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presents

WCP in Manhattan
Church of the Holy Apostles

February 16, 2024

7:30 PM



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PROGRAM

Of Rain and Air
(2021, rev. 2023)

Carlos Bandera
(1993 -)

WCP 2023-24 Call for Scores Winner

Oboe Concerto in D Major
(1945)

Richard Strauss
(1864 - 1949)

- I. Allegro moderato
- II. Andante
- III. Vivace - Allegro

William Fengyang Ju, Soloist

BRIEF INTERMISSION

Canções da America
(2022)

Clarice Assad
(1978 -)

- I. Dança
- II. Intermezzo
- III. Tango
- IV. Melodia Andina
- V. Purahéi

Johnnum Palado, Miranda Scripp, Jacob Rollins, Colin Guan

Variaciones Concertantes
(1958)

Alberto Ginastera
(1916 - 1983)

- I. Tema per Violoncello ed Arpa
- II. Interludio per Corde
- III. Variazione giocosa per Flauto
- IV. Variazione in modo di Scherzo per Clarinetto
- V. Variazione drammatica per Viola
- VI. Variazione canonica per Oboe e Fagotto
- VII. Variazione ritmica per Tromba e Trombone
- VIII. Variazione in modo di moto perpetuo per Violino
- IX. Variazione pastorale per Corno
- X. Interludio per Fiati
- XI. Ripresa del Tema per Contrabasso
- XII. Variazione finale in modo di Rondo per Orchestra

Musicians

The Westside Chamber Players is pleased to represent the following schools: Columbia University, The Conservatory of Music at Brooklyn College, The Juilliard School, Mannes School of Music, Manhattan School of Music, and New York University.

Julius Akira Mauldin, *Artistic Director*

Violin I

Katya Moeller, *Concertmaster*
Priscilla Tam
Sunjay Jayaram
Ben Hudak
Miranda Scripp
Mark Terentiev☆

Violin II

Peyton Cook*
Samuel Braiman
Po Yao Fang
Adeline Baban
Sommer Altier☆

Viola

Oriana Hawley*
Moussa Gueye
Jack Rittendale
Jacob Rollins

Cello

Julie Kim*
Noelia Carrasco
Tia Ramon Jones
Philip Thompson

Bass

Conor Riccomini*
Michael C. Gabriel Principal Bass Chair
Kyle Perea

Flute

Chris Boyadiev**
Sydney Weiler

Oboe

Rebecca Nelson**
Aaron Haettenschwiller

Clarinet

Taig Egan**
Sabrina Isaac

Bassoon

Trey Coudret**
Austin Wegener

Horn

Michael Nunes**
Jaden Lewis-King

Trumpet

Rui Wang

Trombone

Matteo Paoli

Harp

Raquel Nisi

Piano

Henry Tang

Timpani

Rex Lycan

* Principal

** Principal on
Ginastera

☆ WCP Alumni

The *Michael C. Gabriel Principal Bass Chair* is in memoriam of Juilliard bassist Michael C. Gabriel, who was an advocate of making classical music accessible to all.

FEATURED ARTISTS



A Japanese-American conductor, **Julius Akira Mauldin** is currently an undergraduate student at the Mannes School of Music in New York City, studying Orchestral Conducting under David Hayes. A Julius Rudel Conducting Fellow, Julius is a cover conductor for the Buffalo Philharmonic and JoAnn Falletta. He is also an assistant conductor for the Mannes Orchestra, and has led performances with Mannes Orchestra, Mannes Opera, and Mannes American Composers

Ensemble (MACE). Julius was a finalist in the LA Conducting Competition, and has guest conducted the New Amsterdam Symphony Orchestra. Julius is also the Founder and Artistic Director of the Westside Chamber Players, which has given concerts throughout the New York Metropolitan area, and is currently in their second season.

Passionate about new music, and particularly works by Asian American composers, Julius often engages with composers, and has given the premiers for many pieces including Martinu Prize-winning pieces *A Truth Within* and *Live Salmon* by Jiaying Li and Arjan Singh Dogra. Julius will also give performances of works by Akari Komura, Carlos Bandera, and Cole Reyes, winners of the WCP Call for Scores this season. He has also commissioned his first piece by Natsumi Osborn for his graduation concert, to be performed in May 2024. An accomplished choral musician, Julius has participated in many major productions, including performances with Yannick Nézet-Séguin and the Philadelphia Symphony Orchestra, and as a featured soloist in a Lincoln Center production of Berg's *Wozzeck* with Esa-Pekka Salonen and the London Philharmonia Orchestra. As a pianist, Julius started lessons with Cecilia Cho at age 16, and is now accompanist for the Mannes Prep Choruses and the Glass Menagerie. Julius currently lives in Jersey City with his family, where you can find him playing with his cats, Hime and Goemon, or thinking about tiramisu.



William Fengyang Ju is an undergraduate student at The Juilliard School studying with Professor Elaine Douvas, previously studied with Eugene Izotov and Mingjia Liu at The Colburn Music Academy. William was the principal oboist of the New York Youth Symphony which received Grammy Awards for Best Orchestral Performance and received critical acclaim and broadcast by CBS News. He also held the principal position in the Colburn Youth Orchestra. William is the winner of many major national competitions including: Aspen Music Festival and School Concerto Competition, Youngarts National Arts Competition 2021

finalist, Grand Prize of Spotlight Classical Instrumental Competition, California Junior Bach Competition, and the Colburn Youth Orchestra Concerto Competition. He was also interviewed and performed on the renowned radio show, From the Top. William was one of the youngest participants in Aspen Music Festival. In addition, William is a songwriter and producer who has been releasing several of his original works on all music platforms such as Spotify and Apple Music.



Our featured WCP String Quartet consists of Johnum Palado, Miranda Scripp, Jacob Rollins and Colin Guan.

Johnum Palado is a violinist, church organist, and composer in the Screen Scoring master's program at NYU. He received his Bachelor's of Music in Violin Performance at Oberlin Conservatory under the tutelage of David Bowlin. **Miranda Scripp** is a violinist, violist, pianist, conductor, and composer. She

is currently pursuing her Bachelor of Music at New York University, studying Music Theory and Composition with a concentration in Screen Scoring. **Jacob Rollins** is a Violist and multi-instrumentalist, consistently challenging the traditional identity of the classical musician. He is currently pursuing a Master's degree in Viola Performance at the Mannes School of Music in New York City, under the tutelage of Milan Milisavljevic. **Colin Guan** is a cellist in the Columbia-Juilliard Exchange Program, where he studies with Natasha Brofsky. When he has free time, Colin enjoys running in Riverside Park and trying new restaurants with friends.

WCP 2023-24 CALL FOR SCORES WINNER



Carlos Bandera is a composer whose music is characterized by a glacial unfolding of sonic landscapes. He often expands simple elements into large-scale musical structures, through which he explores the interplay of harmony, noise, and texture.

Carlos's orchestral work *Materia Prima*, premiered in 2023 at Carnegie Hall by the American Composers Orchestra, was described by the *New York Classical Review* as having "one of the most immersive and elegant transitions from nothingness to complexity that one has heard." His music has been performed by groups such as the Orchestra of St. Luke's, the American

Composers Orchestra, the Albany Symphony, the Hastings Philharmonic Orchestra, the Illinois Philharmonic Orchestra, Dogs of Desire, ~Nois, Hotel Elephant, Earspace, Hebrides Ensemble, Nebula Ensemble, Omnibus Ensemble, and Now Hear This. He has been a fellow at Copland House's CULTIVATE, Orchestra of St Luke's DeGaetano Composition Institute, Composers Conference, and the Underwood New Music Readings, and he has attended the Delian Academy for New Music and Time of Music (*Musiikin aika*). Recently, his piece *Meristem* was performed by the Hastings Philharmonic Orchestra during their "On the Road" tour across South East England and his piece *Spirare II* was recorded by Yarn/Wire.

In 2015, Carlos earned his Bachelor of Music degree in Music Theory and Composition from the John J. Cali School of Music at Montclair State University, where he studied with Elizabeth Brown, Dean Drummond, and Marcos Balter. Carlos received his Master of Music degree in Composition in 2017 from The Peabody Institute of the Johns Hopkins University, where he participated in masterclasses with Georg Friedrich Haas and studied privately with Kevin Puts. Carlos is currently pursuing a PhD in Composition and Music Technology at Northwestern University, where he has studied with Hans Thomalla and Alex Minck.

PROGRAM NOTES

Bandera Of Rain and Air (2021, rev. 2023) *Written by Carlos Bandera*

Back in 2020, after I finished my first commission from the Albany Symphony, they sent me a wonderful book of collected poems. One of the poems included in this book, *Of Rain and Air* by Wayne Dodd, immediately resonated with me with its beautiful, evocative imagery and its striking relevance to both the sounds I was exploring in my new piece for Albany Symphony and what I was experiencing at the time. My piece is not a musical setting of the poem, but I feel it shares much of the same feeling as that of the text, as if they were part of the same world.

The piece explores two musical materials: a delicate, shimmering background present throughout the entire work and a foreground consisting of brief swells of fragmented harmonies. I used *Of Rain and Air* as the title of my piece, because these elements of nature felt closely related to these two musical components and because the poem encapsulates what I feel to be the narrative of my piece – a kind of darkness to light narrative representing the process of becoming more present in an experience.

Of Rain and Air

By Wayne Dodd

All day I have been closed up
inside rooms, speaking of trivial
matters. Now at last I have come out
into the night, myself a center

of darkness.

Beneath the clouds the low sky glows
with scattered lights. I can hardly think
this is happening. Here in this bright absence

of day, I feel myself opening out
with contentment.

All around me the soft rain is whispering
of thousands of feet of air

invisible above us.

Strauss - Oboe Concerto *written by William Ju*

In April 1945, near the end of World War II, American soldiers arrived in the Bavarian town of Garmisch-Partenkirchen. They were ordered to commandeer villas to be used for their housing. Upon approaching villa #42, an old man who was extremely not pleased with this development approached the soldiers and told them: “I am Richard Strauss, the composer of *Rosenkavalier* and *Salomé*.” Fortunately, the commander of the unit was Lt. Milton Weiss, a musician who knew who Richard Strauss was, and he ordered an “Off Limits” sign placed in front of the villa. According to a letter written by Strauss in May 1945, “Eight days have now gone by since our poor, ravaged, ruined Germany was liberated from twelve years of slavery . . . Today I am taking advantage of the first available opportunity to let you know . . . Garmisch was spared any bombing attacks, and since, thank God, no resistance was offered when the Americans marched in, it has remained unscathed; it has simply been occupied.” In his many encounters with American soldiers, Strauss met 24-year-old John de Lancie who was the principal oboist of the Pittsburgh Symphony prior to his enlistment. The two got along quite well and de Lancie recalled “I asked him if, in view of the numerous beautiful, lyric solos for oboe in almost all his works, he had ever considered writing a concerto of oboe.” He replied: “No.” He later told a fellow musician friend Alfred Mann that the idea had taken root as a result of that remark. He subsequently, in numerous interviews and letters, spoke of this concerto about Ada Lancie’s visits with him, and he has a letter from him inviting him to the first performance in Zurich.

The concerto premiered in Zurich in February 1946 but for the American premiere Strauss wanted de Lancie to perform the premiere of the Strauss oboe concerto. However, at that moment de Lancie was only the assistant principal oboe of the Philadelphia Orchestra. Therefore, he could not premiere the work. Instead, de Lancie permitted the premiere to another oboist, Mitch Miller, who would go on to become known for his television show “Sing Along with Mitch”. John de Lancie became the principal oboist for the Philadelphia Orchestra after principal oboist Tabuteau retired and remained there for more than 30 years.

The concerto is notoriously difficult to play as 56 measures in the first movement are written in such a way that the oboist hardly has any place to breathe and some must require the ability to do circular breathing, which is inhaling and exhaling at the same time. There are three movements to the concerto but all of them are

through-composed, with no break between movements. The oboe lines have many similarities to Strauss’ vocal writings in his operas such as Zerbinetta’s aria from *Ariadne auf Naxos*. After the opening movement, it immediately modulates to the second movement *andante* continues to explore material from the first movement in a contemplative style along with the most yearning and intimate melodies. The third movement is extremely exciting, thrilling, and optimistic. Along with two brilliant cadenzas, it stands out as one of the most distinctive of all time. Its unique qualities have earned it a place of prominence in music history, and it continues to captivate audiences to this day.

Assad - Canções da America *written by Clarice Assad*

Canções da America is a collection of song-like movements inspired by chants, dances, and rhythms associated with South American music. A melting pot of cultures consisting of Europeans, immigrants, natives, and people from Africa. This six-movement work embraces fragments of the *Milonga* dance, related to the tune of Uruguay, the *choro* from Brazil, the music of *Paraguay*, and a movement dedicated to the *Argentinian Tango*, born in its modern version in Buenos Aires in the early 19th century. Also in the suite is an homage to *Andean* music, chant-like melodies associated with the regions of Peru, Bolivia, and Ecuador, and other peoples who lived approximately in the area of the Inca Empire before the Europeans arrived.

For the first time as a composer, I explore the music of neighboring Brazilian countries – my original homeland – including Uruguay, Paraguay, Bolivia, and Argentina. The latter was the homeland of composer Claudia Montero, whose passing in early 2021 inspired me to write this work. Montero was an accomplished musician who dedicated her life to creating beautiful pieces of music sparked by Latin American themes. She supported numerous projects to amplify women’s voices in music, and her body of works reinforces the importance of female composers’ voices in today’s world. *Canções da America* is dedicated to her legacy and Fry Street Quartet.

Ginastera - Variaciones Concertantes *Written by Taig Egan*

In chronicling the works of Argentinian composer Alberto Ginastera, we recognize three main style periods: Objective Nationalism, Subjective Nationalism, and Neo Expressionism. What distinguishes each period is how directly he integrates Argentinian musical culture into the compositions. As he grew older, he became more subtle with his allusions to the music of his home.

The Variaciones Concertantes stem from his second style period. We still hear the flavors of Argentinian folk music: The theme introduced by the harp and cello, and that binds the work together, is based on the open strings of the guitar. But compared to his earlier compositions, he reaches deeper, darker places. The profound viola variation, for example, is far, far away from the raucous, mixed meter dance of the last movement. The work not only showcases the many colors of the orchestra, but the many compositional faces of Ginastera himself.

This work is a delight in part because each instrument gets time in the spotlight. A capricious flute movement gives way to what can only be described as an acrobatic romp for this clarinetist. In various combinations, each section of the orchestra gets a movement – even the double bass! A loving duet of oboe and bassoon; a short, fiery interlude of brass; a truly virtuosic moto perpetuo for violin; a timeless and beautiful horn solo. To finish, Ginastera returns to his roots. The finale is a *malambo*, a traditional Argentinian dance full of energy and flash. The entire orchestra is featured in this dynamic, race-to-the finish finale.

About the Westside Chamber Players

The Westside Chamber Players, founded in Fall of 2022 by Julius Akira Mauldin, is a body of passionate musicians dedicated to bringing high-level performances of classical music to the New York City community.

WCP is unique in our leadership and makeup; we are the only student-led chamber orchestra in the New York Metropolitan area. The peer-to-peer nature of WCP breaks down many norms of hierarchy in an orchestra, which for an audience translates to fresh, exciting, performances. We believe that conservatory students need as many opportunities as possible to share their passion for music with peers, diverse audiences, and the world. Since 2022, we have performed full orchestral concerts in Manhattan, Hoboken, and Jersey City, highlighting extremely talented student composers, soloists, and chamber groups. Additionally, we established a concert series at a retirement community on the Upper West Side, where our student musicians perform twice a month, and had a very successful first Call for Scores, with applications on a global scale.

WCP has member representation from Columbia University, The Conservatory of Music at Brooklyn College, The Juilliard School, Mannes School of Music, Manhattan School of Music, and New York University; creating a staple ensemble, and community for students in the New York City area

