

M Manhattan
School of Music

***MSM
PHILHARMONIA
ORCHESTRA***

Perry So, Conductor
Shaina Martinez, soprano

THURSDAY, OCTOBER 4, 2018 | 7:30 PM
THE RIVERSIDE CHURCH



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PROGRAM

ROBERT SIROTA *A Rush of Wings*
(b. 1949)

JOAQUÍN TURINA *Poema en forma de canciones*
(1882–1949) (Poem in the Form of Songs), Op. 19
 Dedicatoria
 Nunca olvida...
 Cantares
 Los dos miedos
 Las locas por amor
Ms. Martinez, soprano

INTERMISSION

ANTON BRUCKNER Symphony No. 7 in E Major (Cahis 13)
(1841–1904) *Allegro moderato*
 Adagio: Sehr feierlich und sehr langsam
 Scherzo: Sehr schnell
 Finale: Bewegt, doch nicht schnell

The school would like to recognize Julio Martinez, Shaina's father, for his relentless efforts to find the manuscript of the Turina concerto and resolute support for Spanish vocal literature, and Dr. Manly Romero, Performance Librarian at MSM, for preparing a new edition of the score and orchestral parts from the manuscript. Without their efforts, this performance would not have been possible.

CENTENNIAL NOTE

Robert Sirota was President of Manhattan School of Music from 2005 to 2012, during which time he also was a member of the Composition faculty. He wrote *A Rush of Wings* in 2008 especially for the MSM Chamber Sinfonia, which premiered the work on January 26, 2009 at Carnegie Hall's Zankel Hall. The concert, conducted by Kenneth Kiesler, showcased the School's Graduate Program in Orchestral Performance with faculty members playing side-by-side with students. MSM's OP Program began in 1991 and Glenn Dicterow, then Concertmaster of the New York Philharmonic, was a founding faculty member. Dicterow played the violin cadenza in the premiere of *A Rush of Wings*.

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

PROGRAM NOTES

A Rush of Wings

Robert Sirota

Over four decades, composer Robert Sirota has developed a distinctive voice, clearly discernible in all of his work, whether symphonic, choral, stage, or chamber music. Writing in the *Portland Press Herald*, Allan Kozinn asserts: “Sirota’s musical language is personal and undogmatic, in the sense that instead of aligning himself with any of the competing contemporary styles, he follows his own internal musical compass.”

Robert Sirota’s works have been performed by orchestras across the U.S. and Europe and by ensembles such as Alarm Will Sound, Sequitur, yMusic, Chameleon Arts, and Dinosaur Annex; the Chiara, American, Telegraph, Ethel, Elmyr, and Blair String Quartets; and the Peabody, Concord, and Webster Trios. His music has also been featured at music festivals, including Tanglewood, Aspen, Yellow Barn, and Cooperstown, as well as Bowdoin and its Gamper Festival of Contemporary Music. His recent and upcoming commissions include works for Jeffrey Kahane and the Sarasota Music Festival, Cathedral Church of St. John the Divine, Palladium Musicum, American Guild of Organists, the American String Quartet, Alarm Will Sound, the Naumburg Foundation, Concert Artists of Baltimore, and yMusic.

Sirota has received grants from the Guggenheim Foundation, United States Information Agency, National Endowment for the Arts, Meet the Composer, and the American Music Center. His music can be heard on Legacy Recordings and National Sawdust Tracks and on the Capstone,

Albany, New Voice, Gasparo, and Crystal labels and his works are published by Muzzy Ridge Music, Schott, Music Associates of New York, MorningStar, Theodore Presser, and To the Fore.

A native New Yorker, Sirota studied at Juilliard, Oberlin, and Harvard and divides his time between New York and Searsport, Maine, with his wife, Episcopal priest and organist Victoria Sirota. They frequently collaborate on new works, with Victoria as librettist and performer, at times also working with their children, Jonah and Nadia, both world-class violists.

Composed in 2008, *A Rush of Wings* received its premiere by the Manhattan School of Music Chamber Sinfonia, conducted by Kenneth Kiesler, in January 2009. The composer writes:

A Rush of Wings draws inspiration from Psalms 18 and 104, both of which reference the ‘wings of the wind.’ As I grow older, I think and dream more frequently of flying—of being borne on wings far above the earth. My compositions over the past few years have reflected this. In 2005 I wrote an orchestra piece, *Meridians*, which is about flying across the world in an ocean-hopping jetliner. My Symphony No. 1, completed in 2007 and subtitled 212, spends a good deal of its twenty-five minutes hovering conceptually over Manhattan. In the summer of 2008 I composed a trio for flute, clarinet and piano entitled *Birds of Paradise*. *A Rush of Wings* continues this exploration, this time evoking the wind of God and the flight of angels. In its seven minutes I imagine what the ‘wings of the wind’ might sound like.

Poema en forma de canciones
(Poem in the Form of Songs), Op. 19
Joaquín Turina

Like most Spanish composers of his time, Turina went to Paris to study. While there he performed his already published Piano Quintet, Op. 1, to an audience that included Isaac Albéniz. His compatriot advised him to look to his native Spain for material. Turina took the advice to heart, later claiming that the conversation had changed his whole attitude to music. More interested than his countrymen in pursuing the conventional (German) major forms, he sought to combine them with his Andalusian—in particular, Sevillian—heritage in a style that had also absorbed Romantic

and Impressionistic elements. His works in the smaller genres admirably exhibit Spanish traits, sometimes with humor and often with elegance.

Turina composed his song cycle *Poema en forma de canciones* in 1917 for voice and piano and orchestrated it the following year. Only his second foray into songwriting, the cycle of four songs prefaced by the instrumental *Dedicatoria* (Dedication) nevertheless shows his skill at evoking the sounds of Andalusian folk song that so captivated him, mixed with elements of French Impressionism. The four texts by Ramón María de las Mercedes de Campoamor y Campoosorio (1817–1901) are connected by the common theme of passionate love—even to the point of insanity, as in the final “Las locas por amor” (The women mad for love).

The orchestral introduction suggests a flamenco singer’s opening “tuning up” and the accompanying guitarist’s intuitive following of that improvisatory style. The protagonist in “Nunca olvida” (Never forget), on the point of death, wistfully refuses to forgive his/her beloved for having been made to love. The extending spinning motion of the introduction to “Cantares” (Songs) provides the perfect foil for a colorful display of flamenco vocal techniques. The text, in between dazzling wordless vocalises, describes the indelible image a lover has of his/her beloved when separated by distance. “Los dos miedos” (The two fears) lilts along gently, presenting the apprehension over of a night of closeness, until an extended instrumental interlude brings on the pensive second verse—the worry that the new closeness might now disappear. The high-spirited closing song, “Las locas por amor” (The women mad for love) exuberantly contrasts eternal love with short bursts of passion.

Text and Translation

Dedicatoria (*instrumental*)

Nunca olvida . . .

Ya que este mundo abandono
antes de dar cuenta a Dios,
aquí para entre los dos
mi confesión te diré.
Con toda el alma perdono
hasta a los que siempre he odiado.
¡A ti que tanto te he amado
nunca te perdonaré!

Dedication (*instrumental*)

Never Forget

Now that I abandon this world,
before giving an account to God,
here between the two of us,
I will tell you my confession.
With all my heart I forgive
even those I have always hated.
As for you, whom I have loved so much,
I will never forgive you!

Cantares

Más cerca de mí te siento
Cuando más huyo de tí
Pues tu imagen es en mí
Sombra de mi pensamiento.

Vuélvemelo a decir
Pues embelesado ayer
Te escuchaba sin oír
Y te miraba sin ver.

Los dos miedos

Al comenzar la noche de aquel día
Ella lejos de mí,
¿Por qué te acercas tanto? Me decía,
Tengo miedo de ti.

Y después que la noche hubo pasado
Dijo, cerca de mí:
¿Por qué te alejas tanto de mi lado?
¡Tengo miedo sin ti!

Las locas por amor

Te amaré diosa Venus si prefieres
que te ame mucho tiempo y con
cordura
y respondió la diosa de Citeres:
Prefiero como todas las mujeres
que me amen poco tiempo y con
locura.

Te amaré diosa Venus, te amaré.

—*Ramón María de las Mercedes de
Campoamor y Campoosorio*

Songs

I feel much closer to you
the more I flee from you,
for your image haunts me,
shadow of my thoughts.

Return to tell me again
for yesterday I was spellbound,
I listened to you without hearing
and I looked at you without seeing.

The Two Fears

At the beginning of that night
she, remote from me, said,
Why are you getting so close? She said,
I fear you.

And after the night that has passed
she said, close to me:
Why are you moving so far away
from me?
I have fear without you!

The Women Mad for Love

I will love you, goddess Venus, if you
prefer that I love you forever and
with sanity
and the goddess of Cythera
responded:

I prefer, like all women,
that you love me a short time and
with madness.

I will love you, goddess Venus, I will
love you!

Symphony No. 7 in E Major

Anton Bruckner

Reconciling Bruckner's personal traits with the monumental sound of his symphonies requires a bit of imagination. Somehow his lack of self-confidence along with his religious piety and unorthodox route toward symphonic composition erupted into a remarkable musical legacy.

Though he studied music as a youth and held various organ posts, he worked mainly as a schoolteacher. At age thirty-one, however, he sought counterpoint training with the rigorous Simon Sechter, who forbade him from writing any music outside of exercises for a six-year period. After additional orchestration studies, Bruckner finally—as a man of forty—began his career as a symphonic composer.

Profoundly influenced by hearing the premiere of *Tristan und Isolde* and meeting Wagner in 1865, Bruckner inadvertently got caught up in the raging Wagner-Brahms controversy in Vienna. Though his music was little like Wagner's in its structure or aesthetic approach, he was constantly attacked as a "Wagnerite" by the pro-Brahms critic Eduard Hanslick and had difficulty getting his works performed. It was only toward the end of his life that Bruckner gained recognition. Even Hanslick had to admit after a performance of the Seventh Symphony that it was rare for a composer to be called out four or five times after each movement.

Even more than the Third Symphony, which Bruckner dedicated to Wagner, the Seventh might be called his "Wagner" Symphony. Having begun the work in September 1881, Bruckner had completed the first movement and the Scherzo by January 1883, when he learned of Wagner's grave illness. On January 22 he wrote: "One day I came home and felt very sad. The thought had crossed my mind that the Master [Wagner] would die, and the C-sharp minor theme of the Adagio came to me." Wagner died on February 13, and Bruckner completed the movement as an elegy. Here for the first time he employed Wagner tubas (brass instruments devised by Wagner for his *Ring* cycle to bridge a perceived gap between horns and trombones), also using them in the Finale, which pays further tribute to "the Master."

With the full score completed on April 21, 1883, efforts began to secure a premiere performance. Several of Bruckner's former pupils tried to arouse interest with two-piano performances in Vienna, but it wasn't until December 30, 1884, that the orchestral premiere took place—in Leipzig under the baton of Arthur Nikisch. Despite audience enthusiasm,

critical response was mixed, but a wildly successful second performance in Munich in March 1885 launched Bruckner on the road to worldwide recognition. The Seventh remains Bruckner's most popular symphony, rivaled only by his Fourth.

A radiant serenity pervades the expansive first movement. Like most of Bruckner's sonata forms, it deals with the unfolding, development, and recapitulation of three main themes. The first is a luminous, arching melody for the cellos, joined by violas and clarinet. Bruckner marks the gentle second theme (oboes and clarinets over quietly pulsing brass) with a little melodic ornament or turn. A portentous buildup brings on the hushed third theme, its short phrases marching calmly downward until they provoke an outburst of brass fanfares. The ominous climax of the unhurried development prepares the wonderfully unobtrusive return of the opening. A similar peak sets up the ravishing beginning of the coda, which goes out in a characteristic blaze of glory.

Bruckner's lament for Wagner contrasts the solemn opening theme (Wagner tubas and violas) with a lighter theme that foreshadows some of Mahler's nostalgic, innocent-seeming passages. Into his somber opening idea, Bruckner inserts a quotation from his own concurrently composed *Te Deum* that symbolizes triumph over death. Rich variations of the two main themes form alternating sections, culminating in one of the greatest climaxes in the symphonic literature. At its apex, the composer's pupils-turned-editors, Joseph and Franz Schalk, added a now notorious cymbal crash (along with triangle and timpani), which Nikisch persuaded Bruckner to accept. Despite a penciled objection written above the pasted-in addition to the original score, most conductors include the percussive reinforcement.

The energetic Scherzo gives off both a cheerful and restless impression as it leads to a tempestuous conclusion in each of its three sections. The two intervening, more delicately scored trio sections provide more relaxed, lyrical contrast.

The grand finale pays further homage to Wagner by incorporating a chorale-like second theme, for which Bruckner reintroduces the Wagner tubas. Another less obvious response to Wagner's death, suggests Bruckner scholar Timothy Jackson, was employing a variation of sonata form that mirrors a characteristic of tragic literary plots. As Aristotle recognized in his *Poetics*, a key ingredient for tragedy is *peripety*—a shift

to the opposite of what would normally occur “because of some mistake of great weight and consequence.” Musically this corresponds to a kind of “reverse sonata form” rarely but significantly used after 1770. In such pieces as Brahms’s *Tragic Overture* or *Schicksalslied*, Liszt’s *Hamlet*, Wagner’s *Tannhäuser* Overture, or Mahler’s Sixth Symphony finale—all pieces connected with tragedy or fate—the main themes return in reverse order in the recap and the all-important return to the home key is displaced.

In Bruckner’s finale, the recall of his three themes in reverse order and his remarkable journey toward the home key makes a similar connection. In contrast to the dark endings of other “tragic reverse” movements, however, Bruckner’s finale ends in triumphant splendor, in the manner of victory-over-adversity symphonies such as Beethoven’s Third, Fifth, or Ninth. Thus Bruckner’s lament over Wagner’s death concludes by celebrating the immortality of his legacy.

—Program notes ©Jane Vial Jaffe

ABOUT THE ARTISTS

Perry So, Conductor

Conductor Perry So most recently made his European operatic debut at the Royal Danish Opera in Mozart's *Die Zauberflöte* and made debuts with the Szezecin Philharmonic and the Nürnberger Symphoniker, including a tour to Milan. Recent highlights include return visits to the Orquesta Sinfónica de Tenerife, the Royal Danish Ballet, and three weeks of concerts with the Orquesta Sinfónica del Principado de Asturias as the orchestra's Artistic Collaborator. Upcoming highlights include a seven-week tour of South Africa with three orchestras, including a Verdi Requiem in Cape Town, his North American opera debut with Yale Opera in Tchaikovsky's *Eugene Onegin*, and debuts with orchestras in Pamplona and Malaga, Spain, and Tucson, Arizona. Other recent debuts include the Cleveland and Minnesota Orchestras, Houston, Detroit, New Jersey, Israel and Shanghai Symphony Orchestras, the China Philharmonic, and the Residentie Orkest in the Hague. He has been a frequent guest both at Walt Disney Hall and the Hollywood Bowl following his stint as an inaugural Dudamel Conducting Fellow of the Los Angeles Philharmonic. He led the Hong Kong Philharmonic with Lang Lang in an internationally televised celebration of the 15th anniversary of Hong Kong's return to China at the close of his four years as Assistant, then Associate Conductor. He toured the Balkan Peninsula with the Zagreb Philharmonic in the first series of cultural exchanges established after the breakup of Yugoslavia.

Perry So received the first and Special prizes at the Fifth International Prokofiev Conducting Competition in St. Petersburg. His recording of Barber and Korngold's Violin Concertos with violinist Alexander Gilman and the Cape Town Philharmonic Orchestra was awarded the Diapason d'Or in January 2012. He has recorded extensively with the BBC National Orchestra of Wales and the BBC Concert Orchestra. He is known for his wide-ranging programming, including numerous world premieres on four continents and works from the Renaissance and the Baroque. He has conducted productions of *Così fan tutte*, *Die Zauberflöte*, *The Turn of the Screw*, *Giulio Cesare*, *Gianni Schicchi*, and *Die Fledermaus*. His commitment to working with young musicians has taken him to the Australian Youth Orchestra, the Round Top Festival, Manhattan School of Music, the Hong Kong Academy for the Performing Arts, and the Yale School of Music. He has assisted Edo de Waart, Esa-Pekka Salonen, Gustavo Dudamel, Lorin Maazel, and John Adams. Born in Hong Kong, Perry So holds a degree in Comparative Literature from Yale University.

Shaina Martinez, soprano

Soprano Shaina Martinez recently received her Master of Music degree from Manhattan School of Music, where she studied with Ruth Golden. She most recently performed the title role in Carlisle Floyd's *Susannah* with Lighthouse Opera Company. Other roles include *Cosi fan tutte* (Fiordiligi) with Manhattan School of Music's Opera Repertoire Ensemble; *Der Zigeunerbaron* (Saffi) with Manhattan School of Music Opera Theater; *Don Giovanni* (Donna Elvira) in the Lighthouse Opera Company; *La Vida Breve* (Salud) with The In Series; *La Fille du Regiment* (Marie/audit) and *Madama Butterfly* (Cousin) at the Martina Arroyo Foundation Prelude to Performance 2015; Henry Mollicone's *Children of the Sun* (Our Lady of Guadalupe) with the Little Patuxent Opera Institute 2014; and *Die Zauberflöte* (2nd lady) and *Cendrillon* (Prince Charming/cover) at the Siena Music Festival 2013.

As a concert artist, Shaina Martinez made her recital debut at the National Opera Center of America this past May performing with former Met coach Craig Rutenberg as part of the Emerging Artist Recital Series. She also performed at the National Theater of Korea in Seoul as a soloist with the University of Maryland Chamber Singers. Most recently, she won second place in the Metropolitan Opera National Council Rocky Mountain Regional Round 2018; first place in Manhattan School of Music's 2018 Eisenberg-Fried Concerto Competition in the Voice Category; and third place in the 2018 Alan M. and Joan Taub Ades Competition. Other awards include the 2018 DC Vocal Arts Society Art Song Discovery Competition (Finalist-Alternate), 2017 Altamura Caruso International Competition (Finalist), 2014 Sue Goetz Ross Vocal Competition (second place), XVII Concurso Internacional de Canto Lirico in Peru (Semifinalist), and 2018 Mario Lanza and Elaine Malbin Competition (Finalist). She will make her theater debut in March 2019 with the Bermuda Festival's production of Terrence McNally's *Master Class*, as Sophie (1st soprano).

MSM PHILHARMONIA ORCHESTRA

Perry So, Conductor

VIOLIN I

Hajung Cho,
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Karl Zhu, Beijing, China
Huier Yiu, Taipei, Taiwan
Chenxiang Wang,
Beijing, China
Margaret Baker,
Lynchburg, Virginia
Yiyang Li,
Hangzhou, China
Yuna Jo, Seoul,
South Korea
Jinwoo Jung, Seoul,
South Korea
Man Yin Yeung,
Hong Kong, China
Ally Cho,
Melbourne, Australia
Maia Schmidt,
Caldwell, New Jersey
Yixiang Wang,
Shanghai, China
Corrine Au,
Short Hills, New Jersey
Minseon Kim,
South Korea
Yihan Zhu,
Shanghai, China

VIOLIN II

Luxi Wang, principal,
Shanghai, China
Guolong Wang,
Beijing, China
Michael Brennan,
Patchogue, New York
Thierry Neves,
Goiania, Brazil
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Carlos Martinez Arroyo,
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Wing Yan Kwok,
Hong Kong, China
Young Ye Roh,
Englewood, New Jersey
Taihi Chin, Osaka, Japan
Anthony Chan,
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Fujia Zhang,
Shenyang, China
Guan Gui,
New York, New York
Maithena Girault,
Laval, Canada
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Samuel Omalyev,
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Kyran Littlejohn,
Philadelphia,
Pennsylvania
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Myeonghoon Park,
Pusan, South Korea
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North Babylon,
New York
Kiley Rowe, Goshen,
New York
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Goyang-si, South Korea
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Seoul, South Korea
Nuria Comorera Nosas,
Barcelona, Spain
Yeonsue Cho,
Ulsan, South Korea
Sam Chung,
Vancouver, Canada
Luca Giehl,
Erlangen, Germany
Yan Jin, Beijing, China
Yuhan Noh,
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South Korea

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Mystic, Connecticut
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FLUTE

Cierra Hall,
Randallstown, Maryland
Lauren Scanio^{^+},
Buffalo, New York
Yuxi Yang*,
Guangzhou, China

OBOE

Joel Roches⁺,
Chicopee, Massachusetts
Ashley Shinliver[^],
Houston, Texas

CLARINET

Sin Nam Claudia Ng[^],
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Alexander Parlee⁺⁺,
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BASSOON

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Birmingham, Alabama
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TRUMPET

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Kuala Lumpur, Malaysia
Dominique Moreno,
Houston, Texas

Brass and Wind Principals

* Robert Sirota: *A Rush of Wings*

[^] Joaquin Turnia: *Poema en forma de canciones*, Op. 19

+ Anton Bruckner: *Symphony No. 7* in E Major

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.

Anchor Gift

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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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