

Tuesday Evening, November 12, 2019, at 7:30

The Juilliard School

presents

Juilliard Pre-College Orchestra

Nico Olarte-Hayes, *Conductor*

Haozhou Wang, *Piano*

PAUL DUKAS (1865–1935) **Fanfare from *La Péri***

RENE ORTH (b. 1985) ***Chasing Light***

SERGEI PROKOFIEV (1891–1953) **Piano Concerto No. 3 in C major, Op. 26**

Andante—Allegro

Tema con variazioni

Allegro ma non troppo

HAOZHOU WANG, *Piano*

Intermission

SAMUEL BARBER (1910–81) ***Essay No. 1 for Orchestra, Op. 12***

AARON COPLAND (1900–90) **Four Dance Episodes from *Rodeo***

Buckaroo Holiday

Corral Nocturne

Saturday Night Waltz

Hoe-Down

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

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

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Alice Tully Hall

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

Notes on the Program

(Tonight's program notes were written by students in the Juilliard Pre-College Honors Seminar taught by Ira Taxin and Daniel Ott.)

Paul Dukas: Fanfare from *La Péri*

by Chinmay Deshpande

Paul Dukas was one of the most enigmatic composers of the early 20th century. Despite a long life and outwardly successful career as professor of composition at the Paris Conservatoire, he published only 14 pieces over the 70 years of his life. He was an extraordinarily self-critical man, and his perfectionism made him extremely resistant to publishing, or even completing, most of his music. Nevertheless, the size of his oeuvre has not prevented his attaining the highest rank of popularity through his piece *L'apprenti sorcier*, whose inclusion in the Disney film *Fantasia* catapulted the work to the public consciousness. Another is the ballet *La Péri*, Dukas' last surviving work, for which this fanfare originally served as a kind of overture. The work was written in 1911 and premiered in 1912 in Paris. The fanfare and the ballet are rather conservative in style. Largely rejecting the recent advances of his more avant-garde contemporaries, Dukas sticks firmly to the triadic structures that had been the backbone of Western music for the past three centuries. The fanfare opens with a bold, dramatic introduction, followed by a broad melody. After some development, the piece transitions to a softer, more expressive section, which suddenly grows into a restatement of the introduction, closing this exciting introduction to the ballet.

Chinmay Deshpande, a senior at Collegiate School in New York City, is a second-year composer at Juilliard Pre-College, where he studies piano with Marina Obukovsky; his other interests include classical languages and literature.

Rene Orth: *Chasing Light*

by Rene Orth

Sometimes in life we find ourselves running a seemingly impossible race, just trying to get to that light at the end of the tunnel. Deadlines, stress, and pressure combined to create this sort of sensation during my writing of *Chasing Light*. The majority of the piece depicts that frantic experience with small glimpses of hope, but the reward comes near the end, when that moment of relief and peace is finally achieved.

Originally from Dallas, composer Rene Orth is a graduate of the University of Louisville and Curtis Institute of Music. She composed Chasing Light in 2015 for the Curtis Symphony Orchestra.

Sergei Prokofiev: Piano Concerto No. 3 in C major, Op. 26

by Lucas Amory

The young Sergei Prokofiev, then a noted graduate of the prestigious St. Petersburg Conservatory, left his homeland in 1917 shortly after the Russian Revolution, seeking to bring his compositions and pianistic abilities to the United States. His trouble finding a way to premiere his new opera, *The Love for Three Oranges*, led him to move to France in early 1920. While there, he returned to a number of earlier works, including the Third Piano Concerto. Both the opera and the piano concerto were ultimately premiered in December 1921 in Chicago. The piano concerto was not that well received at first. Prokofiev always complained that the American public did not understand his work. However, the concerto really took off a year later following the second performance, conducted by Serge Koussevitsky in Paris. Today, it remains an essential staple of the genre, popular with both pianists and audiences. Despite the intimidating solo piano part, this concerto also elevates the orchestra to on-par status with

the pianist. The two forces are almost always working in tandem: In fact, Prokofiev described the outer sections of the last movement as an “argument” between the two. The piece begins with a lyrical clarinet duet answered by hushed, glittering strings. An ecstatic upward surge from the orchestra then leads into a lively, joyous section with the pianist at the helm. After a witty march with castanets, the opening material returns. Prokofiev caps off the first movement with a flourish of the upward surge, pushing toward the double bar without a cadenza. The second movement is a theme and variations based on sketches from almost a decade earlier. A flute and clarinet lead the orchestra in an elegant promenade, and five highly contrasting variations follow before the theme is reprised. The finale starts quietly with bassoons and lower strings tapping out a waltz. The dance soon grows agitated, giving way to two inner themes: one chorale-like and lyrical introduced by the winds, the other simple and childlike played by the piano. After the first of these themes is developed to a climax, the agitated dance suddenly comes back with urgency. A virtuosic and electrifying coda ensues, and at the zenith of this final section, the concerto triumphantly cuts off.

Lucas Amory is a sixth-year piano major at Juilliard Pre-College, studying with Julian Martin. A senior at Stuyvesant High School, he enjoys reading, chess, composing, and conducting.

Samuel Barber: *Essay No. 1 for Orchestra*, Op. 12

by Nadira Novruzov

In 1937, renowned conductor Arturo Toscanini was in search of a short American work for the upcoming debut season of the NBC Symphony Orchestra. Upon consulting conductor Artur Rodzinski, a young Samuel Barber was called upon to write the dark, intense *Essay No. 1*

for Orchestra. The successful performance was a large contributor to Barber's early international recognition. Later in his life, Barber wrote two other orchestral essays, prompting the name of the first to be changed to *Essay No. 1 for Orchestra*. Barber's music is celebrated for its lyricism and use of expressive romantic styles in a time when these aspects of composition were being abandoned for more experimental forms. Consequently, his works have been criticized along those lines for being conservative or not experimental enough. The genre of an orchestral “essay,” however, is one that Barber seems to have invented: More than a decade prior to composing the *Essay No. 1 for Orchestra*, he had written three essays for piano. This essay begins with low strings yearningly introducing the work's dense, sustained main theme (or “thesis”). Violins soon join, and the brass also has a chance to develop the line before a more spirited middle section begins. Even in this more delicate portion of the piece, Barber incorporates the thesis, placing it over a moving line in the winds. This eventually peaks before another restatement of the theme, finally with the entire orchestra. The piece ends on a question mark, a seemingly inconclusive note held by the violins, the kind of ending that leaves listeners feeling as though they must hold their breath.

Nadira Novruzov is a senior at the Bard High School Early College in Manhattan and studies flute with Bart Feller at Juilliard Pre-College. In her spare time, she enjoys reading, singing, and running.

Aaron Copland: *Four Dance Episodes from Rodeo*

by Felicia He

The rodeo calls up a classic image of American culture: frenzied frontier expansion, free-spirited cowboys, and the generally wild, spontaneous nature of the Old West.

Few things convey this Americanism more plainly than Aaron Copland's *Rodeo*, a five-section ballet composed in 1942 and rearranged a year later into a suite, *Four Dance Episodes from Rodeo*, which is the work performed most often today. Copland was at first reluctant to compose yet another "cowboy ballet" (like his previous *Billy the Kid*), but choreographer Agnes de Mille convinced him that she would create an unconventionally American ranch love story. *Rodeo's* storyline is simple, centering on a cowgirl whose tomboy persona falls away when she dons a dress and shares a triumphant kiss with her heartthrob, the Champion Roper. The ballet stands out for its folksiness and raw, almost innocent interactions between characters. Copland conveyed this in the score by incorporating American folk tunes and, uniquely, keeping them almost fully intact. The result is the emergence of easily recognizable songs such as "Sis Joe" and "If He'd Be a Buckaroo by Trade" in "Buckaroo Holiday" and the square dances "Bonyparte" and "McLeod's Reel" in "Hoe-Down." Even if one doesn't recognize the specific folk tunes, Copland uses rhythms and textures to convey the mood, whether it be comic

courtliness, a calm prairie, or a foot-stomping dance. For example, "Buckaroo" mimics the galloping of horses through its jazzy, syncopated rhythms, while the brass and woodwinds represent contrasts between the cowboys and cowgirls. "Corral Nocturne" takes further advantage of the lyrical woodwinds to convey the cowgirl's unrequited love. "Saturday Night Waltz" begins with the familiar sound of tuning strings before the oboe introduces the innocent waltzing of cowboys and cowgirls. The well-known "Hoe-Down" makes full use of its two borrowed folk tunes before slowing the raucousness into a big chord, marking the long-awaited kiss between the cowgirl and the Champion Roper. The "Bonyparte" theme then returns for a bravado-filled, Hollywood-style conclusion. The work marks Copland's success at achieving his vision of departing from the European tradition: *Rodeo* represents the pure, unabashedly American style that retains a strong legacy even today.

Felicia He is a senior at the Brearley School and studies piano with Yoheved Kaplinsky at Juilliard Pre-College. Her hobbies include reading, baking, and skiing.

Meet the Artists



Nico Olarte-Hayes

Recipient of the 2016-18 Leonore Annenberg Arts Fellowship, cellist Nico Olarte-Hayes (Pre-College '07) has given solo recitals at Lincoln Center and the Neue Galerie in New York City, in Memphis' Artists Ascending Series and New York's Young Musician's Forum, and throughout the Netherlands and Japan. He has played on *Live From Lincoln Center* (PBS) and the Kennedy Center Honors (CBS) in tribute to violinist Itzhak Perlman, a longtime mentor, and has collaborated frequently with Perlman, most notably at the grand opening of the Kennedy Center's Family Theater. Other collaborations include performances with mezzo-soprano Denyce Graves in Zankel Hall, pianist Christopher O'Riley in Boston's Jordan Hall, and violinist Ryu Goto in sold-out tours of Japan and the U.S., broadcast on PBS, NPR, and Fuji TV, respectively.

Equally accomplished as a conductor, Olarte-Hayes won the Vincent C. LaGuardia Conducting Competition and served as music director of New York's IonoClassic Opera and Harvard's Dunster House Opera, leading fully staged productions of *Werther* and *Albert Herring*. He has led the Rochester Philharmonic Orchestra, Baltimore Chamber Orchestra, Sofia Festival Orchestra, Bohuslav Martinů Philharmonic, Savaria Symphony Orchestra, Camerata Antonio Soler, and Salzburg Chamber Soloists as a conductor in numerous international workshops, including the Tanglewood Festival Conducting Seminar. He also led the New World Symphony in a workshop with Music Director Michael Tilson Thomas and has served as cover conductor for the New Jersey Symphony Orchestra.

Nico was born in Cambridge, Massachusetts and began his musical studies with his mother at the age of three. He completed pre-college studies under cellists David Soyer and Harvey Shapiro and studied for eight years at the Perlman Music Program under Ronald Leonard. Nico then graduated with honors from the Harvard/NEC Joint Program, simultaneously earning an A.B. in physics from Harvard College, where he studied music with Robert Levin, and his M.M. from the New England Conservatory, where he studied with Laurence Lesser.



Haozhou Wang

Haozhou Wang, who began studying piano at age three, is enrolled in Juilliard's Pre-College under the tutelage of Matti Raekallio. An accomplished pianist, Wang traveled to the Hong Kong Academy for Performing Arts in 2017 by invitation of the USA Music and Art Exchange. That same year, he won the Juilliard Pre-College Bachauer and Nordmann Piano Competition, receiving a full-tuition scholarship as first prize. Further accolades include first prize at the 2018 William Knabe International Young Artist Piano Competition; first prize at the 7th Bösendorfer and Yamaha USASU International Piano Competition in 2015 (in Phoenix); grand prize at the 5th Cadenza National Cup Chinese Youth Piano Competition in 2013; and first prize at the 2nd Italy Imola International Piano Competition (in Beijing). A senior at the PA Leadership Charter School, Wang enjoys playing soccer and swimming when not practicing piano. In his free time, he volunteers as an interpreter at music festivals in the U.S. for students from China.

About Juilliard's Preparatory Division

The cornerstones of Juilliard's Preparatory Division are two Saturday music programs, Juilliard Pre-College and the Music Advancement Program.

Juilliard Pre-College

One of the foremost music preparatory programs in the world, Juilliard Pre-College, which celebrated its centennial last season, offers a comprehensive conservatory-style music program for students ages 8 to 18 who exhibit the talent, potential, and ambition to pursue music study at the college level. 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. Approximately 300 students are enrolled in Pre-College, which is led by Artistic Director Yoheved Kaplinsky.

Music Advancement Program

Juilliard's Music Advancement Program (MAP) is an instrumental instruction program for students from New York City's five boroughs and the tristate area who exhibit great musical potential. The program actively seeks students from diverse backgrounds underrepresented in the classical music field and is committed to enrolling the most talented and deserving students regardless of their financial background. Through a comprehensive curriculum, performance opportunities, and summer study partnerships, MAP students gain the necessary skills to pursue advanced music studies while developing their talents as artists, leaders, and global citizens. Approximately 70 students are enrolled in MAP, which is led by Artistic Director Anthony McGill.

Pre-College Orchestra

The Juilliard Pre-College Orchestra is one of the Pre-College program'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 Pre-College strives to prepare its members for the rigorous demands and expectations of conservatory and college orchestral programs by offering workshops 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 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. Those include Han-Na Chang, Pamela Frank, Gil Shaham, Joseph Lin, Yo-Yo Ma, Jon Manasse, Roberto Minczuk, Conrad Tao, and Joyce Yang. In the 2019-20 season, the Pre-College Orchestra is led by Adam Glaser, Nico Olarte-Hayes, and David Robertson. Past conductors have included James Conlon, Alan Gilbert, Miguel Harth-Bedoya, Itzhak Perlman, Leonard Slatkin, Robert Spano, Joshua Weilerstein, and Xian Zhang.

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