

Saturday Evening, May 4, 2024, at 8:00

The Juilliard School

presents

MAP Wind Ensemble, String Ensemble, and Orchestra

MAP Wind Ensemble
Terry Szor, *Conductor*

JOHN COLTRANE (1926-67) "**Naima**" (1959; arr. Tom Szor)
KATE CHIZHOVA, *Tenor Saxophone*
SEBASTIAN CHANG, *Vibraphone*

WILLIAM GRANT STILL (1895-1978) **Summerland** (1937)

FRANK TICHELI (b. 1958) **Blue Shades** (1996)
SURYA KRISHNAN, *Clarinet*

Intermission

MAP String Ensemble
Catherine Birke, *Conductor*

FELIX MENDELSSOHN (1809-47) **From String Symphony No. 2 in D Major** (1830)
Allegro

FLORENCE PRICE (1887-1953) "**Adoration**" (1951)

RHIANNON GIDDENS (b. 1977) **At the Purchaser's Option With Variations**
(2016; arr. Jacob Garchik)

Courtesy of the Kronos Performing Arts Association, Rhiannon Giddens' At the Purchaser's Option With Variations was commissioned as part of Kronos Fifty for the Future, which is made possible by a group of adventurous partners, including Carnegie Hall and many others.

DIMITRI SHOSTAKOVICH (1906-75) **Spanish Dance** (1955; arr. Lazar Gosman)

MAP Orchestra
Catherine Birke, *Conductor*

EDUARDO LALO (1823-92) **Namouna Suite 2, No. 1 (Danses Marocaines)** (1882)

Juilliard

MARCUS NORRIS (b. 1991) ***For All That Comes Next*** (2024, World premiere)

HALEY HAMERS, *Flute*

JOSHUA QUDDUS, *Alto Saxophone*

MARLON TERUEL, *Trumpet*

SEBASTIAN CHANG, *Vibraphone*

KATE CHIZHOVA, *Tenor Saxophone*

MARC EVANS CALIXTE, *Trumpet*

ARR. MAO YUAN (1926-2022) and LIU TIESHAN (b. 1923) ***Dance of the Yao People***
(1952)

Running time: approximately 1 hour and 45 minutes, including an intermission

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

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

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](https://juilliard.edu/edib).

Welcome!

We are thrilled to extend our warmest welcome to each one of you as we gather for our special end-of-year concert. Today, the Force is truly with us!

This moment marks a significant milestone in our journey as we, the Music Advancement Program, proudly make our debut in Alice Tully Hall. It's an occasion that wouldn't have been possible without the collective effort and dedication of our entire community.

This performance is a testament to the commitment of our students who have poured their hearts into countless hours of practice. We recognize the sacrifices made, the early morning rehearsals, the long commutes back and forth, and the busy Saturdays devoted to perfecting their craft and becoming great citizens. We'd also like to acknowledge the invaluable support and encouragement provided by parents, families, and friends. Your dedication to the young people on this stage today makes this a concert we will remember forever. Thank you all for coming to the concert and may we leave here recognizing the power of sacrifice, discipline, joy, and the profound impact of music in our lives.

With deepest appreciation,



Anthony McGill
Artistic Director, Music Advancement Program



Weston Sprott
Dean and Director, Preparatory Division

About the Program

MAP Wind Ensemble

John Coltrane, "Naima"

John Coltrane dedicated the first song of our concert to his first wife, Juanita Austin, who was nicknamed Naima, or Nita. It was Coltrane's first great love song, and it also captured a much more difficult time in his life, and a troubled but nonetheless profound love for his wife. Coltrane met Naima through his friend and later bandmate Steve Davis in 1953. It was also a frantic time in Coltrane's life, where he was moving back and forth between NYC and Philadelphia. He was also a heroin addict and an alcohol abuser, making it difficult to maintain his relationship with Naima. Eventually, he reached a fork in the road, where he could either continue with his pleasure of vices or take a musical path. He chose music, and Naima helped him get rid of his alcohol and heroin addictions. It was a painful transition, but when he made it through, he was in debt to Naima for life. Even though the couple eventually divorced, it is still a beautiful piece, filled with significance, trials, pain, and triumph.

—Sid Sharma, age 15

William Grant Still, *Summerland*

William Grant Still was an American composer of almost 200 works, including five symphonies, four ballets, nine operas, and more than 30 choral works along with art songs, chamber music, and solo pieces. *Summerland* was originally composed for solo piano. This short, intensely expressive work has been arranged for a wide variety of instruments and combinations. It is dreamy and atmospheric, capturing the essence of summer.

—Lily Park, age 13

Frank Ticheli, *Blue Shades*

In 1992, Frank Ticheli composed *Playing With Fire*, which celebrated the traditional jazz he had grown up hearing in New Orleans. However, those influences dominated the work and left little room for Ticheli's own style. Then came *Blue Shades*. Composed in 1996, *Blue Shades* showcases Ticheli's vibrant musical style combined with early jazz (also known as Dixieland). While the title alludes to and the piece takes its influence from the blues, there is not a single 12-bar blues progression. Exaggerating all the accents to bring out the jazzy syncopations, the wind ensemble aims to maintain a high-spirited energy throughout, showcasing the different shades of blue. From bright blue to a dark, smoky blue, Ticheli's piece exemplifies it all. Keep an ear out for a clarinet solo near the end, a tribute to Benny Goodman's playing. The solo is also accompanied by wailing brass chords mimicking train whistle effects of that time period and distinct marimba playing. The wind ensemble hopes you enjoy this rendition of *Blue Shades*!

—Olivia Gu, age 15

MAP String Ensemble

Felix Mendelssohn, Allegro from String Symphony No. 2 in D Major

Jakob Ludwig Felix Mendelssohn Bartholdy was born on February 3, 1809, in Germany to an illustrious family of bankers and philosophers. Mendelssohn composed great works throughout his life, being raised in an amiable, intellectual, and artistic family that nurtured his musical talent. During his childhood, he was recognized as a prodigy, but his parents were cautious not to capitalize on their son's immense talent. Starting around age 10, Mendelssohn got a music education studying counterpoint composition with his sister Fanny, both instructed by Carl Friedrich Zelter in Berlin. Zelter's family greatly admired Bach's work, acquiring a collection of the Bach family's manuscripts. Zelter was considered musi-

cally conservative for the time and was a proud Bach admirer; he passed that admiration onto Mendelssohn in his teachings. This greatly influenced Mendelssohn's later career, many of whose works are reminiscent of baroque and early classical era music. The Allegro of Mendelssohn's String Symphony No. 2 in D Major, composed in 1821, is a fast-paced, brisk movement seasoned with a litany of 16th-note runs. There is major counterpoint at work in the movement, with notes that can intersect with each other to make a rather unexpected homogenous sound—that is what makes this movement so exciting. The Allegro shows how Mendelssohn, even at such an early age (around 12 years old), mastered voice leading and counterpoint, and students can learn a vast amount from this piece. This movement is another testament to Mendelssohn's talent and intelligence.

—Paul Muñoz Barreto, age 17

Florence Price, “Adoration”

Composed in 1951 and rediscovered in 2009, “Adoration” was written before Florence Price's passing in 1953. “Adoration” was discovered amid many of Price's manuscripts, letters, and compositions that were in her abandoned summer home at St. Anne, Illinois. The piece was originally written for church organ, but in an effort to breathe new life into it, an arrangement had been made for solo violin and string orchestra. Though it is thought to be one of the last pieces of music that she wrote, it harkens back to the beginning of her career, a time where she composed music for church organ and accompanied silent films.

“Adoration” is a three-minute work with sacramental hymnody. The piece builds up with dynamics and expressions of long meditative tones then slowly dies down to represent the “Amen” in a prayer. “Adoration” is simple yet expresses feelings that are heart-

ening and poignant. An influential African American classical composer, pianist, organist, and music teacher, Price was born on April 9, 1887, in Little Rock, Arkansas. Growing up, she faced racism and segregation; she had limited educational opportunities because of her skin color, so her mother taught her to play piano at age 3. Soon she learned how to play the organ as well, and by age 11, she began composing. The Price family moved from Little Rock to Chicago to escape the racial violence in the South. She graduated from high school at age 14 and studied at the New England Conservatory of Music in Boston. She became an influential figure in the Chicago Black Renaissance alongside Langston Hughes, Gwendolyn Brooks, Richard Wright, and more.

Price's music was heavily influenced by the compositions of Samuel Coleridge-Taylor and Antonin Dvořák. She was also influenced by Negro spirituals and vernacular dances. She was deeply religious, and many of her pieces were inspired by church and gospel songs and melodies. Price and her compositions broke down racial and gender barriers: Her Symphony in E Minor was the first by an African American woman to be played by a live orchestra.

Price wrote a letter to conductor Serge Koussevitzky in which she explained: “To begin with I have two handicaps— those of sex and race. I am a woman and I have some Negro blood in my veins. Knowing the worst, then would you be good enough to hold in check the possible inclination to regard a woman's composition as long on emotionalism but short on virility and thought content—until you shall have examined some of my work? As to the handicap of race. may I relieve you by saying that I neither expect nor ask any concession on that score. I should like to be judged on merit alone.”

—Aerie Lim, age 14

Rhiannon Giddens, ***At the Purchaser's Option With Variations***

At the Purchaser's Option tells a story of a sign that reads: "For sale, a remarkable, smart, healthy Negro wench, about 22 years of age; used to both housework and farming." This black woman also had a 9-month-old child that could be sold "at the purchaser's option." Rhiannon Giddens saw this horrific statement and turned it into a heartfelt, soulful piece, "At the Purchaser's Option." Through this piece, you can feel this heart-wrenching story of slavery being told. At the beginning, we hear a swinging pizzicato in the viola section, a theme sent to every section throughout the piece. Giddens states that this piece is about modern-day slavery as well: "It is for all the women who don't have the basic rights to their body. This song is meant to give back power to everyone who was enslaved and who was horribly mistreated, because ... 'You can take my body, you can take my bones, you can take my blood, but not my soul.'"

—Josephine Duguid, age 16

Dmitri Shostakovich, ***Spanish Dance***

Spanish Dance, by Russian composer Dmitri Shostakovich (1906-75), is an excerpt from his 1955 film score for *The Gadfly*. *Spanish Dance* is scored for string orchestra, and it is a boisterous, explosive work. *Spanish Dance*, and the whole film score for *The Gadfly*, are influenced by Italian romantic composers like Verdi and Bellini, given that the setting is in 1830s Italy, but the traditional Russian style is not lost. *Spanish Dance* is, not surprisingly, a dance number in the film. Listen for the unconventional guitarlike effect that the viola creates with the continuous strum pizzicato that maintains the fast tempo and heightens the music. Also keep your ears open for the dynamic changes that add shape and color to the dance. In a traditional Shostakovich manner, *Spanish Dance* is a wonderfully fun piece that contains sharp contrasts, an upbeat pace, and interesting techniques

that work together to create a beautiful dance number.

—Lucy Harris, age 15

MAP Orchestra

Eduardo Lalo, ***Namouna Suite 2***, No. 1 (*Danses Marocaines*)

Namouna Suite 2, No. 1 (*Danses Marocaines*) is accompanying music to the ballet *Namouna* by Edouard Lalo, a French composer who was born in Lille. With a natural ability for music, at only 16 years old he began studying at the Paris Conservatoire for composition. A major contributor to the progressive music genre, Lalo is well known for the popular violin concerto, *Symphonie Espagnole*. A comical ballet, *Namouna* is set on the island of Corfu, where Lord Adriani loses his love Namouna in a bet to Ottavio. As the lord seeks to gain her back, conflicts of romance and drama emerge. Notice the beautiful flute melodies and powerful trumpet introduction as you listen and envision yourself in the ballet!

—Nikolas Maya, age 15

Marcus Norris, ***For All That Comes Next***

For All That Comes Next, composed in 2024, is definitely an experiment that tests the boundaries of jazz in an orchestra work. It begins with a woeful melody from the strings before becoming a shared triumph, including many improvised solos for several different players. The piece is rooted in the ideal of love and prosperity, and it truly highlights the creativity that Marcus Norris brings to the table.

—Orlando Ortiz, age 15

Dance of the Yao Tribe

Dance of the Yao Tribe (瑶族舞曲) is one of the best-known and most popular Chinese instrumental compositions of the second half of the 20th century. In 1951, Liu Tieshan, a teacher at the Central Conservatory in Beijing, traveled with a couple of his students to Southern China to study folk music. One of the melodies they discovered was the "long-drum dance" found in traditional

Yao tribe music. This music uses the long drum, crafted from sardonia wood and tied around the dancers' waist horizontally, using either their right fingers or bamboo to make a distinctive sound. Other instruments used are the Fuzhou long drum (another percussive instrument) and traditional Chinese string instruments including the pipa, zhongruan, or liuqin. Liu Tieshan arranged this melody for traditional Chinese instruments which his colleague Mao Yuan arranged for a classic symphonic orchestra in 1952. This multisectional medley has a distinct melody shared among all parts of the orchestra. At the beginning, the strings slowly introduce the melody, then a bassoon solo begins to speed it up—soon the whole orchestra is participating in the tune. This refined, elegant yet energetic piece is sure to keep you in high spirits!

—Saswati Bhattacharya, age 16

Meet the Artists



Catherine Birke

An energetic and passionate conductor and educator, Catherine Birke is the music director of the Music Advancement Program (MAP) at Juilliard and 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, 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. With MAP and the MYO Nassau Symphony Orchestra, Birke regularly conducts concerts at both the Peter J. Sharp Theater and Carnegie Hall. Last year, 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's Preparatory Division, the New York Philharmonic, and American Composers Forum, with funding from the Sphinx Venture Fund. For six years, Birke served as the director of strings at the New York State Summer School of the Arts School of Orchestral Studies, an intensive residential summer program for advanced

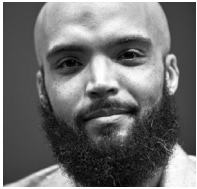
high school musicians co-sponsored by the Philadelphia Orchestra. She has also served as an adjunct faculty member at Hofstra University in the music education department, teaching undergraduate and graduate string methods as well as independent study in conducting. She maintains active membership in 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, most notably the South Shore Symphony, of which she is concertmaster. She holds a bachelor's from Temple University (where she studied with 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, who has served on the brass faculty of the Music Advancement Program (MAP) 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, Szor 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. Szor is a graduate of the New England Conservatory of Music.



Marcus Norris
(Composer in
Residence)

Marcus Norris' childhood foray into music came through producing rap beats on pirated software, installed on a Windows 98 computer that he Macgyvered together from spare parts. He came to composing

concert music later and transferred that same imagination to writing music of all kinds. This cross-genre mastery resulted in Beyoncé asking Norris to orchestrate several songs for her and a 50-piece orchestra as part of her surprise return to live performance, in 2023 in Dubai. Tina Knowles-Lawson chose him as music director for the 2022 Wearable Art Gala, with South Side Symphony accompanying Chloe and Halle Bailey and Andra Day. Marcus founded South Side Symphony, which he describes as "like a younger, more ratchet version of the Roots, plus lush live strings and horns," in 2020. With Norris composing and conducting, the ensemble has performed for thousands of people at iconic L.A. venues including the Music Center and the Crypto.com Arena as well as recording for major albums, films, and TV shows. Norris recently wrote original songs and composed the score for the feature film *Once Again (For the Very First Time)*, written and directed by Boaz Yakin, and he will be premiering a new opera with the Atlanta Opera in June.

MAP Wind Ensemble

Terry Szor, *Conductor*

Flute

Anaya Torrence
Taejin Shah
Elena Zhuang
Saswati Bhattacharya
Haley Hamers
Lily Park
*Jamie Kim**

Oboe

Marina Li
Isabella Yin
James Sun

Clarinet

Surya Krishnan
Olivia Gu
Alexander Ibrahim
Bianca Quddus
Raphael Romero
Mansour Ken
Brennen
*Katia Waxman**

Bass Clarinet

Anoush Pogossian

Bassoon

Shea Hiotidis
Maxwell Belfor
Caroline Yan
*Alexis Cerise**

Alto Saxophone

Bianna Tang
Joshua Quddus
Ryan Lim
Oma Ranga
*Coby Petricone-Berg**

Tenor Saxophone

Kate Chizhova

Baritone Saxophone

Tatum Rosemond

Horn

Christian Buonopane
Lix Morales
Orlando Ortiz
Corinne Montenora
Lennon Watford
Jeanelle Chavez
*Brooks Wisniewski**

Trumpet

Marlon Teruel
Daniel Rodriguez-
Scileppi
Sofia Santana
Agapito
Samantha Hirschfeld
Ricky Merino
Neel Khandelwal

Trombone

Niko Maya
Sid Sharma
Lev Estevez
*Sarah Goldberg**

Bass Trombone

John Teruel Flores
Joshua Woolard

Tuba

Isabella Roman
Lily Brown

Percussion

Aaron Alur
Sebastian Chang
Konrad Dryzmala
Gloria Kim
Ariel Rojas
*Jesse Parker**
*Braden Vaughn**

*Italics indicate a
Juilliard college
student
* MAP Fellow*

MAP String Ensemble

Catherine Birke, *Conductor*

Violin 1

Richard Celiceo,
Concertmaster
Kylie Nakash
Catalin Wong
Matthew Keng
Fiona Kuo
Sasha Kirby
Aerie Lim
*Jimena Burga Lopera**

Violin 2

Gizelle Jimenez
Nadia Sayed
Reina Frias
Marlene Meyo-
Hernandez
Luciana Velez
Sayuri Deshmukh
Elijah Jean-Bruce
*Honney Kim**

Viola

Hazel Peebles
Lucy Harris
Lucas Kim

Josephine Duguid
Kiroto Middleton
Mirabelle Duguid
Maya Davis
Aurelie Duguid
*Cameren Anai
Williams**

Cello

Emma Damdinsuren
Olivia Tang
Lee Lugo
Jaemin Shah
ZsaZsa Zervas
Andrew Wu

*Allen Maracle**

Double Bass

Neil Sanchez-
Cruzalegui
Paul Muñiz Barreto
Ben Diemoz
Quadiar Dunn
Emma Felipe
*Ruth Christopher**

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MAP Orchestra

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Violin 1

Kylie Nakash,
Concertmaster
Richard Celiceo
Catalin Wong
Matthew Keng
Fiona Kuo
Sasha Kirby
Aerie Lim
Jimena Burga
*Lopera**

Violin 2

Gizelle Jimenez
Nadia Sayed
Reina Frias
Marlene Meyo-
Hernandez
Luciana Velez
Sayuri Deshmukh
Elijah Jean-Bruce
*Honney Kim**

Viola

Hazel Peebles
Lucy Harris
Lucas Kim
Josephine Duguid
Kiroto Middleton
Mirabelle Duguid
Maya Davis
Aurelie Duguid
Cameren Anai
*Williams**

Cello

Emma Damdinsuren
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Lee Lugo
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ZsaZsa Zervas
Andrew Wu
*Allen Maracle**

Double Bass

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Cruzalegui
Devon Lee
Paul Muñiz Barreto
Ben Diemoz
Quadiar Dunn
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Haley Hamers
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*Jamie Kim**

Oboe

Marina Li
Isabella Yin
James Sun

Clarinet

Surya Krishnan
Olivia Gu
Alexander Ibrahim
Bianca Quddus
Raphael Romero
Mansour Ken
Brennen
*Katia Waxman**

Bassoon

Shea Hiotidis
Maxwell Belfor
Caroline Yan
*Alexis Cerise**

Alto Saxophone

Brianna Tang
Joshua Quddus
Ryan Lim
Oma Ranga
*Coby Petricone-
Berg**

Tenor Saxophone

Kate Chizhova

Baritone Saxophone

Tatum Rosemond

Horn

Christian Buonopane
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Orlando Ortiz
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Lennon Watford
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*Brooks Wisniewski**

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Marc Evans Calixte
Daniel Rodriguez-
Scileppi
Sofia Santana
Agapito
Samantha Hirschfeld
Ricky Merino
Neel Khandelwal

Trombone

Niko Maya
Sid Sharma
Lev Estevez
*Sarah Goldberg**

Bass Trombone

John Teruel Flores
Joshua Woolard

Tuba

Isabella Roman
Lily Brown

Percussion

Aaron Alur
Sebastian Chang
Konrad Drzymala
Gloria Kim
Ariel Rojas
*Jesse Parker**
*Braden Vaughn**

Harp

Olivia Tilley

Piano

Giancarlo Llerena

*Italics indicate a
Juilliard college
student
* MAP Fellow*

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

MAP is a tuition-free 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. 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. 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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