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Music Advancement Program (MAP)

String Ensemble
and Wind Ensemble



Juilliard



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The Juilliard School
presents

Music Advancement Program (MAP)

String Ensemble and Wind Ensemble
Catherine Birke and Terry Szor, Conductors

Saturday, April 29, 2023, 7:30pm
Peter Jay Sharp Theater

MAP String Ensemble
Catherine Birke, *Conductor*

ANTONIO VIVALDI Concerto for Strings in G Major, RV 151
(1678–1741) (c. 1725–30, ed. Alonso del Arte)

MORTON GOULD From Spirituals for Strings (1959)
(1913–96) Gospel Train
 Were You There?

REENA ESMAIL *The Voyage* (2021)
(b. 1983)

Intermission

LOU HARRISON From Suite for Percussion (1940)
(1917–2003) Moderato

In honor of Bill Ruyle, retiring MAP percussion faculty and a community member since the program's inception, in 1991

Program continues



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 in this auditorium.

MAP Wind Ensemble
Terry Szor, *Conductor*

WILLIAM SCHUMAN
(1910–92)

Chester Overture for Band (1956)

JAMES LEE III
(b. 1975)

Towards Irresistible Praise (2022, World premiere)

GUSTAV HOLST
(1874–1934)

Second Suite for Military Band in F Major (1911)
March
Song Without Words “I’ll Love My Love”
Song of the Blacksmith
Fantasia on the “Dargason”

LOUIS PRIMA
(1910–78)

“Sing, Sing, Sing” (1936)

ARR. DOUGLAS MARRINER

Ehloany Negron, Drums
Jacob Treat, Drums
Gilberto Moretti-Hamilton, Drums
Joshua Quddus, Alto Saxophone
Demitri Resto, Trombone
Austin Benedict, Trumpet
Marlon Teruel, Trumpet

Approximate performance time: 1 hour and 30 minutes, including an intermission

MAP is generously supported through an endowed gift in memory of Carl K. Heyman. Additional support is provided by the Family of Gregory M. Cardi and the New York State Council on the Arts.

Additional support for this performance was provided, in part, by the Muriel Gluck Production Fund.

Juilliard is committed to the diversity of our community and to fostering an environment that is inclusive, supportive, and welcoming to all. For information on our equity, diversity, inclusion, and belonging efforts, please visit our site at juilliard.edu/edib.

Tonight, the MAP Wind Ensemble is proud to present the world premiere of *Towards Irresistible Praise* by this season's MAP composer in residence, James Lee III.

About James Lee III



Born in 1975, James Lee III earned his Doctor of Musical Arts from the University of Michigan in 2005. His orchestral works have been commissioned and premiered by the National Symphony, Detroit Symphony, Baltimore Symphony, Chicago Symphony, Boston Symphony, and St. Louis Symphony as well as the orchestras of Philadelphia, Cincinnati, Atlanta, and others. His works have been conducted by Leonard Slatkin, Marin Alsop, Michael Tilson Thomas, and Juanjo Mena, among others. *Sukkot Through Orion's Nebula*, which was premiered by Tilson Thomas and the New World Symphony Orchestra in 2011, has been performed all over the world, including by the Juilliard Pre-College Orchestra under Adam Glaser last November. Recent world premieres include *American* (2021), premiered by the Detroit Symphony Orchestra and Orlando Philharmonic Orchestra; flute concerto *Niji Memories* (2021), premiered by Julietta Curenton and the Columbia Orchestra; *Tones of Clay* (2021), premiered by the Calyx Piano Trio at Tanglewood; *Emotive Transformations* (2021), premiered by the St. Louis Symphony Orchestra; *Freedom's Genuine Dawn* (2022), premiered by the Baltimore Symphony Orchestra; *Arukah Symphony* (2022), premiered by the Maryland Symphony Orchestra; *Hold On, America, Hold On!* (2022), premiered by the Battle Creek Symphony Orchestra; Violin Concerto No. 2, "Teshuah" (2022), premiered by violinist Carla Trynchuk and the Andrews University Symphony Orchestra; and *Tethered Voices* (2022), premiered by the University Symphony Orchestra at the University of Michigan. This season, Lee's works have been performed by the Kansas City Symphony Orchestra, Kalamazoo Symphony Orchestra, Orlando Philharmonic Orchestra, Arkansas Symphony Orchestra, Colorado Symphony Orchestra, St. Louis Symphony Orchestra, Anthony McGill, Inbal Segev, Julietta Curenton, Indiana University Wind Ensemble, University of Michigan Wind Ensemble, Rochester Philharmonic Orchestra, May Festival Chorus, Cincinnati Symphony Orchestra, North Carolina Symphony Orchestra, and Richmond Symphony Orchestra. In the 2023-24 season, a new piano concerto composed for Alexandra Dariescu will receive its world premiere performances by the Detroit Symphony Orchestra, BBC Philharmonic Orchestra, and Orlando Philharmonic Orchestra. Lee's English horn concerto will also have its world premiere by Darci Gamerl and the Augusta Symphony Orchestra.

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As of December 2022

About This Program

MAP String Ensemble

Concerto for Strings in G Major, RV 151

ANTONIO VIVALDI

Born in Venice, Antonio Vivaldi was an accomplished concert violinist whose chamber orchestra compositions epitomized the Baroque style. Vivaldi, who studied violin mainly under his father, Giovanni Battista, made his first appearance playing alongside Battista at 18. Compositions such as *The Four Seasons* are as popular now as they were in his lifetime. Composed in the 1720s, the *Concerto Alla Rustica* (Italian for “rustic concerto”) was most likely for the wealthy Ottoboni family in Rome. It consists of three movements: Presto, Adagio, and Allegro. While listening, notice how, typical of the Baroque style, the first beat receives the most stress, the second receives the least, and the third leads into the next measure. Also, don’t miss the three-player solo in the third movement!

—Lucy Harris, age 14

Spirituals for Strings

MORTON GOULD

Morton Gould was an American conductor, pianist, and composer who made his composing debut at age 6 and as a pianist in theaters during the Great Depression. He composed various works for musicals as well as symphonies. *Spirituals for Strings* features a unique combination of contemporary jazz effects derived from spiritual influences that present joy and liberation. According to Gould, spirituality touches and communicates with humans to appeal to both mature and “naive” listeners because spirituality appeals to everyone, regardless of their background, in a communal fashion—hence *Spirituals for Strings* hopes to induce communal expression and natural empathy to audience members. “Gospel Train,” for example, brings the familiarity of old trains associated with a call for adventure as we hear with the “chugging” sound of the wheels and engine from the cellos and basses before the light, anticipating melody calls from the violins, thus demonstrating the American Dream of diving into the unknown to find success and happiness. “Were You There?” on the other hand highlights a heart-wrenching gospel hymn derived from the African Americans who suffered from the harsh hand of slavery. This piece commemorates the struggles the enslaved endured and their bravery as their voices were actively suppressed by producing a sustained and determined melody that calls to your heart. We hope that we create a soulful atmosphere in honor of our spiritual history and thus become one with the musical spirit.

—Fiona Kuo, age 17

The Voyage

REENA ESMAIL

An exhilarating piece of music, *The Voyage* was originally composed for a string trio; later, Juilliard alum Reena Esmail rearranged the piece for orchestra. The combination of both western classical and Indian elements creates a unique sound that is incredibly enjoyable. The vibrant and exciting music takes the listener on a journey to faraway places. The classical elements provide a timeless quality while the Indian elements add flair. This is a magical piece evoking a wide range of emotions and painting a vivid soundscape. The music is sweeping and majestic, full of beautiful crescendos and great changes in character.

—Storm Allen, age 13

MAP Wind Ensemble

Chester Overture for Band

WILLIAM SCHUMAN

Born in the Bronx, William Schuman was an active composer, educator, and administrator who was president of Juilliard and, later, Lincoln Center. His symphonies, ballets, and chamber music are noted for their adaptation of European models to American themes. He received the inaugural Pulitzer Prize for music, in 1943 for his Cantata No. 2, adapted from poems by Walt Whitman. His *Chester Overture* was based on a 1778 song that was sung around the campfires by the continental army during the American Revolution. Schuman originally composed *Chester* as the third movement of his *New England Triptych* for orchestra, where he interpreted William Billings' hymn and marching song of the same name. Schuman wrote the triptych in 1956 on a commission from Andre Kostelantetz and the orchestra at the University of Miami. Schuman created his own versions for band later, one movement at a time. *Chester* came first, right on the heels of the original. Schuman expands his treatment: It begins as a chorale before being broken into pieces in an intense development that makes up most of the piece. Much later, in 1988, Schuman also produced a set of piano variations on the tune. Enjoy!

—Hairo Cesar, age 18

Towards Irresistible Praise

JAMES LEE III

OLIVIA GU (age 14): *How have you incorporated layered textures in Towards Irresistible Praise?*

JAMES LEE III: At the beginning of the piece, the first layer of sound includes the saxophones and a few other woodwind instruments. As the music continues, the next layer to enter are the brass instruments with the timpani and then the percussion instruments.

About This Program (Continued)

Q: What was your biggest inspiration and influence after listening to the MAP Wind Ensemble? What elements helped you form the piece?

A: My biggest inspiration was the energy and enthusiasm of the ensemble. I think that elements of the cohesion of the ensemble helped me in my ideas in forming the piece.

Q: How have you incorporated the theme of students working together and admiring each other's talents into the parts for each instrument (woodwinds, percussion, brass)?

A: The theme is shown through the pacing of certain instruments. The beginning of the piece focuses on the saxophones, while the other members prepare for their entrance and "admire" the other players. The texture of the ensemble increases until the admiration and focus turns to the percussion section.

Q: What was the chain of thought or spark that brought forth the concept of the different sections (A, B, C) of the piece?

A: I determined where each section would be based on the general melodic material and texture of the work. The A section starts in measure one and moves until measure eight. This changes in measure 90 due to fewer woodwind ascending lines and agitation. Here, there are longer sustained pitches of mostly half-notes. In measure 164, the original rhythmic material from the A section in the saxophones returns in the congas, changing the pattern. Measure 172 displays the piccolo and flutes played with similar materials to the saxophones from the beginning of the piece. Therefore, the form would be A B A' (A prime).

Q: What was the most enjoyable part about writing the piece? If you had to pick a favorite section or rhythm from the piece, what would it be?

A: The most enjoyable part about composing the piece was introducing melodic materials and manipulating them in slightly different ways. My favorite part of the piece begins in measure 172 and goes until the end because of the buildup of sheer excitement to the conclusion.

Second Suite for Military Band in F Major

GUSTAV HOLST

Gustav Holst was born in Cheltenham, England, to Swedish parents. He studied at the Royal College of Music in London. His main instrument was trombone and, early in his career, he was a trombonist in many orchestras. It was not until the early 1900s that his composing career took off. He is best known for his seven-movement orchestral work *The Planets*, whose most famous movements are "Mars" and "Jupiter." His Second Suite for Military Band was written in 1911 when he needed rest from the strain of composing; instead he compiled English folk songs and dances into this four-movement piece. The opening march is a lively Morris dance with a simple five-note motif moving between the upper woodwinds and brass. The main theme of the folk song using the Morris dance tune,

“Glorishears,” is heard mainly in the brass. After a brief climax, a euphonium solo plays the second folk song, “Swansea Town,” which the rest of the band repeats. Next, “Claudy Banks” is played, the meter changing as the lower woodwinds begin a more sea shanty-like melody. The first two songs are repeated to end the movement. The slow, morose second movement, “Song Without Words, ‘I’ll Love My Love,’” based on another English folk song, starkly contrasts with the previous movement: It is about a young maiden driven into Bedlam by grief over her lover being sent to sea by his parents to prevent their marriage. The third movement, “Song of the Blacksmith,” is again upbeat, evoking visions of blacksmiths welding with sparks flying. The frequent time-signature changes as well as syncopation from the brass, with woodwinds and other horns joining the melody, paint vivid pictures. The movement ends on a D-major chord, leading to the final movement, “Fantasia on the ‘Dargason,’” based on two folk tunes from Playford’s *Dancing Master* of 1651. The movement begins with an alto saxophone solo based on “Dargason,” going through several variations that show off the full capabilities of the band. The second, “Greensleeves,” is woven in using hemiolas and the meter changing from compound to simple. At the climax, the tunes almost compete with each other in two separate sections. As that dies down, the piccolo and tuba duet stands as a callback to the rivalry of low and high registers.

—Saswati Bhattacharya, age 15

“Sing, Sing, Sing”

LOUIS PRIMA

Trumpeter and bandleader Louis Prima, known as the King of Swing, created arguably the most famous tune of the swing era: “Sing, Sing, Sing.” Prima—who was born and died in New Orleans—was known for his unique blending of Dixieland and swing music as well as his inspiring live performances. In 1936, Prima said, “(I) was out at the race track back in 1936 with Bing Crosby and George Raft. On the way home, the phrase ‘Sing, Bing, Sing,’ kept running through my mind. By the time I got home, I decided that wasn’t very commercial, and I changed it to ‘Sing, Sing, Sing’.” When the Benny Goodman Orchestra played it in 1936, it was a massive hit. The orchestra had created a new, up-tempo interpretation for “Sing, Sing, Sing,” so much so that the arrangement bore little resemblance to Prima’s original composition. Gene Krupa’s hypnotic and jaw-dropping drum solos, followed by Goodman’s solos, attracted a wide audience. Douglas Marriner’s arrangement of “Sing, Sing, Sing” for wind ensemble groups was intended to imitate the chaotic yet groovy feel of the Goodman recording while adding new components with the additional instrumentation not normally heard in a Big Band ensemble. Be on the lookout for our solos when you hear this standard!

—Demitri Resto, age 17

About the Artists



Catherine Birke

An energetic and passionate conductor, violinist, and educator, Catherine Birke is the music director of Juilliard's Music Advancement Program, Metropolitan Youth Orchestra, and Nassau Symphony Orchestra as well as 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. 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. Birke is a sought-after guest conductor for collegiate orchestras and area all-state festivals across New York State. 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 of Music from Temple University (where she studied with co-concertmaster of the Philadelphia Orchestra, William DePasquale), a Master of Music 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 he serves on the faculty of Luzerne Music Center in the summers. He is a graduate of the New England Conservatory of Music.



Music Advancement Program

MAP String Ensemble

Catherine Birke, *Conductor*

Violin

Richard Celiceo

Sayuri Deshmukh

Emma Hong ^{1,3}

Gizelle Jimenez

Sasha Kirby

Fiona Kuo ^{1,2}

Myla Larmond

Marlene Meyo-Hernandez ³

Kylie Nakash ²

Catalin Wong

Yuyu Ikeda *

Dawn Kim *

Viola

Josephine Duguid

Mirabelle Duguid

Lucy Harris ²

Lucas Kim ^{2,3}

Hazel Peebles ¹

Asiah Wharton

Cameren Anai Williams *

Cello

Ariel Alejandro ^{2,3}

Storm Allen ²

Emma Damdinsuren

Nicholas Herrera ¹

Rachelle Romero Daae

Andrew Wu

Adrienne Hyde *

Bass

Ben Diemoz

Quadiar Dunn

Malcolm Melendez ^{1,2,3}

Ruth Christopher *

Harp

Kathleen Hopkins

Italics indicate Juilliard college student

* MAP Fellow/Mentor

¹ VIVALDI principal

² GOULD principal

³ ESMail principal

Music Advancement Program

MAP Wind Ensemble
Terry Szor, *Conductor*

Flute

Saswati Bhattacharya
Julie Taveras-Garcia
Haley Hamers
Terry Li
Anaya Torrence
Elena Zhuang
*Khoi Dinh **

Clarinet

Surya Krishnan, *Principal*
Bianca Quddus
Olivia Gu
Cecilia Delgadillo
Alexander Ibrahim
Mebrakh
*Haughton-Johnson **
Anju Aoto
Ju Hyun Lee

Oboe

Sylvia Li
James Sun
Marina Li
*Timothy Swanson **

Bassoon

Maxwell Belfor
Crismel Matos Nuñez
*Dan McCarty **

Saxophone

Joshua Quddus (Alto)
Vaughn Sheehan (Alto)
Law Watford (Alto)
Brianna Tang (Tenor)
Tatum Rosemond (Baritone)
*Aidan McKeon **

French Horn

Angelique Brewington,
Principal
Christian Buonopane
Brooks Wisniewski
Corinne Montenora
*Carys Sutherland **

Trumpet

Austin Benedict, *Principal*
Marlon Teruel
Samantha Hirschfeld
Papa Kofi Awuah
*Jatin Himatsinghani **
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Evan Schreiber

Trombone

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Lev Estevez
Niko Maya
*Sarah Goldberg **

Bass Trombone

Hairo Cesar

Euphonium

John Teruel Flores

Tuba

Raphael Zhu, *Principal*
Adolfo Monterroso

Percussion

Gloria Kim
Phineas Lee
Ehloany Negron
Jacob Treat
*Will Hopkins **
*Braden Vaughn **

Double Bass

Lon Fon Law

Piano

A Bu

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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: Juilliard 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 underrepresented 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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