

Friday Evening, November 22, 2024, at 7:30

The Juilliard School

presents

Juilliard Pre-College Orchestra

Adam Glaser, *Conductor*

FRANZ SCHUBERT (1797-1828) **Symphony No. 8 in B Minor, D. 759 (“Unfinished”)**
(1822)

Allegro moderato

Andante con moto

JEFF SCOTT (b. 1967) **Count Down: Ten Minutes to Live** (2024, World premiere)*

Intermission

VALERIE COLEMAN (b. 1970) **Seven O’Clock Shout** (2020)

AARON COPLAND (1900-90) **Appalachian Spring Suite** (1945)

**Co-Commissioned by the Kayden Music Commissioning Program at Juilliard Pre-College and Interlochen Center for the Arts*

The Kayden Music Commissioning Program at Juilliard Pre-College is made possible by Pre-College alum and Juilliard trustee Jerold S. Kayden, who, along with his wife Stephanie, has established an endowed fund to support the school’s continued work to build a more representative world of classical music that includes repertoire by composers from diverse gender, racial, ethnic, and cultural heritages.

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

Unless otherwise noted, program notes were written by students from the Juilliard Pre-College Advanced Seminar, taught by Ira Taxis and Daniel Ott.

Symphony No. 8 in B Minor, D. 759 (“Unfinished”)

FRANZ SCHUBERT

Born: January 31, 1797, in Vienna

Died: November 19, 1828, in Vienna

Schubert’s Unfinished Masterwork

by Phoebe Qian, Charles Wang, and Philina Zhang

In 1822, Schubert wrote the first two movements and sketches of a scherzo of his eighth symphony before putting it aside. The next year, he was awarded an honorary diploma by the Graz Music Society, to which he dedicated the work. The symphony would then lie forgotten for 40 years until it was shown to conductor Johann von Herbeck, who premiered the first two movements in 1865. Sketches of the third movement were later found, but much of the music was unorchestrated and remains largely unfamiliar today, despite attempts at its completion by others. In total, Schubert wrote seven complete symphonies, though none were performed publicly before his early death, at age 31.

The “Unfinished” opens softly, with a low, pianissimo introduction in the strings leading us into the singing main theme dueted by the clarinet and oboe in unison. Schubert weaves through beautiful melodies and moments of passion, often sustaining the tension over discordant, unexpected harmonies. This piece is widely regarded as one of the first important Romantic symphonies, and it seems to reflect the intrigue of the unknown and the supernatural that captivated artists during the German Romantic movement.

The work is remarkable in its simplicity and songlike melodies, which should not be surprising coming from the 19th century’s most celebrated composer of lieder (German art songs). His careful construction of themes that repeat frequently, without much development, is an approach that was atypical for symphonic form. For example, when the initial theme appears for a second time, Schubert resolves it in a more intense and dramatic B Minor before seamlessly transitioning to G Major within just a few measures. This leads to the second theme in the cellos, which is one of Schubert’s most famous melodies. The developmental section that follows is heavily crafted around a simple three-note motive. Following a recapitulation of the initial themes, the movement concludes with a powerful and darkly dramatic ending in B Minor.

The second movement opens with a walking bass line, answered by a bright and warm theme in the cellos. Like the first, this movement is also in a triple meter, which was unusual for a symphony in its day. This creates a structural unity between the two movements, despite their very different characters. A transition introduces the second theme, which is in a more melancholic minor key. Instead of traditional thematic development, Schubert allows the themes in this symphony to speak for themselves, which led composer Antonin Dvořák to note, “Schubert brought song into symphony.”

There are many theories as to why Schubert never finished this symphony. Late in 1822, the composer contracted a debilitating disease (likely syphilis), and suffered from depression and general failing health. Furthermore, he was simultaneously working on another piece, the *Wanderer Fantasy* for solo piano, and may have gotten distracted. Finally, since both he and Beethoven were in Vienna, some scholars claim that Schubert was somewhat para-

lyzed by the growing awareness of the more famous Beethoven's symphonies.

Since Schubert's death in 1828, countless attempts have been made to finish this symphonic masterpiece. There were hundreds of submissions to a 1928 competition sponsored by Columbia Records in honor of Schubert's centennial; and in 2019, the technology company Huawei developed an artificial intelligence program to complete the piece. Still, Schubert's "Unfinished" symphony is almost always performed as a two-movement work today, and the numerous attempts to complete it speak to how the piece continues to inspire audiences. As Aaron Copland put it, "Despite its great simplicity, it makes a great impression, reminding me of no other theme in musical literature."

Phoebe Qian, a fourth-year cello major studying with Clara Kim, is a high school junior from Long Island. Outside of music, she enjoys traveling, filmmaking, and baking for her friends.

Charles Wang is in his fifth year at Pre-College, studying composition with Ira Taxin and piano with Adelaide Roberts. In addition to classical composition, he enjoys mathematics, physics, and ping-pong.

Philina Zhang is a senior at Special Music School High School and a composition major at Pre-College, studying with Ira Taxin. She is also a pianist and enjoys making music with her younger sister, violinist and composer Nickita.

Count Down: Ten Minutes to Live

JEFF SCOTT

Born: 1967, in Queens

Count Down: Ten Minutes to Live drew inspiration from a social media post where a vlogger posed the question to a passerby, "What would you do if you had only

10 minutes left to live?" The post, intended as a lighthearted jest to highlight the aimlessness that can pervade our daily existence, prompted a moment of reflection. It sparked thoughts of the emotions one might feel—shock, sadness, panic—and the life moments one might revisit, be they cherished memories, regrets, or things left incomplete or unexpressed. This concept evolved into a musical representation of those reflections and feelings, a tone poem for the 21st century.—**Jeff Scott**

Seven O'Clock Shout

VALERIE COLEMAN

Born: September 3, 1970, in Louisville, Kentucky

Seven O'Clock Shout is an anthem inspired by the tireless frontline workers during the COVID-19 pandemic and the heartwarming ritual of evening serenades that brings people together amid isolation to celebrate life and the sacrifices of heroes. The work begins with a distant and solitary solo between two trumpets in fanfare fashion to commemorate the isolation forced upon human kind and the need to reach out to one another. The fanfare blossoms into a lushly dense landscape of nature, symbolizing both the caregiving acts of nurses and doctors as they try to save lives, while nature is transforming and healing herself during a time of self-isolation. The work ends in a proud anthem moment where we all come together with grateful hearts to acknowledge that we have survived yet another day.—**Valerie Coleman**

New American Sounds

by Sophia Kunxu Dou and Trinity Williamson

Earlier this fall, two Pre-College students sat down with composers Valerie Coleman and Jeff Scott to ask them about their work. The composers graciously agreed to speak with the students and tell them about their experiences in writing the pieces on tonight's

program, as well as the inspiration behind them. The quotations are the composers' own words.

An "anthem inspired by the tireless frontline workers during the COVID-19 pandemic," Valerie Coleman's *Seven O'Clock Shout* masterfully employs unique instrumentation (including the human voice) to commemorate the international ritual, particularly in cities like New York and Paris, of socially distanced acknowledgement of frontline healthcare workers who saved lives during the lockdown.

Coleman, herself living in Miami and away from her longtime New York home during the pandemic, recalls longing for the city and feeling a "heart tug" as she watched on the news when nightly cheering would take place. Coleman was both proud and inspired by what she saw, noting that her feelings may account for "a sense of patriotism" in the piece she would write in its honor.

The ritual reminded Coleman of the ancient African tradition of call-and-response used to share news, history, and religious worship. At their core, both rituals reflect how humans helped each other through tough times by building community. In *Seven O'Clock Shout*, call-and-response is used as a musical technique throughout the first two thirds of the piece. In its final part, listen for a brief shouting section, where Coleman directs the orchestra to "woop, shout, clap, or cheer." She adds that percussion players can be free to "jam it out" at this climactic and symbolic moment.

Commissioned by the Philadelphia Orchestra in 2020 (and written by Coleman in just two weeks) to "celebrate the orchestra" and keep its audience "excited about music" at a time when it was impossible to come together, *Seven O'Clock Shout* was born out of a uniquely "collective collaboration." The commission's mission was

to engage the orchestra's local audience through the piece—this contributes to many of the work's qualities, such as a familiar "American sound," though Coleman emphasizes her efforts to speak to her "authentic self" through all of her work.

As an orchestra player performing the piece for the second time tonight, I am thrilled to be a part of such a special experience. *Seven O'Clock Shout* allows for the audience to simultaneously remember the horrors of the pandemic and celebrate those who helped the world through it, all while exploring the unique and new textures of Coleman's sound, inspired by the "vocal influences of (her) upbringing," particularly gospel music, and a distinctly Southern feel.

* * *

What would you do if you knew you had only ten minutes left to live? Tonight, composer Jeff Scott's world premiere of *Count Down: Ten Minutes to Live* explores the possibilities of this extreme situation.

Describing his work as a tone poem and a deeply emotional experience, Scott recalls his excitement to incorporate "as many sounds and colors as [he] can possibly muster" into the piece's melodies and harmonies. Contained within are fast sections of dread and slow sections of introspection—the music rises and falls following a trajectory of intense panic, sorrow, reflection, confusion, and regret, ultimately culminating in overwhelming fear in the final minutes. Prepare to feel anxious (and perhaps uneasy) as *Countdown* uses bold, striking orchestration techniques to create a frenzy of emotions for both performers and audience alike. Even in the calmer moments, tension perpetuates, making the listener feel "challenged emotionally" and an "unrelenting nervousness" through the use of intentional dissonances.

The piece opens with a combination of harp and bass clarinet; this blend of unusual instrumental textures is used throughout, creating a sound-world unfamiliar and exciting but also unsettling. Scott uses many musical motives to depict the rollercoaster of complex thoughts one might have when experiencing many emotions simultaneously. Written for a large orchestra, Scott incorporated many “fun solos” and described the instrumentation of the piece as “specific” and “like a tennis match,” keeping the audience (and players) on their toes.

The stylistic inspiration for *Count Down* comes from a connection between European classical sounds and Scott’s childhood influences of growing up in the immense diversity of New York. Jazz, soul, and Latin musical influences were, as Scott puts it, “deep in the DNA,” and are reflected in the slow section of the piece. Scott was also heavily influenced by Valerie Coleman, having previously both been members of the Imani Winds chamber ensemble.

In interviewing Scott for his opinion on an American sound in music, he reflected that, “Fifteen to 20 years ago, this (program) wouldn’t even be thought of as American. Having Valerie Coleman played alongside Copland is a breakthrough in what we consider formal programming.” There are a multitude of “hues” that define American compositions, and this program is a testament to how far we have come in embracing diversity in music.

Sophia Kunxu Dou is a senior composition student at Pre-College studying with Daniel Felsenfeld. She also plays the piano and violin and enjoys visual arts and design.

Trinity Williamson is a senior from New Jersey who studies violin at Pre-College with Ann Setzer. She is also passionate about composing music and enjoys creative writing.

Appalachian Spring Suite

AARON COPLAND

*Born: November 14, 1900, in New York City
Died: December 2, 1990, in Sleepy Hollow,
New York*

An American Collaboration

by Jessie Gong and Aadit Shrivastava

Aaron Copland’s *Appalachian Spring* was commissioned in 1944 by modern dance choreographer Martha Graham, a pioneering figure in the American performing arts whom the composer greatly admired. Originally composed as a ballet with a small orchestra of 13 players, Copland later rescored the work as an orchestral suite in 1945. The piece transports us to the early 1900s, where a Pennsylvania farmhouse stands solitary in the expansive rural landscape. On their wedding day, a couple is surrounded by their community, and the air is filled with joy, renewal, hope, and celebration.

Graham’s groundbreaking choreographic style focused on expressing deep human emotions through unconventional body positions, such as contractions and spirals, along with sharp, angular movements. This new language of dance found a complement in Copland’s “American” sound, and the two collaborated on a number of dance works, including the earlier *Billy the Kid* and *Rodeo*. The duo’s fresh approach transformed the traditional ballet vocabulary, and Graham’s subsequent technique is still widely taught today.

The piece unfolds with ascending notes in the clarinet, evoking a sense of awakening. It symbolizes the first light of dawn, the rebirth of America. From there, Copland works with musical contrasts to juxtapose the joy and apprehension of the marriage. For instance, throughout the piece, Copland shifts between dreamy, chorale-like textures and hurried *tutti* passages full of *staccati*,

accents, and dynamic changes. Copland also skillfully incorporates delicate dissonance and rapidly shifting harmonies, encapsulating the increasingly unsure nature of the story. The opening theme returns at the end, as a reminder of the American landscape and pioneering spirit.

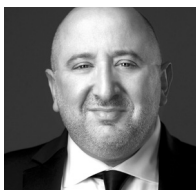
A unique aspect of the piece is the incorporation of Shaker elements, both musically and in the ballet storyline. A dramatic moment comes when the Shaker song "Simple Gifts" is first heard. It is then used as a theme for a set of variations in the Interlude episode of the ballet, representing

the townspeople living their daily lives while the newlywed couple dances joyfully.

Jessie Gong is a seventh-year student at Pre-College studying piano with Ernest Barretta. In addition to piano, she enjoys conducting and exploring recordings as well as talking about music, diving into online articles, and reading books on music.

Aadit Shrivastava is a high school junior and composition major at Pre-College, studying with Daniel Felsenfeld. Besides music, he is interested in biomedical research.

About the Artists



Adam Glaser

Conductor Adam Glaser (Pre-College '88, composition; Pre-College faculty 1999-present) 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). In addition

to Juilliard Pre-College, 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), and a BA from the University of Pennsylvania.



Jeff Scott

Queens native Jeff Scott began playing the French horn at 14 with a scholarship for private lessons and music theory at the Brooklyn College Preparatory Division. His first teacher, Carolyn Clark, generously taught him for free during high school, providing an opportunity to pursue music when resources were scarce. After earning degrees from the Manhattan School of Music and SUNY at Stony Brook, Scott has had a diverse performance career in studio, chamber, and orchestral music, including Broadway shows, ballet companies, tours with commercial artists, and recordings for films, classical, pop, and jazz genres. Scott's compositions span symphonic and chamber orchestras, choirs, chamber groups, and solo pieces for wind, brass, strings, and voice and have been performed by the Detroit Symphony Orchestra, Chicago Sinfonietta, Orpheus Chamber Orchestra, Imani Winds, Akropolis Reed Quintet, Seraph Brass, among other ensembles. His piece *Passion for Bach and Coltrane* received a 2024 Grammy for best classical compendium. A founding member of the wind quintet Imani Winds, Scott retired in 2021 after 24 years of innovative touring, recording, and teaching. In 2017, the quintet was commemorated with a permanent exhibit at the Smithsonian Museum of African American History. Following four years as associate professor of horn at Oberlin College and Conservatory, Scott joined the faculty of the University at Buffalo as a professor of composition and horn this fall.

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, the String Orchestra, and continuing through the Symphony and Orchestra, ensuring that all students have exposure to works from a diverse and inclusive array of composers. Nearly 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 2024-25 season, the Pre-College Orchestra is led by music director Adam Glaser and guest conductor Xian Zhang. Past conductors have included James Conlon, Alan Gilbert, Miguel Harth-Bedoya, Earl Lee, Itzhak Perlman, Leonard Slatkin, Robert Spano, Joshua Weilerstein, and Xian Zhang.

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Principal
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Caitlin Enright
Noah Ferris
Eliot Flowers
Matthew Ho
Evelyn Joung
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Joie T. Kuo
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Caleb Sharp

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Celine Chong, *Principal*
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Aaron Julian Cimadevilla II
Odie Femi-Oke
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Liana D. Logan
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About Juilliard's Preparatory Division

The Juilliard Preparatory Division comprises two Saturday music programs for intermediate to advanced students ages 8-18: Pre-College and the Music Advancement Program. The Preparatory Division is led by Dean and Director Weston Sprott.

Pre-College

One of the foremost music preparatory programs in the world, 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. MAP cultivates a diverse generation of classical musicians to realize their greatest potential. The program's mission is to enrich the lives of young people by creating pathways and increasing access to classical music education; prioritizing artistry, mindfulness, and musical excellence; and building an ecosystem of students, families, and educators where music is the heartbeat of a thriving community and its people. MAP is led by Artistic Director Anthony McGill and is generously supported through an endowed gift in memory of Carl K. Heyman.

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