

Monday Evening, November 4, 2019, at 7:00

The Juilliard School

welcomes you to the

Juilliard Fall Benefit: A Pre-College Celebration

Juilliard Pre-College Orchestra

David Robertson, *Conductor*

Nico Olarte-Hayes, *Conductor*

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

AARON COPLAND (1900–90) **“Buckaroo Holiday” from *Rodeo***

PYOTR ILYICH TCHAIKOVSKY (1840–93) **From String Sextet in D minor, Op. 70,
*Souvenir de Florence***

IV. Allegro vivace

RANDALL GOOSBY, KENTO HONG, *Violin*

JOSHUA S. KAIL, ALESSANDRA YANG, *Viola*

ANNE RICHARDSON, DYLAN SHIH WU, *Cello*

NATHALIE JOACHIM (b. 1983) **“Madan Bellegarde” from *Fanm d’Ayiti***

NATHALIE JOACHIM, *Flute and Voice*

MASHA LAKISOVA, ENAKO MATSUMOTO, *Violin*

ROWAN BAUMAN-SWAIN, *Viola*

LAURA NAVASARDIAN, *Cello*

(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).

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

III. Allegro ma non troppo

JOYCE YANG, *Piano*

NICHOLAS BRITELL (b. 1980) **Succession Concert Suite**

NICHOLAS BRITELL, *Piano*

FRANZ LISZT (1811–86) **Hungarian Rhapsody No. 6 in D-flat major**

TONY YUN, *Piano*

BOB THIELE (1922–96) **“What A Wonderful World” (arr. Larry Hochman)**

GEORGE DAVID WEISS (1921–2010)

JUILLIARD PRE-COLLEGE HIGH SCHOOL CHORUS

MUSIC ADVANCEMENT PROGRAM CHORUS

Approximate performance time: 1 hour and 30 minutes, with no intermission

Juilliard

The Occasion

Tonight we celebrate the alchemy that has taken place for over 100 years at Juilliard Pre-College. As we revel in the musicianship of our students, we can imagine and anticipate the impact they will have on our world in the future. We salute the extraordinary work and commitment of our staff, faculty, and families who, with your support, make these artistic journeys possible.

As we recognize the brilliance of Juilliard's Pre-College, we especially thank our artistic director Veda Kaplinsky for her inspiration and leadership. I am also pleased to introduce our dean of the preparatory division, Weston Sprott, who in this new role oversees Pre-College and the Music Advancement Program (MAP), which collectively shape the future of classical music. We give a warm welcome to MAP's newly named artistic director, Anthony McGill, and we are delighted that MAP students are joining Pre-College students and alumni for tonight's performance. As you will hear this evening, Pre-College encompasses a rich and varied artistic continuum, stretching from our very youngest musicians to our college alumni. It is with great pride that we bring all of these elements together for you tonight.

We are grateful for your support, which makes our Pre-College program possible. In particular, I wish to express my gratitude to our benefit chairman, Mercedes Bass, and to our honorary co-chairs, Suzie and Bruce Kovner and Katherine Farley and Jerry Speyer. The excellence of this program is due to the energy, generosity, and devotion of so many people, and we thank you all.



Damian Woetzel
President
The Juilliard School

Juilliard | Pre-College

Pre-College 101

Thank you for joining us for the celebration of Juilliard Pre-College, now 101 years old. This evening's introductory course will offer a glimpse into the versatility and entrepreneurship of many of our graduates. About half of our students continue to pursue classical music, and we count among them Emanuel Ax, Yo-Yo Ma, and Itzhak Perlman as well as Joyce Yang, one of our soloists tonight. Those who don't pursue classical music careers go on to build on our foundation of excellence and integrity while branching out to other genres of music and other professions.

One such success story is Emmy-winning and Oscar-nominated composer Nicholas Britell. You will meet him tonight, along with the multifaceted Nathalie Joachim, who has been described by the *Washington Post* as "an edgy multigenre performance artist who has long been pushing boundaries." Through her work, Nathalie embodies the philosophy of artist as citizen, introduced by President Emeritus Polisi and strongly endorsed by President Woetzel.

Our alumni from all walks of life repeatedly tell us how instrumental Pre-College was in instilling the values that led to their success. By being here tonight, you are investing in society's hope for the future: a future built on freedom, integrity, and the pursuit of the highest goals humanity can achieve.

Thank you President Woetzel for your invaluable support and trust. Thank you Mercedes Bass for your immense generosity of spirit and your inspiring love of music and young musicians. Thank you Suzie and Bruce Kovner for all you do for Juilliard, and thank you Katherine Farley and Jerry Speyer for your tremendous support.

It takes a village to create an artist. It takes a metropolis to support the ongoing mission of this unique school. Thank you for being part of the mission. We hope this evening serves as a syllabus that defines who we are.



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

Welcome

We are deeply thankful for your support of Juilliard Pre-College. Your vision and selflessness have built the foundation for what you see today—a program steeped in youthful enthusiasm and extraordinary talent that is entering its second century.

Tonight's program showcases a range of the magic created on Saturdays at Juilliard. Our students and alums will perform the gamut of classical music—orchestral, chamber, solo, contemporary, and traditional—that is just a brief sampling of what Pre-College presents throughout the year. In addition to standards by Shostakovich, Ravel, and Barber, this season's programming includes several fantastic works by female composers and composers of color never before heard in Pre-College. We hope you'll join us.

I would like to personally thank President Damian Woetzel, our benefit chairman, Mercedes Bass, and our honorary co-chairs, Suzie and Bruce Kovner and Katherine Farley and Jerry Speyer, for their incredible support. Special thanks must also be given to our faculty and staff who work tirelessly for the benefit of our students. Because of your collective efforts, we are able to provide our young musicians with educational opportunities that are the envy of the musical world. Nights like tonight are evidence that classical music is alive and well, and our future is bright.

On behalf of the faculty, staff, and students of Juilliard Pre-College, thank you!



Weston Spratt
Dean, Preparatory Division
The Juilliard School

JUILLIARD FALL BENEFIT

A PRE-COLLEGE CELEBRATION

MONDAY, NOVEMBER 4, 2019

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Notes on the Program

(Students' notes edited 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 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 into the public consciousness. Another is the ballet *La Péri*, Dukas' last surviving work, for which the 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 rather short 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 the Collegiate School in New York City, is a second-year composer at Juilliard Pre-College, where he studies with Eric Ewazen. He also studies piano with Marina Obukovsky and his other interests include classical languages and literature.

Aaron Copland: "Buckaroo Holiday" 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 arranged a year later into a four-movement suite, Four Dance Episodes from *Rodeo*, which is the work performed most often today. 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. These easily recognizable tunes are particularly evident in the first movement, titled "Buckaroo Holiday." Even if one doesn't recognize "Sis Joe" or "If He'd Be a Buckaroo by Trade," Copland uses different rhythms and textures to convey the comic, courtly mood of the movement. Its main plot centers on introducing the cowgirl-cowboy interactions, and "Buckaroo" opens with jazzy, syncopated rhythms that mimic the galloping of horses; soon, the brass contrasts with the woodwinds to outline the separation between the cowboys and the cowgirls. The work as a whole 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.

Pyotr Ilyich Tchaikovsky: *Souvenir de Florence, IV. Allegro vivace*

by Emilienne Columbus

After Tchaikovsky spent three months in Florence, Italy to work on his opera *The Queen of Spades*, he wrote to his cousin, "Now I am terribly, indescribably tired!!! And what do I need now to get me back to normal? I am going to start straight away on a large new work, but of a completely different kind; a string sextet." Italy had always held a special place in Tchaikovsky's heart, and *Souvenir de Florence* gives voice to that feeling. When he returned to St. Petersburg, he immediately began drafting the sextet, finishing it in less than a month. A private performance in St. Petersburg was given on December 7, 1890, and the musicians as well as the audience were dissatisfied with how the piece turned out. After setting aside the score for a year, Tchaikovsky eventually began revisions, and the premiere of this new version was given on December 6, 1892. The finale is really Russian at its core: The composer uses folk-like rhythms and melodies throughout, giving an authentic Russian distinction, and there is an atmosphere of joyous celebration familiar to the themes of many of his major works. Despite the general lack of fugal writing in Tchaikovsky's works, the attractive theme of the finale is a magnificent demonstration of his extensive range of compositional techniques.

Emilienne Columbus is in her fourth year at Juilliard Pre-College, studying double bass with Eugene Levinson and Rion Wentworth. She is a high school senior at Bergen County Academies in the Academy for Visual and Performing Arts and a MAP alumna.

Nathalie Joachim: "Madan Bellegarde" from *Fanm d'Ayiti*

by Nathalie Joachim (MAP '96; Pre-College '01; B.M., '05, flute)

My most cherished memories from childhood are of time spent with my grandmother under the mango tree in her yard in Haiti singing songs together. It was our way of telling each other stories and her way of passing on a centuries-long cultural practice of oral history. In 2016, St. Paul Chamber Orchestra's Liquid Music Series commissioned *Fanm d'Ayiti (Women of Haiti)*, an evening-length work inspired by my Haitian heritage and some of Haiti's most iconic yet under-recognized female artists. I felt compelled to include the recorded voice of my grandmother, Ipheta Fortuma, as part of this work. This piece is titled "Madan Bellegarde," which was her married name prior to becoming a widow. She sings in Haitian Creole about the judgment she received as a woman who began living independently in the 1950s and chose not to remarry. She endured it all with a lightness and positivity that is palpable in her voice. This work is an elegiac homage to her strength and beautiful spirit.

MAP and Pre-College alumna Nathalie Joachim is director of contemporary chamber music at the Perlman Music Program and a guest teaching artist for the Juilliard-Nord Anglia Performing Arts Programme.

Sergei Prokofiev: Piano Concerto No. 3 in C major, op. 26, III. Allegro ma non troppo

by Lucas Amory

The young Sergei Prokofiev, then a noted graduate of the prestigious St. Petersburg Conservatory, left his homeland in 1917, seeking to bring his compositions and pianistic abilities beyond Russia. He completed his Third Piano Concerto while in France in 1920, using sketches from the

previous decade. The piano concerto was premiered in Chicago the following winter, but the piece really took off a year later when Prokofiev performed with famed conductor Serge Koussevitzky in Paris. Today it remains an essential staple of the genre, popular with both pianists and audiences. Despite the intimidating solo part, this piano concerto also elevates the orchestra to an 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. This particular movement starts with bassoons and lower strings tapping out a light 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.

Nicholas Britell: Succession Concert Suite
by Nicholas Britell (Pre-College '99, piano)

The musical landscape of HBO's drama series *Succession* presents a juxtaposition of gravitas and absurdity. I prepared this concert suite from my scores to *Succession's* first two seasons. Focusing on certain of the major themes and motifs from this saga of Logan Roy and his family in New York City, tonight's suite features piano and string orchestra. It is the first time this music has been presented live in concert with orchestra.

Pre-College alumnus Nicholas Britell is an Oscar-nominated and Emmy-winning composer and a Juilliard Creative Associate.

Franz Liszt: Hungarian Rhapsody No. 6 in D-flat major

by Pablo Rubin-Jurado

Franz Liszt's Hungarian roots were an asset to the composer's extravagant image in the public eye. By the late 1840s, he had begun capitalizing on this by writing his Hungarian rhapsodies, a series of 19 virtuosic piano pieces infused with themes of Gypsy (or, more correctly, Roma) origin. His Hungarian Rhapsody No. 6—being both catchy and bouncy as well as ostentatious and striking—is one of the more popular compositions in the set. The piece, without ever losing its sprightliness, makes its varied way through stately march-like themes, spirited textures with peculiar rhythms, and melancholically dark yet lyrical undertones. Liszt's final theme accentuates this constant sense of vivaciousness, driving the piece to its exuberant conclusion with increasingly rapid octaves, interspersed with cascading figures.

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

Bob Thiele and George David Weiss: “What A Wonderful World” (arr. Larry Hochman)

by Alexander Leonardi

Although Louis Armstrong's famous song “What a Wonderful World” is often attributed to him, he did not compose it. Bob Thiele and George David Weiss wrote it especially for Armstrong because he was seen as an artist who could be universally understood and appreciated.

Thiele and Weiss felt that he was someone who could help restore race relations in a deeply divided country. At the time, many believed that America was on the brink of a second civil war due to the increased violence and subsequent reinforcement of laws that promoted segregation in the south. Additionally, Thiele and Weiss were Jewish Americans, part of a group that also saw a general increase in bias and violence. The song, however, was a complete reinterpretation of the world. Armstrong believed, as shown through the lyrics, that the world could be a better place if everyone simply loved one another. "What a Wonderful World" and its future cultural relevance cemented Armstrong as

a cultural ambassador for the rest of his life. Before a live performance in 1970, Armstrong explained, "Seems to me it ain't the world that's so bad but what we're doin' to it, and all I'm saying is, see, what a wonderful world it would be if only we'd give it a chance. ... If lots more of us loved each other, we'd solve lots more problems. And then this world would be a gasser."

Alexander Leonardi is a fourth-year organ major at Juilliard Pre-College, studying under Matthew Lewis. He is very interested in understanding how languages work, ranging from natural languages like Japanese and programming languages like Java to artistic languages in the form of composition and musical analysis.

Meet the Artists

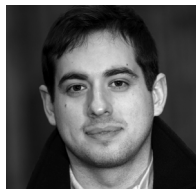


CHRIS LEE

David Robertson

David Robertson is a sought-after figure in the worlds of opera, orchestral music, and new music. A champion of contemporary composers and an advocate for his art form, Robertson is the chief conductor and artistic director of the Sydney Symphony Orchestra and recently completed a 13-year tenure as music director of the St. Louis Symphony Orchestra. He has served as artistic leader to many musical institutions, including the Orchestre National de Lyon, and—as a protégé of Pierre Boulez—Ensemble Intercontemporain. With frequent projects at the world's leading opera houses, including the Metropolitan Opera, La Scala, Théâtre du Châtelet, and San Francisco Opera, he also conducts the leading orchestras of the world: New York, Los Angeles, Boston, Chicago, Philadelphia, Cleveland, Amsterdam, Berlin, Beijing, and the BBC Symphony Orchestra, where he served

as principal guest conductor. Devoted to supporting young musicians, Robertson became Juilliard's director of conducting studies, distinguished visiting faculty, in September 2018. He has received numerous awards and in 2011 was named a Chevalier de l'Ordre des Arts et des Lettres by the government of France.



Nico Olarte-Hayes

Recipient of the 2016–18 Leonore Annenberg Arts Fellowship, cellist and conductor Nico Olarte-Hayes (Pre-College '07) 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. His performances have been broadcast on NBC, CBS, PBS, and NPR, and he has led the Rochester Philharmonic Orchestra, New World Symphony, 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. As a cellist, he has collaborated extensively with Itzhak Perlman, a longtime mentor, giving performances at Carnegie Hall and the Kennedy Center.



**Rowan
Bauman-Swain**

Violist Rowan Bauman-Swain, a high school senior from Charlotte, Vermont, made her concerto debut with the Vermont Symphony Orchestra in 2015 and is the 2019 winner of the Vermont Youth Orchestra's annual solo competition. She has been a student at Juilliard Pre-College since 2013, studying with Carol Rodland. She has attended the Perlman Music Program Summer Music School since 2016, and participated in its residencies in Sarasota and Tel Aviv, where she has had the privilege to work with Itzhak Perlman and members of the Cavani and Juilliard string quartets. She was part of the Music@Menlo Young Performer's Program in 2015.

Mildred and Bernard Kayden Pre-College Scholarship



Nicholas Britell

Composer, pianist, and Juilliard Creative Associate Nicholas Britell (Pre-College '99,

piano) is known for his scores for Barry Jenkins' *If Beale Street Could Talk*, for which he received his second Academy Award nomination as well as BAFTA and Critics Choice nominations, and Adam McKay's *Vice*. In 2016, Britell wrote the score for Jenkins' best picture Oscar winner *Moonlight*, for which he received his first Academy Award, Golden Globe, and Critics Choice nominations as well as the 2016 Hollywood Music in Media Award for best original score (dramatic feature). In 2015, Britell wrote the score for McKay's *The Big Short*. Britell's music also featured in Steve McQueen's best picture Oscar winner *12 Years a Slave*. For television, Britell scored HBO's series *Succession*, for which he won an Emmy for original main title theme and the Hollywood Music in Media Award for best original score. Britell is a founding member of L.A. Dance Project and chairman of the board of the New York-based ensemble Decoda, the first-ever affiliate ensemble of Carnegie Hall. Britell is part of Esa-Pekka Salonen's newly formed creative collective "brain trust" as Salonen becomes music director of the San Francisco Symphony. Upcoming projects include Jenkins' *Underground Railroad* series and a new Adam McKay HBO pilot as well as Benjamin Millepied's *Carmen*, a reimagining of one of the world's most celebrated operas. Britell's most recent work is the Netflix film *The King*, starring Timothée Chalamet.



Randall Goosby

Randall Goosby (Pre-College '14; B.M., '18, violin), who began his violin studies at age seven at Juilliard, studied with Itzhak Perlman and Catherine Cho for his bachelor's and is studying for his master's

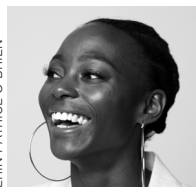
with Cho and Laurie Smukler. He made his Carnegie Hall debut at age 13 and has since made solo appearances with several major orchestras across the U.S., including the New York Philharmonic, Cleveland Orchestra, and New World Symphony. In 2018, he was a prizewinner of the Sphinx Competition and Young Concert Artists International Auditions and is a recipient of a career advancement grant from the Bagby Foundation. Upcoming engagements include the Bach Double Concerto with Itzhak Perlman and the Grand Rapids Symphony Orchestra and debut recitals at Merkin Concert Hall (New York), the Kennedy Center (Washington, D.C.), and Wigmore Hall (London). Passionate about sharing his love for music, Goosby has participated in outreach programs for public schools, children's hospitals, and music programs across the country. He is on the roster of Concerts in Motion, a nonprofit organization providing live concerts to homebound, hospitalized, or otherwise isolated individuals throughout New York City. He is also a member of the violin faculty at Opportunity Music Project, a nonprofit organization providing free music lessons and mentorship to children from low-income families in New York City. He plays on a 1735 Giuseppe Guarneri del Gesù violin, on generous loan from the Stradivari Society. *Kovner Fellowship*



Kento Hong

Kento Hong was born in New York and began his violin studies in Los Angeles at age six with Aimee Kreston and her teachers Almita and Roland Vamos. While in L.A., he performed at several Friday night student and honors recitals at the Colburn School. He was a recipient of the David Weiss Scholarship from the

Young Musicians Foundation. At age eight, he made his debut orchestra performance at the Young Stars of Tomorrow Gala Concert with the Dream Orchestra directed by Daniel Suk in L.A. Hong won first place at the New York Music Competition (YWCA) and performed at Carnegie Hall for the winners' concert. In 2017, he was a gold medalist at the International Virtuoso Competition. In 2019 he won first prize for his age category and first runner-up for grand prize at the Camarata Artists International Competition and performed as a soloist with the orchestra. At age ten, he was accepted to Juilliard Pre-College, where he studies with Anne Setzer and has appeared in master classes with Almita and Roland Vamos and Ann Akiko Meyers. Hong is a seventh grader in Edgemont Junior and Senior High School in New York and loves to read books in his free time.



ERIN PATRICE O'BRIEN

Nathalie Joachim

Nathalie Joachim (MAP '96; Pre-College '01; B.M., '05, flute) a Brooklyn-born Haitian-American flutist, composer, and vocalist, is cofounder of the urban art pop duo Flutronix and the former flutist of four-time Grammy-winning contemporary chamber ensemble Eighth Blackbird. Joachim comfortably navigates everything from classical to indie-rock all while being a committed advocate for cultural awareness. As a composer, she is regularly commissioned to write for instrumental and vocal artists, dance, and interdisciplinary theater, each highlighting her unique electroacoustic style. Upcoming works include *Discourse*, an evening-length performance, community engagement, and social change initiative commissioned by Carolina Performing Arts; new solo instrumental works for cellist Seth Parker Woods and violinist Yvonne Lam; and larger-scale chamber

works for So Percussion, Lorelei Ensemble, and Duo Noire. *Fanm d'Ayiti*, Joachim's evening-length work for flute, voice, string quartet, and electronics, celebrates Haitian female artists and Joachim's heritage. The work toured with Chicago-based Grammy-nominated ensemble Spektral Quartet and was released on New Amsterdam Records as Joachim's first featured solo album. Joachim is director of contemporary chamber music at the Perlman Music Program and a guest teaching artist for the Juilliard-Nord Anglia Performing Arts Programme, and she has held faculty positions at Banff Centre for Arts and Creativity and Juilliard's Music Advancement Program.



Joshua S. Kail

Joshua S. Kail (MAP '11, percussion; Pre-College '17, viola) is a sophomore at Juilliard under the tutelage of Hsin-Yun Huang and Heidi Castleman. He has participated in numerous music programs and festivals, including the New York Youth Symphony (NYYS), Chamber Music Program at NYYS, Greenwood Music Camp, Face the Music, Interlochen, and Juilliard Pre-College, where he studied with Hsin-Yun Huang, Yi-Fang Huang, and Molly Carr. Summer 2018 was his fourth at the Perlman Music Program, where he studied with Kirsten Docter and Carol Rodland while immersing himself in great chamber music with guru Merry Peckham. This past summer was spent at Taos School of Music, where he worked extensively with the Borromeo, Shanghai and Brentano quartets. He was a semifinalist at the 2018 Stulberg International String Competition.

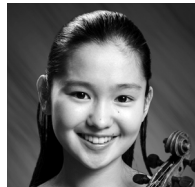
Alfred E. Lyon and Dorothy Lyon Scholarship, C.V. Starr Scholarship



Masha Lakisova

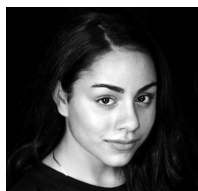
Chicago-born violinist Masha Lakisova studies at Juilliard Pre-College with Itzhak Perlman and Li Lin. She has taken lessons and master classes with Ana Chumachenko, Anne Sophie Mutter, Pinchas Zukerman, Miriam Fried, and Augustin Hadelich. She has had the privilege of performing in esteemed concert venues as soloist and chamber musician with artists such as Vadim Gluzman, Pavel Vernikov, Svetlin Roussev, and Ilya Kaler. She received first prize at the 2018 Tibor Junior and second prize at the 2015 Andrea Postacchini International Violin competitions and won gold medals at the Fischhoff International Chamber Music Competition in 2016 and 2017, and she has been featured on NPR's *From the Top*. She has been a student at the Perlman Music Program since 2016.

Starling Foundation Scholarship



Enako Matsumoto

Enako Matsumoto studies at Juilliard Pre-College with Itzhak Perlman and Li Lin. She began playing the violin at age three in Tokyo and at age seven was selected to perform as the youngest youth performer in the Tokyo Symphony Orchestra at Suntory Hall. She also participated in the International Summer Academy Mozarteum in Salzburg and was chosen to perform as a soloist at the program's closing concert. She moved to the U.S. at age ten and has been a member of the Perlman Music Program since 2015. She is an 11th grader at Trinity School in Manhattan.



**Laura
Navasardian**

New York-born Laura Navasardian began cello studies at age 6. In 2016, she won first prize at the New York Music Competition and the Grand Prize Virtuoso Competition in Salzburg. As a winner of the Kaufman Music Center Concerto Competition, she performed as soloist with the Kaufman Music Center Orchestra, conducted by Nathan Hetherington at Merkin Hall in 2018. Additional solo appearances with orchestra include Tchaikovsky's *Rococo Variations* in Berlin conducted by David Geringas, the 92Y School of Music Orchestra conducted by Tomo Matsuo, and the Boston Pops Orchestra at Boston Symphony Hall led by conductor Jacomo Bairos. She attended the Perlman Music Program in the summers of 2018 and 2019. She is a tenth-grader at the Professional Children's School and in her third year at Juilliard Pre-College, where she studies with Clara Minhye Kim.



Anne Richardson

Born and raised in Louisville, Anne Richardson (Pre-College '15; B.M., '19, cello) began her cello studies at age six and studies at Juilliard as a student of Richard Aaron. She made her solo debut at age ten with the Louisville Orchestra, later making five additional appearances. She has also performed with the Blue Ash Montgomery Symphony Orchestra, Bryan Symphony Orchestra, Massapequa Philharmonic, and Juilliard's Pre-College Symphony Orchestra.

Most recently she made her Lincoln Center debut as soloist with the Juilliard Orchestra led by Alan Gilbert in David Geffen Hall. She has been featured twice on NPR's *From the Top* and was presented in recital on both the Moorings Park and Trinity-by-the-Cove concert series in Naples, Florida, and at Indiana University, and the University of Michigan. She has been a featured soloist at the Juilliard in Aiken Festival, Juilliard's Spring Salon, United Nations Chamber Music Society, New York Piano Society, Vail Dance Festival, and Lincoln Center's Great Performance Circle. She was also a guest faculty member at the 2018 Tennessee Cello Workshop and was named the Kentucky Center's Gheens artist in residency in 2019. *Jack Bakal Classical Artist Scholarship, Michael and Ethel Cohen Scholarship.*



Dylan Shih Wu

Dylan Shih Wu, 15, has been a student of Clara Minhye Kim at Juilliard's Pre-College since age nine. In 2015, he was a silver medalist at the ninth International Tchaikovsky Competition for Young Musicians. He has been featured as a soloist in the U.S, Russia, Germany, and Taiwan and was featured on NPR's *From the Top* in collaborations with Time for Three and Joshua Bell. He has also been featured on WQXR's Young Artists Showcase. He is a founding member of Ponticelli, a cello quartet comprising Juilliard Pre-College students committed to fund-raising for charities and sharing music with the community.



Alessandra Yang

Violist Alessandra Yang, from Philadelphia, 15, began on violin at age four, switching to viola when she was 11. She is a student at Friends Select School and studies at Juilliard Pre-College with Carol Rodland. Yang has performed as part of the Juilliard Pre-College Symphony, Temple University Pre-College Orchestra, and Philadelphia Young Artists Orchestra as well as in chamber groups at Juilliard and Temple University pre-colleges. In 2018, she performed in Boston's Jordan Hall at New England Conservatory. She has attended Greenwood Music Camp and Kinhaven Music School.

Pre-College Scholarship



KT KIM

Joyce Yang

Grammy-nominated pianist Joyce Yang (Pre-College '04; B.M., '10, piano) first came to international attention in 2005, when she won the silver medal at the 12th Van Cliburn International Piano Competition, where she was the youngest contestant at 19. She received an Avery Fisher Career Grant in 2010 and her first Grammy nomination in 2017 (best chamber music/small ensemble performance) for her recording of Franck, Kurtág, Previn, and Schumann works with violinist Augustin Hadelich. Yang showcases her colorful musical personality in solo recitals and collaborations with the world's top orchestras and chamber musicians. She has performed with the New York

Philharmonic, Philadelphia Orchestra, Chicago Symphony, San Francisco Symphony, Los Angeles Philharmonic, and BBC Philharmonic, among others, working with such distinguished conductors as James Conlon, Edo de Waart, Manfred Honeck, Lorin Maazel, Leonard Slatkin, and Jaap van Zweden. She has appeared in recital at Lincoln Center and the Metropolitan Museum of Art, the Kennedy Center, Chicago's Symphony Hall, and Zurich's Tonhalle. Born in Seoul in 1986, Yang received her first piano lesson from her aunt at age four. In 1997 she moved to the U. S. to study at Juilliard's Pre-College. After winning the Philadelphia Orchestra's Greenfield Student Competition, she performed Prokofiev's Third Piano Concerto with that orchestra at just 12. She graduated from Juilliard with special honors as the recipient of the school's 2010 Arthur Rubinstein Prize.



Tony Yun

Tony Yun studies at Juilliard's Pre-College under Matti Raekallio. In 2018, he collaborated with the Cleveland Orchestra in Severance Hall at the Cooper International Piano Competition and won first prize and the audience prize. In 2019, he made his debut with the Philadelphia Orchestra and conductor Yannick Nézet-Séguin at the China International Music Competition and won the gold medal. Upcoming highlights include recitals at Hong Kong City Hall Concert Hall, Philharmonie Luxembourg, and BOZAR Brussels; debuts with Orchestre Métropolitain and Yannick Nézet-Séguin, Toronto Symphony Orchestra and Dalia Stasevska, and Shanghai Symphony Orchestra and Ion Marin; and a Mediterranean tour with the China Philharmonic.

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 and is generously supported through an endowed gift in memory of Carl K. Heyman.

Juilliard 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.

Juilliard Pre-College Orchestra

Adam Glaser, *Music Director, Pre-College Orchestras*

Violin

Aram Kim,
Concertmaster
Masha Lakisova,
Principal
Elizabeth Aoki
Elizabeth Cheng
Elli Choi
Inseo Angela Choi
Dylan Hamme
Matthew Hill
Eliana Kim
Sarah Kim
Eilene Lee
Eliana Lee
Hsiang-Ling Joanne Lin
Jun Lin
Sarah Ma
Enako Matsumoto
Xin Quan
Enrique Rodrigues
Tristan Henry
Sommelhack
Thomas Shahbaghyan
Hanchi Shi
Michelle Stern
Sophia Su
Frank Wang
Sarah Wang
To Wang
Alexandra Woroniecka
Ziman Grace Xu
Tien-Lin Yang

Viola

Joshua Cai, *Principal*
Rowan Bauman Swain
Joshua Baw
Stella Cha
Alexis Chae
Nyle Garg
Carrie Hsu
Torrion Kenneth Pfeffer
Daniel Simmons
Daniel Son
Brinja Vogler
Kayla Williams
Alyssa Wu
Ann Zhang

Cello

Noah Chen, *Principal*
Dara Bao
Bethany Bobbs
Christy Choi
Nagyeom Jang
Jonah Kernis
Soomin Kim
Na Yoon Koh
Heechan Alex Ku
Irene Lee
Jaidyn Yihang Li
Sarah Tindall
Dylan Wu
Jiaxun Yao

Double Bass

Orion Johnathan Miller,
Principal
Emilienne Columbus
Braden Ellis
Boris Lu
Zander McCracken
*Justin Smith**
Michaela Tufariello

Flute

Joyce Eu
Laura Futamura
Anita Lin
Nadira Novruzov
Emma Su

Piccolo

Joyce Eu
Anita Lin
Emma Su

Oboe

Emily Jang
MacKenzie Kim
Ruth Lipskar
Kara Poling
Spencer Rubin

English Horn

MacKenzie Kim

Clarinet

Eli Goldberger
Christian Lee
Alice McDonald
Yvonne Yufang Wang

Bass Clarinet

Joshua Choi

Bassoon

Alexander Lake
William Park
Andrew Salaru
Yihan Wu

French Horn

Kiyan Daneshvar
Angelina Garcia
Luoxian Loren He
George McLean
James Picarello
Cristina Vieytes

Trumpet

Artie Carpenter
Michael Chen
Elsie DiLisio
Mark Murphy
Vivian Stewart

Trombone

Han-Yun Liang
Ryan Smith
Gessberg Mu-Ze Zhang

Bass Trombone

*Zachary Neikens**

Tuba

James Curto

Timpani

Sophie McNeal
Nicolas Motta
Nate Valsania

Percussion

Liam McDonald
Sophie McNeal
Nicolas Motta
Jakob Schoenfeld
Nate Valsania

Harp

Catherine Hanauer

Piano/Celeste

Lucas Amory

Personnel Managers

Ehren Valmé
*Yibiao Wang**

Operations Manager

Benjamin Keating

Orchestra Librarians

Michael McCoy,
Principal Librarian
Toby Grace
Daniel Gurevich

* indicates Pre-College alumni

Italics indicate orchestra mentors from the Juilliard College Division

Juilliard Pre-College High School Chorus

Patrick Romano, *Director*

Yibiao Wang, *Chorus Manager*

Christopher Staknys, *Rehearsal Pianist*

Alexander Acosta
Leah Amory
Lucas Amory
Liyu Chen
Qixuan Deni Fan
David Holloway
Caroline Hsu
Vahn Kessler

Julia Kim
Sophia Kim
Catherine Ma
Georgia Post-Lipnick
Annabel Shen
Evelyn Tomaro
Rachel Tubridy
Katherine Wang

Serena Wang
Zihao Wang
Xiaozhou Xu
Alessandra Yang
Tienne Yu
Fengming Zhang
Jeffrey Zhang

Music Advancement Program Chorus

Hassan Anderson, *Director*

Aleea Powell, *Chorus Fellow*

Xu Cheng, *Rehearsal Pianist*

Niara Adebanke
Tade Adeyeri
Storm Allen
Arav Amin
Arianelle Arroyo
Estelle Balsirow
Nicole Balsirow
Agastya Batchu
Austin Benedict
Zahir Bocio
Angelique Brewington
Lucija Budinski
Siddharth Chalasani
Dream Champell-
Aldrich
Kwanasia ColeBrown
Ashleigh Conner

Christian Conner
Olivia Cook
Ajay Cullen
Dequon Dolly
Alexandra Ebanks
Alma Esser
Zander Grier
Damaris Guaman
Adrian Gutierrez
Gary Han
Kyra Hodges
James Jobson-Larkin
Ross Johnson
Kevin Kim
Yuri Lee
Sebastian Lennox
Devin Lewis

Sophia Markevich
Ethan McIntosh
Devin Mendez
Elise Montenera
Ehloany Negron
Veronica Nerone
Grace Ng
Ahonesty Nisbett
Leo Oiwa
Haile Onikura-
Southward
Julian Ossa
Enrique Perez
Kenya Perez
Adedayo Perkovich
Lillian Poline
Davion Pryce

Naamia Rivera
Natassia Rodriguez
Diego Ruiz
Carlos Santamaria
Yuto Sasao
Anyia Sen
Ayesha Sen
Jackson Simonelli
Itayetzy Uranga
Itzel Uranga
Leonardo Vargas
Alexandra Vitalin
Ryan Wang
Law Watford
Trinity Williamson
Miles Winley
Sidney Wong

Juilliard Pre-College Administration

Weston Sprott, *Dean of Preparatory Division*

Yoheved Kaplinsky, *Artistic 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*

Performance Calendar 2019–20

Fall Season

Tuesday, November 12, 7:30pm

Alice Tully Hall

Pre-College Orchestra*

Conducted by Nico Olarte-Hayes

Works by Dukas, Barber, Copland,

Prokofiev, and Rene Orth

Saturday, November 16, 6pm

Morse Hall

Pre-College Composition Recital

Saturday, November 23, 7:30pm

Peter Jay Sharp Theater

Pre-College Symphony

Conducted by James Ross

Works by Bruch, Thompson,

Boulanger, and Louis Josephson

Saturday, December 7, 3pm

Paul Hall

MAP Chamber Music

Saturday, December 7, 5pm

Rosemary and Meredith Willson Theater

Pre-College Chamber Ensembles

Saturday, December 14, 11am

Paul Hall

Pre-College Winter Songbook

Saturday, December 14, 2pm

Rosemary and Meredith Willson Theater

Pre-College Chamber Ensembles

Saturday, December 14, 6:30pm

Bruno Walter Studio 309

Pre-College Percussion Ensemble

Conducted by Jonathan Haas

Saturday, December 14, 6:30pm

Abyssinian Baptist Church

MAP Chorus

Conducted by Hassan Anderson

Saturday, December 21, 4:30pm

Peter Jay Sharp Theater

Pre-College String Ensemble

Conducted by Nico Olarte-Hayes

Works by Schubert, Monn, and Mozart

Spring Season

Saturday, January 18, 10:30am

Paul Hall

Pre-College Youth Chorus

Conducted by Esther Liu Harris

Saturday, January 25, 6pm

Peter Jay Sharp Theater

MAP Wind Ensemble and Orchestra

Conducted by Murray Colosimo and Terry Szor

Saturday, February 15, 6pm

Morse Hall

Pre-College Composition Recital

Saturday, February 22, 7:30pm

Peter Jay Sharp Theater

Pre-College Symphony

Conducted by Eric Jacobsen

Works by Anna Clyne, Mozart, and Shostakovich

Saturday, February 29, 5pm

Rosemary and Meredith Willson Theater

Pre-College Chamber Ensembles

Saturday, February 29, 7:30pm

Peter Jay Sharp Theater

Pre-College Orchestra

Conducted by Adam Glaser

Works by Revueltas, Dvořák, and Rachmaninoff

Saturday, March 28, 6pm

Morse Hall

Pre-College Composition Recital

Saturday, March 28, 6:30pm

Bruno Walter Studio 309

Pre-College Percussion Ensemble

Conducted by Pablo Rieppi

Saturday, April 4, 5:30pm

Kaufman Studio

MAP Group Composition Showcase

Saturday, April 18, 2pm

Paul Hall

Pre-College Opera Scenes

Saturday, April 18, 5:30pm

Kaufman Studio

MAP Composers' Showcase

Saturday, May 2, 6pm

Rosemary and Meredith Willson Theater

Pre-College Chamber Ensembles

Saturday, May 2, 10:30am

Paul Hall

Pre-College Youth Chorus

Conducted by Esther Liu Harris

Saturday, May 2, 4:30pm

Peter Jay Sharp Theater

MAP Wind Ensemble and Orchestra

Conducted by Murray Colosimo and Terry Szor

Saturday, May 2, 6pm

Morse Hall

Pre-College Composition Recital

Saturday, May 2, 7:30pm

Peter Jay Sharp Theater

Pre-College Symphony

Conducted by Adam Glaser

Works by Coleridge-Taylor, Vaughan Williams,
and Schumann

Saturday, May 9, 12pm

Rosemary and Meredith Willson Theater

Pre-College Chamber Ensembles

Saturday, May 9, 4pm

Paul Hall

Pre-College String Ensemble

Conducted by Nico Olarte-Hayes

Works by Respighi, Rautavaara, Barber, Grieg,
and Sibelius

Saturday, May 9, 6pm

Morse Hall

Pre-College Composition Recital

Saturday, May 9, 6pm

Paul Hall

Pre-College High School Chorus

Conducted by Patrick Romano

Saturday, May 9, 6:30pm

Abyssinian Baptist Church

MAP Chamber Music and Chorus Concert

Conducted by Hassan Anderson

Saturday, May 16, 2pm

Rosemary and Meredith Willson Theater

Pre-College Chamber Ensembles

Saturday, May 23, 7:30pm

Peter Jay Sharp Theater

Pre-College Orchestra

Conducted by Adam Glaser

Works by Respighi, Schumann, George Walker,
and Ravel

All concerts are FREE; no tickets are required, unless indicated by an asterisk (*).

For a complete listing, updates, and ticket information about all Preparatory Division performances, please visit juilliard.edu/calendar.