

M Manhattan
School of Music

THE 3RD ANNUAL MANHATTAN SCHOOL OF MUSIC/
LEONARD SLATKIN CONDUCTORS' PROJECT

Leonard Slatkin, Distinguished Visiting Artist in
Conducting and Orchestral Studies

MSM SYMPHONY ORCHESTRA

Leonard Slatkin, Conductor
Ken Yanagisawa (MM '19), Conductor
Bryan Zaros (DMA '19), Conductor

Andi Zhang (PS '19), violin
Wenqiao Jiang (BM '20), piano
Devin Moore (BM '21), viola

FRIDAY, OCTOBER 26, 2018 | 7:30 PM
THE RIVERSIDE CHURCH



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PROGRAM

CAMILLE
SAINT-SAËNS
(1835–1921)

Introduction et Rondo capriccioso in A Minor, Op. 28

Bryan Zaros, Conductor

Andi Zhang, violin

FRANZ LISZT
(1811–1886)

Piano Concerto No. 1 in E-flat Major, LW H4

Allegro maestoso

Quasi adagio

Allegretto vivace – Allegro animato

Allegro marziale animato

Ken Yanagisawa, Conductor

Wenqiao Jiang, piano

INTERMISSION

HECTOR BERLIOZ
(1803–1869)

Harold in Italy, Op. 16

Harold in the Mountains

The Pilgrims' March

Serenade

At the Orgy of the Brigands

Leonard Slatkin, Conductor

Devin Moore, viola

PROGRAM NOTES

Introduction and Rondo capriccioso in A Minor, Op. 28 Camille Saint-Saëns

By the time Saint-Saëns met him, Pablo de Sarasate was already an established violin virtuoso, though he was only fifteen years old. Saint-Saëns wrote:

It is a long time ago now since I first saw Pablo de Sarasate call at my house. Fresh and young as spring itself, the faint shadow of a mustache scarcely visible on his upper lip, he was already a famous virtuoso. As if it were the easiest thing in the world he had come quite simply to ask me to write a concerto for him. Flattered and charmed to the highest degree I promised I would, and I kept my word with the Concerto in A major.

The First Violin Concerto, written in 1859, was only the beginning of their long artistic relationship. In 1863 Saint-Saëns wrote the present *Introduction and Rondo capriccioso* for Sarasate, who for unknown reasons did not give the first performance until April 4, 1867; the composer waited until 1870 to publish the piece, but meanwhile Sarasate performed it throughout Europe and in the United States. In 1880 Saint-Saëns honored him again with the Third Violin Concerto.

These works were ideally suited to Sarasate's style of playing—technically perfect, with an unusually sweet and pure tone and a wider vibrato than was common at the time—all of which he reportedly achieved without practicing scales or exercises. The *Introduction and Rondo capriccioso* is a brilliant showpiece and perhaps the most famous of Saint-Saëns's lighter compositions. Frequent performances were facilitated by Bizet, who made the violin and piano arrangement, and Debussy, who made a version for two pianos.

In Sarasate's honor, Saint-Saëns gave the one-movement work a pronounced Spanish flavor. The rhapsodic violin passages of the Introduction are accompanied by pizzicato strings, suggesting a guitar. The Rondo theme with its "Spanish" syncopations alternates with contrasting episodes guaranteed to show off the violinist's virtuosity. The work ends with a whirlwind coda that dazzles with its pyrotechnical display of scales and arpeggios.

Piano Concerto No. 1 in E-flat Major, LW H4

Franz Liszt

As a celebrated young piano virtuoso, Liszt made a few sketches for his First Piano Concerto in 1830. He did not begin work in earnest, however, until 1849 in Weimar, where he had accepted the position of Court Kapellmeister the previous year. Still not satisfied, he reworked the Concerto in 1853 and finally prepared it for a public performance on February 17, 1855. On this auspicious occasion Liszt himself was the soloist with none other than Berlioz as conductor. The Concerto met with great enthusiasm, although it must be said that Liszt was such a persuasive performer that the audience would have adored anything he played. He felt, however, that further revisions were necessary, which he undertook in 1856.

Critics have periodically taken the work to task for empty virtuosity, and the opinionated Viennese critic Eduard Hanslick lampooned it as a “triangle concerto,” simply because Liszt had written a triangle part when traditional concertos had none. Fashions and tastes change, however, and the compelling Concerto has triumphantly survived them all.

Liszt was extraordinarily preoccupied with both the idea of combining several movements in one and the related idea of cyclic form, in which the same musical material appears in more than one movement. In both regards he was profoundly influenced by the example of Schubert, whose celebrated *Wanderer Fantasy* for piano four hands Liszt knew well and had arranged for piano and orchestra in 1851. He was also well aware of the cyclic properties of Berlioz’s *Symphonie fantastique*, which he had transcribed for piano in 1834.

Liszt’s Concerto No. 1 consists of four sections played continuously. The sections resemble the forms of a Classic symphony and indeed Liszt referred to them as such in his correspondence. None is developed completely in the Classic style, however, and throughout Liszt ingeniously transforms and develops themes that have been heard before.

The bold opening theme sets the bravura tone of the work but also prepares the listener for a harmonic adventure, since it immediately changes keys. The phrase also serves as a motto that unifies the entire Concerto. Apparently Liszt and the conductor Hans von Bülow fit words to it—“*Das versteht ihr alle nicht, haha!*” (None of you understand this, haha!)—which may refer to the form, harmonies, or the challenging piano part. This section has hardly begun when the pianist plays a brilliant cadenza, only one of many such passages of virtuosic display.

The strings briefly present the lovely melody of the “slow movement” (*Quasi adagio*) before the piano alone plays a fuller version. The atmosphere of serenity undergoes an amazing transformation when Liszt reuses the theme in the final section. After the appearance of contrasting material, the return of the lyrical theme in the clarinet suggests a ternary shape. In Liszt’s condensed form, however, the “scherzo” begins instead, signaled by the triangle that so provoked Hanslick.

The “scherzo” is also truncated, in this case by a piano cadenza and a transition, both of which develop the motto theme from the opening. The main theme of the *Quasi adagio* returns in the guise of a spirited march to begin the finale. “The fourth movement of the Concerto,” the composer wrote to his cousin with pride, “is only an urgent recapitulation of the earlier material with quickened, livelier rhythm, and it contains no new motives. . . . This kind of *binding together* and rounding off a piece at its close is somewhat my own, but it is quite organic and justified from the standpoint of musical form.” Motives from the *Quasi adagio* reappear, the main scherzo motive is treated extensively, and finally the motto theme returns. With a torrent of pounding octaves the soloist concludes the Concerto in a blaze of glory.

Harold in Italy, Op. 16

Hector Berlioz

Following a triumphant performance of his *Symphonie fantastique*, Berlioz was enthusiastically accosted by violin virtuoso Niccolò Paganini, who begged him to write a work he could play on the wonderful Stradivarius viola he had recently acquired. Berlioz reports in his often unreliable *Memoirs* that this meeting occurred following the December 22, 1833, performance of the *Symphonie*, though biographer David Cairns suspects it actually took place after the successful December 9, 1832, performance. Berlioz tried to write a solo part that would please the virtuoso but said he was “on fire” to carry out an idea that treated the viola and orchestra as equal partners. Paganini saw the first movement and exclaimed, “That’s not it at all! I am silent too long in that; I must be playing the whole time.” With that, Paganini disappeared from the scene, leaving Berlioz free to work on the composition without worrying how to make the viola shine. Berlioz continued in his *Memoirs*:

I conceived the idea of writing a series of scenes for the orchestra, in which the viola should find itself involved, like a person more or less in action, always preserving his own

individuality. By fitting the viola into my poetical memories of my peregrinations in the Abruzzi [section of the Apennines northwest of Rome], I wanted to make the instrument into a sort of melancholy dreamer, in the style of Byron's *Cbilde Harold*. Hence the title of the symphony, *Harold in Italy*. As in the *Symphonie fantastique*, one principal theme (the first melody of the viola) is reproduced throughout the work, but with this difference, that the theme of the *Symphonie fantastique*—the *idée fixe*—intrudes itself obstinately, like a passionate, episodic idea, into scenes wholly foreign to it, disrupting them, whilst Harold's strain is added to the other orchestral strains, with which it contrasts, both in movement and character, without hindering their development.

Berlioz had spent a year in Italy, 1831–32, having won the Prix de Rome. As with many other composers—Handel, Mozart, Mendelssohn, Tchaikovsky, to name only a few—Italy had a profound effect on him. By borrowing Byron's concept of the melancholy Romantic commentator rather than any specific text from the poem, Berlioz could comment musically on his own Italian memories. Though he provided no specific program for his Harold “symphony” other than the descriptive movement titles, he detailed his programmatic inspirations in his *Memoirs*: his wanderings in the Abruzzi, a distant procession of monks, an impromptu evening serenade, and an imagined—not actually seen—brigands' orgy.

Berlioz completed *Harold* in 1834; it was first performed on November 23 that year, conducted by Narcisse Girard with Chrétien Urhan, a Conservatoire classmate of Berlioz, playing the solo part Paganini had turned down. The performance was an enormous success, fulfilling Berlioz's prediction that the Pilgrim's March (second movement) would have to be encoed. Problems with this encore and with the fourth performance of *Harold* made Berlioz resolve to conduct his own works in the future: mixed up cues had ruined the encore, and Girard had difficulties conducting the ending of the Serenade (third movement) at the fourth performance. As for Paganini, when he finally heard *Harold in Italy* in 1838 he was so moved that he made Berlioz a handsome monetary gift that subsequently enabled him to compose his next “symphony,” *Romeo and Juliet*.

Harold in Italy, like many of Berlioz's major works, defies classification. It takes its four-movement structure from the symphony, its descriptive movement titles and a certain structural freedom from the tone poem, and its prominent, though nonvirtuosic solo viola part from the concerto

or *sinfonia concertante*. From Berlioz's own description of the viola in his orchestration treatise, one understands how well suited he found it to depicting his melancholy observer. "The sound of its low strings has a particular pungency, its high notes sparkle by their sadly impassioned accent and its sonority, deeply melancholic, differs from that of the other bowed instruments."

Among the countless striking features of the work is the fugal orchestral opening, which anticipates the Harold theme as presented by the viola. Berlioz scholar D. Kern Holoman points out its curious "ahistoric purpose"—it is used to evoke wandering, whereas fugues traditionally symbolized erudition and formality. The recurring Harold theme, incidentally, and one other first-movement theme originated in Berlioz's withdrawn *Rob Roy* overture. Berlioz's interest in timbre and spatial effects are particularly evident in the slow movement, in which he succeeds in depicting the chanting pilgrims and tolling bells instrumentally, almost creating a great Doppler effect to represent the passing of the procession.

In the scherzo-like Serenade, Berlioz imitates the music of the *pifferari* he had heard in Italy—street musicians playing rustic shawms and bagpipes—with piccolo, oboe, and divided violas; the "singing" of the serenade begins with the English horn melody. A wonderful example of the rhythmic ingenuity that permeates the work occurs in the three-way reunion of themes in the final section of the Serenade. Here when the *pifferari* rhythmic pattern, the serenade melody, and the Harold theme come together, the violas play two measures to every one for the remainder of the orchestra—the precise spot that brought disaster to conductor Girard.

In the Orgy of the Brigands, Berlioz recalls all of the previous movements, in the self-referential manner of Beethoven's Ninth Symphony, which he idolized. The solo viola has little to do in this movement after the reminiscences except for a fleeting bit of Harold's evening hymn heard in the distance as he flees in terror. Highly organized, rhythmically vital orchestral "pandemonium" (Berlioz's word) predominates.

—Program notes ©Jane Vial Jaffe

ABOUT THE ARTISTS

Leonard Slatkin

Internationally acclaimed conductor Leonard Slatkin, Distinguished Visiting Artist in Conducting and Orchestral Studies at MSM, is Music Director Laureate for the Detroit Symphony Orchestra (DSO) and current Directeur Musical Honoraire of the Orchestre National de Lyon (ONL). He also maintains a rigorous schedule of guest conducting and is active as a composer, author, and educator. Mr. Slatkin led the MSM Symphony in its Carnegie Hall debut on April 13, 2014, with Glenn Dicterow as soloist.

Highlights of the 2018–19 season include a tour of Germany with the ONL; a three-week American Festival with the DSO; the Kastalsky Requiem project commemorating the World War I Centennial; Penderecki's 85th birthday celebration in Warsaw; five weeks in Asia leading orchestras in Guangzhou, Beijing, Osaka, Shanghai, and Hong Kong; and Manhattan School of Music's 100th anniversary gala concert at Carnegie Hall. He will also conduct the Moscow Philharmonic, Balearic Islands Symphony, Orchestre Philharmonique de Radio France, Louisville Orchestra, Berner Symphonieorchester, Pittsburgh Symphony, St. Louis Symphony, RTÉ National Symphony in Ireland, and Monte Carlo Symphony.

Slatkin has received six Grammy awards and 33 nominations. His recent Naxos recordings include works by Saint-Saëns, Ravel, and Berlioz (with the ONL) and music by Copland, Rachmaninov, Borzova, McTee, and John Williams (with the DSO). In addition, he has recorded the complete Brahms, Beethoven, and Tchaikovsky symphonies with the DSO (available online as digital downloads).

A recipient of the National Medal of Arts, Slatkin also holds the rank of Chevalier in the French Legion of Honor. He has received Austria's Decoration of Honor in Silver, the League of American Orchestras' Gold Baton Award, and the 2013 ASCAP Deems Taylor Special Recognition Award for his book *Conducting Business*. His second book, *Leading Tones: Reflections on Music, Musicians, and the Music Industry*, was published in 2017 by Amadeus Press.

Leonard Slatkin has conducted virtually all of the leading orchestras in the world. As Music Director, he has held posts in New Orleans; St. Louis; Washington, DC; London (with the BBC Symphony Orchestra); Detroit; and Lyon, France. He has also served as Principal Guest Conductor in Pittsburgh, Los Angeles, Minneapolis, and Cleveland.

Ken Yanagisawa (MM '19), Conductor

Japanese-American conductor Ken Yanagisawa is an active performer based in New York City. A recipient of the Yale University Joseph Lentilhon Selden Memorial Award and the Stanton Wheeler Award, Mr. Yanagisawa served as Music Director for the Saybrook College Orchestra as well as Coup de Brass, Yale's premier all French Horn ensemble, and worked as assistant conductor for the Yale Symphony Orchestra and Yale Medical Symphony Orchestra. Mr. Yanagisawa was recently selected as one of three Fellows to attend the Pacific Music Festival Conducting Academy in 2017 where he studied with Jun Märkl and made his European debut with the Bacau Philharmonic Orchestra in September 2018. As an ensemble musician, Mr. Yanagisawa has regularly performed with the Yale Symphony Orchestra, Yale Concert Band, Berkeley College Orchestra, Saybrook College Orchestra, Yale Medical Symphony, and Aeolus Wind Quintet.

Mr. Yanagisawa holds a Bachelor of Arts in music (intensive) from Yale University and is pursuing a Master of Music degree in orchestral conducting at Manhattan School of Music with George Manahan. Prior to attending Yale University, he attended the New England Conservatory as an undergraduate diploma candidate for oboe performance under the tutelage of John Ferrillo.

Yanagisawa works as the Special Projects Assistant for the New York Philharmonic and as a freelance photographer. His work has been published in *TIME*, the *New York Times*, *Huffington Post*, *Boston Globe*, *Playbill*, *Chronicle of Higher Education*, *YES! Weekly*, and *Yale Daily News*.

Bryan Zaros (DMA '19), Conductor

Bryan Zaros is the Associate Choirmaster at the Cathedral of Saint John the Divine and made his conducting debut with the cathedral choirs at Westminster Abbey, London. He is also the Music Director of the Pro Arte Chorale, an ensemble with a 55-year legacy specializing in the performance of choral/orchestral masterworks. Recent conducting engagements have included invitations with choirs and orchestras in England, Italy, Switzerland, Canada, Sweden, Argentina, Greece, Slovenia, Ireland and Romania. Most notably he has conducted concerts at Alice Tully Hall at Lincoln Center and recently led the United Nations Orchestra in a ceremony commemorating the opening of the 73rd session of the UN General Assembly. He is a recipient of several conducting awards, including an American Prize in Conducting. A

native New Yorker, Bryan began his professional musical training as a member of the Metropolitan Opera Children's Chorus and as a boy chorister at the Church of the Transfiguration NYC. Currently a candidate for the Doctor of Musical Arts degree in conducting at Manhattan School of Music, Bryan received a Bachelor of Music in sacred music from Westminster Choir College, and a Master of Music in conducting from the University of Michigan.

Wenqiao Jiang (BM '20), piano

Born in China in 1997, Wenqiao Jiang began her piano studies at age 6. She began to perform publicly at age 9, winning the Helen Cup national competition and performing across China in six cities. After studying for a year at the Middle School of the Central Conservatory of Music in Beijing, she entered the Manhattan School of Music Precollege Division on full scholarship as a student of Solomon Mikowsky, with whom she studied for the next six years.

Under Dr. Mikowsky's tutelage, Wenqiao Jiang won the Precollege Concerto Competition, performing as soloist with the Precollege Symphony Orchestra in 2014, and was a recipient of the Constance Keene and Rosetta Goodkind memorial awards and the Sydney Frank Foundation Scholarship. She participated twice in Dr. Mikowsky's International Piano Festivals in Spain and Cuba, including performing the Schumann Concerto with the Cuban National Symphony Orchestra. She also won first prize at the New York International Competition, performing at Carnegie Hall's Weill Recital Hall with the Youth International Orchestra under Zhiliang Yu.

In 2016 she received another full scholarship to study with Dr. Mikowsky in Manhattan School of Music's College Division and won the Alternate Prize in the College Division Concerto Competition with a performance of the Prokofiev Concerto No. 3. Since 2017 she has continued her studies with Mr. Alexandre Moutouzkine. Under his tutelage, she was invited to perform the Prokofiev Concerto No. 3 with the Dalian Symphony Orchestra in Beijing and, as the winner of the 2018 MSM/Leonard Slatkin Conductors' Project Concerto Competition, she performs the Liszt Concerto No. 1 tonight.

Devin Moore (BM '21), viola

Devin Jonathan Moore is pursuing his Bachelor of Music degree in classical viola performance under the instruction of Samuel Rhodes at Manhattan School of Music. In high school, Devin was concertmaster and principal violist of the Chartiers Valley High School Orchestra and both Co-Principal Violist and Co-Principal Second Violinist with the Pittsburgh Youth Symphony Orchestra. In 2017, Devin, alongside his colleague and friend James Cunningham, performed as a duet with the Pittsburgh Symphony Orchestra.

In 2016, Devin was awarded the Gene Kelly Award for Best Actor in a High School Musical for his portrayal of Jean Valjean in *Les Misérables* and named a finalist in the National High School Musical Theatre Awards, for which he received a \$2500 scholarship. As a violinist in the National Youth Orchestra of the United States of America of 2016, he performed with Christoph Eschenbach, Emanuel Ax, Valery Gergiev, and Denis Matsuev in venues such as Purchase College, Carnegie Hall, the Concertgebouw, Opera Berlioz, Tivoli Hall, and Smetana Hall. This past semester, Devin was awarded a George and Kay Bucksbaum Orchestral Viola Fellowship at the Aspen Music Festival and School of 2018 and accepted into the esteemed Finckel-Wu Han Chamber Music Studio. At Aspen, Devin was a member of the Aspen Festival Orchestra and performed as a chamber musician/soloist with Augustin Hadelich and Sarah Chang.

At MSM, Devin has held the position of Co-Principal Violist of many of the school's orchestras and participates in chamber music and contemporary ensembles. His sextet performed in the Solo and Chamber Music Concert of MSM's Centennial Opening Day Celebration. Devin is honored and thrilled to perform with the MSM Symphony and work with the phenomenal Leonard Slatkin.

Andi Zhang (PS '19), violin

Violinist Andi Zhang is a student of Pinchas Zukerman and Patinka Kopec in the Pinchas Zukerman Performance Program at Manhattan School of Music. She was chosen to participate in Leonidas Kavakos's master class held earlier this month at Manhattan School of Music.

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Seoul, South Korea

Jisu Choi
Ridgefield, New Jersey

Ahra Cho
Seoul, South Korea

Jeehyun Park
Seoul, South Korea

Aleksandra Li
Moscow, Russia

Tian Qiu
Beijing, China

Elizabeth Beck
Oil City, Louisiana

Ke Zhu
Beijing, China

Amos Lee
Long Island City, New York

Guolong Wang
Beijing, China

Chala Yancy
New York, New York

Heather Frank Olsen
New York, New York

Marina Aikawa
Fujisawa-shi, Japan

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Seoul, South Korea

Francesca Abusamra
Rochester Hills, Michigan

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Qingdao, China

Margaret Baker
Lynchburg, Virginia

Lulu Huang
Chongqing, China

Huier Yiu
Taipei, Taiwan
TaTan Huang
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South Korea

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Harleysville, Pennsylvania

Rui Song
Xuzhou, China

Dudley Raine
Lynchburg, Virginia

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Los Angeles, California

Hao-Yuan Hsu
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New York, New York

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San Diego, California

Nicholas Burkel
Sayville, New York

Niles Luther
Fairfield, Connecticut

Juhyeon Kim
Seoul, South Korea

Jonathan Lin
San Diego, California

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Seoul, South Korea

Miguel Cegarra
Orlando, Florida

Xin Shao
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Easton, Pennsylvania

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Gainesville, Florida

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Maplewood, New Jersey

Kyung Won Park
Seoul, South Korea

Yoojeong Kim
Seoul, South Korea

Julian Barrera
Medellin, Colombia

FLUTE

Julie Nah Kyung Lee*
Seoul, South Korea

Lucija Stilinovic*
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Clarkston, Michigan

Seo Hee Choi^
Seoul, South Korea

OBOE

Joel Roches+
Chicopee, Massachusetts

Yawen Guan
Beijing, China

You Joung Sohn^*
Seoul, South Korea

CLARINET

Martina Morello+
Pordenone, Italy

David Jung Woo Lee^
Flushing, New York

Scott Chiu*
Denver, Colorado

BASSOON

Cheryl Fries+*
Red Creek, New York

Jacob Rogers
Hamburg, New York

Wenchao Fang^
Qingdao, China

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West Milford, New Jersey

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Seoul, South Korea

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Levittown, New York

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Busan, South Korea

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Commack, New York

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Toronto, Ontario, Canada

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+ Liszt Piano Concerto No. 1 in E-flat Major, S. 124

^ Saint-Saëns *Introduction and Rondo Capriccioso*, Op. 28

* Berlioz *Harold in Italy*, Op. 16

ABOUT THE CONDUCTORS' PROJECT

Maestro Leonard Slatkin, MSM Distinguished Visiting Artist in Conducting and Orchestral Studies and a member of the School's Board of Trustees since 2009, chooses two conducting students each year to participate in the Conductors' Project. Working with MSM Director of Orchestral Activities George Manahan and the students in the MSM Symphony Orchestra, Maestro Slatkin offers the selected conducting fellows intensive coaching and invaluable experience leading an orchestra. The Project consists of five days of rehearsals with the MSM Symphony Orchestra leading up to the annual final concert, which features the student conductors joining Maestro Slatkin in taking a turn on the podium. This year's conductors are a Master's candidate and a DMA candidate at Manhattan School of Music.

THE CENTENNIAL PROJECT

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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