FOR IMMEDIATE RELEASE

Date: August 30, 2012
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MANHATTAN SCHOOL OF MUSIC announces 2012-2013 Season
ORCHESTRAL, CHORAL and CONTEMPORARY CONCERTS HIGHLIGHTED

ALSO OF NOTE
MANHATTAN-HONG KONG MUSIC FESTIVAL
OCTOBER 30 – NOVEMBER 3, 2012
Gala Orchestra Concert with JOHNNY POON Conducting the MSM Symphony on November 2, Friday

ROBERT MANN STRING QUARTET INSTITUTE – JANUARY 3 & 4, 2013
Concluding Concert on January 6, Sunday

KURT MASUR CONDUCTING SEMINAR – JANUARY 21 – 25, 2013
Concluding Concert with Selected Seminar Conductors Leading the MSM Symphony on January 25, Friday

SHE’S BACK! LAURA KARPMAN’S “ASK YOUR MAMA”
MARCH 23, 2013, Saturday at the APOLLO THEATER
Returns to NYC in Special Collaboration:
Apollo Theater and Manhattan School of Music
Original Cast including Jessye Norman and The Roots to Perform with MSM Chamber Sinfonia under the direction of George Manahan
Presented as part of MSM’s “Harlem Nights” Concert Series

This season Manhattan School of Music takes on New York and the world by offering programming that celebrates the music of our own city with the “Harlem Nights” concert series and by hosting a week-long musical exchange with Hong Kong in October.

Manhattan-Hong Kong Music Festival
October 30 – November 3, 2012; Tuesday – Saturday

Manhattan School of Music with the Hong Kong Arts Development Council will be presenting the Manhattan-Hong Kong Music Festival showcasing some of Hong Kong’s finest musicians in concert side-by-side with MSM faculty as well as the School’s contemporary music ensemble, TACTUS performing original compositions by Hong Kong composers. The festival will be comprised of chamber music, an orchestra concert, a master class, and composition forum. Johnny M. Poon, who is the head of the music department at Hong Kong Baptist University, will be leading the Friday night, November 2nd orchestra concert. He is also the festival’s artistic director.
October 30, Tuesday
Hong Kong in Recital: A chamber music concert performed by the guest musicians from Hong Kong. The program includes Brahms’ Trio for Viola, Cello and Piano, op. 114; Kreisler’s Tambourin Chinois, op. 3 scored for violin and piano; Ravel’s Piano Trio in A Minor; Li Zi-Li’s Harvest Song of the Fisherman for violin and piano; Sunshine on Tashkurgan for violin and piano by Chen Gang (b. 1935); and Etudes for marimba by Pius Cheung (b. 1982). The performers include Warren Lee, Mary Wu and Nina Yip, piano; Chuan-yun Li, violin; Andrew Ling, viola and violin; Richard Bamping, cello; and Pius Cheung, marimba.
Greenfield Recital Hall, 7:30 p.m.

October 31, Wednesday
Master Class with Percussionist Pius Cheung
Miller Recital Hall, 4:00 p.m.

Cutting Edge in Hong Kong: An evening of original compositions by Hong Kong composers performed by TACTUS, MSM’s contemporary music ensemble, conducted by Jeffrey Milarsky. The program will include Into Immensity by Wing Wah Chan (b. 1954); Music for Flute, Bass Clarinet and Piano by Victor Chan (b. 1959); Quicksilver Swirls by Joyce Tang (b. 1976); Cage Moved East 20 Grins (Garbage Garden) by Cheung Wai Hui (b. 1963); Lotus Fantasy by Richard Tsang (b. 1952); Remembering Dowland by Fung Lam (b. 1979) and Stars and Moon, Cloud and You by Desmond Yeung-Ping Chen.
TACTUS, Jeffrey Milarsky, conductor
Greenfield Recital Hall, 7:30 p.m.

November 1, Thursday
Composition Forum
Greenfield Recital Hall, 3:00 p.m.

Manhattan-Hong Kong Chamber Music: A collaborative concert of piano chamber music. The program will feature Infante’s Danses andalouses; Fauré’s Quartet No. 1 in C Minor, op. 15; and Schumann’s Piano Quartet in E-flat Major, op. 44. The performers will include MSM faculty joined by the Hong Kong musicians. Performers will be Daniel Epstein, Warren Lee, Nancy Loo, and Mary Wu, piano; Laurie Carney and Peter Winograd, violin; Andrew Ling and Nicholas Mann, viola; Richard Bamping and David Geber, cello.
Greenfield Recital Hall, 7:30 p.m.

November 2, Friday
Gala Orchestra Concert, MSM Symphony, Johnny M. Poon, conductor
This concert will celebrate the cultural encounter with works including Mozart’s Symphony No. 35 in D Major, K. 385 (“Haffner”); Mozart’s Rube sanft, mein holdes Leben (from Zaide); Illumination by Fung Lam (b. 1979); Stravinsky’s No Word from Tom (from Rake’s Progress), performed by soprano Li Yuki Ip; as well as Chen Gang (b. 1935) and He Zhanhao’s (b. 1933) The Butterfly Lovers’ Violin Concerto performed by Chuan-yun. The Butterfly Lovers’ Violin Concerto, composed in 1959 by Chen Gang and He Zhanhao while they were students at the Shanghai Conservatory of Music, is one of the most famous works of Chinese music. The work became popular in the late 1970s when China loosened its restriction following the Cultural Revolution and since, has been heard in venues worldwide from skating rinks to concert halls. This concerto, composed for western style orchestra, is written in a traditional 5-note, pentatonic scale employing many Chinese melodies, chord structures and patterns. In addition, the violinist uses some Chinese techniques in performance.
Borden Auditorium, 7:30 p.m.; Tickets: $20 adults; $12 for seniors and students

November 3, Saturday
Chinoiserie Moderne: Beyond Exoticism: A chamber music concert featuring works by prominent Chinese composers living in the West. Included will be Zhou Wencheng’s (b. 1923) work from 1957, The Willows Are New; Eight Memories in Watercolor composed in 1978 by Tan Dun (b. 1949); two works by Bright Sheng (b. 1955) Three Chinese Love Songs (1988) and Seven Tunes Heard in China (1995); Zhou Long’s (b. 1953) Wu Kai (1983), Wild Grass (1993) and Taiping Drum (1983); ending with works by Chen Yi (b. 1953) Du Mu from Tibetan Tunes (2007); Happiness from Tunes from My Home (2007); Romance of Hsiao and Chin (1999) and Memory (2010). The performers include Warren Lee, Nancy Loo, Mary Wu, and Nin Yip, piano; Chuan-yun Lie, violin; Andrew Ling, viola and violin; Richard Bamping, cello; Yuki Ip, soprano; and Barbara Fei, narrator.
Carnegie Hall’s Weill Recital Hall, 2:00 p.m.; For tickets call 212 247 7800
Biographies *(Hong Kong musicians only in the Manhattan-Hong Kong Music Festival) alphabetical order:

Cellist Richard Bamping, Principal Cellist of the Hong Kong Philharmonic Orchestra, has appeared with the Philharmonic as soloist on numerous occasions to critical acclaim. Among his teachers have been Ralph Kirschbaum, Paul Tortelier, Aldo Parisot, Janos Starker, and Steven Isserlis. An avid chamber musician, Mr. Bamping coached with the Amadeus, Alban Berg, Delme, Takacs and Allegri String Quartets, and as a freelance cellist based in London, he played in many chamber music ensembles performing across the United Kingdom, Europe and the U.S.A. Mr. Bamping has also performed with leading European orchestras including the Philharmonia, the Royal Philharmonic and the European Community Chamber Orchestras, and served for four years as the London Soloists’ Chamber Orchestra’s Principal Cellist. In 1990, Leonard Bernstein chose Mr. Bamping as Principal Cello for Japan’s first Pacific Music Festival, where he also worked closely with Michael Tilson Thomas and Marin Alsop. In January 2012, Richard Bamping performed Tan Dun’s *The Map* concerto in Taiwan and Shenzhen, under the baton of the composer.

Pius Cheung is an internationally renowned percussionist and composer who holds the percussion chair at the University of Oregon. His recording of Bach’s *Goldberg Variations* performed on the marimba was cited in *The New York Times* as, “deeply expressive interpretation, notable for its clear voicing, eloquent phrasing and wide range of color and dynamics.” Mr. Cheung made his U.S. concerto debut with the Philadelphia Orchestra in 2003, and has toured throughout the world as a concerto and recital soloist. Highlights of recent performances include concerts at the Usedomer Music Festival in Germany, Hong Kong Arts Festival, the 8th International Marimba Festival in Mexico, and at the Terrace Theater at The Kennedy Center and Zankel Hall at Carnegie Hall. Pius Cheung received his bachelor of music degree from the Curtis Institute, an Artist Diploma from The Boston Conservatory, and his Doctorate from the University of Michigan.

Ip Po-Ching (Yuki Ip), Soprano, has performed with José Carreras for the inaugural season of the National Centre of the Performing Arts in Beijing; was soloist in Bach’s B Minor Mass; performed as guest soloist at the Shanghai World Exposition appearing with the Shanghai Opera House Orchestra; and sang the role of Micaela in *Carmen* with Le French May Festival in Hong Kong. Other operatic roles include Cio-Cio San in *Madama Butterfly*; Mimi in *La bohème*; Juliette in Gounod’s *Roméo and Juliette*; Sophie in Massenet’s *Werther* performed with Opera Hong Kong; Rose Maurrant in Weill’s *Street Scene* with the Singapore Lyric Opera; and Suor Genovieffa in Puccini’s *Suor Angelica* at the Macau International Arts Festival. Ms. Ip has been featured in numerous concerts broadcast over Radio Television Hong Kong (RTHK). She received her bachelor of music degree with honors from the Hong Kong Academy for Performing Arts and a master of music degree from the New England Conservatory.

Pianist Warren Lee, born in Hong Kong, is an artist of the Hong Kong Philharmonic Orchestra as well as a music educator. At age six, he made his debut with the Hong Kong Philharmonic Orchestra. Following his Macau debut with the Macau Chamber Orchestra at age ten, the *South China Morning Post* wrote, “Warren Lee’s performance bore out the insight…that exceptional artists are not so much people to be praised as phenomena to be treasured.” He was first prize winner of the Stravinsky Awards International Piano Competition and the Grand Prix Ivo Pogorelich. Mr. Lee graduated from the Royal Academy of Music and Yale School of Music with highest honors. A music educator, he released the educational CD, “From Bach to Gershwin: A Musical Journey.” Mr. Lee serves as Guest Professor at the Central Conservatory of Music EOS Orchestra Academy and is an Honorary Artist-in-Residence by the Hong Kong Institute of Education. He currently serves as Music Director of his alma mater, St. Paul’s Co-educational College in Hong Kong. Mr. Lee holds an MBA degree from the Hong Kong University of Science and Technology. Warren Lee is a Steinway Artist.

Violinist Chuan-yun Li studied with Professor Yaoji Lin at Beijing’s Central Conservatory of Music for ten years prior to coming to the United States to study with Dorothy DeLay and Itzhak Perlman at Juilliard. Mr. Li has been the recipient of numerous prizes including first prize in the 5th Wieniawski International Youth Violin Competition at age 11, and the Nakamichi Violin Concerto Competition at Aspen in 1998. In 2003, he returned to Hong Kong, performing to critical acclaim. Mr. Li was violin soloist for the original soundtrack for Chen Kaige’s movie, *Together*. Chuan-yun Li was invited to perform in the celebratory concerts of both the 5th and 10th Anniversary of the Hong Kong Special Administrative Region where he was interviewed by President Jiang Zemin and Hu Jintao. In 2008, Mr. Li was awarded the Chinese Gold Medal Award, and was the recipient of the Hong Kong Arts Development Council Award for Best Artist (2007/2008) presented to him in 2009 by the Hong Kong Government.
Violinist **Andrew Ling**, a native of Hong Kong, attended Indiana University where he completed his undergraduate and graduate studies. He is currently a student of Cho-Liang Lin at Rice University in Houston. Mr. Ling began studying the violin at age six at the Central Conservatory of Music in Beijing. As a child he toured Europe, North America and the Asia-Pacific region performing with the Hong Kong Yip's Children's Choir as its resident violin soloist, as well as appearing as a soloist with the Pan Asia Symphony Orchestra. He has collaborated with the Hong Kong Chinese Orchestra and the China Film Philharmonic Orchestra, and has given recitals in Hong Kong, the United States and Austria.

Conductor **Johnny M. Poon** is professor and head of the Department of Music at Hong Kong Baptist University. He also serves as music director and conductor of the HKBU Symphony Orchestra and Collegium Musicum Hong Kong. Previously, Mr. Poon held positions as music director of the Evansville Collegium Musicum, associate conductor of OperaFestival di Roma, artistic director of Harlaxton Music Festival and Director of Operas and Choral Activities at the University of Evansville. Among the music festivals and concert halls he has performed in include Carnegie Hall, Glinka Cappella Hall, Novgorod Philharmonic Hall, The National Centre for the Performing Arts and the Forbidden City Concert Hall in Beijing. He has guest conducted ensembles such as the Moscow State Philharmonic Orchestra, the Philharmonic Orchestra Mihail Jora, the Silesian State Opera Orchestra, the New England Symphonic Ensemble, and the Hong Kong Philharmonic Orchestra. Johnny Poon holds a doctoral degree in conducting performance from the University of Iowa. He was included in Who's Who Among America's Teachers and is the recipient of the Chi Omega Professor of the Year Award and the Sadler and Sydney Berger Award for outstanding scholastic achievement at the University of Evansville. Johnny M. Poon was twice honored with artistic citations for Outstanding Orchestral Performance and Music Direction at the Kennedy Center American College Theater Festival.

Pianist **Mary Wu** has been hailed as “one of the most gifted pianists of her generation.” She first performed in public at age three, and since, has performed extensively in Europe, Asia and North America, including performances with Yehudi Menuhin in the United Kingdom and Germany, and at the Ravel Academy Festival in France, the Hong Kong Arts Festival, the Singapore Arts Festival and Hong Kong’s International Contemporary Music Festival. Her concerto performances include with Canada’s Calgary Symphony Orchestra, Beijing Central Philharmonic, the Polish Gdansk Philharmonic, the Hong Kong Philharmonic, and Guangzhou Philharmonic, as well as the Hong Kong Sinfonietta, Hong Kong Chinese Orchestra, and the Singapore Chinese Orchestra, among others. As a chamber musician Ms. Wu has performed with the Maggini Quartet, is a founding member of the Bauhinia Piano Trio, and is a member of the Manhattan Piano Trio. She is a graduate of the Yehudi Menuhin School, the Royal College of Music in London and the State University of New York at Stony Brook where she completed her Doctoral degree. Ms. Wu is a faculty member of the Hong Kong Academy of Performing Arts and was Artist-in-Residence at the Chinese University for many years. In 2003, Mary Wu was named one of “Hong Kong's Top Ten Outstanding Young People” in recognition of her musical contribution.

Pianist **Nina Yip** received her bachelor and master of music degrees from Indiana University School of Music where she also served as an opera coach. Ms. Yip has been a rehearsal pianist and coach for Chicago’s Light Opera Works, the Lincoln Opera and the Lyric Opera of Chicago; the Pamiro Opera in Wisconsin; California’s Opera Pacific, the Los Angeles Opera, among others, and for opera productions produced by Professor Lo Ling-Man in Hong Kong and Opera Hong Kong. Ms. Yip has been a participant at music festivals including the Hong Kong Arts Festival, Beijing Music Festival and Italy’s Opera Festival di Roma. She has worked as a vocal coach and accompanist for students at Chicago’s Depaul University, the Hong Kong Academy for the Performing Arts, and UCLA. Conductors and singers she has worked with include John DeMain, Bruno Aprea, Edo de Waart, Denyce Graves and Enzo Dara.

**Orchestral and Choral Concerts (performances listed in date order)**

Throughout the year more than a dozen orchestral concerts take place at MSM performed by the School’s three orchestras – MSM Symphony, MSM Philharmonia and MSM Chamber Sinfonia. In addition, MSM is represented by its two choral ensembles – the MSM Symphonic Chorus and MSM Chamber Choir. George Manahan is MSM’s Director of Orchestral Activities and Kent Tritle is Director of Choral Activities. Other conductors who will be leading MSM ensembles include Philippe Entremont, David Gilbert, Johnny M. Poon, Jeffrey Milarsky and Todd Reynolds. In January, Kurt Masur will also be on campus to lead the Eighth Annual Kurt Masur Conducting Seminar at Manhattan School of Music.
Manhattan School of Music concerto soloists have been selected to perform with orchestras as winners of the School’s annual Eisenberg-Fried Concerto Competition. This competition held annually each spring by the strings, piano, woodwind, and voice departments (brass auditions alternate years with harp/percussion and guitar), was established by the late Constance Keene, a longtime member of MSM’s piano faculty and former board member who established the Eisenberg-Fried Concerto Competition in memory of her parents, Esther and Joseph Eisenberg, in 1998.

**September 28, Friday**
MSM Symphony; George Manahan, conductor; Jacqueline Choi, cello

This concert opens the Manhattan School of Music 2012-2013 season of orchestral concerts. Programmed will be Strauss’s *Till Eulenspiegels lustige Streiche*, op. 28, TrV 171; Stravinsky’s *Le Sacre du printemps*; and Tchaikovsky’s Variations on a Rococo Theme, op. 33 showcasing cellist Jacqueline Choi, a winner of the Eisenberg-Fried Concerto Competition held last spring at the school.

*Borden Auditorium, 7:30 p.m.*

**October 25, Thursday**
MSM Philharmonia; David Gilbert, conductor

David Gilbert will be conducting the MSM Philharmonia offering a program of Haydn’s Symphony No. 73, Hob. 1:73 (“La Chasse”); Dvořák’s Czech Suite, op. 39 and Stravinsky’s *Orpheus.*

*Borden Auditorium, 7:30 p.m.*

**November 2, Friday *Manhattan-Hong Kong Music Festival (Gala Orchestra Concert)***
MSM Symphony; Johnny M. Poon, conductor; Chuan-yun Li, violin; Yuki Ip, soprano

This Gala Orchestra concludes a week-long celebration and musical exchange featuring performers and music from Hong Kong. Johnny M. Poon, visiting guest conductor from Hong Kong’s Baptist University, leads the MSM Symphony in Mozart’s Symphony No. 35 in D Major, K. 385 (“Haffner”); Mozart’s *Ruhe sanft, mein holdes Leben* (from *Zaide*) and Stravinsky’s *No Word from Tom* (from Rake’s *Progress*) showcasing Soprano Yuki Ip; as well as Fung Lam’s *Illumination* and the virtuosic *The Butterfly Lovers’ Violin Concerto* by Chen Gang and He Zhanhao performed by Chuan-yun Li.

*Borden Auditorium, 7:30 p.m. * Tickets $20; $12 seniors and students

**January 25, Friday *Kurt Masur Conducting Seminar Concert***
MSM Symphony; Kurt Masur and Selected Seminar Conductors

The repertoire, selected by Maestro Masur for the Eighth Kurt Masur Conducting Seminar at MSM, to be studied by the student conductors and performed on the final concert will be Beethoven’s Symphony No. 1 in C Major, op. 21; Beethoven’s Symphony No. 3 in E-flat Major (“Eroica”), op. 55 and Weber’s Overture to *Oberon*.

*Borden Auditorium, 7:30 p.m. * Tickets $20; $12 seniors and students

**February 1, Friday**
MSM Philharmonia; George Manahan, conductor; Rebecca Kryniski, soprano

George Manahan conducts the MSM Philharmonia in a program that opens with *Fathers and Sons*, by Nils Vigeland, Chair of MSM’s composition department. Beethoven’s *Ah! Perfido*, op. 65 follows showcasing soprano Rebecca Kryniski; and Elgar’s *Enigma Variations*, op. 36 ends the concert.

*Borden Auditorium, 7:30 p.m.*

**February 8, Friday**
MSM Symphony and Symphonic Chorus; Philippe Entremont, conductor; Kent Tittle, organ

This concert will be taking place at The Cathedral of St. John the Divine. Featured works will include Poulenc’s *Gloria* and the Saint-Saëns’ Symphony No. 3 (“Organ”), performed by organist Kent Tittle, who also serves as The Cathedral’s Director of Cathedral Music and organist as well as Director of Choral Activities at Manhattan School of Music.

*The Cathedral of St. John the Divine, 7:30 p.m. * Tickets $20 adults; $12 seniors and students
February 15, Friday  
MSM Symphony; Philippe Entremont, conductor; Wonki Lee, saxophone; Jessica Santiago, horn;  
MSM Pianist TBA (winner of the Zaslavsky-Koch piano competition)
Showcased in concertos will be MSM student musicians, all winners of school competitions, performing under the baton of Maestro Philippe Entremont. Glinka's Overture to *Ruslan and Lyudmila* opens the concert followed by Glazunov’s Saxophone Concerto in E-flat Major, op. 109 performed by Wonki Lee; the Strauss Horn Concerto No. 1 in E-flat Major, op. 11 with Jessica Santiago as horn soloist; concluding with the Rachmaninoff Piano Concerto No. 2 in C Minor, op. 18, pianist to be announced as winner of the Zaslavsky-Koch piano competition. Mr. Lee and Ms. Santiago were both winners of the School's annual Eisenberg-Fried Concerto competition.
*Borden Auditorium, 7:30 p.m.*

February 27, Wednesday  
MSM Symphony and MSM Symphonic Chorus; Kent Tritle, conductor  
Kent Tritle leads the MSM Symphony and Symphonic Chorus in Mendelssohn's *Elijah*. This concert takes place as the Fourth Annual Elizabeth Beinecke Concert. Elizabeth Beinecke, who passed away on April 14, 2009, was a cherished friend to MSM and her loyal support has made it possible for many talented young musicians to attend Manhattan School of Music.
*Borden Auditorium, 7:30 p.m.*  *Tickets $20 adults; $12 seniors and students*

April 10, Wednesday  
MSM Chamber Choir and Chamber Ensemble; Kent Tritle, conductor  
Manhattan School musicians return to perform at The Cathedral of St. John the Divine when Kent Tritle leads the MSM Chamber Choir and Chamber Ensemble in Monteverdi's Vespers of 1610.
*The Cathedral of St. John the Divine, 7:30 p.m.*  *Tickets $20 adults; $12 seniors and students*

April 12, Friday  
MSM Symphonic Chorus; Kent Tritle, conductor; David Briggs, organ  
At The Cathedral of St. John the Divine  
This concert taking place at The Cathedral of St. John Divine, will be showcasing David Brigg’s organ transcription of Mahler’s Symphony No. 2 in C Minor (“Resurrection”) with Mr. Brigg’s as organ soloist. Kent Tritle conducts the MSM Symphony for the performance being presented as part of The Cathedral's concert series, “Great Music in a Great Space.”
*The Cathedral of St. John the Divine, 7:30 p.m.*  *For tickets visit www.stjohndivine.org*

Contemporary Performance Program and Percussion Ensemble Concerts  
(listed in date order)

In September 2007 Manhattan School of Music became the first conservatory to offer a graduate program devoted to the performance and study of contemporary music. Students accepted into MSM’s cutting edge Contemporary Performance Program (CPP) engage in the music of our time through expert instruction in contemporary performance technique and training in improvisation and composition. The program offers CPP students the skills necessary for a career in new music performance. The CPP faculty is drawn from New York City’s leading new music interpreters, who share their insight into the great works and composers of our times. Jeffrey Milarsky serves as Artistic Director and Chair and Todd Reynolds as Associate Chair of CPP. TACTUS is the official performing ensemble of the Contemporary Performance Program.
October 4, Thursday
TACTUS; Jeffrey Milarsky, director
The opening concert of the Contemporary Performance Program will showcase Tactus in a program of David Lang’s Stick Figure; Luciano Berio’s Sequenza 1 for Flute; Bun-Ching Lam’s Another Spring (1988) scored for flute, cello and piano; and ending with two works by the 2011 Grawemeyer Award-winning composer Louis Andriessen – Zilver (1994) scored for flute, clarinet, percussion, piano, violin and viola, and Workers Union (1975) composed for “any loud sounding group of instruments.”
Greenfield Recital Hall, 7:30 p.m.

November 7, Wednesday
MSM Percussion Ensemble; Jeffrey Milarsky, music director and conductor
This concert will feature Alexandre Lunsqui’s Entresons Recreo (2009) written for percussion sextet; Mario Davidovsky’s Synchronisms No. 5; Iannis Xenakis’ Persephassa (1969), commissioned for the first-ever Shiraz Festival by the Empress of Iran; and Eve Beglarian’s Spherical Music.
Borden Auditorium, 7:30 p.m.

December 6, Thursday
TACTUS; Jeffrey Milarsky, director
Featured will be George Crumb’s Vox balaenae; Nagoya Marimbas by Steve Reich; Paul Moravec’s B.A.S.S. Variations; Mario Davidovsky’s Synchronisms No. 1 for Flute and Electronics; and Julia Wolfe’s singing in the dead of night.
Greenfield Recital Hall; 7:30 p.m.

February 12, Tuesday
TACTUS; Todd Reynolds, concert curator
David Lang’s Cheating Lying Stealing opens the program, followed by Michael Gordon’s AC DC; Evan Ziporyn’s Jubilee of Indifference; Robert Morris’s Part Passus for Vibes/Marimba and Violin; and Steve Reich’s Double Sextet.
Miller Recital Hall, 7:30 p.m.

March 27, Wednesday
MSM Percussion Ensemble; Jeffrey Milarsky, music director and conductor
Featured will be Jonathan Dawe’s Gibbons, Gongs and Gamelan (2006); James Tenney’s Rune (1988); Charles Wuorinen’s Ringing Changes; and Alfred Schnittke’s Quartet.
Borden Auditorium, 7:30 p.m.

April 3, Wednesday
TACTUS; Jeffrey Milarsky, director
Joseph Schwantner’s Music of Amber opens the program, followed by Harrison Birtwistle’s Carmen Arcadiae Mechanicae Perpetuum; Pierre Boulez’s Derive 1; a new work by Marjorie Merryman; and Ligeti’s Kammerkonzert for 13 instruments.
Borden Auditorium; 7:30 p.m.

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ROBERT MANN STRING QUARTET INSTITUTE
January 3 and 4, Thursday and Friday * Master Classes with Robert Mann
January 6, Sunday * Concert featuring participating string quartets

Manhattan School of Music will be hosting the second Robert Mann String Quartet Institute to take place Thursday, January 3 and Friday, January 4, 2013. Four to six string quartets from North America will be chosen to take part in the Robert Mann String Quartet Institute. Each quartet will be given the opportunity to study directly with Robert Mann in intensive master classes that will be taking place on January 3 and 4 at 2:00 pm in the School’s Miller Recital Hall. Robert Mann, in addition to serving as a founder and first violinist of the Juilliard String Quartet for 51 years, has been a mentor to the majority of
today's professional string quartets including the American, Emerson, Juilliard, Pacifica, and Tokyo, to name a few. The master classes will also be made available to audiences worldwide via web streaming (for information visit www.dl.msmnyc.edu).

In addition to Robert Mann, the string quartets will be given the opportunity to work intensively with David Geber; the members of the American String Quartet – Peter Winograd, Laurie Carney, Dan Avshalomov and Wolfram Koessel; Nicholas Mann and Clive Greensmith.

Applying quartets must show proof of having performed together for at least one year and are required to submit a recording (CD or DVD) representing 2 to 3 repertoire pieces representing different periods.

The concert on Sunday, January 6th, will feature the participating string quartets performing repertoire studied in the master classes.

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KURT MASUR CONDUCTING SEMINAR
January 21 – 25, Monday – Friday

Kurt Masur returns to Borden Auditorium for an eighth year to offer student conductors direct instruction, guidance and critique during the Kurt Masur Conducting Seminar at Manhattan School of Music. The unique program offers an international pool of student conductors, handpicked by Maestro Masur, direct instruction. Each day the seminar conductors are given the opportunity to conduct an orchestra comprised of Manhattan School musicians created especially for the Kurt Masur Conducting Seminar. They will be leading the MSM Orchestra in a master class format followed by post rehearsal discussion and critique with Kurt Masur. All of the master class rehearsal sessions are free and open to the public. The post rehearsal discussion between the participating conductors and Maestro Masur is closed to the public. This year’s repertoire will include Beethoven’s Symphony No. 1 in C Major, op. 21; Beethoven’s Symphony No. 3 in E-flat Major (“Eroica”), op. 55 and Weber’s Overture to Oberon. A final concert led by the student conductors and Kurt Masur will take place on Friday, January 25.

Open Rehearsals:
January 21, Monday, 9:30 a.m.
January 22, Tuesday, 7:00 p.m.
January 23, Wednesday, 9:30 a.m.
January 24, Thursday, 7:00 p.m.
January 25, Friday, 9:30 a.m.
Borden Auditorium

Concert:
January 25, Friday at 7:30 p.m.
Borden Auditorium
SHE’S BACK! LAURA KARPMAN’S “ASK YOUR MAMA”  
MARCH 23, 2013, SATURDAY AT THE APOLLO THEATER  
Returns to NYC in Special Collaboration: Apollo Theater and Manhattan School of Music  
Original Cast including Jessye Norman and The Roots to Perform with  
MSM Chamber Sinfonia under the direction of George Manahan  
Presented as part of MSM’s “Harlem Nights” Concert Series  

Manhattan School of Music and the Apollo Theater will collaborate to present Ask Your Mama, a 90-minute sonic tapestry of music, film, and spoken word by Emmy Award-winning composer Laura Karpman based on Langston Hughes’s “Ask Your Mama: 12 Moods for Jazz.” The performance will feature the MSM Chamber Sinfonia conducted by George Manahan, who also conducted the 2009 sold-out world premiere at Carnegie Hall and a subsequent performance at the Hollywood Bowl. Soprano Jessye Norman will lead an all-star cast that includes The Roots with Questlove, Black Thought and Nnenna Freelon.

Langston Hughes conceived his 1961 epic “Ask Your Mama: 12 Moods for Jazz” as an interdisciplinary creation, including in the margins suggestions for types of music including jazz, German lieder, cha-cha, patriotic songs, post-bop, and Middle Eastern, as well as songs like “When the Saints Go Marching In” and the “Battle Hymn of the Republic.” Karpman’s composition brings these imaginings to life, combining Hughes’s language with sounds that come together to evoke the turbulent flux and flow of American cultural life, making the fifty-year old text startlingly current.

This concert is being presented as part of “Harlem Nights,” MSM’s year-long concert series celebrating Harlem. The series has been designed to capture the musical spirit and heart of our Harlem community by spotlighting the music, musicians and performance venues that have called Harlem “home,” and have helped define Harlem as a center of the musical and cultural universe. “Harlem Nights” is supported by the National Endowment for the Arts.

Tickets are $35, $55, $75 and $125 (VIP tickets) and will go on sale Monday, November 19 at 10:00 a.m. through Ticketmaster.

Laura Karpman, a four-time Emmy Award-winning composer, was raised on bebop and Beethoven. She trained at The Juilliard School, where she played jazz and scatted in bars and studied with Milton Babbitt. Her music has been performed by the Los Angeles and Czech Philharmonics, Orchestra of St. Luke’s; Houston, National, Detroit and Prague symphonies; and American Composers Orchestra, to name only a few. She has composed scores for Steven Spielberg, PBS, Smithsonian, documentarian Barbara Koppel, the Chinese Government, and videogame music for Sony Online Entertainment, where she was a resident orchestral composer. A member of the UCLA faculty and recently a guest composer of The Juilliard Composition Forum, she will be a visiting professor for the Velencia Spain campus of Berklee College of Music program this fall.

Biographies (listed alphabetically):

David Briggs, an English organist and composer, began his career as a cathedral organist at the Hereford Cathedral before becoming the organist of Truro and Gloucester Cathedrals. Heavily influenced by Jean Langlais and Pierre Cochereau, Briggs is regarded as one of the world’s finest improvisors, and now works as a concert organist. He is also a composer of choral and organ music, and has transcribed many orchestral works for solo organ, as well as transcribed many of Cochereau’s recorded improvisations. Briggs was educated at Solihull School, and was an organ scholar at King’s College, Cambridge. At 17 he
was awarded the Fellowship of the Royal College of Organists (FRCO). In 1983 he received the countess of Muster Award to study interpretation and improvisation with Jean Langlais in Paris. He was the first British organist to win the Tournemire prize for improvisations at the St. Albans International Organ Festival. Briggs made his debut at the BBC Proms in August 2010 as part of “Bach Day” playing works by J.S. Bach, some originally for organ, others in arrangements including his own. David Briggs became Artist in Residence at St. James Cathedral, Toronto, Canada on September 1, 2012.

Cellist Jacqueline Choi made her concerto debut at age 12 in Seoul, Korea. She has since performed as a soloist with the Boston Symphony, Bucheon Philharmonic, Boston Landmarks, Allentown Symphony, and New England Conservatory Chamber Orchestra, and has toured Brazil and Venezuela as a soloist with NEC’s Youth Philharmonic Orchestra. A devoted chamber musician, Ms. Choi has appeared in concert with the Chamber Music Society of Lincoln Center performing with Itzhak Perlman, and toured major Canadian cities with the Kumho Virtuosi Trio. Also a member of the Kumho-Asiana Soloists, she regularly performs on their chamber music series and international tours. Ms. Choi participated in the International Program at Music@Menlo, Yellow Barn Music Festival, Banff Centre for the Arts, and the Schleswig-Holstein Musikfestival, collaborating with Itzhak Perlman, John Adams, John Harbison, Donald Weilerstein, and Stephen Coxe. Jacqueline Choi is currently pursuing her Doctor of Musical Arts degree at Manhattan School of Music. She completed her Master of Music degree at The Juilliard School and her Bachelor of Music degree at New England Conservatory. Her teachers include Clive Greensmith, Timothy Eddy, and Paul Katz.

David Gilbert, MSM’s resident conductor and a faculty member since 1983, has conducted many MSM orchestral and opera performances, including the U.S. premiere of Martinu’s Mirandolina and Britten’s A Midsummer Night’s Dream. He has led the New York premieres of Shostakovich’s The Nose and Hans Werner Henze’s The English Cat; productions of Ned Rorem’s Miss Julie (released on Newport Classics), Busoni’s Arlecchino, Stravinsky’s Le Rossignol, and Britten’s Albert Herring (released on Vox); William Mayer’s A Death in the Family and the world premiere of Scott Eyler’s The House of the Seven Gables (both released on the Albany label); as well as Robert Ward’s Roman Fever and Thomas Pasatieri’s The Seagull. Following winning first prize in the Mitropoulos Competition for Conductors, from 1970 – 1979, Mr. Gilbert was assistant conductor of the New York Philharmonic; former principal conductor of American Ballet Theatre; and for two seasons principal guest conductor at the Central Philharmonic in Beijing, the first American to hold such a post. In 1976, he was named chief assistant conductor by Pierre Boulez of the Bayreuth Festival. David Gilbert is currently music director of the Greenwich Symphony in Connecticut, the Bergen Philharmonic in New Jersey, and the Senior Concert Orchestra of New York.

Soprano Rebecca Krynski is from Charlotte, North Carolina. She received her master of music degree in vocal performance from MSM this past May where she studied with Ashley Putnam. Her performances have included Così fan tutte (Fiordiligi), La vida breve (Salud), Falstaff (Alice Ford), The Light in the Piazza (Signora Naccarelli), Our Town (Mrs. Webb), Les Contes d’Hoffmann (Giulietta), Die Zauberflöte (Zweite Dame), Gianni Schicchi (La Ciesca) and Acis and Galatea (Galatea) and scenes from Don Giovanni (Donna Anna) and Don Quichotte (Dulcinée). She sang the role of Rosina in the 2011 Manhattan School of Music Opera Theater production of John Corigliano’s The Ghosts of Versailles.

Wonki Lee, a Korean saxophonist based in New York, was born in Tokyo in 1989 and began playing the saxophone at age thirteen. Mr. Lee, the first Korean selected as a semi-finalist in the Adolphe Sax International Competition, was accepted into Japan’s 11th and 16th Hamamatsu International Wind Instrument Academy and Festival where he studied with Otis Murphy and Nobuya Sugawa. In 2005 he moved to New York City to study with Paul Cohen at Manhattan School of Music. An active concert saxophonist in New York, Japan, and Korea, Mr. Lee performs a wide range of music, including solo premieres and chamber music. He made his Carnegie Recital Hall debut in February 2008, and among his New York performances have been at the Metropolitan Museum, and at Merkin Concert Hall. His concerto recording was broadcast over WQXR. Mr. Lee is the 1st prize recipient of the MTNA Young Artist New York State Competition.

George Manahan begins his third year as Manhattan School of Music’s Director of Orchestral Activities as well as his third year as Music Director of the American Composers Orchestra. He has had an esteemed career embracing everything from opera to the concert stage, the traditional to the contemporary. As the former Music Director of New York City Opera for thirteen seasons, Mr. Manahan is especially known in the opera world for his musical guidance of diverse productions including productions of La Fanciulla del West, Daphne, Ermione, Dialogues of the Carmelites, Cendrillon, Die Töte Stadt. He has toured Japan with NYCO’s production of Little Women. His guest appearances include with the symphonies of Atlanta, San Francisco,
Milwaukee, Indianapolis, Charlotte, and New Jersey, where he served as Acting Music Director for four seasons, as well as the National Symphony, Juilliard, Manhattan School of Music, the Warsaw Philharmonic, the Music Academy of the West, and the Aspen Music Festival. He is a regular guest conductor with the opera companies of Santa Fe, Portland, and Glimmerglass Opera, and has also appeared with the opera companies of Seattle, Chicago, Opera Theatre of St. Louis, Opera National du Paris, Teatro de Communale de Bologna, the Bergen Festival (Norway), the Casals Festival (Puerto Rico) and Minnesota Opera, where he was Principal Conductor. As Music Director of the Richmond Symphony (VA) from 1987-98, he was honored four times by the American Society of Composers and Publishers (ASCAP) for his commitment to 20th-century music. George Manahan received his formal musical training at Manhattan School of Music, studying conducting with Anton Coppola and George Schick.

Robert Mann, at 92 years of age, has been a driving force in the world of music for more than seventy years. As founder and first violinist of the Juilliard String Quartet, and as a soloist, composer, teacher, and conductor, Mr. Mann has brought a refreshing sense of adventure and discovery to chamber music performances, master classes, and orchestral performances worldwide. In 1946, at the invitation of Juilliard’s president, William Schuman, Robert Mann founded the Juilliard String Quartet serving as the ensemble’s first violinist for 51 years until his retirement from the Quartet. The JSQ, which celebrated its golden jubilee during the 1996-97 season, with Mr. Mann performed approximately 5,000 concerts and performed more than 600 works, including some 100 premieres. Its discography includes recordings of more than 100 compositions, including three Grammy awards as well as the Lifetime Achievement Grammy Award in 2011. Mr. Mann has conducted throughout his professional career, leading ensembles such as the New York Chamber Symphony, MSM Symphony, and ensembles at the Ravinia, Tanglewood and Aspen music festivals. Robert Mann is a mentor to younger generations of string players including the Alexander, American, Concord, Emerson, LaSalle, New World, Mendelssohn, Tokyo, Brentano, Lark, St. Lawrence, and Colorado string quartets. In December 2009, Manhattan School of Music heralded him with an evening of chamber music bringing together ten string quartets who paid homage with musical performances that celebrated their colleague, mentor, teacher and friend. Mr. Mann is on the faculty at Manhattan School of Music and has served as president of the Walter W. Naumburg Foundation since 1971. At the invitation of Seiji Ozawa, he has been in residence at Japan’s Saito Kinen Music Festival as a conductor, teacher, and performer. Robert Mann is married to Lucy Rowan Mann.

Kurt Masur, one of the most widely admired and respected musicians of his generations, is well known to orchestras and audiences not only as a distinguished conductor but also as a humanist. From 1991 to 2002, he served as music director of the New York Philharmonic and was named the orchestra’s music director emeritus, becoming the first New York Philharmonic music director to receive that title, and only the second (after Leonard Bernstein, who was named laureate conductor) to be given an honorary position. The New York Philharmonic established the “Kurt Masur Fund for the Orchestra,” which will endow conductor debut week at the Philharmonic in perpetuity in his honor. Since leaving the New York Philharmonic in 2002, other orchestras that he has had an association with include the London Philharmonic where he served as principal conductor for seven years, and the Orchestre National de France, where he served as music director since 2002 and, in 2008, assumed the title of Honorary Music Director for Life. Maestro Masur continues to guest conduct orchestras including the New York Philharmonic, Royal Concertgebouw, Israel Philharmonic, the Gewandhaus and Boston Symphony Orchestra. In 2008, he celebrated 60 years as a professional conductor. Since 1989, when he played a central role in the peaceful demonstrations that led to Germany’s reunification, his leadership has attracted worldwide attention. Among his honors have been the Cross of the Order of Merit of the Federal Republic of Germany (1995); titles of Commander of the Legion of Honor from the government of France (1997); and Grand Officer of the Legion of Honor, a rank rarely given to foreign citizens (2007); the Great Cross of the Legion of Honor with Star and Ribbon bestowed by Horst Köhler, president of Germany (2007); and the Freedom Prize from the city of Münster (2004).

Jeffrey Milarsky, Artistic Director and Chair of the Contemporary Performance Program at Manhattan School of Music, is known for his impeccable musicianship and innovative programming, particularly of contemporary music. He has premiered and recorded works by composers including Charles Wuorinen, Milton Babbitt, Elliott Carter, and Wolfgang Rihm, and conducted such groups as the American Composers Orchestra, the Milwaukee Symphony, the Met Chamber Ensemble, and Norway’s Bergen Philharmonic. He made his conducting debut leading the Los Angeles Philharmonic in 2010 and his San Francisco Symphony debut in March 2012. He also led performances in Michigan and in New York at Carnegie Hall’s Zankel Hall. Mr. Milarsky also serves as the artistic director and conductor of the Percussion Ensemble and TACTUS, MSM’s contemporary ensemble. He is the music director and conductor of the Columbia University Orchestra, and of the Columbia-
based Manhattan Sinfonietta, an ensemble focusing on 20th and 21st century scores. In addition, he leads AXIOM, Juilliard’s acclaimed contemporary music ensemble. In 2008, he was appointed to the Juilliard conducting faculty. A sought-after timpanist and percussionist, Milarsky is principal timpanist of the Santa Fe Opera and has performed with the Pittsburgh Symphony, New York Philharmonic, and the Philadelphia Orchestra. Jeffrey Milarsky received his bachelor and master of music degrees from The Juilliard School. Upon graduation, he was awarded the Peter Mennin Prize for outstanding leadership and achievement in the arts.

Todd Reynolds, Associate Chair of Manhattan School of Music’s Contemporary Performance Program, is one of the unique voices to have come out of the Bang on a Can, post-minimal scene. Composer, chamber musician, violinist, improvisor, he is an uptown, midtown, and downtown musician whose collaborative list reads like a who’s who of experimental music. Perhaps best known for his work in the foundational era of the string group, ETHEL, as a chamber musician he also spent time in the Steve Reich Ensemble, the Silk Road Project and Bang on a Can, among other ensembles, which contributed to his unique voice as a performer and composer. Today his work rises out of both the acoustic and electronic worlds as he continues his work on behalf of composers, creating ensembles, conducting, producing, playing and recording. Sometimes touring with his own music as a solo act opening for bands like The Books, with whom he has also collaborated, he might as well be found performing new work and even classics of the twentieth century with a chamber music group of his own design. He has collaborated with Meredith Monk, bringing together a string quartet for her new touring work Songs of Ascension, for BAM’s Next Wave Festival. In production and performance, Reynolds uses a laptop as a constant second instrument, employing commercially available software (Ableton Live), along with his traditional violin, creating a hybrid “digital fiddle” to realize his and others’ compositions in real time. His own performance format, Still Life with Microphone, a site-specific piece of concert laptop-driven theater, tours as a duo residency with video artist Luke DuBois. Todd Reynolds’s teaching residencies at universities across the nation include creativity conversations, nontraditional master classes, composer forums, and software performance integration.

Jessica Santiago, French horn, is a native of Long Island and is currently pursuing a Master of Music degree at MSM.

One of America’s leading choral conductors, Kent Tritle assumed the role of Director of Cathedral Music and organist at New York’s Cathedral of St. John the Divine on September 1, 2011. He is Music Director of the Oratorio Society of New York and of Musica Sacra, the longest continuously performing professional chorus in New York City. Called “the brightest star in New York’s choral music world” by The New York Times, he is Director of Choral Activities at Manhattan School of Music and a member of the graduate faculty of The Juilliard School. An acclaimed organ virtuoso, he is also the organist of the New York Philharmonic and the American Symphony Orchestra. Kent Tritle founded the Sacred Music in a Sacred Space concert series in 1989, when he became Director of Music Ministries at the Church of St. Ignatius Loyola, and made it an acclaimed part of the New York concert scene for more than 22 years.

As Director of Choral Activities at MSM, Kent Tritle has led student forces in performances of Haydn’s Creation, Mozart’s Requiem, and Brahms’ Ein Deutsches Requiem. He is also renowned as a master clinician, giving workshops on conducting and repertoire. As a featured conductor at the Berkshire Choral Festival in 2008 he led a performance of Handel’s Solomon performed by a chorus of 215 voices. He returned to the festival in 2011 to conduct a select choir in Monteverdi’s Vespers of 1610. From 1996 to 2004, Mr. Tritle was Music Director of the Emmy-nominated Dessoff Choirs. Under his direction the Dessoff Choirs performed with the Cleveland Orchestra, New York Philharmonic, San Francisco Symphony, and Czech Philharmonic, as well as in a nationally telecast Live from Lincoln Center concert of Mozart’s Requiem. Among the conductors that Mr. Tritle has prepared choirs for include Philippe Entremont, Christoph von Dohnányi, Leonard Slatkin, Michael Tilson Thomas, and Dennis Russell Davies. Among the soloists with whom he has collaborated are singers Renée Fleming, Jessye Norman, Marilyn Horne, Susan Graham, and Sherrill Milnes; cellist Yo-Yo Ma; pianist André Previn; and actor Tony Randall.

As an organist, Mr. Tritle performs regularly in Europe and across the U.S. and has appeared often as a guest artist with the Chamber Music Society of Lincoln Center. With the Philharmonic he has recorded Brahms’ Ein Deutsches Requiem, Britten’s War Requiem, and Henze’s Symphony No. 9, all conducted by Kurt Masur, as well as the Grammy-nominated Sweeney Todd. Kent Tritle’s most recent CDs with the Choir of St. Ignatius Loyola, Ginastera’s The Lamentations of Jeremiah and Schnittke’s Concerto for Choir; and Wondrous Love, music from 1,000 years of sacred repertoire, have been praised by Gramophone, the American Record Guide, and The Choral Journal.
Ticket and Concert Office Information

Manhattan School of Music is located on the northwest corner of Broadway and 122nd Street, and is easily accessible by public transportation. Several MTA bus lines stop at 122nd Street, within two blocks of; the M5 arrives at Riverside Drive; the M4 and M104 arrive at Broadway; and the M60 and M11 at Amsterdam Avenue. MSM is located between the 116th Street and 125th Street stations of the No. 1 train.

Most Manhattan School of Music concerts are free to the public and do not require a ticket. Orchestra and choral concerts require a $12 ticket, with a discounted $7 ticket for seniors and students with identification, unless otherwise indicated. These concerts take place in the School’s Borden Auditorium, unless mentioned otherwise. Tactus concerts take place in Greenfield Recital Hall and percussion ensemble concerts in Borden Auditorium.

The Manhattan School of Music Concert Office is open Monday, Wednesday, and Friday from 10:00 a.m. to 5:00 p.m., Tuesday and Thursday from 10:00 a.m. to 6:00 p.m., and one hour before curtain for ticketed events. It can be reached by phone at 917 493 4428. For a complete calendar of concerts and events, visit the Manhattan School of Music web site at msmnyc.edu.

Manhattan School of Music’s Four Main Performance Spaces

John C. Borden Auditorium
846 seats, completed in 1931 in Art Deco style, refurbished in 1991
Named for John C. Borden, head of MSM’s board of trustees for two terms until his death in 1960

Gordon K. & Harriet Greenfield Hall
281 seats, home to chamber music concerts, student recitals, master classes and lectures
Renovated in 2002, designed by Byron Bell and Bell Larson Raucher Architects
Named to honor Gordon K. Greenfield and his wife, Harriet Greenfield
Mr. Greenfield was a member of MSM’s board of trustees from 1964-1998 and chairman from 1981-1994

The William R. and Irene D. Miller Recital Hall
153 seats, intimate jewel box space, 1775 square feet, outfitted with sophisticated lighting system, audio amplification, multimedia projection linked to MSM’s central recording studio, and Internet2 technology, inaugurated February 2007
Named for longtime board member William R. Miller and his wife, Irene Miller

The Alan M. and Joan Taub Ades Performance Space
215 seats, multi-faceted space designed to accommodate events from orchestral rehearsals, opera workshops, to musical theater, chamber music and jazz performances, inaugurated February 2007
Named for longtime board member Alan M. Ades and his wife, Joan Taub Ades

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