

Saturday Evening, November 19, 2022, at 7:30

The Juilliard School

presents

Juilliard Pre-College Orchestra

Adam Glaser, *Conductor*

Anna Handler, *Conductor*

Fiona Khuong-Huu, *Violin*

HECTOR BERLIOZ (1803-69) ***Roman Carnival Overture, Op. 9*** (1844)

ANNA HANDLER, *Conductor*

ERICH WOLFGANG KORNGOLD (1897-1957) ***Violin Concerto in D major, Op. 35*** (1945)

Moderato nobile

Romanze

Allegro assai vivace

FIONA KHUONG-HUU, *Violin*

ADAM GLASER, *Conductor*

Intermission

JAMES LEE III (b. 1975) ***Sukkot Through Orion's Nebula*** (2011)

ADAM GLASER, *Conductor*

RICHARD STRAUSS (1864-1949) ***Till Eulenspiegels lustige Streiche, Op. 28*** (1895)

ADAM GLASER, *Conductor*

Performance time: approximately 1 hour and 30 minutes, including an intermission

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Alice Tully Hall

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

About the Program

(The program notes for the Berlioz, Korngold, and Strauss works were written by students from the Juilliard Pre-College Honors Seminar taught by Ira Taxin and Daniel Ott.)

Berlioz's Symphonic Carnival

by Luke Baron

On September 10, 1838, Berlioz premiered his opera *Benvenuto Cellini* at the Paris Opera. The opera depicted the life and love of Cellini, the renowned goldsmith and sculptor of the Italian Renaissance. Unfortunately, it was not well received despite several revisions. Hoping to popularize his work, Berlioz extracted themes from the opera for his *Roman Carnival Overture* in 1844.

The overture displays many aspects of both the carnival and the opera itself. Historically the carnival was created to honor the Roman god of agriculture, Saturn. It included lavish masks (not unlike those of Mardi Gras), games, and bountiful food and drink given by Saturn. One major feature of the carnival was a great race of chariots and Berber horses that took place along the Via del Corso during the Circus Maximus.

A noteworthy moment in the overture is the famous English horn solo that follows the work's introduction. This melodious theme represents the love affair of Cellini and Teresa in the opera. During the Romantic period, it was popular for French composers to showcase exotic instruments in their works, like this beautiful English horn solo. Most of the overture is then taken over by the *saltarello*, a festive Italian dance marked by flurries of repeated notes and a quick-paced triple-meter. Toward the end of the piece, the love theme and *saltarello*

are combined. As the music swells and leads to a rousing finish, listen for the exciting and perfectly placed brass moments that give the ending its distinctive, joyous quality—Berlioz was a master orchestrator. Luke Baron, a junior at Upper Dublin High School, is in his second year at Juilliard Pre-College, studying composition with Manuel Sosa. He is from the suburbs of Philadelphia and enjoys folding custom paper airplanes in his free time.

Korngold's "Hollywood Concerto"

by James Bernard and Yuri Lee

In the early 20th century, Hollywood was on the rise as a film industry hub with major motion-picture companies moving to Los Angeles. It also became a sanctuary for notable artists from Europe, particularly Jewish émigrés fleeing persecution, including composers Arnold Schoenberg and Kurt Weill. Another Austrian-born composer and conductor would soon join their ranks, alongside numerous writers, painters, musicians, and filmmakers.

Erich Korngold, a child prodigy who at one point attracted the attention of no less a luminary than Gustav Mahler, began scoring Hollywood films in the 1930s. This career soon became a lifeline for him as the offer to score *The Adventures of Robin Hood* (1938) allowed him and his Jewish family to escape Austria before the *Anschluss*. When World War II ensued, Korngold completely stopped composing music for the concert hall; his wife recalled, "It was as if he had taken a vow not to compose a single note outside the genre of film music for as long as the horror was raging throughout the world." Perhaps writing for film was an escape from the reality of living in exile.

Consequently, Korngold's Violin Concerto in D major holds more significance than one might think, as it is one of his first

projects after abandoning concert music. Originally written for violinist Bronislaw Huberman, but eventually premiered by Jascha Heifetz, Korngold followed the advice of his father, a major music critic of the time: recycle his film score ideas in future compositions. For that reason, the piece is often dubbed the "Hollywood Concerto" since Korngold included themes from many of the films that he scored.

It was a common technique among film composers to use prewritten material in their scores, because consistent high-quality work was demanded of them and deadlines were short. To that end, the opening theme of the concerto, which recurs several times, is adapted from the main theme of Korngold's score *Another Dawn* (1937). Similarly, the thematic material of the second movement is adapted from the theme of *Anthony Adverse* (1936). And the thematic material of the third movement is derived from both *The Prince and the Pauper* (1937) and *Another Dawn*, resulting in some similarities between the opening and closing movements. This aspect of the concerto's origin captures the motivic nature and soundworld of film music precisely because it is a product of that medium.

Korngold remarked that while most violin concertos were more virtuosic in technique, the kind of virtuosity inherent in his work demands a level of musicality and lyricism similar to what an operatic aria would demand from a vocalist. The singing quality of the concerto is one of its most recognizable features.

The reception of the Violin Concerto's premiere was triumphal, as Korngold wrote: "A success just as in my best times in Vienna." But the expectation that it would remain a fixture in the repertoire for as long as other classics, such as the Mendelssohn concerto, was not upheld.

The work suffered from critical prejudice against film music and its post-Romantic musical style that, by the 1940s, was considered out of fashion. However, Heifetz continued to champion the piece and today it is widely performed, its place in the repertoire rightfully restored.

James Bernard is in his second year at Juilliard Pre-College, studying composition with Manuel Sosa and violin with Khuillip Jeung. In addition to classical composition and performance, he writes and performs popular music, including producing albums, beats, and orchestrations.

Yuri Lee is in her seventh year in Juilliard's Preparatory Division, studying composition with Manuel Sosa. She enjoys playing violin, piano, soccer, and chess, and she aspires to be a film composer.

Sukkot Through Orion's Nebula by James Lee III

Sukkot Through Orion's Nebula is a festive work for orchestra. The word Sukkot is a Hebrew word for the "Feast of Tabernacles." In the biblical days, this holiday was celebrated on the 15th day of the month of Tishrei (late September to late October). It was the most joyous month of the fall festivals that God mandated the Hebrews to observe. It was also a thanksgiving celebration for the blessings of the fall harvest. *Orion's Nebula* refers to the Orion constellation. The structure of this nebula forms a roughly spherical cloud that peaks in density near the core. The cloud displays a range of velocities and turbulence, particularly around the core region.

This work is loosely constructed in a ternary form of seven small sections. It is a musical commentary on the eschatological application of the antitypical "day of atonement" (Yom Kippur) and the "feast of

tabernacles" (Sukkot). The seven sections are briefly summarized below:

- 1) Reminiscences of the Feast of Trumpets (Rosh Hashanah) and the Day of Atonement (Yom Kippur) by percussive forceful sounds of the snare and bass drums open the work. This is further enhanced by the horns, which imitate the calls of the shofar (a horn used for Jewish religious purposes).
- 2) The full orchestra continues to a cadence foreshadowing the grand advent of God.
- 3) The woodwinds follow with joyful passages of flourishes and dancelike celebrations, which imitate the people's reception of the Messiah. As this music continues, the motives pass on to the percussion section, piano, harp, and eventually the strings.
- 4) Previous melodies and motives are developed and transformed among the tutti orchestra. This section is a musical commentary celebrating the Second Coming of God.
- 5) The Orion constellation is the one constellation mentioned specifically in the Old Testament. Revelation 14 presents imagery of a harvest and later in the book, the city of the New Jerusalem is presented as coming down from heaven. The muted brass, singing violins, percussion instruments, and woodwinds are employed, intended to evoke celestial images of the Messiah coming down out of heaven through the Orion constellation, the redeemed saints traveling through the constellation, and finally the New Jerusalem coming down out of heaven. At various points, violins soar in the higher registers that tend to have a quality of weightlessness. Trills among the strings cease as they

continue to climb to heights of bliss in paradise. I have created a leitmotif for the name Michael that occurs in an earlier orchestral work of mine. This melody is heard in the horns as we move onto the next section.

- 6) The bass and snare drums provide a reprise of the "shofar theme." This continues with orchestral exclamations of joy.

There are passages of "call-and-response" among the ensemble in the final celebration that continues until the work ends with an explosion of sound.

Richard Strauss' Musical Mischief

by Ben Pedersen

Richard Strauss's 1895 tone poem *Till Eulenspiegels lustige Streiche* (Till Eulenspiegel's Merry Pranks) tells the story of German folk hero Till Eulenspiegel, a trickster whose antics lead to his eventual demise. When compared with Strauss' other tone poems and operas, a puerile prankster seems like a rather surface-level subject for a piece. But Strauss claimed that he "only wanted to give the people in the concert hall a good laugh for once." Strauss' intent to bring humor to the concert hall pervades this lighthearted yet mischievous score.

The piece opens with a five-measure introduction that transports the audience to the world of Till in "once-upon-a-time" fashion. He is introduced to the audience through his first theme, heard in the French horn. Till's second theme, filled with chromatic, playful notes in the piccolo clarinet, illustrates his mischievous laugh as he plots his next scheme.

Till mounts his horse, and we hear a classic galloping rhythm in the orchestra. As he rides through the market, he ransacks the stands of goods, mocks the clergymen

(heard in the violas), flirts with a group of young women (heard in the violins), and pokes fun at the overly studious academics (heard in the bassoons). The music returns to the galloping rhythm, suggesting that Till is leaving the marketplace.

Eventually, Till is apprehended by the authorities and will pay for his pranks with his life. The climax of the piece suddenly shifts to a funeral march. The clarinet from the second Till theme returns to illustrate his fear of death, playing a distorted version of that earlier theme. This distortion is Till's terrified scream as the noose is cinched around his neck and he is hanged. Till's death is the most obvious musical illustration in the work: The pizzicato in the strings is the snapping of his neck as

the hangman's rope is released. The piece ends with a restatement of the first theme played in the piece. While Till may have died, his merry pranks live on.

Strauss' vision for the tone poem is enhanced by his magnificent orchestration, featuring a large brass section, which emphasizes Till's bravado in his mischief-making. The large number of wind instruments is a constant reminder of Till's laughter, heard in the clarinet. These orchestral choices are part of the genius of Strauss' mischievous masterpiece.

High school senior Ben Pedersen is in his second year at Juilliard Pre-College, studying voice with Lorraine Nubar. When he is not singing, he enjoys going to the opera and playing guitar in his jazz quartet.

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 a diverse and inclusive array of composers. Every orchestra concert features a concerto, providing an important opportunity to a student soloist, many of whom go on to illustrious careers. Past soloists include Han-Na Chang, Pamela Frank, Gil Shaham, Joseph Lin, Yo-Yo Ma, Jon Manasse, Roberto Minczuk, Conrad Tao, and Joyce Yang. In the 2022-23 season, the Pre-College Orchestra is led by Adam Glaser and Anna Chandler. Past conductors have included James Conlon, Alan Gilbert, Miguel Harth-Bedoya, Itzhak Perlman, Leonard Slatkin, Robert Spano, Joshua Weilerstein, Xian Zhang, and David Robertson.

Pre-College Orchestra

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Anna Handler, *Assistant Conductor*

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Gigi Chen
HaoLun Chen
Liang-Liang (Lia) Chen
Dexter Doris
Ella Eom
Vibha Janakiraman
Bernadette Kim
Julie Kim
Siyang Li
Beatrice Low
Aurora Miller
Julie Minn
Katelyn Moon
Nami Nazar
Olivia Oh
Bobby Boogyem Park
Paloma So
Charissa Soh
Joshua Song
Iris Sung
Olha Tytarenko
Enya Yang
Shawn Yang
Nicholas Yoo
Abigail Yoon
Kevin Zhang
Shunzhe Zhang

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Quincy Eby
Phoebe Han
Jackson Hill
Iris Hur
Madiba Johnson
Jisang Kymm
Janice Leung
Sophia Nam
Ho Fei Ng
Jesse Schopflocher
William Yao

Cello

Eujeong Choi
Yireh Choi
Joseph Darcourt
Sally Yiran Deng
Shaw Edwards
Ari Freed
Elizabeth Jones
Prestin Kim
Michelle Kwon
Jumi Lee
Miles Levine
Katina Pantazopoulos
Moer Zhou

Double Bass

Athena Allen
Abhi Bansal
Madison Cho
Ryan Hau
Jordan Li
Veronica Nerone
Kaitlyn Ruiter
Lauren Ugarte
Andrew Vinther

Flute

Sadie Goodman
Celine Hong
Carolyn Lau
Albert Zhou

Piccolo

Sadie Goodman
Celine Hong
Carolyn Lau
Albert Zhou

Oboe

Daniel Choi
Kaitlyn Choi
Claire Kho
Daniel Lee

English Horn

Daniel Choi
Claire Kho
Daniel Lee

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Cadee Lee
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Pengyu Bao
Ryan Cozzolino
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Gilberto Moretti-
Hamilton
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Ning Tie

Piano/Celesta

Jun Shimada

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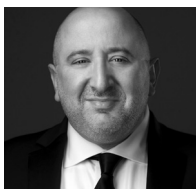
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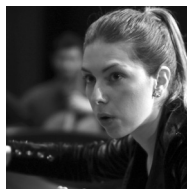
Meet the Artists



Adam Glaser

Conductor Adam Glaser (Pre-College '88, composition) is music director of the professional-caliber Juilliard Pre-College orchestras and director of orchestras at Hofstra University, where he serves as an associate professor of music. Notable engagements include a post as principal conductor of the NYU orchestras; a nine-concert residency with the Symphonia Boca Raton; appearances with the orchestras of Wheeling, Illinois, and Victoria, British Columbia; and collaborations with such distinguished artists as Itzhak Perlman, Joyce Yang, Conrad Tao, Vijay Gupta, Timo Andres, Monica Yunus, Areta Zhulla, and Christine Taylor Price. Selected honors include the American-Austrian Foundation's Karajan Fellowship for Young Conductors, which sponsored his residence at the Salzburg Festival and the Vienna Philharmonic's Attergau Orchestra Institute. Glaser made his New York City Opera debut conducting the world premiere of Ted Rosenthal's *Dear Erich*. He has conducted numerous youth honors ensembles, such as the NAFME All-Eastern Honors Orchestra and the All-State Honors Orchestras of New York and Connecticut, and guest conducted orchestras at the Interlochen Arts Camp, Purchase Conservatory of Music, Curtis Institute of Music, Usdan Center for the Arts, New York Summer Music Festival, and New England Music Festival. An established composer, Glaser has had works performed by more than 30 orchestras throughout the U.S. and Canada, including those in Philadelphia, St. Louis, Baltimore, Atlanta, Milwaukee, Utah, Vancouver, and Toronto. As a jazz pianist and recording artist, his

recent projects include two album releases: *Excursions* (2021) and *Wide Awake* (2019). Glaser earned graduate degrees in orchestral conducting from the Curtis Institute of Music and the University of Michigan, an MBA from the Ross School of Business (University of Michigan), a BA from the University of Pennsylvania, and a diploma in composition from Juilliard Pre-College.



Anna Handler

Conductor and pianist Anna Handler, who has German-Colombian roots and grew up in Munich, is pursuing her master's at Juilliard under David Robertson. Among this year's highlights were her debut at the Salzburg Festival as director of the *Kát'a Kabanová* Camp, from which she received an immediate re-invitation for a new project in 2023. She also worked with the Liechtenstein Symphony Orchestra and the OFUNAM Orchestra in Mexico and will lead the Mecklenburgische Staatskapelle Schwerin and the Deutsches Symphonie Orchester Berlin in December. Last year, Handler was assistant conductor for Kirill Petrenko and conducted the incidental music for the concert of *Mazeppa* with the Berlin Philharmonic Orchestra. She has also assisted conductors such as Daniel Harding with the Bavarian Radio Symphony Orchestra, Barbara Hannigan, Manfred Honeck, Mei-Ann Chen, and Jeffrey Milarsky. At the Bavarian State Opera, she assisted Oksana Lyniv for the operas *Mauerschau* and *Greek* and, at age 23, took over the musical direction of the youth production *EVA AND ADAM*, which premiered at the 2019 Munich Opera Festival. She was awarded the Maria Ladenburger Förderpreis for music in cooperation with WDR, the Cusanuswerk Foundation, and

Deutsche Grammophon and received the Rising Star award of the European Cultural Foundation Europamusicale. She performs in an instrumental duo with her sister, violinist Laura Handler. As founder and director of the ensemble Enigma Classica, she performed with soloists such as Arabella Steinbacher and Sabine Meyer. With her team at Enigma Classica, Handler presented an interdisciplinary project on music education, using video animations in real time at the Young Artist Festival Bayreuth in August. She has made it her goal to decipher the enigma of music and make it accessible to a wider and younger audience with the technical means of today and tomorrow.

Kovner Fellowship



Fiona Khuong-Huu

Born in New York City, Fiona Khuong-Huu studies the violin under Li Lin, Kenneth Renshaw, and Stella Chen at Juilliard Pre-

College. She was a 2022 Arkady Fomin Scholarship Fund recipient and was awarded the career grant award from Salon De Virtuosi. She was invited alongside her sister Hina to perform at Buckingham Palace, where they played Vivaldi's Concerto for Four Violins with Maxim Vengerov and Marios Papadopoulos. She also performed for Juilliard's Pre-College Centennial Gala at Alice Tully Hall and at the Bozar Concert Hall in Brussels with the Flanders Symphony Orchestra, also with Hina. Fiona performed on NPR's *From the Top* on multiple occasions and has made solo performances with the Mitteleuropa Orchestra at Il Piccolo Violino Magico in San Vito al Tagliamento, Italy, where she won second prize. She has also performed as a soloist with the Oxford Philharmonic Orchestra, Musica Mundi Orchestra, and Juilliard Orchestra. She won first prize at the 2017 Grumiaux Competition and third prize and best virtuoso interpretation at the 2019 Louis Spohr Competition. She has taken lessons and master classes with artists such as Menahem Pressler, Ivry Gitlis, Shlomo Mintz, Maxim Vengerov, and Vadim Gluzman. She attends the Spence School in New York.

About Juilliard's Preparatory Division

The Juilliard Preparatory Division comprises two Saturday music programs for intermediate to advanced students ages 8-18: Juil-

liard Pre-College and the Music Advancement Program. The Preparatory Division is led by Dean and Director Weston Sprott.

Juilliard Pre-College

One of the foremost music preparatory programs in the world, Juilliard Pre-College, offers a comprehensive conservatory-style music program for students 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.

Music Advancement Program

The Music Advancement Program (MAP) is a Saturday program for intermediate and advanced music students from New York City's five boroughs and the tristate area who demonstrate a commitment to artistic excellence. The program actively seeks students from diverse backgrounds under-represented in the classical music field and is committed to enrolling the most talented and deserving students regardless of their financial background. Through a rigorous

curriculum, performance opportunities, and guidance from an accomplished faculty, 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. MAP is generously supported through an endowed gift in memory of Carl K. Heyman.

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