

Saturday Evening, May 10, 2025, at 7:30

The Juilliard School

presents

Music Advancement Program (MAP)
Wind Ensemble, String Ensemble, and Orchestra
Terry Szor and Catherine Birke, *Conductors*

MAP WIND ENSEMBLE
TERRY SZOR, *Conductor*

ANDRÉS ÁLVAREZ (b. 1983) **Fortaleza** (2013)
BRIANNA TANG, *Alto Saxophone*
SEBASTIAN CHANG, *Percussion*

JOHN MACKEY (b. 1973) **Hymn to a Blue Hour** (2010)
SASWATI BHATTACHARYA, *Flute*

W.C. HANDY (1873-1958) **"Memphis Blues"** (1912, arr. Richard Webb)

DIZZY GILLESPIE (1917-93) **"A Night in Tunisia"** (1942, arr. Jayan Nangadopan)
ALEXANDER IBRAHIM, RAPHAEL ROMERO, *Clarinet*
CALEB ROY, *Bassoon*
KATE CHIZHOVA, *Tenor Saxophone*
RYAN LIM, VINAYAN CHELLAPPA-IVES, *Alto Saxophone*
MARC EVANS CALIXTE, *Trumpet*
ZEPHANIAH DENU, *Trombone*

Intermission

MAP STRING ENSEMBLE
CATHERINE BIRKE, *Conductor*

BENJAMIN BRITTEN (1913-76) **Playful Pizzicato from Simple Symphony, Op. 4** (1934)

CONNI ELLISOR (b. 1953) **Peasants in the Palace** (2025, MAP commission; World premiere)
MARLENE MEYO-HERNANDEZ, VICTOR PEREZ HURTADO, MATTHEW KENG,
MATTHEW PHILLIPS, *Violin*
PRISCILA ALCALA, *Viola*
NICOLAS PEREIRA, *Cello*

Pause

MAP ORCHESTRA

CATHERINE BIRKE, *Conductor*

SAMUEL COLERIDGE-TAYLOR (1875-1912) **"Danse Negre" from *African Suite*, Op. 35, No. 4** (1898, arr. Deborah Baker Monday)

JOE HISAISHI (b. 1950) **Symphonic Variations from *Howl's Moving Castle*** (2023)

PYOTR ILYICH TCHAIKOVSKY (1840-93) **Selections from *Swan Lake*, Op. 20** (1875-76)

I. Scene

III. Danses des cygnes

V. Danse Hongroise. Czardas

Performance time: approximately 1 hour and 50 minutes, including an intermission



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

About the Program

MAP Wind Ensemble

Fortaleza

ANDRÉS ÁLVAREZ

In *Fortaleza*, Andrés Álvarez builds a soundscape that is a personal invocation using architectural symbolism. The title—Spanish for both “fortress” and “fortitude”—anchors the work in multiple aspects including its messages of protection and exposure, strength and stillness. Through evolving textures, intricate rhythmic interplay, and an arresting harmonic language, Álvarez’ piece invites the listener to traverse a landscape shaped by resistance and regeneration. It does not portray strength as monolithic; instead, it unfolds in gestures—sometimes delicate (such as the opening saxophone solo), sometimes defiant (such as the ending)—revealing itself as an act of persistence, a layered and evolving force. Drawing subtly on Latin American themes while remaining rooted in contemporary language, *Fortaleza* offers a nuanced portrait of endurance, not as conquest but as presence.

—Oma Ranga, age 16

Hymn to a Blue Hour

JOHN MACKEY

Hymn to a Blue Hour by John Mackey (MM ’97, composition) refers to the time of day when the sun sets on the horizon but the sky is not yet completely dark. The sacred tone of the piece and its inspiration from morose jazz form captivately captures this magical moment. Mackey masterfully weaves his melodies into a sense of joy over this “blue” feeling through various motives. Finally, the sounds subside at the end of the piece when the sky turns dark. In this peaceful moment, much of the instrumentation comes together in harmony and resolution. Mackey was born October 1, 1973, in New Philadelphia, Ohio.

After receiving his bachelor’s from Cleveland Institute of Music, he came to New York to attend Juilliard. Mackey began his compositional career by working with various dance companies. After his reorchestration of the 2003 work *Redline Tango* in 2005, he became one of the best-known 21st-century American concert-band composers. Two of his works, *Redline Tango* and *Aurora Awakes*, have won ABA Ostwald Awards. Mackey lives in San Francisco, where he continues to compose.

—Niko Maya, age 16

“Memphis Blues”

W.C. HANDY

Described by its composer, W.C. Handy, as a Southern rag, “Memphis Blues” was said to be written for the 1909 mayoral campaign of Edward Crump, fittingly running for mayor of Memphis. Originally named “Mr. Crump,” the song was self-published as sheet music in 1912 by Handy; the name was changed and later released by Victor Studios of Camden, New Jersey, in 1914 as a recording that introduced Handy’s own style of 12-bar blues. Handy’s father believed that instruments were tools of the devil but, despite his father’s wishes, Handy learned the cornet and would spend every free minute practicing. “Memphis Blues,” Handy’s first major hit, took inspiration from the music he experienced during his travels across the southern U.S. as a young man, establishing his own musical style in the process. The arrangement is by Ron Wasserman, a jazz and orchestral conductor and composer/arranger, also known for founding and directing the New York Jazzharmonic in 2014 as well as arranging for New York City Ballet. Since his first gig in 1979, Wasserman has had more than 5,000 performances, a majority of them as principal bassist of the New York City Ballet Orchestra since 1988.

—Alvaro Benavides, age 16

“A Night in Tunisia”

DIZZY GILLESPIE

One of the most influential figures in American jazz, trumpeter, bandleader, and composer Dizzy Gillespie could truly do it all. Composed in 1942 when he was just 25, “A Night in Tunisia” has become one of the most recognizable standards in the repertoire. This energizing and toe-tapping tune is particularly notable for its use of Afro-Cuban rhythms and its innovative approach to harmony and melody. A unique departure from the traditional walking bass lines of 1940s jazz, “A Night in Tunisia” embraces more complex rhythms from the Latin tradition. The creative ingenuity of this tune would help to fuel the bebop revolution in jazz. The bebop genre is characterized by super-fast tempos, quick and complex harmonic changes, and flashy improvisations—all of which are featured in tonight’s performance.

—Katia Waxman,
Ensemble Management Assistant

MAP String Ensemble

Playful Pizzicato from *Simple Symphony*, Op. 4 BENJAMIN BRITTEN

Benjamin Britten was a British composer, conductor, and pianist regarded as among the most important figures in 20th-century classical music. Known for his lyrical yet modern style, he wrote in many genres but is especially celebrated for his operas, including *Peter Grimes*, and his choral works, including the *War Requiem*. He also composed *The Young Person’s Guide to the Orchestra* (1945), a piece specially crafted so that listeners are introduced to each section of the orchestra, and it remains one of the most popular and engaging educational works. *Simple Symphony* was written using melodies Britten had composed as a child. Performed tonight is the super-fun second movement, Playful Pizzicato, which is full of

energy and is played entirely in pizzicato—a technique where string players pluck the strings with their fingers instead of using the bow, creating a crisp, bouncy sound. The movement jumps between light, playful moments and smoother, flowing parts, showing off Britten’s talent for creating music that’s full of charm and personality.

—Kiroto Middleton, age 17

Peasants in the Palace CONNI ELLISOR

Peasants in the Palace is a MAP string ensemble commission by Conni Ellisor (BM ’80, violin), a composer and violinist who trained at Juilliard and the Lamont School of Music at Denver University, was concertmaster of the Boulder Philharmonic, and was a composer in residence with the Nashville Chamber Orchestra. In this piece, you will hear a unique mash-up of baroque and folk/fiddle music that play different roles in the piece. The folk music represents the peasants dancing and living their rough yet joyous lives. The baroque music represents the royalty, living their lives of leisure and perfection. The peasants are lively in this piece, dancing freely and exuberantly. Meanwhile, the royalty are uptight and formal in the ballroom. It’s easy to imagine the scene in your mind while listening. I hope you enjoy the performance.

—Reina Frias, age 10

MAP Orchestra

“Danse Negre” from *African Suite*, Op. 35, No. 4 SAMUEL COLERIDGE-TAYLOR

“Danse Negre” was composed by Samuel Coleridge-Taylor, who was the child of a West African father and an English mother. Even though he faced discrimination because of his race, Coleridge-Taylor still studied at the Royal College of Music in London; that discrimination did not stop him

from becoming a great musician. “Danse Negre” was originally written for piano; each of the movements of *African Suite* depicts a part of African life. The composer traveled to Africa and America to visit natives and experience their cultures so he could further enrich his own music. I hope you enjoy this magnificent piece!

—Victor Perez Hurtado, age 12

Symphonic Variations from *Howl's Moving Castle*

JOE HISAISHI

Howl's Moving Castle is a 2004 Japanese fantasy film directed by the legendary Hayao Miyazaki for Studio Ghibli. It tells the story of a young woman named Sophie, who is cursed by a witch and transformed into an elderly woman. She seeks refuge in the magical moving castle of a wizard named Howl, where she becomes embroiled in his struggles against war and learns about love and self-acceptance. The film explores themes of transformation, the consequences of war, and the power of kindness. Studio Ghibli, a Japanese animation studio based in Tokyo, has been loved by many since it opened in 1985 because of its unique artistic style, emotional storytelling, and creative soundtracks. Composer, pianist, and conductor Joe Hisaishi wrote the soundtracks for *Howl's Moving Castle*, *Spirited Away* (2001), *Princess Mononoke* (1997), *My Neighbor Totoro* (1988), and many more. Hisaishi has been working with Miyazaki and Studio Ghibli for more than four decades. He's written more than 100 film scores and solo albums since 1981; his most recent score was for Studio Ghibli's award-winning 2023 film *The Boy and the*

Heron. Hisaishi explained his approach to scoring *Howl's Moving Castle* by saying, “the leitmotif appears very clearly and is very easy to remember,” noting that his music has “a kind of international feel.” Hisaishi incorporated a prominent central melody that shows a minimalist background, employed a full orchestra, and featured a choir. The theme of his piece “Merry-Go-Round of Life” is a metaphor of the cycle of a person's life from youth to adulthood, reflecting our most profound, deep, nostalgic memories in our lives and giving us time to look back at them.

—Aerie Lim, age 15

Selections from *Swan Lake*, Op. 20

PYOTR ILYICH TCHAIKOVSKY

Swan Lake is one of Tchaikovsky's most famous works, first performed in 1877 at the Bolshoi Theatre in Moscow. Though it wasn't initially a success, *Swan Lake* eventually became one of history's most iconic ballets. Its story revolves around Odette, a princess cursed to live as a swan by an evil sorcerer, and her doomed love for Prince Siegfried. Tchaikovsky's music captures the magic and tragedy of the tale with its sweeping melodies and moving themes. In particular, defining pieces like the “Swan Theme” and the “Dance of the Little Swans” are key musical moments in the score, essential to the ballet's narrative. While the original production didn't find immediate success, it was reworked in 1895 by Marius Petipa and Lev Ivanov, and their version helped cement *Swan Lake* as a timeless masterpiece of classical ballet.

—Sarah Trivedi, age 15

Meet the Artists



Catherine Birke

MAP music director Catherine Birke is an energetic and passionate conductor and educator. She is music director of the Metropolitan Youth Orchestra (MYO) Nassau Symphony Orchestra as well as director of orchestras at Herricks High School in New Hyde Park, New York. A sought-after guest conductor for collegiate, regional, and all-state festivals, she specializes in working with young musicians in ensemble settings and is an expert at getting students of all ages to achieve the highest levels of musical performance.

Birke conducts more than 200 students at Herricks High School, where her ensembles consistently earn the highest ratings at regional and national festivals. The Herricks High School Chamber Orchestra has competed twice at the American String Teachers' Association National Orchestra Festival, winning first place high school string orchestra in 2018 and second place high school string orchestra in 2023. As the music director of MAP at Juilliard and the MYO Nassau Symphony Orchestra, Birke regularly conducts concerts at the Peter J. Sharp Theater and Carnegie Hall. In 2023, she rehearsed and prepared the MAP Orchestra for a side-by-side performance with the New York Philharmonic at David Geffen Hall as part of the Composing Inclusion Project, a partnership of Juilliard Preparatory Division, the New York Philharmonic, and American Composers Forum, with funding from the Sphinx Venture Fund. For six

years, Birke served as 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 has also served as an adjunct faculty member at Hofstra University in the music education department, teaching undergraduate and graduate string methods as well as independent study in conducting. She maintains active membership 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, Birke can be found playing violin with numerous orchestras and opera companies, notably the South Shore Symphony, where she is concertmaster. Birke holds a bachelor's from Temple University (where she studied with the co-concertmaster of the Philadelphia Orchestra, William DePasquale), a master's in music education from the University of the Arts, and an advanced certificate in music theory from Berklee College of Music.



Terry Szor

Trumpeter Terry Szor has served on the brass faculty of the Music Advancement Program since 1997 and 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 the

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. Szor is a graduate of the New England Conservatory of Music.

MAP Wind Ensemble

Terry Szor, *Conductor*

Flute

Saswati Bhattacharya
Rachel Yang
Haley Hamers
Elena Zhuang
Lily Siyeon Park
Michelle Argueta
*Brooke Walden**

Oboe

Marina Li
Ripley Lin
Adenike Oyerinde
Isabella Yin
*Celia Wojcik**

Clarinet

Olivia Gu
Alexander Ibrahim
Mansour Kennon Brennen
Surya Krishnan
Haden Peebles
Kai Don
Raphael Romero
Rafael Acevedo
*Anoush Pogossian**

Bass Clarinet

Chris Dechant

Bassoon

Maxwell Belfor
Caleb Roy
*Alexis Cerise**

Alto Saxophone

Brianna Tang
Vinayan Chellappa-Ives
Oma Ranga
Ryan Lim

Tenor Saxophone

Kate Chizhova

Baritone Saxophone

Tatum Rosemond

French Horn

Lix Morales
Lennon Watford
Corinne Montenora
Orlando Ortiz
Sarah Trivedi
Liam Malpica
*Brooks Wisniewski**

Trumpet

Samantha Hirschfeld
Sofia Santana Agapito
William Blanco
Daniel Rodriguez-Scileppi
Marc Evans Calixte
Daniel Lee
*Bailey Cates**

Trombone

Henry Dong
Niko Maya
Zephaniah Denu
Alvaro Benavides
*Sarah Goldberg**

Euphonium

Reid Harman
*Sarah Goldberg**

Tuba

Lily Brown
Lukas Fonseca

Percussion

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

Pianist

A Bu**

Double Bass

Wynter McCray

*MAP Fellow

**Juilliard College Division alum

*Italics indicate a Juilliard College
Division student*

MAP String Ensemble

Catherine Birke, *Music Director*

Violin 1

Chloe Shiho Chang,
Concertmaster
Jayson Saravia
Aerie Lim
Richard Celiceo
Nadia Sayed
Matthew Keng
Victor Perez Hurtado
*Sahana Shravan**

Violin 2

Joshua Estrada
Gizelle Jimenez
Luciana Velez
Marlene Meyo-Hernandez
Reina Frias
Matthew Phillips
Elijah Jean-Bruce
Staven Xavier
*Jimena Burga Lopera**

Viola

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

Cello

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

Double Bass

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

*MAP Fellow

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MAP Orchestra

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Matthew Keng
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*Sahana Shravan**

Violin 2

Joshua Estrada
Gizelle Jimenez
Luciana Velez
Marlene Meyo-Hernandez
Reina Frias
Matthew Phillips
Elijah Jean-Bruce
Staven Xavier
*Jimena Burga Lopera**

Viola

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

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Mansour Kennon Brennen
Surya Krishnan
Haden Peebles
Kai Don
Raphael Romero
Rafael Acevedo
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Sebastian Chang
Wynston Ditchfield-Agboh
Konrad Drzymala
Alex Joseph
Jonathan Logan
*DY Kim**
*April Ong**

Piano

Aaron Alur

Harp

Olivia Tilley

*MAP Fellow

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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

Juilliard Pre-College offers a comprehensive conservatory-style music program for advanced students of elementary through high-school age from countries around the world who exhibit the talent, potential, and ambition to pursue serious music study at the college level. The program is held on Saturdays from September through May at Juilliard's New York campus. Students work with world-class faculty to hone technical proficiency while fostering creativity and curiosity. Faculty members are distinguished artist-teachers, many of whom are on the Juilliard college faculty as well. Full- and partial-tuition scholarships are available for eligible students.

Music Advancement Program

Juilliard's Music Advancement Program (MAP) is a tuition-free Saturday program that creates pathways and increases access to classical music education for intermediate to advanced young musicians from New York City's five boroughs and the tristate area. MAP provides students with the skills, resources, and support to shape their unique artistic journey through high-quality musical training, fun, and the celebration of all identities. Through a rigorous curriculum, performance opportunities, and guidance from an accomplished faculty, MAP students develop the tools to fulfill their potential as artists, leaders, and global citizens. 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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