



CENTENNIAL OPENING DAY CELEBRATION

SPONSORED BY

BILL AND PATRICIA O'CONNOR

MSM SYMPHONY ORCHESTRA

Roderick Cox, Conductor

MSM CENTENNIAL CHORUS

Kent Tritle, Music Director

Elaine Alvarez (BM '02, MM '04), soprano

Ronnita Miller (MM '03), mezzo-soprano

Bryan Register (MM '94), tenor

James Morris (Voice Faculty), bass

Elaine Alvarez appears by courtesy of the Metropolitan Opera.

**FRIDAY, SEPTEMBER 28, 2018 | 7:30 PM
THE RIVERSIDE CHURCH**

M Manhattan
School of Music



CENTENNIAL OPENING DAY CELEBRATION

SPONSORED BY

BILL AND PATRICIA O'CONNOR

Today's Centennial Celebration concerts showcase the full range of genres taught at Manhattan School of Music, presenting solo and chamber music, jazz, and musical theatre in Greenfield Hall, and culminating in a performance of Beethoven's Ninth Symphony by the MSM Symphony and Centennial Chorus in The Riverside Church.

SOLO AND CHAMBER MUSIC CONCERT	1 PM
MUSICAL THEATRE PERFORMANCE	3 PM
JAZZ ARTS CONCERT	5 PM

**GORDON K. AND HARRIET GREENFIELD HALL
MANHATTAN SCHOOL OF MUSIC**

**MSM SYMPHONY ORCHESTRA
RODERICK COX, CONDUCTOR**

WITH THE

**MSM CENTENNIAL CHORUS
KENT TRITLÉ, MUSIC DIRECTOR**

WITH GUEST SOLOISTS

**ELAINE ALVAREZ (BM '02, MM '04), SOPRANO
RONNITA MILLER (MM '03), MEZZO-SOPRANO
BRYAN REGISTER (MM '94), TENOR
JAMES MORRIS (VOICE FACULTY), BASS**

THE RIVERSIDE CHURCH

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Bryan Register (MM '94), tenor

James Morris (Voice Faculty), bass

PROGRAM

JOHN CORIGLIANO ('63, HonDMA '92)
(b. 1938) *To Music*

LUDWIG VAN BEETHOVEN
(1770–1827)

Symphony No. 9 in D Minor, Op. 125 (“Choral”)

Allegro ma non troppo e un poco maestoso

Molto vivace

Adagio molto e cantabile

Finale: Presto; Allegro ma non troppo; Tempo I; Vivace;

Tempo I; Adagio cantabile; Tempo I; Allegro assai;

Allegro assai vivace, alla Marcia; Andante maestoso;

Adagio ma non troppo ma divoto; Allegro energico e

sempre ben marcato; Allegro ma non tanto; Presto

MSM SYMPHONY ORCHESTRA

Roderick Cox, Conductor

VIOLIN I

You Jin Choi,
concertmaster,
Seoul, South Korea

Ziqing Guo, Luoyang,
China

Jisu Choi, Ridgefield,
New Jersey

Yerin Kim, Bucheon,
South Korea

Yena Lee, Seoul, South
Korea

Jeehyun Park, Seoul,
South Korea

Yeyoung Kim, Busan,
South Korea

Tian Qiu, Beijing, China

Maki Omori, Okazaki,
Japan

Saki Kaneko, Tsukuba-
shi, Japan

Clara Hong Jue Jeon,
South Korea

Amos Lee, Astoria,
New York

VIOLIN II

Aleksandra Li, Moscow,
Russia

Shiqi Luo, Shanghai,
China

Jeeyoon Kim, Seoul,
South Korea

Jiyeon Park, Seoul,
South Korea

Lily Ye, Phoenix, Arizona

Dong Suk Lee, Seoul,
South Korea

Woo Jin Park, Seoul,
South Korea

Yuanxinyue Gao, China

Shu Wang, Shijiazhuang,
China

Elizabeth Beck, Oil City,
Louisiana

Lulu Huang, Chongqing,
China

VIOLA

Ramon Carrero Martinez,
principal, Caracas,
Venezuela

Joshua Gomberoff,
Vancouver, Canada

Xue Ding, Changchun,
China

Tal Mcgee, Spring, Texas

Heejung Yang, Seoul,
South Korea

Rui Song, Xuzhou, China

Jarred Cianciulli,
Harleysville,
Pennsylvania

Dudley Raine,
Lynchburg, Virginia

Toby Winarto, Los
Angeles, California

Hao-Yuan Hsu, New
Taipei, Taiwan

CELLO

Jinn (Ji In) Shin,
principal,
Portland, Oregon

Gi Soo Kim, Seoul,
South Korea

Aaron Stier,
Poughkeepsie,
New York

Li Pang, Shanghai, China

Tzu-Wei Huang,
Kaohsiung City, Taiwan

Esther Seitz, Edinburg,
Texas

Liav Kerbel, Waterloo,
Belgium

Caitriona Finnegan,
Dublin, Ireland

DOUBLE BASS

Xingyuan Weng,
principal, Beijing, China

Eunsol Jo, Seoul,
South Korea

Thomas Forletti, Long
Beach, California

Bennett Norris,
Maplewood, New Jersey

Zachary Merkovsky,
Lawrence, New York

Logan May,
Lagrangeville, New York

FLUTE

*Julie Nah Kyung Lee,
Seoul, South Korea

^Francesca Leo, Pleasant
Ridge, Michigan

Kari Boyer, Blanchester,
Ohio

OBOE

*Elise Conti, Peachtree
City, Georgia

^Hyung Ju Oh, Seoul,
South Korea

CLARINET

*Scott Chiu, Denver,
Colorado

^Juhyun Lee, Englewood,
New Jersey

BASSOON

*Michael Lamar, San Diego, California

^Felix Pinghua Ren, Shanghai, China

Morgan Davison, Denver, Colorado

HORN

**Kevin Newton, Danville, Virginia

Jisun Oh, Seoul, South Korea

Eli Pandolfi, Webster Groves, Missouri

Sarah Konvalin, Longview, Texas

Liana Hoffman, Coral Springs, Florida

TRUMPET

**Changhyun Cha, Busan, South Korea

Imani Duhe, Atlanta, Georgia

Caleb Laidlaw, Levittown, New York

TROMBONE

**Kevin Casey, Winter Park, New York

David Farrell, West Footscray, Australia

BASS TROMBONE

Patrick Crider, Chambersburg, Pennsylvania

TUBA

**Brandon Cazden, Dorval, Canada

TIMPANI & PERCUSSION

Madison Shake, Indianapolis, Indiana

Tae McLoughlin, Maplewood, New Jersey

Yi-Chen, Taipei, Taiwan

Davin Yoon, Irvine, California

Cooper Martell, Albany, New York

Riley Barnes, Flower Mound, Texas

Brass & Wind Principals

* *To Music*

^ Symphony No. 9 in D Minor, Op. 125

MSM CENTENNIAL CHORUS

Kent Tritle, Music Director

SOPRANO

Nicoletta Berry
Queens Village,
New York

Katharine Burns
Mechanicsburg,
Pennsylvania

Blair Cagney
Upper Saddle River,
New Jersey

Xiaotong Cao
Shanghai, China

Sulgi Cho
College Point, New York

Shelby Cody
Mount Airy, Georgia

Emily Condon
Colon, Michigan

Lauren Curet
Jamaica, New York

Alina Flatscher
Princeton, New Jersey

Stephanie Foster
Auburndale,
Massachusetts

Sasha Gutierrez
Bogota, Colombia

Isabela Hernandez
Jimenez, Sao Paulo,
Brazil

Yue Huang,
Rui An, China

Shelen Hughes
Bogota, Colombia

Yvette Keong
Sydney, Australia

Hyunji Kim
Seoul, South Korea

Shin Ji Kim
Seoul, South Korea

Shinhye Kim
Seoul, South Korea

Diya Li
West Orange,
New Jersey

Ripley Lucas-Tagliani
New York, New York

Veronica Mak
Edgewater, New Jersey

Shantal Martin
Bridgetown, Barbados

Hanseul Park
Palisades Park,
New Jersey

Yoonhee Park
Gwanak-gu, South
Korea

Elizabeth Perry
Collierville, Tennessee

Nicole Rowe
East Stroudsburg,
Pennsylvania

Alexis Seminario
Levittown, New York

Hee So Son,
New York, New York

Melanie Spector
Leonia, New Jersey

Lilith Spivack
Los Altos, California

MEZZO-SOPRANO

Lufei Bai,
Hartford, Connecticut

Kaitlin Barron
Rancho Mission Viejo,
California

Sophie Blatt
Cincinnati, Ohio

Riley Bragg
Jacksonville, Florida

Sarah Brownawell
East Setauket,
New York

Lilly Cadow
Norwich, Vermont

Gabriella Chea
Torrance, California

Corinne DeJong
Burlington, Ontario,
Canada

Melanie Dubil
Horsham, Pennsylvania

Alanna Fraize
St. John's, Canada

Xiaoya Guo
Wuhan, China

Shan Hai, Beijing, China

Rosario Hernandez
Contla de Juan
Cuamatzi, Mexico

Mengran Jia
Beijing, China

Cassandra Kalinofski
Howell, New Jersey

Sae Lin Kim
New York, New York

Xiaoya Liu, Xinyi, China

Christina Parsons
New York, New York

Erin Reppenhagen
Tully, New York

Polixeni Tziouvaras
Santa Barbara,
California

Erin Wagner
El Paso, Texas

Cambrey Wilhelm
Richmond, Texas

Yingmeige Xiong
Jinan, China

Hiu Laam Yiu,
Hong Kong

Daiyao Zhong
New York, New York

TENOR

Haoxiong Bian
Weifang, China
Adam Goldstein
New York, New York
Luanxiong Gu
Nanjing, China
Andrew Hoben
Lake Katrine, New York
Rongcan Hu
Jinzhang, China
Taicheng Li
Laiyang, China
Chi-Cheng Lin
Taichung, Taiwan
Wenjie Ma, Hefei, China
Alexander Mason
Trenton, New Jersey
Zhiyu Shi
Changsha, China
Joseph Tancredi
Bayville, New York
Julien Thomas
Newark, Ohio
Jeh Young Woo
Hong Kong
Giovanni Xu
Great Neck, New York
Joseph Andrew Yu
Cebu, Philippines
Esteban Zuniga
San Nicholas,
Costa Rica
Hannah Nacheman
Basking Ridge,
New Jersey

Alejandro Zuleta
New York, New York

BARITONE

Jiayi Baolin
Beijing, China
Dylan Courtney
Bradenton, Florida
Philip Godfrey
Phoenix, Arizona
Tyler Green
Chesterfield, Missouri
Seungchan Hong
Uijeongbu-Si, South
Korea
Guoqing Jian
Beijing, China
Hao Jiang
Beijing, China
Samuel Krivda
Sellersville,
Pennsylvania
Evan Lazdowski
Moultonborough,
New Hampshire
Eunsung Lee
New York, New York
Yongjae Lee
Seoul, South Korea
Ho Hin Leung,
Hong Kong
Qin Li, Beijing, China
Cole Marino
Williston, Vermont
Jimin Park
Seoul, South Korea

Laureano Quant
Bogota, Colombia

Daniel Rich
Baltimore, Maryland
Sidhant Seth
Ahmedabad, India
Dongwei Shen
Shanghai, China
Keith Smith
Jacksonville, Florida
Marcel Sokalski
London, Canada
Zhixiang Xie
Changsha, China
Shuo Yang
Beijing, China

BASS

Robert Feng
Kailua, Hawaii
Drew Harter
Arlington Heights,
Illinois
Edward Lim
Seoul, South Korea
Jeffrey Lupton
Keyport, New Jersey
Weichang Wang
Fuzhou, China
Yi Yang
Shanghai, China

CENTENNIAL NOTE

This concert has a *doppelgänger* in Manhattan School of Music's history. The program for the dedication of John C. Borden Auditorium in January 1970 also consisted of two works: Beethoven's Ninth Symphony and a new work by then-faculty member David Diamond, titled *To Music*. Tonight's opening work by alumnus and former faculty member John Corigliano, also titled *To Music*, was written for the 100th anniversary of the Cincinnati Symphony Orchestra. In his composition, Corigliano quotes Schubert's *An die Musik*, a work heard this afternoon on our opening concert of this Centennial mini-festival.

—John Blanchard (MM '89), *Institutional Historian and Director of Archives*

PROGRAM NOTES

To Music

John Corigliano

Celebrated for his creation of one of the richest and most unusual bodies of work of the last 40 years, John Corigliano was born into a musical family—his father a longtime concertmaster of the New York Philharmonic and his mother a fine pianist. He studied with Otto Luening at Columbia University, Vittorio Giannini at Manhattan School of Music, and privately with Paul Creston. He himself has taught at Manhattan School of Music, worked for radio and television stations, arranged rock tunes, and even written music for commercials. He is on the faculty at the Juilliard School and holds the position of Distinguished Professor of Music at Lehman College, City University of New York, which established a composition scholarship in his name.

Corigliano's Symphony No. 1, composed in response to the AIDS crisis during his residency with the Chicago Symphony, won the Grawemeyer Award and two Grammy Awards. He received the Metropolitan Opera's first commission in 30 years for *The Ghosts of Versailles*, which won raves and a 1992 International Classical Music Award. His Second Symphony earned the Pulitzer Prize in 2001, and his best-known work, the film score for *The Red Violin*, won an Academy Award in 1999 and spawned several pieces, including his Violin Concerto. In 2008, *Mr. Tambourine Man: Seven Poems of Bob Dylan* (2000, rescored for orchestra and amplified soprano in 2004) won two Grammy Awards. The same year Evelyn Glennie premiered his *Conjurer* for percussion and string orchestra, which won a Grammy in 2013.

Embracing many influences, Corigliano writes music that is mostly tonal, sometimes serial, often lyrical, frequently employing brilliant instrumental effects—always aiming to engage and captivate the listener. He composed *To Music*—an orchestral adaptation of his *Fanfares To Music* for double brass quintet—for Jesus Lopez-Cobos and the Cincinnati Symphony for their 100th anniversary in 1994. Corigliano describes *To Music* as “a short, lyrical, and introspective piece, involving the orchestra and some offstage players. The onstage orchestra plays a long choral-like passage, answered by short fanfare elements. Later the offstage players take up these fanfare elements, and the ensemble builds to a peak before resolving into a gentle setting of Schubert’s masterly song ‘An die Musik’ (hence the title of the work), from which all the earlier fanfare elements were taken.”

Symphony No. 9 in D Minor, Op. 125 (“Choral”) **Ludwig van Beethoven**

The idea of setting Friedrich Schiller’s *An die Freude* (Ode to Joy) had attracted Beethoven since his days in Bonn, before he left for Vienna. On January 26, 1793, one of his patrons, Bartholomäus Fischenich, wrote to Charlotte von Schiller, “He proposes to compose Schiller’s *Freude*, strophe by strophe. I expect something perfect, since he is wholly devoted to the great and sublime.” At this point *Freude* had not been associated with any symphonic project.

Beethoven returned to the idea many times. In 1812 he jotted down a setting of the poem’s first line among sketches for the Seventh and Eighth symphonies, perhaps intended for a choral overture; they surfaced instead in the *Namensfeier* Overture. In 1818 Beethoven had in mind a symphony with voices “that could sing something pious, in the ancient modes,” but it was not until 1822–23 that he connected his Schiller idea with such a symphony, and even as late as the summer of 1823 he was still experimenting with instrumental solutions to the finale. (The finale of the A minor String Quartet, Op. 132, was the beneficiary.)

To arrive at its final form in the Ninth Symphony, Beethoven cut and rearranged Schiller’s poem to suit his own poetic vision. Beethoven struggled considerably over how to link the choral section and its introductory instrumental variations to the lengthy preceding instrumental movements. He eventually hit upon the solution of a baritone recitative using his own words.

The melody for the *Ode to Joy* setting also underwent a long gestation period. Of special interest is its incarnation in the *Choral Fantasy*, Op. 80, of 1808; that work, also for chorus and orchestra, employs a text by obscure poet Christoph Kuffner that is very similar in content and rhythm to Schiller's *Freude* poem.

Beethoven's first movement is of imposing stature, rooted in traditional sonata form, with an ingenious layer of variation and thematic transformation. About the celebrated opening, Donald Francis Tovey, well known for his penetrating music analyses, wrote, "Of all the passages in a work of art, the first subject of the first movement of Beethoven's Ninth Symphony has had the deepest and widest influence on later music." This theme, proclaimed fortissimo in unison by the entire orchestra, grows out of a mysterious murmuring of open fifths in the strings. Opening themes arising from soft pedal tones, now common in the repertoire, all stem from the opening of the Ninth Symphony—Wagner's *Das Rheingold*, Strauss's *Also sprach Zarathustra*, Mahler's First Symphony, to mention only a few.

The main theme of the second-movement scherzo, so perfect in its final form, went through an evolutionary process of several years, though it is clear in the sketches that Beethoven conceived of it as a fugue subject from the start. To make his brief but striking introduction to the fugue, he simply extracted the theme's characteristic leaping gesture. Each iteration of the gesture adds another note in the home-key chord—an original and stunning presentation of an ordinary harmonic occurrence, which also provides one of the best timpani "licks" in the repertoire. After a trio that also uses contrapuntal techniques, the five-voice fugue returns. Just when it seems that the presto transition and trio are returning for yet another statement in the coda, Beethoven abruptly cuts off the music and the movement comes to a sudden close—an artful device he had used in his Seventh Symphony.

Beethoven casts both the slow movement and the finale in variation form using quite different techniques. The slow movement begins by varying two alternating themes, an idea stemming from Haydn. Beethoven's two themes are in contrasting key and meter. Though the second theme is just as beautiful as the first, it is curiously abandoned after these two alternations; the remainder of the *Adagio* features variations on the first theme and an extensive coda.

Beethoven chose to write this symphony in the key of D minor, a key he

used only rarely, well aware of its historical associations with despair, storminess, and oppression. He admired, for instance, the powerful examples of Mozart's *Don Giovanni* and Requiem. Beethoven's finale journeys from the darkness of the minor-key opening into the major-mode triumph of the *Ode to Joy*. He begins dramatically with a crashing discord (D minor with B-flats) and a furious seven-bar *Presto*, followed by cello/bass recitatives (which Beethoven had originally fitted with words) alternating with passages from each of the preceding movements. The introduction served as his vehicle for bringing the vocal parts into the Symphony. In a sketchbook where he usually kept musical rather than prose notes, Beethoven outlined this scheme:

This is a day of jubilation, worth singing about . . .
(Theme of the first movement) O no, that won't do; I
want something more pleasant . . . (Theme of the second
movement) That is no better, merely rather more cheerful
. . . (Theme of the third movement) That's also too tender.
Must find something more rousing like the . . . I'll sing you
something myself . . . (Theme of the fourth movement)
That will do! Now I have found a way to express joy.

The ensuing variations—some instrumental, some vocal—treat the *Ode to Joy* theme freely, with contrasting episodes intervening periodically. These episodes include what Beethoven referred to as a “Turkish” part (a term from Mozart's time, indicating march music with percussion—bass drum, triangle, and cymbals); an energetic, climactic double fugue; and a joyful coda that is interrupted once by a meditative cadenza for the solo voices and concludes in a prestissimo whirlwind. A striking moment comes at the end of the third choral variation at “*steht vor Gott*” (stands before God) right before the “Turkish” march. The last word, sung on a harmonically unexpected chord, sends the following passage into a surprise key instead of following the typical path to the home key. Later the exposed octave leaps at the climax of the double fugue provide an exalting chill at the words “*der ganzen Welt*” (to the whole world).

Beethoven did most of his work on the Ninth Symphony in 1823 but did not complete the finishing touches until the next February. His thoughts then turned to having the Symphony performed, but he had doubts about Vienna as the locale because he had come to distrust the musical taste of the city; he made inquiries about having it performed in Berlin. When this got back to his friends and supporters they sent him a touching declaration of their appreciation and begged him to allow his latest works

to be performed in Vienna. The result was a concert on May 7, 1824, that included the *Consecration of the House* Overture, parts of the *Missa solemnis*, and the Ninth Symphony.

Beethoven's desire to conduct the entire concert despite his deafness was accommodated by having him stand next to Michael Umlauf, whose beat the players had been strictly instructed to follow. The famous anecdote about the moving incident in response to the performance varies slightly according to the teller. Either after the *Scherzo* (according to the great pianist Sigismond Thalberg) or after the finale (as reported by contralto soloist Caroline Unger and by Beethoven's friend Anton Schindler), Beethoven stood turning over the pages of his score utterly deaf to the storm of applause until Mme. Unger pulled him by the sleeve and pointed to the audience, whereupon he turned and bowed.

—Program notes ©Jane Vial Jaffe

Text and Translation

An die Freude

O Freunde, nicht diese Töne!
sondern lasst uns angenehere
anstimmen,
und freudenvollere.

—Beethoven

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum.
Deine Zauber binden wieder
Was die Mode streng geteilt,
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Wem der grosse Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja, wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund.

Ode to Joy

O friends, not these sounds!
Rather let us begin to sing more
pleasantly
and more joyously.

Joy, fair spark of the gods,
daughter of Elysium,
We enter, intoxicated with fire,
Heavenly One, your holy place.
Your magic again unites
what custom strictly divided;
all men become brothers
where your gentle wings abide.

Whoever has had the great fortune
of being friend to a friend,
whoever has won a loving woman,
let him add his jubilation!
Yes, even he who calls but one soul
on earth his own!
And he who has never done it, let
him steal away, weeping, from this
company.

Freude trinken alle Wesen
An den Brüsten der Natur,
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod,
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.

All creatures drink joy
at Nature's breast,
all good, all evil ones
follow her trail of roses.
She gave us kisses and vines,
a friend, proven faithful to death;
Pleasure was given even to the worm
and the cherub stands before God.

Froh, wie seine Sonnen fliegen
Durch des Himmels prächt'gen
Plan,
Laufet, Brüder, eure Bahn,
Freudig, wie ein Held zum Siegen.

Happy, as his suns fly
through heaven's magnificent
design,
follow, brothers, your path,
joyfully, like a hero to victory.

Seid umschlungen, Millionen!
Diesen Kuss der ganzen Welt!
Brüder, überm Sternenzelt
Muss ein lieber Vater wohnen.

Be embraced, ye millions!
This kiss to the whole world!
Brothers, beyond the starry sky
surely a loving Father dwells.

Ihr stürzt nieder, Millionen!
Ahnest du den Schöpfer, Welt?
Such ihn überm Sternenzelt!
Über Sternen muss er wohnen.

Do you fall prostrate, ye millions?
Do you sense the Creator, World?
Seek Him beyond the starry sky!
Beyond the stars He must dwell.

—Friedrich Schiller

Phrases of the above text are alternated and combined, especially in the latter part of the movement.

ABOUT THE ARTISTS

Roderick Cox, Conductor

The 2018 Solti Fellow of the Solti Foundation U.S., Roderick Cox is an American conductor now based in Berlin, Germany. He was named the Minnesota Orchestra's Associate Conductor in September 2016, completing the role in 2018, following a year as the ensemble's Assistant Conductor. Previously, he served for two years as Assistant Conductor of the Alabama Symphony Orchestra and Music Director of the Alabama Symphony Youth Orchestra.

Roderick Cox was recently selected as one of four participants for the highly selective 2018 Daniele Gatti Master Class with the Royal Concertgebouw Orchestra in Amsterdam. He was awarded the Robert J. Harth Conducting Prize from the Aspen Music Festival in 2013, which led to national recognition and a return to the festival as a fellow. He has also held fellowships with the Chicago Sinfonietta, as part of the Project Inclusion Program, and the Chautauqua Music Festival, where he was a David Efron Conducting Fellow.

During the 2017–18 season, he continued as Associate Conductor at the Minnesota Orchestra, where he conducted a second subscription concert week in October 2017. Other highlights of the season included concerts with the BBC Symphony Orchestra (London), Indianapolis Symphony Orchestra, and Seattle Symphony. Debut subscription concerts included the Omaha Symphony Orchestra in February 2018, the Grant Park Festival Symphony Orchestra in Chicago in July 2018, and the Orchestra Metropolitan at the Launaudiere Festival.

Highlights of Roderick Cox's 2016–17 season included a viral performance video of Tchaikovsky's Symphony No. 4 that reached over 8 million viewers worldwide—the largest number in the orchestra's history—and a performance sponsored by Google and the Colour of Music Festival for the opening of the Smithsonian National Museum of African American History and Culture in Washington, D.C. Debut concerts included the Cleveland Orchestra, National Symphony Orchestra (D.C.), Detroit Symphony Orchestra, Johannesburg Philharmonic, and the Chineke! Orchestra (London).

The 2018–19 season includes a subscription concert debut with the Los Angeles Philharmonic Orchestra with Cameron Carpenter in November 2018 and his opera debut with Houston Grand Opera in January 2019 in performances of Bizet's *Pêcheurs de Perles*.

Kent Tritle, Music Director

Kent Tritle, Director of Choral Activities at Manhattan School of Music, is one of America's leading choral conductors. Called "the brightest star in New York's choral music world" by the *New York Times*, he is Director of Cathedral Music and Organist at the Cathedral of St. John the Divine; Music Director of Musica Sacra, the longest continuously performing professional chorus in New York; and Music Director of the Oratorio Society of New York, the acclaimed 200-voice volunteer chorus. Also an acclaimed organ virtuoso, he is the organist of the New York Philharmonic and the American Symphony Orchestra.

Among recent notable performances were Verdi's Requiem, Mahler's "Symphony of a Thousand," and Britten's *War Requiem* performed by the Oratorio Society of New York and the MSM Symphony and Symphonic Chorus at the Cathedral of St. John the Divine. Kent has created high-profile collaborations for his groups with other major players in the New York music scene, directing the MSM Symphonic Chorus for performances of Beethoven's Symphony No. 9 with the New York Philharmonic led by Alan Gilbert; Musica Sacra for the New York Philharmonic's presentation of *2001: A Space Odyssey* film screening and live score performance, also led by Gilbert; and the Oratorio Society of New York for Beethoven's *Missa Solemnis* with the Orchestra of St. Luke's led by Sir Roger Norrington.

As Director of Choral Activities at Manhattan School of Music, Kent Tritle established the school's first doctoral program in choral conducting. He is also renowned as a master clinician, giving workshops on conducting and repertoire.

He has prepared choruses for conductors Alan Gilbert, Philippe Entremont, Christoph von Dohnányi, Leonard Slatkin, Michael Tilson Thomas, Robert Spano, Gerard Schwarz, Vladimir Spivakov, Nicholas McGegan, Leon Botstein, and Dennis Russell Davies. Among the soloists with whom he has collaborated are singers Renée Fleming, Jessye Norman, Hei-Kyung Hong, Marilyn Horne, Susanne Mentzer, Susan Graham, and Sherrill Milnes; cellist Yo-Yo Ma; and pianist André Previn.

Kent Tritle holds graduate and undergraduate degrees from the Juilliard School in organ performance and choral conducting and has been a Juilliard School faculty member since 1996.

Elaine Alvarez (BM '02, MM '04), soprano

Cuban-American soprano and MSM alumna Elaine Alvarez burst onto the international opera scene in 2007, making a breakout company debut with her soulful portrayal of Mimi in Puccini's *La Bohème* at the Lyric Opera of Chicago. Recent engagements have featured Alvarez in numerous role and house debuts, including *Tosca* on tour with Choregies d'Orange, *Kat'a Kabanova* with Boston Lyric Opera, Mimi for Opera National de Bordeaux, major Verdi debuts as Elvira in *Ernani* and Hélène in the rarely produced *Jerusalem* for Opera Royal de Wallonie, and a much anticipated role and house debut for San Diego Opera's *Florenzia en el Amazonas*. The 2018–19 season includes a return to the Metropolitan Opera for *La Bohème*, a house debut as *Tosca* for Opera de Oviedo, and a return to Opera Royal de Wallonie in the title role of *Anna Bolena*.

Additionally, she will serve as Artist in Residence at the Manchester Music Festival, the University of Oklahoma, and Lee University, presenting master classes, career talks, and featured performances. Elaine Alvarez made her professional debut in 2006 as Pamina in Mozart's *Die Zauberflöte* for Oper Leipzig, then returned to the company debuting repertoire that would go on to become signature roles, including first performances of Mimi, Violetta in Verdi's *La Traviata*, Donna Anna in Mozart's *Don Giovanni*, and a triumphant turn as Magda di Civry in a new production of *La Rondine*.

Elaine Alvarez appears in tonight's performance by courtesy of the Metropolitan Opera.

Ronnita Miller (MM '03), mezzo-soprano

MSM alumna Ronnita Miller, the American mezzo-soprano, continues her upward career trajectory in 2018–19 in her sixth season as a permanent member of the ensemble at Deutsch Oper Berlin. Performances there this season include Berlioz's *Romeo et Juliette* before she travels to Lyric Opera Chicago to sing her signature role of Erda in *Siegfried*. She then sings Erda in *Das Rheingold* at Teatro Real in Madrid before returning to the Metropolitan Opera to sing First Norn, Schwertleite, and Erda (cover) in *Der Ring des Nibelungen*.

Last season at Deutsche Oper Berlin, Ms. Miller recreated the role of Third Lady in *Die Zauberflöte*, Mary in *Der fliegende Holländer*, Handmaiden in *L'Invisible*, Fenena in *Nabucco*, Marcellina in *Le nozze di Figaro*, and Lufia in *Cavalleria rusticana*. She then traveled to San Francisco Opera to sing Erda and First Norn in *Der Ring des Nibelungen*.

Recent career highlights include her role debut as Fricka in *Die Walküre* with the Odense Symphony Orchestra under the baton of Alexander Vedernikov, Mary in *Der fliegende Holländer* at Ravinia Festival, a role she previously sang at the Los Angeles Opera, and her debut as Mistress Quickly in Los Angeles Opera's *Falstaff*. She sang at Cincinnati's May Festival in Mahler's Eighth Symphony and in a special anniversary performance of Nathaniel Dett's *The Ordering of Moses* under the baton of James Conlon, which was also presented at Carnegie Hall in a live broadcast performance.

Ronnita Miller spent two years in the Domingo-Thornton Young Artist Program at Los Angeles Opera and made her company debut as La Badessa in *Suor Angelica* in 2008.

Bryan Register (MM '94), tenor

Highlights for American tenor and MSM alumnus Bryan Register in the 2018–19 season include Faust in *La damnation de Faust* in a concert tour with Les Siècles and François-Xavier Roth, his debut for Malmö Opera as Erik in *Der fliegende Holländer*, and a return to La Monnaie as Tristan in *Tristan und Isolde*. Recent highlights include debuts at the Semperoper Dresden as Enée in *Les Troyens* in a new production by Lydia Steiner, and at La Monnaie in the title role of *Lobengrin* in a new production by Olivier Py, conducted by Alain Altinoglu. Recent highlights include his house debut as Enée in *Les Troyens* for Frankfurt Opera in a new production by Eva Maria Höckmayr, conducted by John Nelson, and the roles of Siegmund in *Die Walküre* for Grange Park Opera and Tristan in *Tristan und Isolde* at the Tokyo Niki Kai Opera Theatre under the baton of Jesús Lopez Cobos.

Other recent highlights include *Tristan und Isolde* for Grange Park Opera, Siegmund in *Die Walküre* for Theater Kiel, Beethoven's Symphony No. 9 with the Royal Liverpool Philharmonic Orchestra, Florestan in *Fidelio* for Opera Omaha, and the Drum Major in *Wozzeck* at English National Opera, conducted by Edward Gardner.

Since moving into Wagnerian repertoire, Register has been sponsored by the Wagner Society of New York and the Emerging Singers Program of the Wagner Society of Washington D.C. He was awarded second prize in the 2012 Liederkrantz Vocal Competition (Wagner Division), was the winner of the 2008 Gerda Lissner, the 2006 Sullivan Foundation, and the Licia Albanese/Puccini competitions, and received a 2006 grant from the Liederkrantz Foundation.

Bryan Register trained at Manhattan School of Music, receiving the Birgit Nilsson Scholarship, and at the studios of the Santa Fe Opera and Glimmerglass Opera.

James Morris, bass

Legendary bass-baritone James Morris, a member of the Manhattan School of Music Voice faculty, is world famous for his performances in opera, concert, recital, and recording. With a repertoire including works by Wagner, Verdi, Puccini, Stravinsky, Mussorgsky, Mozart, Gounod, and Britten, he has performed in virtually every international opera house and appeared with the major orchestras of Europe and the United States.

Considered one of the greatest interpreters of the role of Wotan in Wagner's *Der Ring des Nibelungen*, Mr. Morris has appeared in this role at the Metropolitan Opera, Royal Opera Covent Garden, Vienna State Opera, Bavarian State Opera, Lyric Opera of Chicago, and San Francisco Opera, among many others. He has also been highly acclaimed in the title role of *Der fliegende Holländer*, as Hans Sachs in *Die Meistersinger von Nürnberg*, and as Scarpia in *Tosca*.

Mr. Morris's celebrated career at the Metropolitan Opera has included three complete cycles of *Der Ring des Nibelungen*. He originated the role of John Claggart in the Met premiere of Benjamin Britten's *Billy Budd* and has repeated the role in each revival. Frequently performed roles at the Met include the title role in *Der fliegende Holländer* (new production), Scarpia in *Tosca*, The Four Villains in *Les Contes d'Hoffmann*, and the title roles in *Don Giovanni* and *Boris Godunov*.

His extensive discography includes two Ring cycles, one for Deutsche Grammophon under James Levine and one for EMI under Bernard Haitink, and other operas of Wagner, Offenbach, Mozart, Massenet, Verdi, and Gounod; operas by Donizetti, Puccini, Bellini, and Thomas recorded with Dame Joan Sutherland; orchestral recordings including Haydn's *Creation*, Beethoven's Symphony No. 9, and the Mozart and Fauré requiems; and a recording of arias by Verdi and Wagner on the Angel/EMI label.

James Morris is a four-time Grammy winner: for Best Opera Recording for *Die Walküre* (1989) and *Das Rheingold* (1990) with the Metropolitan Opera, and for Mahler's Symphony No. 8 with Michael Tilson Thomas and the San Francisco Symphony (Best Classical Album and Best Choral Performance 2009). He was also nominated for Thomas's *Desire Under the Elms* (Best Opera Recording 2003) and for *Siegfried* (Best Opera Recording 1992).

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Manhattan School of Music's Centennial Project is an ambitious program of improvements to the School's architecturally distinguished campus. The centerpiece of the Project is the renovation of Neidorff-Karpati Hall, MSM's principal performance space, which has been transformed into a state-of-the-art venue to showcase our talented students. Built in 1931 and designed by Shreve, Lamb & Harmon, the architects of the Empire State Building, the hall has been called "one of the Art Deco treats in the city" by the *New York Times*. The Project also includes a dramatic and welcoming new campus entrance on Claremont Avenue, new practice rooms, and an expansion of the main entryway and lobby.

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Manhattan School of Music's annual gala, which took place at the iconic Rainbow Room on May 9, 2018, celebrated the School's storied past, inspiring present, and very bright future. The event provided important support for the School's Annual Fund. We salute the individuals, foundations, and businesses listed below who made the evening a success.

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The School is dedicated to the personal, artistic, and intellectual development of aspiring musicians, from its Precollege students through those pursuing doctoral studies. Offering classical, jazz, and musical theatre training, MSM grants a range of undergraduate and graduate degrees. True to MSM's origins as a music school for children, the Precollege program continues to offer superior music instruction to 475 young musicians between the ages of 5 and 18. The School also serves some 2,000 New York City schoolchildren through its Arts-in-Education Program, and another 2,000 students through its critically acclaimed Distance Learning Program.

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