

The Juilliard School
presents

MAP: A New World

Music Advancement Program (MAP)
Juilliard Historical Performance

Saturday, May 14, 2022, 6:30pm
Cathedral of St. John the Divine, 1047 Amsterdam Ave, New York City

Francisco J. Núñez, Conductor
Robert Mealy, Director and Violin, Juilliard415
Joseph Parrish, Bass-Baritone
Adrian O. Rodriguez, MAP Chorus Director

Juilliard415
MAP String Ensemble
MAP Chorus

JEAN-PHILIPPE RAMEAU
(1683–1764)

Suite from *Dardanus*
Overture
Air for Love and Jealousy
Air for All the Pleasures
Tambourins I & II
Rigaudons I & II
Menuets I & II
Tambourins I & II
Chaconne
Robert Mealy, Director and Violin
Juilliard415

GEORG MUFFAT
(1653–1704)

Selections from *Armonico Tributo*
Sonata
Gavotte
Fugue
MAP String Ensemble

FRANCISCO J. NÚÑEZ
(b. 1965)

MAP: A New World (World premiere)
Libretto by Monique Truong
Morning Wings
A Meeting Place
All One
I Knew at First Sight
Patience, My Friend
Intermedio
Down in the River to Pray
Can You Hear Us?
Open the Doors
Francisco J. Núñez, Conductor
Juilliard415
MAP Chorus

Performance time: approximately 1 hour and 30 minutes, including an intermission

Juilliard is grateful to the Cathedral of St. John the Divine for its support and the use of its sacred space for this evening's program.

Special thanks to Gotham Early Music Scene (GEMS) for providing front of house support for tonight's performance

This performance is generously supported by the Sidney J. Weinberg Jr. Foundation.

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.

Juilliard's full-scholarship Historical Performance program was established and endowed in 2008 by the generous support of Bruce and Suzie Kovner.

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, and to see Juilliard's land acknowledgement statement, please visit Juilliard.edu.

Notes on the Program

by Francisco J. Núñez

On the occasion of the 30th anniversary of Juilliard's Music Advancement Program (MAP), I was honored to compose *MAP: A New World*, a work that looks to the indigenous rhythmic and musical environments of the Americas, Africa, the Caribbean, and Europe, which together influence young people in their music-making and their connections to a global community.

The nine-movement work—which features the incredible young artists in the MAP Chorus; Juilliard's period-instrument ensemble Juilliard415; a solo by Juilliard master's student and MAP Fellow, bass-baritone Joseph Parrish; and audience participation in an American spiritual—aims to connect music of the past performed on original instruments to a dazzling vision of the future.

To write the libretto, Vietnamese American author Monique Truong and I met with the MAP students and experienced firsthand their enthusiasm for the program and especially their devotion to their instruments. So, for one of the movements, we asked the students to write letters to their individual musical instruments. Listen for their heartfelt tributes in the fourth movement, "I Knew at First Sight."

I am more than thrilled to conduct the world premiere of *MAP: A New World*, and I want to thank Damian Woetzel, Juilliard president; Weston Sprott, dean and director of Juilliard's Preparatory Division; Anthony McGill, artistic director of MAP; and Adrian Rodriguez, director of the MAP Chorus. Also, very special thank-yous to Robert Mealy, director of Historical Performance, who was a major influence on this work; Karin Brookes, administrative director of Historical Performance, who led the way on this commission; Monique Truong, for her ability to capture the passions of the young MAP students; and, of course, the amazing artists of MAP and Juilliard415.

Texts

MAP: A New World

Libretto by Monique Truong, except "Down in the River to Pray"

Morning Wings (instrumental)

A Meeting Place (instrumental)

All One

All one,
all one voice,
all one song,
all.

I Knew at First Sight

Dear viola,
you sound like how I want to be
elated, inspired, expressive,
your sound is what I want to be;

dear clarinet,
you sound like how I want to be
confident, amazing, exciting,
your sound is what I want to be;

sister brought you home
I knew at first sight
teacher said we'd match
I knew at first sight;

dear flute, dear drums,
glad you chose me;

church was where we met
I knew at first sight
Mom liked you best
I knew at first sight;

oboe, cello,
glad you chose me;

dear violin,
you sound like how I want to be
colorful, beautiful, contented
your sound is what I want to be;

dear timpani,
you sound like how I want to be
empowered, majestic, triumphant
your sound is what I want to be;

summer day in Queens

heard you and I knew
windows opened wide
heard you and I knew;

dear bass, dear chimes,
glad you chose me;

"Moonlight Serenade"
heard you and I knew
jazz and R&B
heard you and I knew;

trombone, cymbals,
glad you chose me;

I hear the world in a new way,
weaving connections through sounds

dear saxophone,
you sound like how I want to be
powerful, accomplished, jubilant
your sound is what I want to be;

Mariachi bands
I knew at first sight
Mozart in the parks
heard you and I knew;

trumpet, tuba,
glad you chose me;

rhythm of my heart
heard you all my life
part of the city
awake and alive;

glad I chose you.

Patience, My Friend

Patience, my friend,
practice again and again;

patience will
not make you perfect,
patience will
not open all doors

patience will, my friend,
teach you what no one else can teach you;

patience will ask of you
what matters most,
what feeds your soul,
keeps you strong?

Practice patience,
patience, my friend,
practice, again.

Intermedio (instrumental)

Down in the River to Pray (spiritual)

As I went down in the river to pray
Studyin' about that good old way
And who shall wear the starry crown
Good Lord, show me the way
Oh sisters, let's go down
Let's go down, come on down
Oh sisters, let's go down
Down in the river to pray

As I went down in the river to pray
Studyin' about that good old way
And who shall wear the starry crown
Good Lord, show me the way
Oh brothers, let's go down
Let's go down, come on down
Oh brothers, let's go down
Down in the river to pray

As I went down in the river to pray
Studyin' about that good old way
And who shall wear the starry crown
Good Lord, show me the way

Oh fathers, let's go down
Let's go down, come on down
Oh fathers, let's go down
Down in the river to pray

As I went down in the river to pray
Studyin' about that good old way
And who shall wear the starry crown
Good Lord, show me the way
Oh mothers, let's go down
Come on down, don't you wanna go down?
Oh mothers, let's go down
Down in the river to pray

As I went down in the river to pray
Studyin' about that good old way
And who shall wear the starry crown
Good Lord, show me the way
Oh children let's go down
Let's go down, come on down
Oh children, let's go down
Down in the river to pray

Can You See Us?

Can you see me,
see me as I am?

Can you hear me,
hear me as I am?

I need you to see me,
I need you to hear.
Can you see us,
see us as we are?

through the haze, through the noise,
we need to be clear

I need you to see me.
I need you to hear.
Can you?

Open the Doors

Abre, Ya!

Open all doors!

open your minds
open your arms
open your hearts
open your eyes
open your thoughts
open to love

Abre las puertas! Todas!

open your hands
open your voice
open the gates
open your homes
open a way,
open to me!

About the Artists

Francisco J. Núñez

Francisco J. Núñez, a MacArthur Fellow and *Musical America's* 2018 educator of the year, is a composer, conductor, visionary, leading figure in music education, and the artistic director/founder of the Young People's Chorus (YPC) of New York City. Since the chorus' founding in 1988, Núñez has established recognition among composers of the child's voice as a significant instrument for making music. He also leads the University Glee Club of New York City, its fifth conductor since the all-men's chorus was established in 1894, and is sought after as a guest conductor and master teacher by orchestras and choirs nationwide as well as a keynote speaker as a leading authority on the role of music in achieving equality and diversity among children in today's society. Through YPC National, he is now expanding the YPC model to children's choruses beyond New York City. Núñez recently curated an immersive, multimedia art installation titled *Alone Together* at High Line Nine that included live performances, video, art, and film. The exhibit featured YPC premieres of 15 works he commissioned from today's most distinguished and innovative composers, presented with poetry written and recorded by choristers. The project enabled choristers to channel their range of emotions during isolation, while allowing the public to explore the pandemic's impact on the hearts and minds of children and young adults. As a composer, Núñez creates countless compositions and arrangements in all musical formats and styles for choirs, orchestras, and solo instruments and has received an ASCAP Victor Herbert Award, ASCAP Foundation's life in music award, New York Choral Society's choral excellence award, and the visionary award from Bang on a Can. NYU Steinhardt has presented him with its Distinguished Alumnus Achievement Award, and he holds honorary Doctor of Music degrees from Ithaca and Gettysburg colleges.

Monique Truong

Based in Brooklyn, Monique Truong is a Vietnamese American novelist, essayist, and librettist who has collaborated with composers Joan La Barbara, Shih-Hui Chen, and Randall Eng. Her novels are *The Sweetest Fruits* (Viking Books, 2019), *Bitter in the Mouth* (Random House, 2010), and *The Book of Salt* (Houghton Mifflin, 2003). She is a recipient of a Guggenheim Fellowship, American Academy of Arts and Letters' Rosenthal Family Foundation Award, U.S.-Japan Creative Artists Fellowship, PEN/Robert Bingham Fellowship, Princeton University's Hodder Fellowship, New York Public Library's Young Lions Award, John Gardner Fiction Book Award, and John Dos Passos Prize for Literature, among others. She received her BA from Yale and JD from Columbia Law School.

Robert Mealy

Robert Mealy is director of Historical Performance at Juilliard. One of America's most prominent historical string players, he has recorded and toured with a wide range of distinguished early music ensembles in the U.S. and Europe, performing everything from medieval music with Sequentia to French baroque opera with Les Arts Florissants. A

frequent soloist and orchestral leader, he is principal concertmaster at Trinity Wall Street and orchestra director of the Boston Early Music Festival, which he has led in many festival performances and Grammy-winning recordings. In 2018, he made his recital debut at Carnegie Hall. Recent chamber projects have ranged from directing a program of 14th-century music at the Cloisters to performing the complete Bach violin and harpsichord sonatas at the Smithsonian. As director of Historical Performance, he regularly leads his Juilliard students in performances at Lincoln Center and on tours to Italy, France, India, and New Zealand. Before Juilliard, he taught at Yale and Harvard. In 2004, he received Early Music America's Binkley Award for outstanding teaching and scholarship. He has recorded more than 80 CDs on most major labels. He still likes to practice.

Joseph Parrish

- *Toulmin Scholar*

Bass-baritone Joseph Parrish, a native of Baltimore, is a master's degree candidate at Juilliard, where he studies with Darrell Babidge. He has developed the roles of Derrick Wheatt and Ensemble #4 in Scott Davenport Richards' and David Cote's *Blind Injustice* with the Cincinnati Opera. Recent credits include Il Sacerdote di Minerva in *Teseo*, Dulcamara in *L'elisir d'amore*, and Augure in Rossi's *L'Orfeo* at Juilliard, and Le Baron de Pictordu in City Lyric Opera's production of Viardot's *Cendrillon*. He has been seen in recital at St. Boniface Church in Brooklyn, Alice Tully Hall, and Zankel Hall. Recent solo oratorio experience includes engagements with Cantori New York, Bach Vespers at Holy Trinity Church, and the Westchester Oratorio Society. Upcoming performances include covering the Officer in *Il barbiere di Siviglia* at the Santa Fe Opera. Parrish is a Music Advancement Program teaching fellow at Juilliard.

Adrian O. Rodriguez

Adrian O. Rodriguez is chorus director of the Music Advancement Program and educational events coordinator for the Office of Community Engagement at Juilliard. He brings a decade of experience as a public school choir director and music teacher in Houston. Equally at home with adult choruses, Rodriguez also led community choral music ensembles throughout Texas, including as director of the Fort Bend Symphony Orchestra Chorus, associate conductor of International Voices Houston multicultural choir, and director of music for Emerson Unitarian Universalist Church. He has presented lectures and workshops at Michigan State University, the University of Houston, the Texas Music Educators Association, and the Texas Choral Directors Association. He is chair of culturally responsive pedagogies for the National Association of Music Education-Texas, where his work focuses on widening the circle of community and inclusion in music and music education. Rodriguez is a doctoral candidate at Teachers College, Columbia University, where he studies how cultural capital shapes music institutions, communities, and leaders. He received his Bachelor of Music in music education from the University of Houston and his Master of Music Education in choral pedagogy from the Westminster Choir College (Princeton).

Juilliard415

Since its founding in 2009, Juilliard415, the school's principal period-instrument ensemble, has made significant contributions to musical life in New York and beyond, bringing major figures in the field of early music to lead performances of both rare and canonical works by composers of the 17th and 18th centuries. The many distinguished guests who have led Juilliard415 include Harry Bicket, William Christie, Monica Huggett, Nicholas McGegan, Rachel Podger, and Jordi Savall. Juilliard415 tours extensively in the U.S. and abroad, having performed on five continents, with notable appearances at the Boston Early Music Festival, Leipzig Bachfest, and Utrecht Early Music Festival, where Juilliard was the first-ever conservatory in residence. Juilliard415 made its South American debut with concerts in Bolivia, a tour sponsored by the U.S. Department of State, and has twice toured to New Zealand. With its frequent musical collaborator the Yale Institute of Sacred Music, the ensemble has performed throughout Scandinavia, Italy, Japan, Southeast Asia, the U.K., and India. In a concert with the Bach Collegium Japan, conducted by Masaaki Suzuki, Juilliard415 played a historic period-instrument performance of Mendelssohn's *Elijah* at the Leipzig Gewandhaus in Germany. Previous seasons have been notable for side-by-side collaborations with Les Arts Florissants at the Philharmonie de Paris and the Philharmonia Baroque in San Francisco as well as concerts directed by such eminent musicians as Ton Koopman, Kristian Bezuidenhout, and the late Christopher Hogwood. Juilliard415, which takes its name from the pitch commonly associated with the performance of baroque music (A=415), has performed major oratorios and baroque operas every year since its founding, including a rare fully staged production of Rameau's *Hippolyte et Aricie* during the 2017-18 season. During the 2018-19 season, the ensemble presented Purcell's *Dido and Aeneas* at Opera Holland Park in London and the Royal Opera House of Versailles. The ensemble has also had the

distinction of premiering new works for period instruments, most recently *The Seven Last Words Project*, a Holy Week concert at the Cathedral of St. John the Divine for which the ensemble commissioned seven leading composers including Nico Muhly, Caroline Shaw, and Tania León. While the 2020-21 season curtailed touring and public performances, Juilliard415 was able to collaborate with distinguished guest artists Rachel Podger, Nicholas McGegan, and Kristian Bezuidenhout and was featured in a made-for-video production of Handel's *Teseo*. The ensemble has resumed its full slate of activity in 2021-22, including collaborations with the Philharmonia Baroque Orchestra and Yale Schola Cantorum. The new season also sees the return of conductors Rachel Podger, Pablo Heras-Casado, Masaaki Suzuki, and William Christie.

Juilliard415

Violin 1

Robert Mealy
Kako Miura
William J. Drancsak III (fiddle soloist)
Alyssa Campbell

Violin 2

Vivian Mayers
Carmen Johnson-Pajaro
Amelia Sie

Viola

Joseph Lorang
Tsutomu William Copeland

Cello

Adrienne Hyde
Clara Abel
Ian van Maaren

Bass

John Stajduhar

Flute

Mei Stone
Ellen Sauer

Pan Flute

Mei Stone

Oboe

Gaia Saetermoe-Howard
Emily Ostrom

Recorder

Gaia Saetermoe-Howard

Bassoon

Morgan Davison
Aaron Goler

Guitar

Dušan Balarin

Percussion

Will Hopkins
Jason Gouastor
Adam Wacks

MAP String Ensemble

Violin

Emma Hong
Kylie Nakash
Leo Oiwa
Gabrielle Díaz-Alcántara
Sasha Kirby
Trinity Williamson
Zara Walker
Mandy Huang
Marlene Meyo-Hernandez

Viola

Jada Walker
Josephine Duguid
Alma Esser
Asiah Wharton

Cello

Ariel Alejandro
Nicholas Herrera
Luke Walker

Emma Walker
Storm Allen
*Adrienne Hyde**

Double Bass

Arian Araya
Aaron Cimadevilla
Davion Pryce

Special thanks to MAP Fellow Adrienne Hyde for her leadership in preparing the MAP String Ensemble for this performance

MAP Chorus

Adrian O. Rodriguez, *Director*

Emma Luyendijk, *Rehearsal Pianist*

Ariel Alejandro	Gloria Kim	Naamia Rivera
Storm Allen	Sasha Kirby	Tatum Rosemond
Arian Araya	Surya Krishnan	Sofia Santana Agapito
Arianelle Arroyo	Sebastian Lennox	<i>Jaye Simmons</i>
Austin Benedict	Marina Li	Gabrielle Smith
Saswati Bhattacharya	Sylvia Li	James Sun
Angelique Brewington	Terry Li	Brianna Tang
Aaron Cimadevilla	Joseph Lim	Matthew Tineo
Alana Coombs	James Liu	Anaya Torrence
Ajay Cullen	Marlene Meyo-Hernandez	Jacob Treat
Gabrielle Diaz-Alcántara	Corinne Montenora	Sander Versteede
Josephine Duguid	Kylie Nakash	Emma Walker
Alma Esser	Anna Natsu	Jada Walker
Olivia Gu	Ehloany Negron	Luke Walker
Damaris Guaman	Christina Ng-Leyba	Zara Walker
Haley Hamers	Natalie Oh	Law Watford
Nicholas Herrera	Leo Oiwa	Asiah Wharton
<i>Jack Hicks</i>	<i>Joseph Parrish*</i>	Ohm Williams
Samantha Hirschfeld	Damien Pryce	Trinity Williamson
Emma Hong	Davion Pryce	Elena Zhuang
Mandy Huang	Bianca Quddus	
Andrew Joyal	Joshua Quddus	

*Music Advancement Program Fellow

Italics indicate a Juilliard College Division student

Cathedral of St. John the Divine

The Cathedral of St. John the Divine is the Cathedral of the Episcopal Diocese of New York. It is chartered as a house of prayer for all people and a unifying center of intellectual light and leadership. During the COVID-19 pandemic, the Cathedral has responded to changing needs in the local community and across the city and state. People from many faiths and communities worship together in daily services held online and in person; the soup kitchen serves roughly 50,000 meals annually; social service outreach has an increasingly varied roster of programs to safely provide resources and aid to the hardest-hit New Yorkers; the distinguished Cathedral School prepares young students to be future leaders; Advancing the Community of Tomorrow (ACT), the renowned preschool, afterschool, and summer program, offers diverse educational and nurturing activities; the outstanding Textile Conservation Lab preserves world treasures; concerts, exhibitions, performances and civic gatherings allow conversation, celebration, reflection and remembrance—such is the joyfully busy life of this beloved and venerated cathedral.

Juilliard Preparatory Division

The cornerstones of Juilliard's Preparatory Division are two Saturday music programs, Juilliard Pre-College and the Music Advancement Program. The Preparatory Division is led by Dean 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 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.

Music Advancement Program

Celebrating its 30th anniversary, 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.

Music Advancement Program Administration

Weston Sprott, *Dean and Director of the Preparatory Division*

Anthony McGill, *Artistic Director*

Rebecca Reuter, *Administrative Director*

Mason Kinkead, *Administrative Coordinator*

Megan Zhang, *Preparatory Division Administrative Manager*

Olivia Carbajal, *Preparatory Division Orchestral Management Apprentice*

Juilliard Historical Performance

Juilliard's full-scholarship Historical Performance program offers comprehensive study and performance of music from the 17th and 18th centuries on period instruments. Established and endowed in 2008 by the generous support of Bruce and Suzie Kovner, the program is open to candidates for master of music, graduate diploma, and doctor of musical arts degrees. A high-profile concert season of opera, orchestral, and chamber music is augmented by a performance-oriented curriculum that fosters an informed understanding of the many issues unique to period-instrument performance at the level of technical excellence and musical integrity for which Juilliard is renowned. The faculty comprises many of the leading performers and scholars in the field. Frequent collaborations with Juilliard's Ellen and James S. Marcus Institute for Vocal Arts, the integration of modern instrument majors outside of the Historical Performance program, and national and international tours have introduced new repertoires and increased awareness of historical performance practice at Juilliard and beyond. Alumni of Juilliard Historical Performance are members of many of the leading period-instrument ensembles, including the Portland Baroque Orchestra, Les Arts Florissants, Mercury, and Tafelmusik, and they have also launched such new ensembles as the Sebastians, House of Time, New York Baroque Incorporated, and New Vintage Baroque.

Administration

Robert Mealy, *Director*

Karin Brookes, *Administrative Director*

Rosemary Metcalf, *Assistant Administrative Director*

Sophia Ennocenti, *Schedule and Administrative Coordinator*

Camellia Aftahi, *Administrative Apprentice*

Masayuki Maki, *Chief Tuner and Coordinator for Historical Keyboard Collection*