

Thursday Evening, November 16, 2017, at 7:30

The Juilliard School

presents

Juilliard Pre-College Orchestra

Adam Glaser, *Conductor*

Enrique Rodrigues, *Violin*

DAVID LUDWIG (b. 1974) ***Fanfare for Sam***

SAMUEL BARBER (1910–81) **Concerto for Violin and Orchestra, Op. 14**

Allegro

Andante

Presto in moto perpetuo

ENRIQUE RODRIGUES, *Violin*

Intermission

WOLFGANG AMADEUS MOZART (1756–91) **Overture to *Don Giovanni*, K. 527**

LEONARD BERNSTEIN (1918–90) **Symphonic Dances from *West Side Story***

Prologue (Allegro moderato)

Somewhere (Adagio)

Scherzo (Vivace leggiero)

Mambo (Presto)

Cha-cha (Andantino con grazia)

Meeting Scene (Meno mosso)

Cool Fugue (Allegretto)

Rumble (Molto allegro)

Finale (Adagio)

Performance time: approximately 1 hour and 15 minutes, including one intermission.

The taking of photographs and the use of recording equipment are not permitted in this auditorium.

Information regarding gifts to the school may be obtained from the Juilliard School Development Office, 60 Lincoln Center Plaza, New York, NY 10023-6588; (212) 799-5000, ext. 278 (juilliard.edu/giving).

Alice Tully Hall

Please make certain that all electronic devices are turned off during the performance.

Notes on the Program

(Program notes for this evening's concert were written by students selected from the Juilliard Pre-College honors seminar taught by Ira Taxin and Daniel Ott.)

Fanfare for Sam

by Kyrie McIntosh

David Ludwig's *Fanfare for Sam* is a celebration of the shared legacy of the iconic American composer Samuel Barber and the Curtis Institute of Music. Both Ludwig and Barber have long histories with the school: Barber entered Curtis at age 14 where he studied composition, piano, and voice for eight years, and eventually served as a faculty member; Ludwig currently teaches composition at the institution and his grandfather was the pianist Rudolf Serkin, who once served as music director. As Ludwig writes in his own program notes for *Fanfare*: "Barber is a musical hero to me and to so many others that followed in his footsteps (literally) at the school. To think that as both student and faculty he walked the same halls and took classes and lessons in the same rooms is humbling, indeed!"

Don't let the opening of *Fanfare for Sam* fool you. The piece begins with a traditional A "tune-up," but takes an unexpected left-turn when instead of fading away, it grows in volume and morphs into a fiery fanfare. The score draws much of its musical material arguably from Barber's most famous and beautiful work, his *Adagio for Strings*. The *Adagio* was once the second movement of his String Quartet, Op. 11, No. 1, but after the movement received a standing ovation mid-performance, Barber decided to orchestrate it. He sent his *Adagio* to Arturo Toscanini (an Italian conductor, who rarely programmed American music). Barber was irritated when the score

was sent back without any word—he thought the conductor's silence meant he didn't want to give the premiere. But his disappointment soon turned to elation when he found out that Toscanini not only planned on premiering the *Adagio*, but that he would be conducting it from memory. That was why the score had been returned—it was not needed for the performance!

The main structure of *Fanfare* is built upon a reoccurring B-flat trumpet call, the first note of Barber's *Adagio for Strings*. After the first call one can hear the opening harmonies of the *Adagio* embedded in a rough modern texture. Ludwig adopts melodic aspects too: a pastoral section in the middle of the piece uses the essence of Barber's opening melody, but in inversion. As Ludwig puts it, "the *Adagio* serves as a musical jumping point, providing material for the surface landscape; in other ways the *Fanfare* lives in great contrast to that poignantly beautiful work." Ludwig's brass-heavy *Fanfare* opposes Barber's luscious string sonorities from the beginning. As if that weren't enough, Ludwig inserts a boisterous percussive coda that appears to be almost a rejection of the *Adagio*'s tragic and sensitive nature. As a whole, the piece presents a way to transport Barber's historic work and legacy into the contemporary era and to bridge the history of the Curtis Institute. Toward the end of *Fanfare* Ludwig brings back fragments of Barber's harmonies progressing to a symbolic finish: "The piece ends on a big C-major chord to honor Curtis, where Mr. Barber and I—and many other appreciative composers—have had the privilege to call our musical home."

Kyrie McIntosh is in his fourth year at Juilliard Pre-College studying composition with Eric Ewazen. He also studies piano with Genya Paley at the Kaufman Music Center.

The Concerto That Almost Wasn't

by William McGregor

The lovely, intricate melodies and harmonies of Barber's Violin Concerto have resonated in the hearts and minds of music lovers for decades, yet few know of the unique circumstances surrounding the composition and premiere. In 1939 a philanthropist from Philadelphia, Samuel S. Fels, wanted a composition written for his ward, Iso Briselli, a famous and accomplished musician. Barber was chosen to compose a work for violin and orchestra. Briselli and Barber attended the Curtis Institute of Music together, so they had time to get to know one another. Barber asked for a payment of \$1,000 for writing the composition and wanted half of the fee up front, the other half upon completion. Briselli gave a deadline to Barber, telling him to have the concerto done by January 1940 so it could be performed with the Philadelphia Orchestra. Giving himself a cushion, Barber told Briselli that he would have the first two movements submitted by the first of October.

Barber began working on the first two movements in Switzerland during the summer of 1939. However, the impending war in Europe caused him to flee and return to the U.S. He traveled to the Pocono Mountains in Pennsylvania to work and he was able to finish the first two movements by mid-October. Although it was a few weeks after the deadline, Briselli accepted the movements with great happiness, he was pleased with the beauty he found in them. In mid-November, while Barber was working on the finale, Briselli showed the first two movements to his teacher and coach, Albert Meiff, who claimed that "the technical embellishments are very far from the requirements of a modern violinist." Almost dismissing the beauty of the piece, Meiff

was instead worried that the work would not sound as flashy and technically difficult to the audience. He was intrigued to hear though that the third movement was to be much more technically advanced.

Finally, in late November the work was complete. After looking it over, Briselli claimed that the third movement did not fit with the beauty of the first two, and said that the work would not be able to compete with other major concertos of the period. He insisted that Barber rewrite the third movement, to give more structure to the overall piece. Barber was dismissive of these ideas and did not agree to a rewrite. He was already busy with many other commissions and it was no longer a priority for him. Because of the dilemma, Barber wrote a letter to Fels on December 14, saying that Briselli was not quite interested in the work and that it would not be performed. Barber then explained that he had already spent the advance and that he could not pay it back, but he also said that he did not have to be paid the remaining \$500.

The official premiere of the concerto was in February 1941 with violinist Albert Spalding performing with the Philadelphia Orchestra at Carnegie Hall. It received tremendous praise and was soon performed as often as other top 20th-century concertos. It is remarkable to consider that this masterpiece was nearly forgotten.

William McGregor is in his ninth year at Juilliard Pre-College and studies double bass with Albert Laszlo. A senior in high school, he lives in Pennsylvania, and coincidentally, his school is located in Samuel Barber's hometown of West Chester, Pennsylvania.

Barber's Violin Concerto

by Neerav Kumar

Barber's Violin Concerto is in three movements. Marked by expressive melodies

that are masterfully connected, the first and second movements contrast the more dissonant, virtuosic, third.

The first movement is in sonata form, with an exposition, development, and recapitulation. The exposition opens with a stately first theme using major and minor harmonic shifts to add a tinge of sadness. After soaring upward with an octave leap to reach the climax of the phrase, the solo violin releases into a denouement of sevenths. The clarinet establishes the folk-like second theme, highlighting the dotted rhythm motif. An energetic transition quiets into the development section that has two parts: a true development where Barber modulates and develops rhythmic and melodic motifs, and a section that leads to the return of the first theme in the recapitulation. The recapitulation is almost an exact restatement of the exposition, but it features different instrumentation in the parallel minor. The violin has a short yet emphatic cadenza, which is the climax of the recapitulation, and the movement ends after a calming coda.

Continuing the beautiful, cantabile style, the second movement is a quintessential example of a story told without words. This movement is comprised of a series of melodies that are cohesively strung together mimicking a dialogue or a song. The movement resembles an aria in A-B-A form with cadenzas between each section. Like the first movement, the second movement highlights major-minor harmonic shifts, symbolizing a juxtaposition of hope and despair. But what's unique about this movement is the intertwining of woodwinds and strings in beautiful counterpoint.

The third movement is as intense as the second but far more sprightly, sporadic, and furious. While the second movement is like a song, the third movement is like

dance. The movement vaguely resembles rondo form, but the rondo theme rarely returns verbatim. Various meter changes that add to the playful, unstable nature of the music are dispersed throughout. Like the second movement, each section moves seamlessly into the next with the excitement of the piece persisting from beginning to end. Compared to the other two movements, the third seems like it is speaking with a different voice, incorporating more dissonance within each flurry of notes. The coda is a wild spinning dance, with the impending storm finally exploding at the end.

Neerav Kumar is pursuing his fourth year at Juilliard Pre-College with a major in clarinet and a minor in composition under Larry Guy and Andrew Thomas. He is a senior at the Rye Country Day School and founded Music Measures Inc., a nonprofit organization to teach music, keyboard, and wind instruments at the Boys and Girls Club in Stamford, Connecticut, where he teaches during the week after school.

Soloistic Considerations in Barber's Violin Concerto

by Justin Zeitlinger

Samuel Barber's Violin Concerto is a favorite among violinists, and for good reason. It is very well written, yet contains little of the flashy technicality that predominates in many violin concertos. Rather, the soloist is given lyrical, expansive melodies that twist and turn ever outward, melting into each other seemingly without end. The challenge presented to the violinist therefore is to connect the ideas of the opening section into one long phrase. These ideas are contrasted with slightly faster and sprightlier passages before the violin unleashes a flurry of rapid scales that launch it into its uppermost register. The highest point of drama for the soloist comes in the form of a short and

virtuosic cadenza toward the end of the movement, first jumping over many octaves and then coming down in a torrent of fast passagework. The violin eventually acquiesces, happily playing along to the *semplice* opening material.

The solo violin is more brooding and fanciful in the second movement, responding to the oboe's pastoral melody with passionate rhapsodic outbursts in the parallel minor. When the violin finally concedes to the opening melody, it is called upon to utilize the maximum of its expressive capabilities. The solo line works its way up the range of the instrument as the action builds, peaking in a reprise of the cadenza from the first movement. As if exhausted by the drama, the solo violin plays a soft falling melody and ends peacefully holding a long E.

The third movement, which Barber himself described as "[exploiting] the more brilliant and virtuosic character of the violin," provides a stark contrast to the previous two. The tempo marking is *Presto in moto perpetuo*, meaning "perpetual motion." In fact, the first rest the soloist sees comes more than 100 measures into the movement. The solo violin plays triplets and alternates between driving scale patterns and nimble repeated-note melodies that rise and fall. The coda of the work, which is perhaps the fastest passage in the entire violin literature, transforms the opening theme into a stunning barrage of 16th notes that sprint ever upward and culminate in a dazzling arpeggio spanning the violin's entire range. This brief movement forms an unusual—even a once controversial—conclusion, but one that successfully demonstrates the technical prowess of the violin and satisfies the need for a virtuosic contrast.

Justin Zeitlinger is a fifth-year student at Juilliard Pre-College, where he studies composition with Ira Taxin and violin with

Naoko Tanaka. He has been recognized with numerous awards for his compositions and has been a member of the Pre-College Orchestra since 2015.

The Rushed Composition

by Esme Bolucek

After *Le nozze di Figaro's* enthusiastic reception in Prague, Mozart was commissioned for another opera to be performed there. He was very happy to oblige, as he was much fonder of his Prague audience than the Vienna crowd. Mozart's later works with political undertones, such as *Figaro*, were rather criticized in Vienna, while praised highly in Prague. Mozart expressed his favoring of Prague as he wrote in a letter to one of his closest friends, Gottfried von Jacquin, on January 15, 1787, "...I was delighted to look upon all these people leaping about in sheer delight to the music of my *Figaro*, adapted for noisy contredances and waltzes;—for here nothing is discussed but—*Figaro*, nothing is played, blowed, sung, or listened but—*Figaro*; certainly a great honor for me." Shortly after *Figaro's* performance, Mozart returned there to premiere his "Prague" Symphony (No. 38) and *Don Giovanni*.

Mozart had been working on *Don Giovanni* for some time prior to its premiere, working leisurely on significant arias and the big ensemble numbers that hold the piece together. His final additions and finishing touches, however, became somewhat of a problem. He kept having to postpone the performance date, as he expressed his worry about the uncertainty of the finishing date of the production in letters to Jacquin: "[15 October] ...*Don Giovanni* is now fixed for the 24th.... [21 October] It was fixed for the 24th, but one of the *donne* felt ill and it had to be put off again.... [25 October] This is the 11th day that I have been scribbling this letter...the opera will be performed for the first time this coming Monday, the 29th...."

The overture was written in a hurry. Mozart was out with friends the night before the premiere, when someone reminded him of the lack of an overture, to which he responded that it was all there in his head. He then went home (perhaps a bit boozy) and reportedly wrote the overture in one sitting, completing it in the early morning hours. Unable to finish the score, he only wrote the individual parts. Barely copied in time, the music was sight-read at the premiere.

Esme Bolucek was born in Turkey and moved to New York at age 13. She is in her fourth year at Pre-College studying piano with Yoheved Kaplinsky.

Mozart, Overture to *Don Giovanni*

by Huan Zhang

Every time I sit in an opera house watching the light in the hall softening, I feel that I am entering another world. The curtain is still not opened, but it is already quiet enough that even a deep breath or a cough can make you nervous. Everyone waits. We wait for the conductor to come to the podium and we wait for the first sound from the orchestra. Like the function of an overture to its opera, the first chords are so important as they tell us what the mood will be. In *Don Giovanni*, the blasting, thunderous D-minor chord, followed by a dramatic silence and then a dominant chord, set the tone of the story. It is threatening. Is there any better way to begin the dark story of a nobleman who seduces the innocent and murders without regret?

Soon after the crashing chords, the music drops to *piano* and begins to creep along. Out of this texture, the flute begins to play a demonic scale, creating an ominous atmosphere. After the brooding introduction, the music transitions to the *sonata-allegro* form. We begin to hear eighth notes and the music becomes increasingly energetic, ushering in Don Giovanni's character.

The melody played by the violins is his driving passion, followed by the frivolity from the woodwinds, soon combining to a gallant appearance of an orchestral *tutti*. Mozart brilliantly captures Don Giovanni as both a suave womanizer and a gallant hero. The primary voice is tossed back and forth between the *tutti* and the violins: one symbolizes the determination and power of the Commendatore, the other evokes the capriciousness of Don Giovanni. At this point, would anyone still remember the two brutal chords at the opening of the overture? With typical Mozartian charm, the overture ends on a bright note. This conclusion reflects Mozart's own artistic tastes as well as the sensibility of the listening public at the time. Eighteenth-century audiences preferred tragedies with happy endings.

At the end of the opera, in Act II, Scene 5, Mozart brings back his overture music, and we hear the haunting theme again in its entirety. After so much tragedy has elapsed, the music has a new meaning. As the Commendatore utters his menacing words, "Don Giovanni! A cenar teco m'invitasti!" ("Don Giovanni! You invited me to dine with you!"), the opening notes of the overture emerge out of the texture, this time re-harmonized as menacing diminished chords.

Mozart masterfully integrates the music of his overture into the opera. Where the opera ends is where the overture begins, and where the overture ends is where the opera begins. The dynamic drops back to *piano*, and the curtain rises on Don Giovanni's servant Leporello in the middle of an amorous adventure with his master and contemplating the fate which makes him a servant to such a restless and dangerous man.

Huan Zhang is a senior studying piano with Victoria Mushkatkol in Juilliard Pre-College, and greatly appreciates how music connects people from different backgrounds.

In addition to music, she enjoys reading and calligraphy.

It Takes Four to Mambo

by Chelsea Guo

Ask anyone familiar with *West Side Story* and they'll tell you it is a masterpiece, a landmark of American musical theater. Together with the brilliant director/choreographer Jerome Robbins, book writer Arthur Laurents, and fledgling lyricist Stephen Sondheim, Leonard Bernstein takes the audience into a then-modern version of the timeless love story based on Shakespeare's *Romeo and Juliet*. Bernstein and Robbins had worked together on the ballet *Fancy Free* and the musical *On the Town*. Bernstein's original intent was to partner with Betty Comden and Alan Green, the musical comedy duo who had worked with him as lyricists for *On the Town*; however, the two had already contracted to work on projects in Hollywood, leaving the team on the hunt for a lyricist. Laurents had previously seen an audition for the show *Saturday Night* where Sondheim was the composer/lyricist. So naturally, when the two met at a party, Laurents convinced the young Sondheim to audition for Bernstein. At first Sondheim was reluctant to only write lyrics and not be able to compose the music, but he ended up taking the position for the opportunity to work with the great maestro. *West Side Story* was the vehicle that gave Sondheim and Robbins, then relatively unknown, the reputation they hold today as supreme creative artists in the world of musical theater.

Unlike Shakespeare's story of forbidden love set in Verona, *West Side Story* takes place in New York City on our very own Upper West Side during the 1950s. This fresh interpretation of the classic tale focuses on the love affair between Tony, an American of Italian descent, and Maria, a Puerto Rican immigrant. Tony is a

founder of the Jets, a white gang, and Bernardo, Maria's older brother, is the leader of the rival Puerto Rican gang, the Sharks. Tony and Maria meet at a dance one evening and find themselves falling for each other and initiating the story's inevitable tragedy. During the development of this production, the rivalry was not just happening onstage. Robbins used method-acting techniques then new to musical theater, manipulating the actors playing the gang members into despising each other. In rehearsals, they were not allowed to sit together, and they were reprimanded for speaking to each other. The rivalry between the gangs echoes the racial strife of the era as many Puerto Ricans were emigrating and arriving in New York. "That kind of bigotry and prejudice was very much in the air," said Laurents. "It's really, 'How can love survive in a violent world of prejudice?' That's what it's about."

Chelsea Guo is a 16-year-old double major in piano and voice at Juilliard Pre-College where she studies with Hung-Kuan Chen and Lorraine Nubar. She is a scholar of the Lang Lang International Music Foundation as well as a scholarship recipient of the U.S. Chopin Foundation, and deeply appreciates great music and great food.

Symphonic Dances from West Side Story

by Michael Gaspari

Leonard Bernstein's *Symphonic Dances* is a suite of nine music selections from his groundbreaking musical *West Side Story*. Bernstein was a brilliant composer and conductor with a profound understanding of musical genres and was able to fuse classical, jazz, and pop styles into his score. These mixed-genre sounds are what make *Symphonic Dances* so special and fun to listen to and perform.

The suite opens with the signature alto saxophone theme and goes directly into

the *Prologue*. In describing the process of creating a suite from the show's musical scenes, Bernstein's orchestrator Sid Ramin said, "The order of the rest of the material in the suite is based on feel rather than on the plot of the show." However, from the *Prologue* through the dance numbers *Mambo* and *Cha-Cha* through the end sequences of *Cool*, *Rumble*, and *Finale*, *Symphonic Dances* generally follows the outline of the story.

Jazz plays a significant factor in *Symphonic Dances*. A strong feature of jazz is the use of "blue notes," such as the flatted-seventh, particularly in dominant chords, and the flatted-fifth, otherwise known as the tritone. The famous opening signature theme prominently features the tritone, and indeed gives it its special "blue note" effect. Bernstein was bold and imaginative in his use of these evocative "blue" intervals.

The orchestration for *Symphonic Dances* is colorful and unique. In addition to the standard orchestra, there are unusual auxiliary instruments such as the aforementioned saxophone, as well as the E-flat (or piccolo) clarinet, a jazz drum set, and a host of Latin percussion, including gourds, maracas, conga drums, cowbells, and police whistles. All of these instruments contribute to the setting and mood of the music and are seamlessly integrated by Bernstein, who used his eclectic background and particular genius to give the work great cohesion.

Michael Gaspari is a fifth-year student at Juilliard Pre-College, where he studies composition with Ira Taxin and piano with Ernest Baretta. He is interested in film music, multimedia works, and mixed-genre styles, and is currently producing an album of his own electronic compositions.

Meet the Artists



Adam Glaser

Adam Glaser is equally at home in the core symphonic and operatic repertoire as well as contemporary and pops. His most recent appointments include two newly created positions: principal conductor of the NYU orchestras and an expanded role as music director of the professional-caliber Juilliard Pre-College orchestras, which he has conducted in more than 50 programs at Lincoln Center. As the director of orchestras at Long Island's Hofstra University, Mr. Glaser conducts the Hofstra Symphony Orchestra and Hofstra Chamber Orchestra, and teaches graduate-level seminars in score analysis. In the summer he conducts the Interlochen Philharmonic at the Interlochen Center for the

Arts in Michigan and serves as artistic advisor for Long Island's Usdan Center for the Arts.

Mr. Glaser's guest conducting highlights include a nine-concert residency with the Symphonia Boca Raton, a last-minute walk-on with the Illinois Symphony Orchestra, and appearances with the Victoria Symphony in Canada, Wheeling Symphony Orchestra, Massapequa Philharmonic, Livingston Symphony Orchestra, NAFME All-Eastern Honors Orchestra, Connecticut All-State Honors Orchestra, and the orchestras of the Curtis Institute of Music and University of Michigan.

An established composer, Mr. Glaser has enjoyed performances of his works by more than 25 orchestras throughout the U.S. and Canada, including the Philadelphia Orchestra, National Symphony Orchestra, Vancouver Symphony Orchestra, and Toronto Symphony Orchestra. A lifelong jazz pianist and songwriter, he is a founding member of Phil Orch Jazz comprised of members of the Philadelphia Orchestra.

Mr. Glaser has received awards from the Hermitage Artist Retreat and the American-Austrian Foundation, whose Karajan Fellowship for Young Conductors sponsored his residence at the Salzburg Festival and the Vienna Philharmonic's Attergau Orchestra Institute. He completed his graduate studies in orchestral conducting at the Curtis Institute of Music where he was a student of Otto-Werner Mueller, and at the University of Michigan where he studied with Kenneth Kiesler. He earned an MBA from the Ross School of Business at the University of Michigan, a diploma in composition from Juilliard Pre-College, and is a magna cum laude graduate of the University of Pennsylvania's College of Arts and Sciences. (adamglaser.com)



**Enrique
Rodriguez**

Fifteen-year-old violinist Enrique Rodriguez is a student at Fair Lawn High School in New Jersey where he is the recipient of the

President's Award for excellence in academic achievements. He studies under Hyo Kang and I-Hao Lee at Juilliard Pre-College and is a recipient of gold medals at the New Jersey ASTA Competition, NJMTA Competition, Shining Stars Soloists, and the Golden Key Music Festival; and has performed as a soloist with the Bravura Philharmonic Orchestra, Lansdowne Symphony Orchestra, and Sinfonietta Nova Orchestra. In 2015 and 2017 Enrique performed at the Starling-DeLay violin symposium and has appeared internationally at Moscow's Central Music School and at the Liszt School of Music in Weimar, Germany. When he graduated from middle school in 2016, Enrique was recognized by the New Jersey Department of Education for his outstanding performance in both academics and music. He spends his time and talent trying to make this world a better place and performs at assisted living centers and veteran's homes. In an effort to nurture and inspire a love for classical music in young school children, Enrique is the regional assistant director for Northern New Jersey in the Back to BACH project with fellow colleagues from Juilliard. *Enrique Rodriguez is the recipient of the Jason and Susanna Berger Scholarship.*

About the Juilliard Pre-College Division

Pre-College Division

One of the foremost music preparatory programs in the world, the Juilliard Pre-College Division educates today's most promising young artists. Established in 1916 as the Preparatory Center, the Pre-College Division at Juilliard offers a complete curriculum of music instruction for highly gifted children up to age 18. Students attend Juilliard every Saturday for 30 weeks during the school year for an individualized course of instruction carefully designed to meet their particular needs. 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.

Pre-College Orchestra

The Juilliard Pre-College Orchestra is one of the Pre-College Division's three age-based orchestras. With an average age of just over 17, the orchestra rehearses weekly and presents three concerts each season. As a leading youth orchestra training program, the division strives to prepare

Juilliard

its members for the rigorous demands and expectations of conservatory and college orchestral programs by offering workshops and readings led by renowned guest conductors and prominent professional orchestral musicians. The Pre-College orchestras draw upon the significant resource of the College Division's students by employing them as mentors to work alongside the Pre-College students. The repertoire is guided by a progressive curriculum beginning with the youngest String Ensemble and continuing through the Symphony and Orchestra, ensuring that all students have exposure to

works from varied composers, musical styles and genres. Every orchestra concert features a concerto, providing an important opportunity to a student soloist, many of whom go on to important careers. Included among them are Han-Na Chang, Pamela Frank, Gil Shaham, Joseph Lin, Yo-Yo Ma, Jon Manasse, Roberto Minczuk, Conrad Tao, and Joyce Yang. In the 2017–18 season, the Pre-College Orchestra is led by Adam Glaser and Robert Spano. Past conductors have included James Conlon, Alan Gilbert, Miguel Harth-Bedoya, Itzhak Perlman, Leonard Slatkin, and Joshua Weilerstein.

Administration

Yoheved Kaplinsky, *Artistic Director*
Robert Ross, *Senior Director*

Katya Lawson, *Director of Admissions and Academic Affairs*
Anna Royzman, *Director of Performance Activities*

Sarah Narhi, *Performance Activities Coordinator*
Cassandra Mueller, *Administrative Assistant*

Pre-College Orchestra

Violin

Lucy Frucht,
Concertmaster
Oliver Neubauer,
Principal
Sarah Busse
Claire Cai
Cameron Chase
Eric Chen
Qingyu Chen
Julia Chin
Annett Ho
Joseph Hsia
Janet Hsu
Mieu Imai
Alyssa Kim
Dawn Kim
David Kwak
Nathan Meltzer
Kyung Ji Min
Kenneth Naito
Clara Neubauer
Amy Oh
Daniel Seog
Yun Shan Tai
Sean Takada
Anna Wei
Annalisa Welinder
Mark Xu
Megan Yao
Hyo Jung Yoon
Sea Yoon
Justin Zeitlinger
Yanguang Zhang
Kevin Zhu

Viola

Juliet Duguid, *Principal*
Rowan Bauman Swain
Alexandra Hong
Jonathan Huang
Sean Juhl
Hannah Lee
David Padilla
Jikun Qin
David Ramirez
Kiley Rowe
Elijah Spies

Cello

Gloria Kim, *Principal*
Clara Abel
Marco Biaggio
Anthony Choi
Ryan Chung
Aviva Frost
Madison Howard
Cheyoon Lee
Han Lee
Daniel Ma
Dawn Song
Charlotte Whatley
Charles Zandieh

Double Bass

William McGregor,
Principal
Sami Ahn
Max Chan
Patrick Curtis
Lindsay Donat
Ross Engelmyer
Jinwoo Kim
*Justin Smith**
William Swett

Flute

Yiding Chen
Audrey Emata
Shuangyu Han
Alexander Tsai
Kaylee Wang

Piccolo

Yiding Chen
Audrey Emata
Shuangyu Han

Oboe

Alexander Bound
Jeremy Chen
Molly Goldberg
Ruth Lipskar

English Horn

Jeremy Chen
Molly Goldberg

Clarinet

Elynn Chang
Annie Huang
Neerav Kumar
Camillo Lin
Erica Wu

E-flat Clarinet

Erica Wu

Bass Clarinet

Elynn Chang

Alto Saxophone

Lluc Casares

Bassoon

Thomas English
Faraz Khan
Megan Neuman
Michelle Xing

Contrabassoon

Faraz Khan

French Horn

Benjamin Edelson
August Haller
Elijah John-Burnley
Clare Phelps
Yajur Sriraman
Sheng-Mu Amber
Wang

Trumpet

James Haddad
Miles Keingstein
Matthew Sidler

Trombone

Yaoji Giuseppe Fu
Angela Prictoe
Anthony Ruocco

Bass Trombone

Zachary Neikens

Tuba

Deandre Desir

Timpani

Jacob Borden
Joshua Park
Xingyue Xue

Percussion

Jacob Borden
Joshua Park
Evan Saddler
Christian Santos
Lucas Vogelmann
Xingyue Xue

Harp

Deanna Cirielli

Celesta

Dai Liang

Piano

Dai Liang

Orchestra Manager

Wyeth Aleksei

Orchestra Librarians

Michael McCoy,
Principal Librarian
*Timothy Chen**
Jake Darnell

Italics indicate an
Orchestra Mentor
from the Juilliard
College Division

* Pre-College alum

Pre-College Performance Calendar 2017–18

Pre-College Orchestra

Thursday, November 16, 2017, 7:30pm • Alice Tully Hall

Adam Glaser, Conductor

DAVID LUDWIG *Fanfare for Sam*

BARBER *Concerto for Violin and Orchestra, Op. 14*

MOZART *Overture to Don Giovanni, K. 527*

BERNSTEIN *Symphonic Dances from West Side Story*

Free tickets required

Saturday, February 17, 2018, 7:30pm • Peter Jay Sharp Theater

Robert Spano, Conductor

STRAUSS *Don Juan, Op. 20*

LISZT *Piano Concerto No. 1 in E-flat Major, S. 124*

BEETHOVEN *Symphony No. 7 in A Major, Op. 92*

Saturday, May 19, 2018, 7:30pm • Peter Jay Sharp Theater

Adam Glaser, Conductor

WAGNER *Overture to Tannhäuser*

HAYDN *Cello Concerto No. 2 in D Major, Hob. VIIb:2*

LIADOV *The Enchanted Lake, Op. 62*

RAVEL *Daphnis et Chloé, Suite No. 2*

Pre-College String Ensemble

Saturday, December 16, 2017, 4:30pm • Peter Jay Sharp Theater

Jane H. Kim, Conductor

MOZART *Divertimento in F Major, K. 138*

BORODIN *Nocturne from String Quartet No. 2*

MENDELSSOHN *String Symphony No. 7 in D Minor*

COPLAND *"Hoe-Down" from Rodeo*

Saturday, April 28, 2018 at 4:30pm • Peter Jay Sharp Theater

Jane H. Kim, Conductor

HAYDN *Overture to Il mondo della luna, Hob. XXVIII:7*

GRIEG *"Anitra's Dance" from Peer Gynt, Op. 23*

GLUCK *"Dance of the Furies" from Orfeo ed Euridice*

MENDELSSOHN *Capriccio Brilliant in B Minor, Op. 22*

BEETHOVEN *Symphony No. 2 in D Major, Op. 36*

Pre-College Choruses

Saturday, January 20, 2018, 1:30pm (Youth Chorus) • Paul Hall

Saturday, May 5, 2018, 1:30pm (Youth Chorus) • Paul Hall

Esther Liu Harris, Conductor

Saturday, May 5, 2018, 6pm (High School Chorus) • Paul Hall

Patrick Romano, Conductor

Solo Recitals

Weekly in Paul Hall and Morse Hall

Pre-College Symphony

Saturday, December 16, 2017, 7:30pm • Peter Jay Sharp Theater

Adam Glaser, Conductor

KABALEVSKY Overture to *Colas Breugnon*, Op. 24

MENDELSSOHN Violin Concerto in E Minor, Op. 64

BEETHOVEN Symphony No. 5 in C Minor, Op. 67

Saturday, February 24, 2018, 7:30pm • Peter Jay Sharp Theater

Adam Glaser, Conductor

SIBELIUS *Finlandia*

MOZART Piano Concerto No. 21 in C Major, K. 467

HUMPERDINCK Prelude to *Hansel and Gretel*

LISZT *Les preludes*, S. 97

Saturday, May 19, 2018, 4:30pm • Peter Jay Sharp Theater

George Stelluto, Conductor

VERDI Overture to *La forza del destino*

TBD Concerto determined by competition

SCHUMANN Symphony No. 2 in C Major, Op. 61

Pre-College Chamber Music

Saturday, December 9, 2017, 7pm • Willson Theater

Saturday, December 16, 2017, 6pm • Willson Theater

Tuesday, January 9, 2018, 7:30pm • Paul Hall

(presented as part of Juilliard's ChamberFest; free tickets required)

Saturday, January 20, 2018, 6pm • Willson Theater

Saturday, April 7, 2018, 7pm • Willson Theater

Saturday, April 28, 2018, 7pm • Willson Theater

Saturday, May 5, 2018, 12 to 7pm • Willson Theater

(Chamber Marathon Part I)

Saturday, May 12, 2018, 4 to 7pm • Willson Theater

(Chamber Marathon Part II)

Wednesday, May 16, 2018, 1pm • Alice Tully Hall

Additional chamber music concerts are performed throughout the year in Paul and Morse Halls

Pre-College Opera Scenes

Saturday, April 14, 2018, 2pm • Paul Hall

Pre-College Percussion Ensemble

Saturday, December 9, 2017, 6:30pm • Room 309

Jonathan Haas, Conductor

Saturday, May 5, 2018, 6:30pm • Room 309

Pablo Rieppi, Conductor

For a complete listing of Juilliard Pre-College performances, please visit events.juilliard.edu

ALL CONCERTS ARE FREE No tickets required unless noted • Information subject to change • (212) 799-5000 ext. 241

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