



# Juilliard Music Advancement Program

Wind Ensemble  
and Orchestra Concert

Juilliard

# We, Juilliard



Photo by David A. DeFresno

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The Juilliard School  
presents

# Music Advancement Program (MAP) Wind Ensemble and Orchestra Concert

Murray Colosimo and Terry Szor, Conductors

Saturday, January 20, 2018, 6:00pm  
Peter Jay Sharp Theater

MAP Wind Ensemble  
Terry Szor, Conductor

JOHANN SEBASTIAN BACH  
(1685–1750)      *Jesu nimm dich deiner Glieder, BWV 40*  
(1723; arr. Mayhew Lake)

STEVEN REINEKE  
(b. 1970)      *Rise of the Firebird* (2001)

GUSTAV HOLST  
(1874–1934)      *The Planets* (1914–16; arr. William Owens)  
Mars, the Bringer of War

RICHARD WAGNER  
(1813–83)      *Lohengrin* (1850; arr. Lucien Cailliet)  
Elsa's Procession to the Cathedral

*(Program continues)*

The Music Advancement Program is generously supported through an endowed gift in memory of Carl K. Heyman.

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



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.

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DUKE ELLINGTON      It Don't Mean a Thing If It Ain't Got That Blue Skies  
(1899–1974)      [A mashup of Ellington's "It Don't Mean a Thing  
IRVING BERLIN      (If It Ain't Got That Swing)" (1931) and Berlin's  
(1888–1989)      "Blue Skies" (1926); arr. Jayan Nandagopan]  
**Jordan Castro**, Flute  
**Olivia Cook**, Saxophone  
**Francisco Verastegui**, Flute

*Intermission*

**MAP Orchestra**  
**Murray Colosimo, Conductor**

GEORGE      Concerto Grosso in D Major, Op. 3, No. 6, HWV 317 (1715–18)  
FRIDERIC      Vivace  
HANDEL  
(1685–1759)

GIOACHINO      *Il Signor Bruschino* (1813; arr. Murray Colosimo)  
ROSSINI      Overture  
(1792–1868)

GIUSEPPE      *Nabucco* (1841; arr. Sandra Dackow)  
VERDI      Overture  
(1813–1901)

MIKHAIL      *Caucasian Sketches*, Suite No. 1, Op. 10 (1894; arr. Merle J. Isaac)  
IPPOLITOV-IVANOV      Procession of the Sardar  
(1859–1935)

LEROY      *Sleigh Ride* (1948)  
ANDERSON  
(1908–75)

*Approximate performance time: One hour and 15 minutes, including one intermission.*

# About This Program

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## **“Jesu nimm dich deiner Glieder,” BWV 40**

JOHANN SEBASTIAN BACH

Johann Sebastian Bach was a German composer and musician from the Baroque period. He composed the chorale selection “Jesu nimm dich deiner Glieder,” which means “Jesu, guard and guide thy members.” Since the 19th century, Bach has been deemed one of the greatest composers of all time. He wrote many pieces including chorales and instrumental compositions, such as the Brandenburg concertos and Goldberg variations. The chorale text says, “Jesu, take to yourself your members henceforth in grace; grant that which can be requested to refresh your brethren; give to the whole throng of Christians peace and blessed years”—a perfect text to ring in the new year!

—Malak Taillouli, age 12

## ***Rise of the Firebird***

STEVEN REINEKE

*Rise of the Firebird*, a fanfare for winds and percussion, was commissioned by the Lakota West High School Symphonic Winds and its director Greg Snyder for the 2000 Midwest International Band and Orchestra Clinic in Chicago. The phoenix or firebird, which is also the mascot of Lakota West High School, is a mythical creature symbolizing hope, triumph, and immortality. This piece was dedicated to the memory of Herbert Spencer, a musician and teacher who was Greg Snyder’s horn professor at Bowling Green State University.

—Natassia Rodriguez, age 13

## **“Mars, the Bringer of War” from *The Planets***

GUSTAV HOLST

Gustav Holst was born in 1874 and died in 1934. An English composer who had a dream of being a concert pianist, Holst suffered from neuritis, a condition that affected the motor skills of his right hand, so, he gave up on a concert career and concentrated on writing music. One of his most popular and influential compositions, *The Planets*, is written with seven movements, each portraying a planet in our solar system and its corresponding astrological character. “Mars” is the first and depicts the Roman god, Mars, the “bringer of war.” Written in 1914, it has an unrelenting feel in 5/4 time where the last beat can feel unnatural and automated. The movement begins in the key of G Minor, and is similar to the “Imperial March” from the popular *Star Wars* movie series with music composed by Juilliard alum John Williams.

—Alexandra DiGennaro, age 14

## About This Program (Continued)

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### **Elsa's Procession to the Cathedral from *Lohengrin***

RICHARD WAGNER

Richard Wagner was born on May 22, 1813, in Leipzig, Germany. He was a conductor as well as composer, famous for his 13 operas as well as his often-controversial writings about German culture and history. He wrote many pieces using a concept he called "Gesamtkunstwerk," or "total work of art," combining German myths with larger themes about love and redemption. Wagner died on February 13, 1883, in Venice, due to a heart attack. "Elsa's Procession to the Cathedral" is from the opera *Lohengrin* and is being performed today in a transcription by Lucien Cailliet. It is a very slow and solemn section, yet elegant and virtuous in sound and texture. This selection is heard in the opera when the princess Elsa is about to be married to Lohengrin, a knight of the Holy Grail.

—Angelica Markevich, age 16

### **"It Don't Mean a Thing if It Ain't Got That Blue Skies"**

DUKE ELLINGTON/IRVING BERLIN

"It Don't Mean a Thing If It Ain't Got That Blue Skies" is a combination of two famous jazz songs: "It Don't Mean a Thing (If It Ain't Got That Swing)" composed by Duke Ellington, with lyrics by Irving Mills, and "Blue Skies" written by Irving Berlin. "It Don't Mean a Thing" was written in 1931 and introduced the term "swing" into the popular lexicon. It also elevated Ellington from a band leader to a composer. Berlin's "Blue Skies" was written as a last-minute song for the musical *Betsy* in 1926 and was an instant hit. It made the charts six times that year. In Jayan Nandagopan's arrangement of the mashup heard tonight, the melodies of the two tunes are heard throughout the piece. There is also an improvised section.

—Nicole Balsirow, age 16

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**Vivace from Concerto Grosso in D major, Op. 3, No. 6, HWV 317**  
GEORGE FRIDERIC HANDEL

George Frideric Handel was born in Germany in 1685. While still a young boy, he was taken to Weissenfels by his father where he impressed Duke Johann Adolf with his playing of the church organ. It was there he met Frideric Wilhelm Zachow who took on the young Handel as a student. By the age of 10, he had mastered not only the organ but the violin and the oboe as well. Handel composed many operas, church cantatas, orchestral works, and chamber music. His Concerto Grosso Op. 3, No. 6, taken from his 1723 opera *Ottone*, is one of six concertos that were also lifted from other existing works he composed. The first movement (Vivace) has a solo group of oboes and bassoons that switches with the whole orchestra, creating lovely solo passages for the strings and woodwinds. It is a fast, lively, and exciting piece conveying typical Baroque features.

—Angelica Markevich, age 16

**Overture from *Il Signor Bruschino***  
GIOACHINO ROSSINI

Born in 1792 to a family of musicians, Gioachino Rossini grew up to become one of the most famous composers of his time. Born in Pesaro, Italy, he died in 1868 in Passy, in the 16th arrondissement of Paris, at the age of 76. Known for his many operas, Rossini's music is generally characterized as classical in style, but he developed a very romantic style by the end of his career. The overture for *Il Signor Bruschino* was composed in 1813 and is in the classical style. With a dramatic, light-hearted, comedic, and energetic overture, it is but one of many of Rossini's romantic comedies. Today's concert features a re-orchestration of the overture by Murray Colosimo adding auxiliary flute, trumpets, trombones, tuba, timpani, and percussion. Rossini was interested in the use of musical effects in the piece and was just 21-years-old when he composed this work.

—Sidney Wong, age 12

## About This Program (Continued)

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### **Overture from *Nabucco***

GIUSEPPE VERDI

Born in Italy in 1813, Giuseppe Verdi wrote many well-known operas throughout his lifetime. One of the most famous of these from his early period is *Nabucco*, based on the biblical books of Jeremiah and Daniel telling the story of the harsh treatment the Jewish people received from the Babylonian king of the title. Composed in 1841 when he was 28-years-old, the work established his reputation as a composer. The *Nabucco* overture starts with a slow, melodic passage featuring the brass section and a trombone solo. Throughout the piece, Verdi adds many contrasting dynamics and tempos to bring out the different moods and tones.

—Alyssa Wu, age 14

### **Procession of the Sardar from *Caucasian Sketches*, Suite No. 1, Op. 10**

MIKHAIL IPPOLITOV-IVANOV

Russian composer Mikhail Ippolitov-Ivanov (1859–1935) was one of the most imaginative and creative composers of his time. His *Caucasian Sketches* gave music a storytelling component. With huge dynamics, recurring themes, and symbolism, Ippolitov-Ivanov created a piece with more color, harmonies, and flexibility. The “Procession of the Sardar” was influenced by the composer’s interest in Caucasian and Georgian folk music. This piece contains harmonies with many instruments such as the oboe and clarinet. The movement also features percussion instruments that add colorful rhythms to the overall work. The “Procession of the Sardar” depicts a military parade led by a Sardar (a commander or general) with an onlooking crowd full of excitement trying to get a closer look at the soldiers but then pushed back by the guards. It is the most striking and invigorating piece in the *Caucasian Sketches*.

—Olivia McCallum, age 13



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### *Sleigh Ride*

LEROY ANDERSON

Born in Cambridge, Mass., Leroy Anderson learned to play the piano at age 5 and learned the double bass, tuba, and trombone while he grew up. Anderson became the director of the Harvard University Band after graduating in music from Harvard. He wrote numerous clever arrangements for band that caught the attention of Arthur Fiedler, the director of the Boston Pops Orchestra. This led him to become one of America's leading composers of light orchestral music. Anderson wrote *Sleigh Ride* during a heat wave in July 1946. His intentions were to convey the winter season through the imagery of a sleigh ride. The music of Leroy Anderson is firmly entrenched in American popular culture and *Sleigh Ride*, his most famous work, has become a Christmas classic worldwide.

—Joseph Darcourt, age 11

## Meet the Artists

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### Murray Colosimo

Canadian conductor, concert clarinetist, and music educator Murray Colosimo received his formal musical training at the Manhattan School of Music and New York University. Currently music director of the Bergen Sinfonia, he has conducted some of the world's greatest artists appearing at Alice Tully Hall and NJPAC, and has served as music director of the Wayne Chamber Orchestra and Ridgewood Symphony and director of orchestras at the Hartwick College Music Festival. As concert clarinetist, Mr. Colosimo received critical acclaim for a series of solo and chamber music recitals in New York City and has commissioned and recorded new works for solo clarinet. A distinguished music educator, he has held faculty positions at Seton Hall University, William Paterson University, and Montclair State University and served as music supervisor/director of orchestras in Ridgewood, N.J., where a newly built campus center, Colosimo Center, was named in his honor. Mr. Colosimo's outstanding career as a dedicated music educator spans virtually every area of music and age level.



### Terry Szor

Trumpeter Terry Szor has served on the brass department faculty of the Music Advancement Program since 1997 and currently 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 many others. He has performed for several Broadway shows, Radio City Music Hall, numerous television and radio commercials, and soundtracks for video games. As a member of the award-winning Saturday Brass Quintet (Walter W. Naumburg Chamber Music Award, Fischhoff Award, etc.), Mr. Szor performed in recitals and led educational programs at venues including the Kennedy Center, Lincoln Center, and Carnegie Hall. He performs as the 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, New York Young Audiences, Midori and Friends, and Queens Symphony Orchestra, among others. He is a graduate of the New England Conservatory of Music.



# Music Advancement Program

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## MAP Wind Ensemble Terry Szor, *Conductor*

### Flute

Francisco Verastegui  
Jordan Castro  
Kenya Perez  
Laurn Midgett  
Kwanasia ColeBrown  
*Emily Duncan\**

### Oboe

Angelica Markevich  
Hailey Unger  
John Cossentino  
Kevin Kim  
Estelle Balsirow  
James Crespo  
*Emily Beare\**

### Clarinet

Anna Speck  
Ivan Morozov  
Bryant Hernandez-Condemarin  
Leonardo Vargas  
Ryan Wang  
Natassia Rodriguez  
*Sam Boutris\**

### Saxophone

Ethan McIntosh  
Devin Lewis  
Nicole Balsirow  
Olivia Cook  
*Lluc Casares\**

### Bassoon

Ahonesty Nisbett  
Sophia Markevich  
*Steven Palacio\**

### Trumpet

Sebastian Arias  
Eduardo Aristizabal  
Aziza Cazaubon  
Thanddnes Palmer  
Malak Taillouli  
Zahir Bocio  
*Maximilian Morel\**

### French Horn

Itayetzy Uranga  
Alexandra DiGennaro  
Christian Rivera  
Jackson Simonelli  
Itzel Uranga  
*Cort Roberts\**

### Trombone

Carl Geiselhart  
Elise Montenora  
Sophia Borderon  
*Jeffrey Miller*  
*Stephen Whimple, baritone\**

### Tuba

Adrian Geronimo  
Alexander Acosta  
Cameron Faison  
*Samantha Lake\**

### Percussion

Aaron Barron  
Alexis Carter  
Anyia Sen  
Ayesha Sen  
Miles Winley  
*Sae Hashimoto\**  
*Evan Saddler\**

### Harp

*Madeline Olson*

\* MAP Mentor

Names in *italics* indicate a Juilliard College Division student.

# Music Advancement Program (Continued)

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## MAP Orchestra

Murray Colosimo, *Conductor*

### Violin

Ashleigh Conner,  
*Concertmaster*  
Sidney Wong  
Arav Amin  
Dream Champell-Aldrich,  
*Principal Second*  
Tade Adeyeri  
Carlos Santamaria  
*Zeynep Alpan\**  
*Ann Cho\**

### Viola

Alyssa Wu  
Genevieve Duguid  
Haile Southward  
Amaryllis Herron  
Kaydee Oliver  
Arianelle Arroyo  
*Andrea Fortier\**

### Cello

Raina Brooks  
Christian Conner  
Alexandra Ebanks  
Joseph Darcourt  
*Thapelo Masita\**

### Double Bass

Olivia McCallum  
Veronica Nerone  
Enrique Perez  
Athena Allen  
*Paris Myers\**

### Flute

Francisco Verastegui  
Jordan Castro  
*Emily Duncan\**

### Oboe

Angelica Markevich  
Hailey Unger  
*Emily Beare\**

### Clarinet

Anna Speck  
Ivan Morozov  
*Sam Boutris\**

### Bassoon

Sophia Markevich  
Ahonesty Nisbett  
*Steven Palacio\**

### French Horn

Itayetzy Uranga  
Alexandra DiGennaro  
Christian Rivera  
*Cort Roberts\**

### Trumpet

Sebastian Arias  
Eduardo Aristizabal  
*Maximilian Morel\**

### Trombone

Carl Geiselhart  
Elise Montenora  
*Stephen Whimble\**

### Tuba

Adrian Geronimo  
*Samantha Lake\**

### Percussion

Aaron Barron  
Alexis Carter  
Anyia Sen  
Ayesha Sen  
Miles Winley  
*Sae Hashimoto\**  
*Evan Saddler\**

\* MAP Mentor

Names in *italics* indicate a Juilliard College Division student.

# About the Music Advancement Program

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Juilliard president Joseph W. Polisi introduced the idea of MAP in 1991 in the wake of massive cuts in music education in the New York City public schools. It was his intention to help students most affected by those cuts, whose communities were underrepresented in the classical music world. Forty young people from Manhattan, Brooklyn, Queens, and the Bronx were chosen that year from a competitive pool to take part in the initial program. Today, MAP offers instruction to intermediate students from New York City's five boroughs and the tristate area who exhibit great musical potential. As it did in its first year, MAP actively seeks students from diverse backgrounds who are underrepresented in the classical music field and is committed to enrolling the most talented and deserving students regardless of their financial background. Through a comprehensive curriculum, performance opportunities, and summer study partnerships, MAP students gain the necessary skills to pursue advanced music studies while developing their talents as artists, leaders, and global citizens.

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*Since 1991 MAP has contributed to the diversity, range, and excellence of the future performing arts community.*

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The Music Advancement Program is administered by the Juilliard School's Office of Community Engagement.

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