapietro

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The Juilliard School  
presents

# New Juilliard Ensemble

Joel Sachs, Founding Director and Conductor  
Stella Chen, Violin  
Alvin Zhu, Piano  
Regina De Vera, Narrator

Tuesday, October 2, 2018, 7:30pm  
Peter Jay Sharp Theater

SUNBIN KIM  
(b. Korea, 1990)

*Four Studies on Darkness—After Mark Rothko* (2018)  
Black, Red and Black  
Rust, Blacks on Plum  
Green Divided by Blue  
Black on Grey  
(played without pause)  
World premiere, commissioned by NJE

JOSEFINO CHINO TOLEDO  
(b. Philippines, 1959)

*Agos* (2017)  
Text: Joi Barrios-Leblanc  
**Regina De Vera**, Narrator  
World premiere

## *Intermission*

AKIRA NISHIMURA  
(b. Japan, 1953)

*Mirror of Stars* (2010)  
**Alvin Zhu**, Piano  
First performance outside Japan

VIRKO BALEY  
(b. Ukraine, 1938)

Violin Concerto No. 1, "Quasi una Fantasia" (1987)  
Lacrymosa  
Dies Irae  
Lux Aeterna  
Agon  
**Stella Chen**, Violin  
An 80th birthday salute to the composer

This performance is supported in part by the Muriel Gluck Production Fund.

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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.

## *Four Studies on Darkness—After Mark Rothko* SUNBIN KIM

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### Sunbin Kim

#### Born:

Seoul, South Korea,  
in 1990

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Sunbin Kim is a New York-based composer and pianist whose compositions have been performed in the U.S. and Europe. For his “Fantasy Concerto,” he was soloist with the American Symphony Orchestra conducted by Leon Botstein. Awards include ASCAP Morton Gould Young Composer Awards, North/South Consonance, a fellowship at the Aspen Summer Music Festival, and the Gena Raps String Quartet Prize. He is a member of the American Composers Alliance. Recent commissions and projects include a solo work for violinist Michiko Theurer and pieces for the Iktus Percussion Ensemble, the Da Capo Chamber Players, Smash Ensemble (Spain), Cantata Profana, and Cisum Percussion Ensemble. His latest project is an international collaboration with the Dutch ensemble But What About, with concerts projected for the U.S. and Europe in 2019. While studying composition with Joan Tower and George Tsontakis at Bard College, Sunbin also received a degree in physics, writing a thesis on the acoustic properties of Balinese metallophones. He was also a member of the Hudson Valley Gamelan Giri Mekar. The sonic and rhythmic palettes of gamelan can be heard extensively in his music. Having received his Master of Music from Juilliard as a student of Robert Beaser, he is now in the DMA program at the Manhattan School of Music, working with Reiko Fütting.

Sunbin Kim is one of two students in Juilliard’s composition program whom the New Juilliard Ensemble commissioned to write for the 2017-18 season. Tonight’s performance is the world premiere, postponed from April for technical reasons. Mr. Kim writes:

*Four Studies on Darkness* was inspired by my visit to a recent exhibit of the late works of Mark Rothko. Unlike his more well-known works from the 1950s in bright oranges and pinks, the late works took on a much darker tone. Throughout each of the movements, I have made use of gradual processes of various sizes—slow to fast, sparse to dense, one timbre to another, and so on—to imitate the experience of noticing the layers of detail in a Rothko piece during several minutes of viewing.

The first movement is based on the painting *Black, Red and Black*, a bright, blood-red band on a black background. This movement presents the stark contrast between the red, represented by the sound of a deep bell in E-flat, and the dissonant, cluster-tone-like black. The second movement, *Rust, Blacks on Plum*, is a study on the four predominant colors in Rothko’s painting. Four strands of harmony, each allotted to distinct groups of instruments, interact in counterpoint with one another to form new composite harmonies, just as colors might interact on the canvas in their complementarity. The third movement, *Green Divided by Blue*, inspired by one of the few bright paintings during Rothko’s late period, is accordingly full of bright sonorities. The fourth movement,

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*Black on Grey*, is written after Rothko's last work, which came shortly before his own death. To reflect the contradictory effects of this painting, I have used the sound of a large tam-tam as its basis."

## Agos

### JOSEFINO CHINO TOLEDO

Josefino Chino Toledo, a professor and chair of the department of composition and theory and a University Artist III at the University of the Philippines, is also music director/conductor of Metro Manila Concert Orchestra and Grupo 20/21 Modular Music Ensemble and former associate artistic director and conductor of the first Asia-Europe Music Camp, a project created by the Asia-Europe Foundation. He was also artistic director of the 2018 Banaue International Music Composition Competition. He studied music at the University of the Philippines, Cleveland Institute of Music—Case Western Reserve University, and the Paris Conservatory. His catalog—which is self-published—includes music for theater, films, scoring libraries, orchestrations and arrangements for different performing forces, and revisions and editing of Philippine Sarsuwelas. His works have been performed at festivals and in concerts and recitals in Australasia, Europe, America, and Asia; his choral music has had widespread exposure in international competitions and festivals in Slovenia, Hong Kong, Germany, France, Bulgaria, Spain, Hungary, Italy, and Wales. *Misa Lingua Sama-sama*, a mass that fuses Filipino and Latin texts, was presented at the 2015 centennial celebration of the University of the Philippines College of Music; his 2013 opera *San Andres B*—about the Philippine national hero Andrés Bonifacio—received the Gawad Buhay-Philstage awards for Outstanding Original Musical Composition and Outstanding Musical Direction. Recent commissions include "Hoy! Bata" (soprano and orchestra), by the Japan Foundation—Asia Center (for IlluminArt Orchestra and conductor Tomomi Nishimoto); competition pieces for the National Music Competition for Young Artists; and "Dinggin..." (Listen), for the 2018 International Rondalla Festival in the Philippines. He has been widely praised for his ability to fuse Western and Asian aesthetics as well as for creating a style with a deep relationship to the traditional music of Southeast Asia.

*Agos*, for narrator and ensemble, receives its world premiere tonight. The composer says that it is based on Joti Barrios-Leblanc's *Sumpa Ng Kawayan* (*The Bamboo Curse*), a poem about the 2013 typhoon Yolanda (Haiyan), which destroyed and submerged the province of Leyte, killing thousands of Filipinos. He also says, "*Agos* (Flow) seeks to capture the emotions and reactions derived from experiencing this natural phenomenon. With poetry as the structural foundation of the work—which mostly employs "submerged tonality" (inversion of the overtone series)—the music flows to its various segments in liquid form, in a non-obtrusive manner."

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**Josefino Chino  
Toledo**

**Born:**  
Manila, Philippines,  
1959

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## Mirror of Stars AKIRA NISHIMURA

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**Akira Nishimura**

**Born:**

Osaka, Japan, 1953

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At the Tokyo National University of Fine Arts and Music, Akira Nishimura studied composition, Asian traditional music, religion, esthetics, cosmology, and the concept of heterophony, all of which were decisive in forming his musical language. His many awards include the grand prize for composition at the Queen Elizabeth of Belgium International Music Competition, Luigi Dallapiccola Composition Award (Milan), Otaka Prize, and Suntory Music Award. He has been composer in residence of the Orchestra-Ensemble Kanazawa, Tokyo Symphony Orchestra, and Yamagata Symphony, and music director of Osaka's Izumi Sinfonietta and the Kusatsu International Summer Music Academy and Festival. Commissions from leading ensembles, including the Arditti and Kronos quartets, have been performed at major music festivals worldwide. His many compositions have been recorded frequently, and he is a professor at the Tokyo College of Music.

*Mirror of Stars* was commissioned by the Suntory Foundation for Arts and premiered in Osaka in 2001. Tonight's performance is the first outside Japan. The composer writes:

*Mirror of Stars* for piano solo (1992) is a work which has the largest number of pianissimo parts of all my works. I arranged it for chamber concerto almost without changing the solo piano part. I added just a short introduction and lightly powdered the solo part with orchestral sound. At the few forte parts, pressurized expanding sounds appear, too. This is the first time I arranged my work in this way. It was an interesting and new experience with unexpected results.

## Violin Concerto No. 1, "Quasi una Fantasia" VIRKO BALEY

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**Virko Baley**

**Born:**

Radekhiv, Ukraine,  
1938

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Tonight's performance celebrates the 80th birthday of Virko Baley, whose services to new music as a composer, pianist, conductor, and festival director can best be described as heroic. Baley moved to the United States as a child, studying piano in Los Angeles with Rosina Lhévinne and Earle Voochies, and graduating from the Los Angeles Conservatory (now the California Institute of the Arts). Settling in Las Vegas in 1970, he founded the composition program at the University of Nevada, Las Vegas, and founded and directed the Las Vegas Chamber Players, which presented a major contemporary music festival and grew into the Nevada Symphony Orchestra, of which he was music director and conductor from 1980 to 1995. One of his early bassoonists was Joseph W. Polisi, who soon left Las Vegas for a successful career in academic administration.

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Under his leadership, the orchestra became a major force in contemporary music, presenting the first American performances of numerous works by Soviet composers. He also was music director of NEXTET (2001-16) and created with his colleague Jorge Grossman the annual composers' conference at UNLV. Always in close touch with composers from Russia and Ukraine, he promoted them through performances and extensive writings on modern Ukrainian music. As a guest conductor he has led most of the important orchestras of the former Soviet Union. He has also been principal conductor of the Kiev Music Festival and producer and music advisor of the International Ukrainian Music Festival and its associated Marian and Iwanna Kots International Composition Competition. He is now a Jacyk Fellow at Harvard Ukrainian Research Institute and distinguished professor of music, composer in residence at UNLV. He received a 2007 Grammy Award as recording co-producer for TNC Recordings and, the next year, the Academy Award in Music from the American Academy of Arts and Letters. His music, published by Troppe Note Publishing Co., Las Vegas, appears on numerous labels.

A prolific composer, Baley has received many important commissions and awards, and has recorded both his music and that of composers from the U.S. and the former Soviet Union. In 1989 he co-produced and composed the score for Yuri Illienko's *Swan Lake: The Zone*, the first Ukrainian film to receive a prize at Cannes. In 2013 his magnum opus *Holodomor* (Red Earth. Hunger), an opera about the 1932-33 Ukrainian famine, was performed in a chamber concert version in Las Vegas, New York, and Kiev. In the winter of 2019, it will receive its stage premiere at the Lviv Theater of Opera Ballet in Ukraine.

Baley's Violin Concerto No. 1, subtitled "Quasi una Fantasia," was commissioned by W. Howard Hoffman and dedicated to the memory of his father, W. Howard Hoffman Sr. The chamber version heard tonight was premiered by the New Juilliard Ensemble, which recorded it with soloist Tom Chiu. Baley writes:

The idea of the concerto is that of a requiem mass, a reflection on death. The first three movements are joined in sonata-allegro form spread over those movements: the *Lacrymosa* is the exposition, *Dies irae* the development, and *Lux aeterna* the recapitulation. Although each movement is different, certain relationships exist between them. For example, movements II and III mirror each other—darkness into light, anger into acceptance, and chaos into order—but are still colored by a pervasive feeling of loss. The fourth movement (the coda) is a wake—a joyful remembrance of a life well-lived. The other element that pervades the Concerto is its Ukrainianism. The melos of Ukrainian folk music is evident in the intervallic and rhythmic structure of the concerto. For some time, I wanted to write a work in which the building blocks would be melismas based on folk figures (authentic and/or facsimiles).

The inspiration to act on this came out of hearing Leonid Hrabovsky's *Concerto misterioso* for nine instruments (1977), a work I admire very much, and which has a very original solution to the problem of abstract (non-nationalistic and non-narrative) use of ethnographic materials.

# Texts and Translations

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## SUMPA NG KAWAYAN

*(for the survivors)*

Text and translation: **Joi Barrios-Leblanc**

*Matibay ang kawayan.*

*Iyan ang sumpa.*

*Hayaang ipaghampas-hampasan ng unos,  
lumangoy at magpaanod  
sa baha.*

*Pigilin ang hininga*

*at baka malanghap*

*ang bangkay na naaagnas.*

*Tiisin ang gutom ng sikmura*

*na kahit sa papuri,*

*ay hungkag na hungkag.*

*Kalimutan natin ang kasakiman*

*na sa kabundukan*

*ay nagpapatag,*

*at nagbabago sa daloy*

*ng hangin at dagat.*

*Kalimutan ang pangulo*

*na mainit ang ulo*

*at sa sariling pulong*

*walang pakundangang lumalabas.*

*Kalimutan ang ayuda*

*na higit na bumabagal,*

*sa ating paghihintay.*

*Yumuyuko at umiindayog*

*sa hangin ang kawayan.*

*Ngunit kami ay tao, tao lamang,*

*Balat at dugo, luha at buto.*

*Ipagpaumanhin ang aming galit*

*at pusong nagpupuyos.*

*Naghahanap kami ng katarungan*

*sa gitna ng dalamhati't pagluluksa*

*sa aming di matapos-tapos*

*na dalamhati't pagluluksa.*

## THE BAMBOO CURSE

Resilience is the curse of the bamboo.

Suffer the storm,  
swim through the floods.

Bear the stench of corpses  
and the hunger  
that does not go away  
with praise.

Forget the greed  
that levels mountains  
and changes wind and seas.

Forget the president  
who walks out,

Forget the aid  
that crawls slower  
as we wait.

The bamboo bends and sways  
with the wind.  
We are human, only human,  
All flesh and tears and blood.

Forgive us our anger  
as we seek for justice  
in our grief,  
in our inconsolable grief.

# Meet the Artists

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## 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, Germany, Iceland, Mexico, 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). On November 5, he will give a faculty recital in Morse Hall, featuring Charles Ives's rarely heard Piano Sonata No. 1. He also plays the program on October 13 at St. John's Smith Square, London, as part of a year-long American music festival, and at the University of Newcastle-upon-Tyne on November 22.

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 has been artistic director of Juilliard's concerts at the Museum of Modern Art since 1993. A member of Juilliard's music history faculty, he wrote the first full biography of the American composer Henry Cowell, which was published by Oxford University Press in 2012. He 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 University. In 2011, he was made an honorary member of Phi Beta Kappa at Harvard University 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 given Columbia University's Alice M. Ditson Award for his service to American music.

## Stella Chen



A native of Palo Alto, Calif., Stella Chen has performed with the London and Lausanne Chamber Orchestras, Welsh National Symphony Orchestra, Harvard-Radcliffe Orchestra, Medellín Philharmonic Orchestra, and Boston Youth Symphony, among others. Recipient of Harvard's Robert Levin Award to "an extraordinarily gifted undergraduate musician," she was also the top prizewinner at the Tibor Varga competition (Switzerland) and the youngest-ever prizewinner at the Yehudi Menuhin International Competition for Young Violinists, which is held in various countries. Chen has presented recitals at venues including Kennedy Center, The Greene Space at WNYC/WQXR (which was broadcast live on WQXR), and Juilliard. She graduated from the joint Harvard/New England Conservatory Program; at Harvard she

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majoring in psychology. She is now a C.V. Starr doctoral fellow at Juilliard, studying with Li Lin, Donald Weilerstein, and Catherine Cho; former teachers include Itzhak Perlman and Miriam Fried.

## Regina De Vera

Regina De Vera, currently in her final year of training with Juilliard's Drama Division, was the first Filipino to be admitted to Juilliard's MFA program. She completed her undergraduate degree in theater arts at the Ateneo de Manila University, where she was honored with the Loyola Schools Award for the Arts. After graduation, she joined the Tanghalang Pilipino Actors' Company, the resident theater company of the Cultural Center of the Philippines (CCP), where she was a resident actress. In 2013, she won the PHILSTAGE Award for the Performing Arts for outstanding female lead as Portia in a Filipino adaptation of *The Merchant of Venice*. Having collaborated with Filipino composer Josefino Chino Toledo in college and when she joined the CCP, she is thrilled to collaborate with him once again in her final year at Juilliard.



## Alvin Zhu

A Young Steinway Artist, Alvin Zhu is active as a recitalist, orchestral soloist, chamber musician, and recording artist on Steinway's self-playing "Spirio" piano. He has performed in prestigious venues across four continents including Alice Tully Hall, Sydney Opera House, Stadio Olimpico in Rome, and Beijing Concert Hall. Recently he embarked on a 15-city China tour and judged the 2018 Franz Liszt International Piano Competition for Young Pianists in Changsha. Born in Pittsburgh, he earned his Bachelor and Master of Music degrees in Juilliard's accelerated five-year program, then spent a year studying for the Yale School of Music's Artist Diploma before returning to Juilliard as a C.V. Starr Doctoral Fellow, studying with Yoheved Kaplinsky and Julian Martin. He took a leave of absence last year as a Fulbright scholar in China, also earning the title of "foreign expert scholar" at the Central Conservatory of Music. He is now completing his DMA dissertation, the first biography of his famed grandfather Zhu Gong Yi, whose work shaped modern piano pedagogy in China before and after the Cultural Revolution.



# New Juilliard Ensemble

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The New Juilliard Ensemble, led by founding director Joel Sachs and in its 26th season, presents music by a variety of international composers who write in the most diverse styles, and premiering some 100 compositions. The ensemble appears annually at MoMA's Summergarden and was a featured ensemble four times at the Lincoln Center Festival. In 2009, the ensemble collaborated with Carnegie Hall's *Ancient Paths, Modern Voices* festival; in 2011, with its Japan/NYC festival; in 2012, with its *Voices from Latin America* festival, and in 2014, its festival *UBUNTU: Music and Arts of South Africa*. A highlight of the 2013-14 season was a collaboration with the Royal Philharmonic Society's Bicentennial Celebration for the U.S. premieres of works by Magnus Lindberg and Judith Weir. It has also participated in collaborations with London's Royal Academy of Music and the Franz Liszt Music University in Budapest. The ensemble's 2017-18 regular season included music by John Woolrich, Gerald Barry, Raminta Šerkšnytė, Akira Nishimura, Mauricio Kagel, Giya Kancheli, Shuci Wang, Liu Sola, Salvatore Sciarrino, Kolbeinn Bjarnason, Alejandro Cardona, and Jonathan Dawe.

The ensemble performs in Juilliard's Focus Festival; recent Focus festivals include *China Today: A Festival of Chinese Composition* (2018); *Our Southern Neighbors: The Music of Latin America* (2017); *Milton Babbitt's World: A Centennial Celebration* (2016); and *Nippon Gendai Ongaku: Japanese Music Since 1945* (2015). The 2019 festival, *On the Air*, will salute European and Canadian broadcasters that have commissioned and broadcast some 8,000 compositions over the past 70 years.

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