

JUILLIARD PREPARATORY DIVISION PRESENTS

# Music Advancement Program (MAP)



Wind Ensemble,  
String Ensemble,  
and Orchestra

Juilliard



Photo by T. Charles Erickson

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The Juilliard School  
presents

# Music Advancement Program (MAP)

Wind Ensemble, String Ensemble, and Orchestra  
Terry Szor and Scott Stickley, Conductors

Saturday, December 21, 2024, 4:30pm  
Peter Jay Sharp Theater

MAP Wind Ensemble  
Terry Szor, *Conductor*

BRIAN BALMAGES                      *Circles* (2024)  
(b. 1975)

STEPHEN MELILLO                      *Godspeed* (1998)  
(b. 1957)

KEVIN DAY                                *Solace in the Wind* (2020/2023; arr. John Trentadue)  
(b. 1996)

*Intermission*



Please make certain that all electronic devices are turned off during the performance. The taking of photographs and the use of recording equipment are not permitted.

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**MAP String Ensemble**  
**Scott Stickley, Conductor**

GEORG PHILIPP TELEMANN  
(1681–1767)

From *Don Quixote* Suite (1761)  
I. Overture  
II. Awakening of Don Quixote  
III. His Attack on the Windmills

JOHN RUTTER  
(b. 1945)

From Suite for Strings (1973)  
III. “O Waly Waly”

WU MAN  
(b. 1963)

From *Two Chinese Paintings* (2015)  
II. Silk and Bamboo

**MAP Orchestra**  
**Scott Stickley, Conductor**

CÉCILE CHAMINADE  
(1857–1944)

From *Callirhoë* Orchestral Suite (1887)  
No. 4: Pas de Cymbales

CAMILLE SAINT-SAËNS  
(1854–1921)

*Danse Macabre* (1874)

ERNESTO LECUONA  
(1895–1963)

*Andalucia* Suite (1933)

*Performance time: approximately 1 hour and 15 minutes, including an intermission*

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The Juilliard Preparatory Division is made possible by the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature.

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As of October 2024

# About This Program

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## MAP Wind Ensemble

### *Circles*

BRIAN BALMAGES

Composer Brian Balmages, whose piece *Love and Light* received an award in 2020, had his music performed at the 2013 Presidential Inaugural Prayer Service, attended by Barack Obama and Joe Biden. *Circles* is, in Balmages' own words, meant to feel like a "completely dark space that feels infinite in scope." While feelings are subjective, this piece conveys a sense of floating through space watching as the stars collide, changing their directions and speeds in an aimless manner. A more theoretical explanation is that many chord progressions in the piece are based loosely on the concept of the circle of fifths, something that's more apparent in some sections than others. The piece features many repeating melodies, beginning with a floaty marimba solo with auxiliary percussion that develops into a much greater idea as it progress. Then, just as it began, it ends in silence, almost as if it were coming full circle for the conclusion. We hope you enjoy *Circles*.

—Alvaro Benavides, age 15

### *Godspeed*

STEPHEN MELILLO

During Stephen Melillo's *Godspeed*, you might feel hectic! There's confusion and sorrow over the light overwhelming the darkness. This piece was written as the third movement for the U.S. Navy Band's 1996 commission, *Honor, Courage, Commitment*. It conveys connection to Jesus, as Melillo described it as a prayer. During the piece, there are 33 time signatures: For people who don't know, it's basically counting off 1-2-3-4, but that changes 33 times in the piece. Melillo chose that number because 33 was the age at which Jesus was crucified. As you listen, try to remember why and for whom it was written—the emotions you might feel include tenseness, tense, sorrow, triumph, and a sudden urge to do something.

—Zephaniah Denu, age 11

### *Solace in the Wind*

KEVIN DAY

*Solace in the Wind* was composed in 2020 during a time of division and strife due to the global pandemic. Kevin Day found solace in nature and outdoor adventures, connecting with the wind that shaped his thoughts and grounded him in the present. To share these feelings with his audience, Day was determined to convey tranquility through uncertainty and instability. In the beginning, Day composes long, wispy phrases in the clarinets and continues to assuage the audience. The piece reaches a pinnacle when Day communicates the feeling of finding one's center and the epiphany that everything will be okay. At the end, the piece tapers off, leaving the audience composed and in Day's final moments of serenity in the wind currents. The wind ensemble looks forward to performing *Solace in the Wind*!

—Olivia Gu, age 15



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## MAP String Ensemble

### Movements from *Don Quixote Suite*

GEORG PHILIPP TELEMANN

The *Don Quixote Suite*, written by Georg Philipp Telemann around 1720, is based on the eponymous novel by Cervantes, who explores themes of realism and idealism that are expressed in the suite through contrasting movements. Each movement represents a scene from Cervantes' story. Although his suite is different from the book, Telemann found a way to interconnect literature and music as well as sight and sound, creating a magnificent listening experience.

—Priscila Alcala, age 15

### "O Waly Waly" from *Suite for Strings*

JOHN RUTTER

John Rutter, who is known for such works as *The Gift of Life*, adapted a Scottish folk song titled "O Waly Waly" (which translates as "The Water Is Wide") for his *Suite for Strings*. Written during the 17th century, the original piece is about an unhappy marriage. Rutter began playing the piano at age 7, but his teacher led him to discover his passion for composing.

—Marlene Meyo-Hernandez, age 17

### *Silk and Bamboo* from *Two Chinese Paintings*

WU MAN

*Two Chinese Paintings* was written in 2015 for the Kronos Quartet's *50 for the Future* project. The piece, which contains two movements—Ancient Echo and Silk and Bamboo—offers a look into the *Glimpses of Muqam Chebiyat*, a collection of traditional Chinese portraits that reflect that culture. Wu Man incorporates many different styles and elements of Chinese traditional music into the two movements. She says, "The inspiration for these suites came from styles of traditional music in China familiar to me, including Uyghur Maqam of Xinjiang province, a pipa scale from the ninth century, and the Silk-and-Bamboo music, or teahouse music, from my hometown of Hangzhou." Silk and Bamboo is an intricate variation of the classic tune "Joyful Song" (Huanlege), which originates from the rich collection of silk and bamboo music. After collaborating with the Kronos Quartet for more than two decades, Wu Man's understanding of Western instruments grew: She says this was her first written work for string quartet. Born in Hangzhou, China, in 1963, Wu Man (吴蛮; Wú Mán) was hailed as a young treasure and prodigy from an early age. Also a gifted pipa player, she is a graduate of the Pudong School of Pipa Playing and was accepted into the Central Conservatory of Music in Beijing at age 13. She is widely recognized for her diverse musical style and for introducing pipa playing to Western audiences. She has received multiple Grammy nominations and continues her close collaboration with the Kronos Quartet.

—Aerie Lim, age 15

## MAP Orchestra

### **Pas de Cymbales** from *Callirhoë* Orchestral Suite

CÉCILE CHAMINADE

Cécile Chaminade was one of the first prominent female composers in her field, with more than 400 pieces published and performed regularly. She was a welcome guest of Queen Victoria, who would often listen to her works with great admiration. The *Callirhoë* Suite is a story based on the Greek warrior Alcmeon, who was in love with princess Callirhoë while she was in captivity. Greek goddess Venus turns Callirhoë into a statue in a fountain, turning the water into what one can call a reversed love potion, removing oneself from the anguish and despair that comes from unrequited love. The fourth movement of the piece, *Pas de Cymbales*, is a bombastic conclusion to the suite, representing Chaminade's interest in foreign composure, incorporating many Arabian sounds into her work.

—Orlando Ortiz, age 16

### **Danse Macabre**

CAMILLE SAINT-SAËNS

*Danse Macabre* was originally written for voice and piano, in 1874, but Saint-Saëns later reworked it into a symphonic work. The piece uses an interval called the tri-tone, something seen as devilish or not holy in olden times, to portray the idea of Death playing a fiddle on Halloween night, waking the dead from their graves. A dance with death, as it were, goes on throughout the night until the rooster crows, the sun rises, and all that were at rest return—the dead sleep, waiting until next year when death's fiddle is played again.

—Liam Malpica, age 15

### **Andalucía Suite**

ERNESTO LECUONA

Ernesto Lecuona was a Cuban composer and pianist, many of whose works have become standards of the Latin, jazz, and classical repertoires. His 600-plus compositions include the *Andalucía* Suite, composed in 1928, originally for piano. He paints a musical portrait of Andalucía, a region of southern Spain. It has a fully developed Latin flavor despite not being strictly Cuban. The suite was arranged for orchestra by Gordon Jenkins in six movements without a break. Each movement depicts places or people of the area: Andalucía, Córdoba, Guadalquivir, Alhambra, Gitanerías, and Malagueña.

—Lily Park, age 14



# About the Artists

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## Catherine Birke

An energetic and passionate conductor and educator, Catherine Birke is the music director of Juilliard's Music Advancement Program, the Metropolitan Youth Orchestra, and Nassau Symphony Orchestra as well as the director of orchestras at Herricks High School in New Hyde Park, New York. At Herricks, her four thriving orchestras have consistently won numerous awards at local and national levels. She is also a sought-after guest conductor for collegiate orchestras and for all-state festivals in the tristate area and across the country. For six years, Birke was director of strings at the New York State Summer School of the Arts' School of Orchestral Studies, an intensive residential summer program for advanced high school musicians co-sponsored by the Philadelphia Orchestra. She is also an adjunct faculty member at Hofstra University in the music education department, teaching undergraduate and graduate level string methods. She maintains active memberships in numerous professional organizations and has served as both an orchestra chairperson and a vice-president on the executive board of the Nassau County Music Educators' Association. When she is not teaching, she can be found playing violin with numerous orchestras and opera companies, most notably as concertmaster of both the South Shore Symphony and Long Island Lyric Opera. Birke holds a bachelor's from Temple University (where she studied with co-concertmaster of the Philadelphia Orchestra, William DePasquale), a master's from the University of the Arts, and an advanced certificate in music theory from Berklee College of Music. A trained vocalist and opera lover as well as an enthusiastic advocate for new music, she is deeply committed to diversity in all of her programming. She strives to make every performance exciting for orchestra and audience alike, and her favorite thing in the world is being on the podium in front of a group of young musicians.





### Terry Szor

Trumpeter Terry Szor, who has served on the brass faculty of the Music Advancement Program since 1997, conducts the MAP Wind Ensemble. As a freelance musician, he has appeared with the New York Philharmonic, Boston Pops Esplanade Orchestra, Brooklyn Philharmonic, and Bronx Arts Ensemble, among others. He has performed for several Broadway shows, at Radio City Music Hall, and on numerous television and radio commercials and soundtracks for video games. As a member of the award-winning (Walter W. Naumburg Chamber Music Award, Fischhoff, etc.) Saturday Brass Quintet, he has performed recitals and led educational programs at the Kennedy Center, Lincoln Center, and Carnegie Hall. He is principal trumpet with Opera Saratoga, Hudson Valley Philharmonic, and New York Gilbert and Sullivan Players. As a freelance educator, he has taught and performed extensively in the New York City area through the Center for Arts Education, Brooklyn Arts Council, New York Young Audiences, Midori and Friends, and Queens Symphony Orchestra, among others, and serves on the faculty of Luzerne Music Center in the summers. He is a graduate of the New England Conservatory of Music.

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## Scott Stickley

Scott Stickley, who serves as music director for the Nassau Principal Orchestra, is also one of the Metropolitan Youth Orchestra (MYO) of New York's longest-tenured conductors. Since MYO's inception, Stickley has seen the organization become one of the largest youth orchestra and choir programs in the country. Highlights of Stickley's tenure include the Carnegie Hall premiere of Jennifer Higdon's *Cold Mountain Suite* in 2023; a tour of Italy in 2022, featuring a performance at the Florence Youth Orchestra Festival; a performance at Jazz at Lincoln Center of the 2019 MYO award-winning composition *On-Again, Off Again* by Juilliard alum Jack Frerer; a 2016 MYO performance at the Granada International Festival of Music and Dance; a 2014 Carnegie Hall world premiere of Norwegian composer Ola Gjeilo's choral work *To the East and To the West*; a 2007 performance at the New York State School Music Association Conference; a first-time MYO performance of Beethoven's Ninth Symphony at David Geffen Hall in 2006; and a 2004 performance of Pulitzer-winning composer Paul Moravec's MYO commission and world premiere, *New York Dances*. Soloists featured with MYO under Stickley's direction include the New York Philharmonic clarinetist Stanley Drucker, soprano Danielle de Niese, and pianist Gilles Vonsattel. Stickley teaches instrumental music for the Herricks Schools and served as interim director for the Adelphi University orchestra, which he guest-conducted at the Crane School of Music at SUNY Potsdam. Hailing from Oregon, Stickley holds degrees from the University of Oregon and the University of Michigan. He studied conducting at the Tanglewood Music Center and attended conducting seminars with Gustav Meier, Michael Tilson Thomas, and Roger Norrington. Stickley is delighted to be joining MAP for this performance.



# Music Advancement Program

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## MAP Wind Ensemble

Terry Szor, *Conductor*

### Flute

Michelle Argueta  
Saswati Bhattacharya<sup>1</sup>  
Haley Hamers<sup>3</sup>  
Lily Siyeon Park  
Rachel Yang  
Elena Zhuang<sup>2</sup>  
*Brooke Walden\**

### Oboe

Marina Li<sup>1, 3</sup>  
Ripley Lin  
Adenike Oyerinde  
Isabella Yin<sup>2</sup>  
*Celia Wojcik\**

### Clarinet

Rafael Acevedo  
Mansour Kennon Brennen  
Kai Don  
Olivia Gu<sup>2</sup>  
Alexander Ibrahim<sup>1</sup>  
Surya Krishnan<sup>3</sup>  
Haden Peebles  
Raphael Romero  
*Anoush Pogossian\**

### Bassoon

Maxwell Belfor<sup>1, 2, 3</sup>  
Caleb Roy  
*Alexis Cerise\**

### Alto Saxophone

Vinayan Chellappa-Ives  
Ryan Lim  
Oma Ranga  
Brianna Tang<sup>1, 2, 3</sup>  
*Kelvin Walters\**

### Tenor Saxophone

Kate Chizhova

### Baritone Saxophone

Tatum Rosemond

### Horn

Liam Malpica<sup>1</sup>  
Corinne Montenora  
Lix Morales<sup>3</sup>  
Orlando Ortiz  
Sarah Trivedi  
Lennon Watford<sup>2</sup>  
*Brooks Wisniewski\**

### Trumpet

William Blanco  
Emma Madison Dejesus  
Samantha Hirschfeld<sup>1</sup>  
Daniel Lee  
Daniel Rodriguez Scileppi<sup>2</sup>  
Sofia Santana Agapito<sup>3</sup>  
*Bailey Cates\**

### Trombone

Alvaro Benavides<sup>1</sup>  
Zephaniah Denu  
Henry Dong  
Niko Maya<sup>2, 3</sup>  
*Sarah Goldberg\**

### Tuba

Lily Brown<sup>1, 2, 3</sup>  
Lukas Fonseca

### Percussion

Aaron Alur  
Sebastian Chang  
Wynston Ditchfield-Agboh  
Konrad Drzymala  
Alex Joseph  
Lucky Logan  
*DY Kim\**  
*April Ong\**

### Double Bass

Tyler Vittoria\*\*

### Harp

*Olivia Tilley*

### Piano

*Giancarlo Llerena\**

<sup>1</sup> Principal on *Circles*

<sup>2</sup> Principal on *Godspeed*

<sup>3</sup> Principal on *Solace in the Wind*

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## MAP String Ensemble

Catherine Birke, *Music Director*

Scott Stickley, *Conductor*

### Violin 1

Matthew Keng,  
*Concertmaster*  
Gizelle Jimenez  
Richard Celiceo  
Luciana Velez  
Aerie Lim  
Jayson Saravia  
Joshua Estrada  
*Sahana Shravan\**

### Violin 2

Chloe Shiho Chang  
Reina Frias  
Victor Perez Hurtado  
Nadia Sayed  
Elijah Jean-Bruce  
Marlene Meyo-Hernandez  
Matthew Phillips  
Staven Xavier  
*Kiyoun Jang*

### Viola

Lucy Harris  
Mirabelle Duguid  
Kiroto Middleton  
Priscila Alcala  
Dehbra Felipe  
Maya Davis  
Josephine Duguid  
Arielle Remy  
Aurelie Duguid  
*Brian Jennings\**

### Cello

Olivia Tang  
Emma Damdinsuren  
Lee Lugo  
Andrew Wu  
Isabella Tan  
Nicolas Pereira  
ZsaZsa Zervas  
*Maya Ridenour\**

### Double Bass

Edha Gupta  
Quadiar Dunn  
Danny Sevilla  
Emma Felipe  
Paul Muniz Barreto  
Eduardo Ortega  
*Andrew Vinther\**

### Percussion

*DY Kim\**

*Italics indicate a Juilliard*

*College Division student*

*\*MAP Fellow*

*\*\*Juilliard College Division  
alum*

# Music Advancement Program

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Lix Morales  
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Lennon Watford  
*Brooks Wisniewski\**



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Sofia Santana Agapito

Samantha Hirschfeld

Marc Calixte

William Blanco

Emma Madison Dejesus

Daniel Lee

*Bailey Cates\**

*Italics indicate a Juilliard*

*College Division student*

*\*MAP Fellow*

### **Trombone**

Henry Dong

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Alvaro Benavides

Zephaniah Denu

*Sarah Goldberg\**

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Sebastian Chang

Wynston Ditchfield-Agboh

Konrad Drzymala

Alex Joseph

Lucky Logan

*DY Kim\**

*April Ong\**

# About Juilliard's Preparatory Division

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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

Juilliard's Music Advancement Program (MAP) is a tuition-free, Saturday program that exists to cultivate a diverse generation of classical musicians to realize their greatest potential. MAP, which serves intermediate and advanced music students from New York City's five boroughs and the tristate area who demonstrate a commitment to artistic excellence, has a mission 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.

# Music Advancement Program Administration

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