

Monday Evening, November 5, 2018, at 7:00

The Juilliard School

presents

# An Evening Celebrating 100 Years of the Pre-College Division

Juilliard Pre-College Orchestra

Adam Glaser, *Music Director*

Robert Spano, *Conductor*

Emanuel Ax, *Piano*

Shereen Pimentel, *Soprano*

Fiona Khuong-Huu, *Violin*

Hina Khuong-Huu, *Violin*

Harmony Zhu, *Piano*

Vijay Gupta, *Violin*

LEONARD BERNSTEIN (1918–90) **Overture to *Candide***

LUDWIG VAN BEETHOVEN (1770–1827) **Piano Concerto No. 5 in E-flat major,  
Op. 73 (“Emperor”)**

Allegro

Adagio un poco moto

Rondo: Allegro ma non troppo

EMANUEL AX, *Piano*

BERNSTEIN **“Dream With Me” from *Peter Pan***

SHEREEN PIMENTEL, *Soprano*

ANTHONY CHOI, *Cello*

CHRIS REYNOLDS, *Piano*

*(program continued on the following page)*

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](http://juilliard.edu/giving)).

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Alice Tully Hall

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

PABLO DE SARASATE (1844–1908) **Navarra, for Two Violins and Piano, Op. 33**

FIONA KHUONG-HUU, *Violin*

HINA KHUONG-HUU, *Violin*

ERI KANG, *Piano*

ELLIOTT CARTER (1908–2012) **Caténaires**

HARMONY ZHU, *Piano*

REENA ESMAIL (b. 1983) **Take What You Need**

VIJAY GUPTA, *Violin*

NIKOLAI RIMSKY-KORSAKOV (1844–1908) **Capriccio espagnol, Op. 34**

Alborada

Variazioni

Alborada

Scena e canto gitano

Fandango asturiano

*Performance time: approximately 1 hour and 30 minutes, with no intermission*

# Juilliard

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## The Occasion

We gather tonight to mark something extraordinary: over a century of musical education at the highest level of excellence. We honor the accumulated achievement of countless students and teachers under the aegis of one essential academy. The collective force of the endeavor is measurable only in poetic terminology; how indeed can we define the impact of seeing the stars grow bright in the night sky? In a tangible sense we can simply be grateful—grateful for the dedication of our faculty, for the vision of our leaders, and for the inspiring commitment of our students and their families over these many decades.

I join you in saluting our Juilliard Pre-College faculty and staff, under the leadership of artistic director Veda Kaplinsky. Their devotion to the possibilities of each student is complete, holding dear their responsibility for the futures of every young Pre-College student. That responsibility is delivered on with passion, for the artistic advancement for all, but even more, for the unique opportunity that artistic advancement has for every young person's future as a member of our society.

An enthusiastic thank you to our gala chairman, Mercedes Bass, and to all who have made possible this anniversary celebration. We are so grateful for your transformational support, as we energetically propel Juilliard Pre-College into the future. Onward!

A handwritten signature in black ink, appearing to read "Damian Woetzel", with a stylized flourish at the end.

**Damian Woetzel**  
President  
The Juilliard School

**Dear Friends,**

It's hard to fathom that a school that thrives on youth and perpetual energy is 100 years old, but thanks to your presence tonight and your ongoing support, we will remain forever young.

We are happy to share with you a snapshot of who we are and the aspirations we share. On stage tonight will be more than 100 young students, about a third of our student population. They will engage in their passion of making music, fulfilling their dreams, and inspiring others while being inspired.

Our heartfelt thanks to Damian Woetzel, president of the Juilliard School; Mercedes Bass, chairman of tonight's event; Bruce and Suzie Kovner, our honorary chairs; the development team; the Pre-College administration; and all the countless people who have worked tirelessly to make this evening a success.

Our ultimate goal, while providing these gifted young students with the best possible musical education, is to be supportive and never turn away deserving people who are in need of help. Your presence tonight and your ongoing support help us reach that goal, and for that we are enormously grateful.

We hope that you are as uplifted and inspired by these young talents tonight as we are every Saturday.

Enjoy the music!



**Veda Kaplinsky**  
Artistic Director, Pre-College Division  
The Juilliard School

## A Brief History of a Long-Standing Program

From its inception in 1916 to the present, Juilliard's Pre-College has shaped the musical lives of many talented children. According to an early catalog, the Preparatory Center (later called the Preparatory Division, and now the Pre-College Division) was established to "first give children the right introduction to music, to create an interest in its study and an appreciation of its beauty; second, to make intelligent readers and to instill correct technical principals from the beginning of instrumental study; and finally, to develop that respect for a high standard of performance which would lead the child to realize the necessity from musical intelligence and technical efficiency at every step."

Throughout its 100-plus years, the Pre-College Division has immersed 8- to 18-year-olds in all aspects of musical knowledge. The program's 1925 catalog states that the department was not a musical kindergarten. It was much wider in scope and offered classes in Dalcroze Eurhythmics, which develops a feeling for rhythm through body movement, choral singing, and sight-singing. At that time the program was set up very differently from today; the students had two private instrumental lessons per week given in Preparatory Center studios throughout Manhattan, the Bronx, Brooklyn, and Long Island. Unlike the present day, they only attended the school on Saturdays from 10 a.m. to noon. Upon completion, the students were expected to play with musical understanding and technical ability such compositions as Bach Two-Part Inventions, Haydn Sonatas, and some easier Mozart Sonatas.

Today's Pre-College Division students (including students in all the orchestral instruments, as well as piano, organ, classical voice, classical guitar, and composition) have exacting musical standards and requirements. The Dalcroze-based curriculum is gone, but students still take ear training, theory, orchestra, chamber music, and chorus. In recent years, the division began offering a variety of electives in music history, composition, conducting, and advanced courses in theory and ear training for students who have completed the curriculum.

The Pre-College faculty members are performing professionals who serve as mentors to their students, just as their teachers did for them. There are 120 teachers in the division, many of whom are internationally recognized for their pedagogical and performance accomplishments. The teachers work closely with the 300-plus students each year in private lessons, classroom activities, the three orchestras, two choruses, 70-plus chamber music groups, and other ensemble activities. This year's Pre-College class is 30 percent international, welcoming students from more than ten countries, including Australia, Canada, China, France, Korea, and Japan. Each Saturday the students commute to Juilliard from all over the tri-state area, and by train, plane, and automobile from states as far away as Massachusetts, Vermont, Virginia, Maryland, Florida, and Illinois. Although they excel in their academic schools during the week, many of the students feel that the Pre-College is their true home, where their closest friends are, and where everyone really understands their love of music.

The many distinguished directors who left their mark on the school include Charles and Constance Seeger (1916–24; the parents of folk singer Pete Seeger), Elizabeth F. Harris

(1925–41), Marion Rous (1941–46), Robert Hufstader (1947–53), Frances Mann (1953–64; Diploma '19, *piano*, Diploma '21, *music education*), Katherine McClintock Ellis (1964–69, whose directorship bridged the Preparatory Division and the Pre-College Division), George Dickey (acting director 1971–72; B.S. '60, M.S. '61, *voice*), Robert Brawley (1972–74), Robert Hufstader (1974–75; '40, *orchestral conducting*), Olegna Fuschi (1975–88; Diploma '58, *piano*), Linda Granitto (1988–94), Andrew Thomas (1994–2006; M.M. '70, D.M.A. '73, *composition*), and currently Yoheved Kaplinsky (Pre-College '64; B.M. '68, M.S. '69, D.M.A. '73, *piano*), who has been artistic director since 2006.

Charles Schultz's comic strip *Peanuts* aptly illustrates the determination of Pre-College students. Lucy, leaning on Schroeder's piano says, "What happens if you practice for 20 years and then end up not being rich and famous?" Schroeder replies, "The joy is in the playing." That joy is reflected in the concerts given by the students and is returned to them by the applause of proud parents, relatives, teachers, and audience members.

Even though many Pre-College students may not pursue a musical career, their Juilliard musical training provides a lifelong interest in the arts. The school, in addition to providing a solid musical foundation to its students, is also preparing tomorrow's audiences, and possibly, in a few cases, tomorrow's board members in major arts organizations. The impact of the school is felt nationwide and throughout the world as its distinguished graduates become, as adults, contributing citizens of the world.

*A version of this article originally appeared in 100 Years of The Juilliard School. It was written by Pre-College faculty member and director emeritus Andrew Thomas, and has been adapted with his permission by current Pre-College senior director Robert Ross. The original content was derived from a Pre-College yearbook essay written by Mary Spinei, a member of the Parents Association and the mother of Cristina Spinei (Pre-College '02; B.M. '06, M.M. '08, composition).*

## Q&A With Emanuel Ax



*Juilliard student Angie Zhang, Pre-College artistic director Yoheved Kaplinsky, and Emanuel Ax*

Tonight's piano soloist, Emanuel Ax (Pre-College '66; Diploma '70, Postgraduate Diploma '72, *piano*), recently chatted with fellow Pre-College alum and pianist, Angie Zhang (Pre-College '13; B.M. '17, *piano*), about his days at Juilliard as a student and teacher. A longer version of this conversation can be found in the November issue of the *Juilliard Journal*.

**Angie Zhang:** *Is this your first time playing with the Juilliard Pre-College Orchestra?*

**Emanuel Ax:** Yes, I'm very excited about it! I'm sure they will be totally brilliant ... I hope I can

keep up! And I'm going to feel so old. Sometimes, students will ask me, "who were the conductors you played with first after college?" and I would tell them that when I was 25 or 26 years of age, I played with Eugene Ormandy. And they look at me as if I knew Beethoven personally ... it's so long ago. Ormandy for us is like yesterday.

**AZ:** *How is the energy in the Lincoln Center building different when you walk through it now?*

**EA:** I came here in 1969 and could never find a room, and I still can't! That is one aspect that has not changed. I had two years at the old school (uptown on Claremont Avenue) and all my Pre-College studies were there. But the new building made Juilliard very much a part of Lincoln Center with the orchestras across the street. I think it is an incredible resource and I hope that the students are taking advantage of going to concerts and other performances at Lincoln Center. I have a feeling that, in our time, people used to go to concerts more. I went to Carnegie Hall three to four times every week. (There was a way to sneak into the dress circle ... sometimes we paid, but not always!) We heard all the pianists who came to New York City, which was everybody. I remember hearing Ashkenazy, Richter, and Horowitz all in one week and that was unbelievable. If that did not make you give up the piano, I don't know what would! They were all fabulous in their own way and that's one of the greatest things about live performances. And that is what's fabulous about Juilliard's location. It is truly an incredible time to be a pianist right now.

**AZ:** *If you could impart one lesson to the students at Juilliard, what would it be?*

**EA:** Make a lot of friends. For me, the greatest thing about being at Pre-College all those years was meeting some amazingly gifted people and learning from them. I learned from them at least as much as from my teacher. That's one of the really great aspects of Juilliard, both Pre-College and College. The people you meet are so much better than you are and that is a very healthy thing. A lot of them are such nice people too. Look to your left, look to your right, and make friends!

## Notes on the Program

*(Program notes for several selections were written by students from the Juilliard Pre-College advanced seminar taught by Ira Taxin and Daniel Ott.)*

### **Bernstein: Overture to *Candide***

by Ivan Specht

“Objection!” cries a wide-eyed, inquisitive Candide, standing up as the optimistic Dr. Pangloss outlines his proof that Earth must be the “best of all possible worlds.” The idea, attributed to German philosopher and mathematician Gottfried Leibniz in 1710, serves as the primary target of Voltaire’s satirical 1758 novella, whose dark turn of events (enslavement, physical abuse, the Spanish Inquisition) leads the audience to question whether or not God’s goodness really justifies such atrocities. Nearly 200 years later, Voltaire’s satire proved just as urgent. Renowned American playwright Lillian Hellman proposed in 1953 that *Candide* be adapted for musical theater, having made a harrowing connection between the Spanish Inquisition and McCarthyism—both institutions supposedly justified through faith and patriotism, respectively. The operetta opened on Broadway three years later with a score by Leonard Bernstein and lyrics by John LaTouche and Richard Wilbur, in addition to Hellman. Although more than a decade of revisions passed before the first successful production of *Candide*, in 1973, Bernstein’s music was an instant hit, with the overture premiering as a stand-alone work in 1957. To this day it remains a standard piece of orchestral repertoire and a favorite of musicians and audiences alike. As we celebrate the 100th anniversary of the Pre-College, it is fitting to also mark Bernstein’s centenary with a performance of this beloved work.

The “objection” that Voltaire, and later Hellman, sought to capture—objection to

the idea that cruel institutions could be justified through blind belief—serves as inspiration for *Candide*’s music as it does its plot. When Candide sings that three-syllable word in the song “Best of All Possible Worlds,” Bernstein perfectly echoes the startling fanfare at the beginning of the overture, which, in its brilliant *fortissimo*, establishes an energy that lasts over the course of the entire piece. Bernstein then presents his first theme, the well-known aria “Glitter and Be Gay.” Virtuoso string writing and colorful orchestration match the excitement established by the initial motif. In the next theme, incidental “Battle Music” from the operetta, brass and timpani create a jubilant fanfare that perfectly complements the lush strings to follow, quoting the marriage duet “Oh, Happy We” between Candide and his bride Cunegonde. After developing these themes lightly, Bernstein reprises “Glitter and Be Gay,” contrasting the rich, flowing melody that precedes it. Moving into the coda, we hear a solo flute and additional wind displays. Strings and brass join in to form an orchestral *crescendo* that culminates with a *prestissimo* recapitulation of all previous themes.

*Ivan Specht is a seventh-year student at Juilliard Pre-College, studying composition with Manuel Sosa. He has received awards from ASCAP and the National YoungArts Foundation, and his work has been performed at venues including Tanglewood.*

### **Beethoven: Piano Concerto No. 5**

by Benjamin Edelson

Ludwig van Beethoven’s music is often described as the bridge between Classicism and Romanticism, and perhaps no work of his embodies this shift better than his grand Piano Concerto No. 5, nicknamed “Emperor.” This was the composer’s final piano concerto, and one that would confirm and immortalize Beethoven’s immense pianistic legacy—the pinnacle of the genre,



in the opinion of many. If Mozart was the composer responsible for moving the piano concerto from the salon to the concert hall, Beethoven imbued it with “poetic grandeur and depth of development ... a breadth of scale and engagement with ideas that have remained benchmarks through the Romantic and Modern eras,” according to Beethoven expert Michael Clive.

From a historical standpoint, this musical shift is reflected in the immense political changes that Europe had recently experienced as Napoleon continued his never-ending conquests. Legend maintains that the concerto got its nickname from an audacious French soldier exclaiming “C’est l’empereur!” at its premiere. The subtitle stuck, however it came to be, and was subsequently included by Beethoven’s English publisher. The composer himself probably would have disapproved of this title in light of his own political disagreements with Napoleon’s decision to crown himself emperor—Beethoven decided to exclude Napoleon’s name from the dedication of the score of his “Eroica” Symphony once the latter assumed his imperial position.

The concerto is in a standard three-movement form, beginning with a confident *Allegro* that is characteristic of the composer’s style. A series of grand chords, each followed by dazzling arpeggios from the soloist, sets the movement’s mood before the orchestra’s introduction of the main theme. The soloist, in what is perhaps a reference to Beethoven’s Fourth Piano Concerto (in which the piano actually begins the piece by itself) enters a few bars before this introduction’s conclusion with a rising chromatic scale, as if unable to contain itself, but politely interrupting the orchestra. Various themes are generously developed before the movement’s triumphant conclusion, which features joyous fanfares in the brass. What follows is a serenely tranquil *Adagio*. This movement,

considered one of the most beautiful pieces of music in the classical canon, provides a quiet interlude to separate the boisterous fullness of the opening *Allegro* and the clever quickness of the ending. After a drawn-out orchestral *decrescendo*, a return to the home key of E-flat is tentatively established in the piano. Without pause, the listener is suddenly thrust headfirst into the finale, a playful rondo that sparkles with pianistic brilliance from start to finish. Hunting motifs in the brass and woodwinds are abundant, constantly radiating pure excitement and joy, from the *fortissimo* opening to the false ending led by the timpani, before the soloist gears up for one last musical “hurrah.” As if referencing its entrance in the opening movement, the piano seemingly cannot resist getting in the final word as it gleefully climbs higher and higher in a virtuosic scale, climaxing with the orchestra in a flurry of E-flat major chords.

*Benjamin Edelson is a senior at the Collegiate School and a third-year Juilliard Pre-College student studying French horn with Javier Gandara. He is principal horn of the New York Youth Symphony where he also participates in their Composition Program.*

### **Bernstein: “Dream With Me”**

*by Pablo Rubin-Jurado*

The song “Dream With Me” was originally composed for a musical adaptation of J.M. Barrie’s play *Peter Pan*. Leonard Bernstein’s involvement in the 1950 Broadway production of the play was restricted to a few dance numbers, incidental cues, and songs, and a number of changes were made to his score after he consigned it to Trude Rittman, the show’s musical coordinator. “Dream With Me” was among the songs removed from the original production. It was only revisited more than 50 years later, when conductor Alexander Frey recorded Bernstein’s score in its entirety. (Frey later conducted the world premiere performance of the full score.)

“Dream With Me” begins with an air of mystery, created by a chromatic, drifting figure in the piano. It quickly opens up, however, to lush, major harmonies and a lyrical vocal line that effectively conveys a magical, dream-like state.

*Pablo Rubin-Jurado is in his sixth year at Juilliard Pre-College, studying as a vocal major with Lorraine Nubar since 2017. Prior to that he was a composition major, studying with Eric Ewazen.*

## **Sarasate: Navarra**

by Sean Takada

One of the most renowned composers of the violin repertoire, Pablo de Sarasate was born in Pamplona, Spain, in 1844. Showing great talent on the violin from an early age, he quickly gained popularity by winning competitions and launching himself into a solo career. He eventually began composing works for violin, many of which display Spanish folk-themes and dances. His *Navarra* for Two Violins, Op. 33 was written in 1889. The title refers to Navarre, the province in which Sarasate was born. The work is written in the style of a jota, a folk-dance of northern Spain, which is characterized by its fast triple time. Throughout the piece, a large portion of the music between the two violins is identical, only at differing intervals, creating an imitative effect. One of the great challenges in performing this piece is perfecting the intonation and agility required to masterfully execute the sixths and octaves. *Navarra* is a beautiful and brilliant work that portrays Sarasate’s ability to compose a technically challenging piece, while disguising its difficulty within lyrical, singing melodies.

*Sean Takada is a senior at Stuyvesant High School and studies violin with Li Lin at Juilliard Pre-College. He also enjoys playing soccer and is on his school’s varsity team.*

## **Carter: Caténares**

by Tengku Irfan

*Caténares* (2006) is a short, virtuosic work by American composer Elliott Carter, who was on the Juilliard composition faculty from 1966 to 1984. It is the second piece of *Two Thoughts About the Piano*, the first of which, *Intermittences*, focuses more on space and silence. *Caténares* is a stark contrast, containing an unending, rapid current of notes played by the pianist without a single moment of rest until the final note.

About *Caténares*, the composer wrote:

When [French pianist] Pierre-Laurent Aimard, who performs so eloquently, asked me to write a piece for him, I became obsessed with the idea of a fast one-line piece with no chords. It became a continuous chain of notes using different spacings, accents, and colorings to produce a wide variety of expression.

*Hailing from Malaysia, Tengku Irfan (Pre-College, '16) is a third-year undergraduate studying piano with Yoheved Kaplinsky and composition with Robert Beaser. A recipient of a Kovner Fellowship and three ASCAP awards, he has performed with numerous orchestras worldwide.*

## **Reena Esmail: Take What You Need**

by Vijay Gupta

In 2018 Street Symphony commissioned Reena Esmail (B.M., '05, *composition*) to create *Take What You Need*, a work for double chorus, orchestra, and audience, with an opportunity for audiences—ranging from concert halls and conservatories to incarcerated women and people living in shelters and clinics—to tell their stories. Street Symphony places social justice at the heart of music making by creating authentic, powerful engagements between

professional and emerging artists and communities disenfranchised by homelessness in Los Angeles County. Tonight's performance of the work is an arrangement for solo violin.

*Vijay Gupta attended Pre-College from 1995 to 2002, where he studied violin with Dorothy DeLay, Masao Kawasaki, and Glenn Dicterow. He is a 2018 John D. and Catherine T. MacArthur Fellow and the founder and artistic director of Street Symphony.*

### **Rimsky-Korsakov: *Capriccio espagnol***

by Marina Lee

Nikolai Rimsky-Korsakov visited Spain only once—in December of 1864, when he was training as a naval cadet. But the beauty, dazzling colors, and sensuous scents of the Iberian land left a lasting impression on him, and in the year 1887 he set to work on his *Capriccio espagnol*.

Contrary to popular belief, Rimsky-Korsakov didn't think the piece was solely a brilliant orchestral work full of special effects. He stated in his autobiography, *My Musical Life*:

The opinion formed by both critics and the public, that the *Capriccio* is a magnificently orchestrated piece—is wrong. The *Capriccio* is a brilliant composition for the orchestra. The change of timbres, the felicitous choice of melodic designs and figuration patterns, exactly suiting each kind of instrument, brief virtuoso cadenzas for instruments solo, the rhythm of the percussion instruments, etc., constitute here the very essence of the composition and not its garb or orchestration. The Spanish themes, of dance character, furnished me with rich material for putting in use multi-form orchestral effects. All in all, the *Capriccio* is undoubtedly a purely external piece, but vividly brilliant for all that.

In the first movement, *Alborada*, Rimsky-Korsakov uses the violin's brilliant solo ability. After the merry tutti of the orchestra, the clarinet has a lovely solo that it plays twice, followed by the violin. This cheerful melody is bandied back and forth between the two instruments until the first movement tiptoes away in near silence as a stifled laugh. The second movement, *Variationi*, has its gentle theme presented by the horns at first. At the piece's climax the violins take the beautiful theme. This later fades into a gentle, yet somewhat coy, flute solo that watches over the rest of the piece. The third movement is essentially a repetition of the *Alborada*. At its conclusion, there is a striking snare drum roll that sets up the following section, known as *Scena e canto gitano* (*Scene and Gypsy Song*). In this movement Rimsky-Korsakov employs solos for the brass, violin, flute, clarinet, and finally the harp. Each of these solos is supported by exciting rolls in the percussion instruments. These cadenzas are then followed by the dance, which involves the very essence of Spanish music: the castanets. For an even more gypsy-like musical effect, Rimsky-Korsakov asks the string players to imitate guitars (quasi guitarra). This movement leads without pause into the finale, the *Fandango asturiano*. The fandango is also an energetic Asturian dance, and Rimsky-Korsakov writes it very similar in style to the opening *Alborada*. Both dances are heard in the end of this movement for an even more thrilling conclusion.

*Marina Lee is a fourth-year student at Juilliard Pre-College, where she studies composition with Ira Taxin and piano with Victoria Mushkatkol. She has been named an ASCAP Young Composer finalist and her works have been performed at venues including Carnegie Hall and the Saint-Merry Church in Paris.*

## Meet the Artists

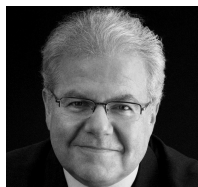
ANDREW ECCLES



**Robert Spano**

Robert Spano is in his 18th season as music director of the Atlanta Symphony Orchestra, with which he has won six Grammys. A fervent mentor for rising artists, he has been music director of the Aspen Music Festival and School since 2011, serves on the faculty of Oberlin Conservatory, and holds a conductor residency with the Colburn School Orchestra. Highlighting the 2018–19 season is Spano's Metropolitan Opera debut leading the U.S. premiere of *Marnie*, the third opera by Juilliard alumnus Nico Muhly. Guest engagements have included the New York and Los Angeles Philharmonics, the San Francisco, Boston, and Chicago Symphonies, and the Cleveland, Philadelphia, and Minnesota Orchestras, and many international orchestras. His opera performances include Covent Garden, Lyric Opera of Chicago, Houston Grand Opera, and two Seattle Opera productions of Wagner's *Ring* cycle. Spano has received honorary doctorates from Bowling Green State University, the Curtis Institute of Music, Emory University, and Oberlin.

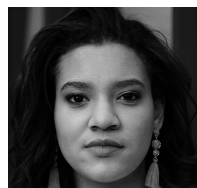
LISA MARIE MAZZUCCO



**Emanuel Ax**

Born in modern-day Lvov, Poland, Emanuel Ax (Pre-College '66; Diploma '70, Post-graduate Diploma '72, *piano*) moved to Winnipeg, Canada, with his family when he was a young boy. He is a winner of the Young Concert Artist Award, Arthur Rubinstein

International Piano Competition, Michaels Award, and Avery Fisher Prize. With colleagues Leonidas Kavakos and Yo-Yo Ma, he begins the current season with concerts in Vienna, Paris, and London, and with the Brahms trios recently released by Sony Classical, with which he has an exclusive recording contract. He will also perform with orchestras worldwide. His Carnegie Hall recital will conclude the season. Always a committed exponent of contemporary composers, with works written for him by John Adams, Christopher Rouse, Krzysztof Penderecki, Bright Sheng, and Melinda Wagner already in his repertoire, he has added HK Gruber's Piano Concerto and Samuel Adams' *Impromptus*. He is a fellow of the American Academy of Arts and Sciences and holds honorary doctorates of music from Skidmore College, Yale University, and Columbia University.



**Shereen Pimentel**

A third-year college division student from Teaneck, New Jersey, soprano Shereen Pimentel is a proud recipient of a Kovner Fellowship. Under the tutelage of Edith Wiens, she is pursuing a bachelor of music degree in vocal performance. She entered Juilliard Pre-College in 2013, studying with Lorraine Nubar. She started performing professionally at age nine when she debuted on Broadway as Young Nala in *The Lion King*. At Juilliard she performed in *Die Lustigen Weiber von Windsor*, directed by John Giampietro. This past summer she was a voice fellow at the Music Academy of the West in Santa Barbara, where she sang Barbarina in *Le nozze di Figaro*, conducted by James Conlon. She recently won first prize in the 2018 New York Lyric Opera Competition.



**Fiona  
Khuong-Huu**

During the 2017–18 season 11-year-old violinist Fiona Khuong-Huu was the first-place winner at the Grumiaux International Violin Competition and was a prizewinner at “Il Piccolo Violino Magico” in Italy. Last season she won the Juilliard Pre-College Concerto Competition and performed Mendelssohn’s Violin Concerto at the Peter Jay Sharp Theater with the Pre-College Symphony. In 2014 she began studying with Li Lin and entered Juilliard Pre-College with her sister, Hina, in 2017. The sisters often perform together and enjoy being onstage together. In 2016 they won first prize and the journalists’ prize at the Osaka International Music Competition in the duo category. This past summer they performed in Maine in a Fourth of July concert with NPR’s *From the Top* alumni and in Brussels at the Bozar with the Flanders Symphony Orchestra.



**Hina Khuong-Huu**

Already an international competition winner, 14-year-old violinist Hina Khuong-Huu has positioned herself as a rising star in the classical music world. A native New Yorker, she began playing the violin at age three. In 2014 she began studying under the tutelage of Li Lin and, in 2017, entered Juilliard Pre-College. In 2018 she was a finalist and fifth prizewinner at the Junior Menuhin Competition in Switzerland, and placed second at “Il Piccolo Violino Magico” in Italy and the Grumiaux Competition in

Belgium. She has performed with orchestras worldwide. Hina and her younger sister Fiona often perform together as a duo. In 2016 they won first prize and the journalists’ prize at the Osaka International Music Competition in the duo category, and Hina placed first in the solo performance division.



**Harmony Zhu**

Multitalented 12-year-old Harmony Zhu became the youngest “Young Steinway Artist” at age ten. She has performed worldwide at venues including Lincoln Center, Kimmel Center, and Carnegie Hall, inspiring audiences with her upbeat personality. She has appeared with orchestras under the direction of Yannick Nézet-Séguin, Leonard Slatkin, and John Giordano. Summer 2018 marked her debut appearances at the Ravinia Music Festival and at the Aspen Music Festival’s Benedict Tent after winning the festival’s Concerto Competition. She won the 2018 Pre-College Bachauer Scholarship Competition and was named a fellow of the Artemisia Akademie at Yale University. She started studying at Juilliard Pre-College with Yoheved Kaplinsky at age eight and in the same year won the Juilliard Pre-College Concerto Competition. She also loves composing and studies composition with Ira Taxin in Juilliard. As a chess prodigy she has won numerous international tournaments and was awarded the title of woman candidate master at age seven and world champion of her age group at the World Youth Chess Championships. She has been featured on *The Ellen DeGeneres Show*, CBC News, NPR’s *From the Top*, and CBS, among many others, for her

exceptional gifts in piano, composition, and chess.



**Vijay Gupta**

Vijay Gupta (Pre-College, '02) is a violinist and social justice advocate. An esteemed performer, communicator, educator, and citizen-artist, Gupta is a leading advocate for the role of the arts and music to heal, inspire, provoke change, and foster social connection. Gupta is the founder and artistic

director of Street Symphony, a nonprofit organization providing musical engagement, dialogue, and teaching artistry for homeless and incarcerated communities in Los Angeles. Recognized for his “dedication to bringing beauty, respite, and purpose to those all too often ignored by society while demonstrating the capacity of music to validate our shared humanity,” Gupta is a 2018 John D. and Catherine T. MacArthur Fellow. He joined the Los Angeles Philharmonic in 2007, at age 19, and serves as the Mark Houston Dalzell and James Dao-Dalzell Chair in the first violin section. Gupta holds a B.S. in biology from Marist College and an M.M. in violin performance from the Yale School of Music.

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## About the Juilliard Pre-College Division

### Pre-College Division

One of the foremost music preparatory programs in the world, the Juilliard Pre-College Division educates today’s most promising young artists. Established in 1916 as the Preparatory Center, the Pre-College Division at Juilliard offers a complete curriculum of music instruction for highly gifted children up to age 18. Students attend Juilliard every Saturday for 30 weeks during the school year for an individualized course of instruction carefully designed to meet their particular needs. The selective program includes instruction in a chosen major, academic study of music, and solo and ensemble performances. Recognizing the importance of early development and discipline in the music field, the program provides a caring, collaborative, and challenging atmosphere where artistic gifts and technical skills can flourish.

### Pre-College Orchestra

The Juilliard Pre-College Orchestra is one of the Pre-College Division’s three age-based

orchestras. With an average age of just over 17, the orchestra rehearses weekly and presents three concerts each season. As a leading youth orchestra training program, the division strives to prepare its members for the rigorous demands and expectations of conservatory and college orchestral programs by offering workshop and readings led by renowned guest conductors and prominent professional orchestral musicians. The Pre-College orchestras draw upon the significant resource of the College Division’s students by employing them as mentors to work alongside the Pre-College students. The repertoire is guided by a progressive curriculum beginning with the youngest, the String Ensemble, and continuing through the Symphony and Orchestra, ensuring that all students have exposure to works from varied composers, musical styles and genres. Every orchestra concert features a concerto, providing an important opportunity to a student soloist, many of whom go on to illustrious careers. Included among those are Han-Na Chang, Pamela Frank, Gil Shaham, Joseph Lin, Yo-Yo Ma, Jon Manasse, Roberto Minczuk, Conrad Tao, and Joyce Yang. In the 2018–19

season the Pre-College Orchestra is led by Adam Glaser, Robert Spano and Xian Zhang. Past conductors have included

James Conlon, Alan Gilbert, Miguel Harth-Bedoya, Itzhak Perlman, Leonard Slatkin, and Joshua Weilerstein.

**Juilliard Pre-College Administration**

Yoheved Kaplinsky, *Artistic Director*  
Robert Ross, *Senior Director*

Katya Lawson, *Director of Admissions and Academic Affairs*  
Anna Royzman, *Director of Performance Activities*

Marguerite Jones, *Admissions and Academic Affairs Coordinator*  
Deirdre DeStefano, *Performance Activities Coordinator*

**Pre-College Orchestra**

**Violin**

Annalisa Welinder, *Concertmaster*  
Mercedes Cheung, *Principal*  
Sarah Busse  
Eric Chen  
Julia Chin  
Daniel Cho  
Elli Choi  
Joseph Hsia  
Mieu Imai  
Aram Kim  
Eliana Kim  
Sarah Kim  
David Kwak  
Masha Lakisova  
Eilene Lee  
Eliana Lee  
Jun Lin  
Sarah Ma  
Clara Neubauer  
Xin Quan  
Christine Ramirez  
Tristan Henry  
Simmelhack  
Daniel Seog  
Sophia Su  
Sean Takada  
Frank Wang  
JiaBao Anna Wei  
Alexandra Woroniecka  
Chae Lim Yoon  
Sea Yoon  
Yanguang Zhang

**Viola**

Madeleine Pintoff, *Principal*  
Rowan Bauman Swain  
Joshua Cai  
Juliet Duguid  
Nyle Garg  
Sofia Gilchenok  
Alexandra Hong  
Daeun Hong

Carrie Hsu

Torron Pfeffer  
Jikun Qin  
*Elijah Spies*  
Ann Zhang

**Violoncello**

Elizabeth Edwards, *Principal*  
Camden Archambeau  
Noah Chen  
Anthony Choi  
Aviva Frost  
*Geirthrudur Gudmundsdottir*  
Nagyeom Jang  
Isaiah Kim  
Heechan Ku  
Daniel Ma  
Hechen Sun  
Kevin Won  
Jiaxun (Caroline) Yao  
Charles Zandieh

**Double Bass**

Justin Cao, *Principal*  
Sami Ahn  
Emilienne Columbus  
Patrick Curtis  
Lindsay Donat  
Ross Engelmyer  
Jinwoo Kim  
Nils Krarup  
*Justin Smith\**

**Flute**

Laura Futamura  
Michael Han  
Sean Marron  
Nadira Novruzov  
Alexander Tsai

**Piccolo**

Michael Han  
Nadira Novruzov

**Oboe**

Jeremy Chen  
Emily Jang  
Ruth Lipskar  
Kara Poling

**English Horn**

Emily Jang

**Clarinet**

Elynn Chang  
Joshua Choi  
Eric Yang  
Lingfan Zhang  
Raphael Zimmerman

**E-flat Clarinet**

Joshua Choi

**Bass Clarinet**

Elynn Chang

**Bassoon**

Faraz Khan  
Megan Neuman  
*Steven Palacio*  
Yihan Wu

**Contrabassoon**

Megan Neuman

**French Horn**

*Lee Cyphers\**  
Kiyam Daneshvar  
Benjamin Edelson  
Angelina Garcia  
Carlianne Simonelli  
Yajur Sriraman

**Trumpet**

Remi Beltran  
*Michael Chen*  
Benjamin Shaposhnikov

**Trombone**

David Casazza  
Yaoji Giuseppe Fu  
Louise Kern-Kensler

**Bass Trombone**

Zachary Neikens

**Tuba**

James Curto

**Timpani**

Joshua Park  
Christian Santos  
Lucas Vogelman

**Percussion**

*Omar El-Abidin\**  
Joshua Park  
Christian Santos  
Evan Silberstein  
*Leo Simon*  
Lucas Vogelman

**Harp**

Lindsey Chu  
Catherine Hanauer

**Orchestra Manager**

*Yibiao Wang\**

**Orchestra Librarians**

Michael McCoy, *Principal Librarian*  
*Wyeth Aleksei*  
*Madeline Olson*

*Italics indicate an orchestra mentor from the Juilliard College Division*

\* Pre-College alum

## Performance Calendar 2018–19

### Pre-College Orchestra

Monday  
NOV 5, 2018

7pm  
Alice Tully Hall \*

An Evening Celebrating 100 years of the Pre-College Division

**Robert Spano**, conductor  
**Emanuel Ax**, piano

BERNSTEIN Overture to *Candide*  
BEETHOVEN Piano Concerto No. 5, Op. 73 ("Emperor")  
RIMSKY-KORSAKOV *Capriccio espagnol*, Op. 34

*Featuring additional works with Pre-College student and alumni performers*

Saturday  
FEB 23, 2019

7:30pm  
Peter Jay Sharp Theater

**Adam Glaser**, conductor

WEBERN Passacaglia for Orchestra, Op. 1  
TBD Concerto determined by competition  
BRAHMS Symphony No. 4 in E Minor, Op. 98

Saturday  
MAY 25, 2019

7:30pm  
Peter Jay Sharp Theater \*

**Xian Zhang**, conductor

PENG-PENG GONG World premiere, a centennial commission  
MAHLER Symphony No. 1 in D Major ("Titan")

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### Pre-College Symphony

Saturday  
DEC 15, 2018

7:30pm  
Peter Jay Sharp Theater

**Adam Glaser**, conductor

SHOSTAKOVICH *Festive Overture*, Op. 96  
DEBUSSY *Prelude to the Afternoon of a Faun*  
KABALEVSKY Cello Concerto No. 1 in G Minor, Op. 49  
DVOŘÁK Symphony No. 8 in G Major, Op. 88

Friday  
MAR 8, 2019

7:30pm  
Alice Tully Hall \*

**David Robertson**, conductor

**Robert McDuffie**, violin  
**Lynn Harrell**, cello  
**Orli Shaham**, piano

ROSSINI Overture to *William Tell*  
BEETHOVEN Triple Concerto in C Major, Op. 56  
MUSSORGSKY *Night on Bald Mountain* (arr. Rimsky-Korsakov)  
TCHAIKOVSKY *Romeo and Juliet* Overture-Fantasy

Saturday  
MAY 4, 2019

7:30pm  
Peter Jay Sharp Theater

**Adam Glaser**, conductor

FALLA *The Three-Cornered Hat*: Suite No. 2  
RAVEL *Zigane, Rapsodie de concert* for Violin and Orchestra  
LISZT *Totentanz* for Piano and Orchestra  
MENDELSSOHN Symphony No. 3 in A Minor, Op. 56 ("Scottish")



## Pre-College String Ensemble

Saturday  
DEC 15, 2018  
4:30pm

Peter Jay Sharp Theater

Nico Olarte-Hayes, conductor

BRITTEN  
J. S. BACH  
HAYDN

*Simple Symphony* for String Orchestra, Op. 4  
Keyboard Concerto No. 1 in D Minor, BWV 1052  
Symphony No. 88 in G Major, Hob. I:88

Saturday  
MAY 11, 2019  
4pm  
Paul Hall

Nico Olarte-Hayes, conductor

CORIGLIANO  
MOZART  
DVOŘÁK

*Voyage* for String Orchestra  
Violin Concerto No. 3 in G Major, K. 216  
*Serenade for Strings* in E Major, Op. 22

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## Pre-College Chamber Music

Wednesday  
MAY 22, 2019  
1pm  
Alice Tully Hall  
*Wednesdays at One*

## Pre-College Opera Scenes

Saturday  
APR 27, 2019  
2pm  
Paul Hall

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## Pre-College High School Chorus

Saturday  
MAY 11, 2019  
6pm  
Paul Hall  
Patrick Romano, conductor

## Pre-College Percussion Ensemble

Saturday,  
DEC 8, 2018  
6pm  
Room 309  
Jonathan Haas, conductor

Saturday  
MAY 11, 2019  
6pm  
Room 309  
Pablo Rieppi, conductor

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For a complete listing and ticket information about all Pre-College performances, please visit [juilliard.edu/calendar](http://juilliard.edu/calendar).

Unless noted (\*) performances are FREE and DO NOT REQUIRE TICKETS.  
Information subject to change • (212) 799-5000 ext. 241

# Juilliard

Celebrating 100 years  
of the Pre-College Division

#juilliardpc100







## THANK YOU

for celebrating 100 years of the Pre-College Division with us.

## JOIN US

for more celebratory events throughout the year!

[juilliard.edu/calendar](https://juilliard.edu/calendar)

## SUPPORT JUILLIARD

Your fully tax-deductible donation will help support the remarkable young musicians in the Pre-College Division and the faculty, programs, and performance opportunities that are vital to their artistic growth. Make your gift today in support of our remarkable young artists.

[giving.juilliard.edu/precollege100](https://giving.juilliard.edu/precollege100)

Have a favorite Juilliard Pre-College memory? Share your photos, highlights, and stories on social media.

[#juilliardpc100](https://twitter.com/juilliardpc100)