

**M** Manhattan  
School of Music

# ***MSM CHAMBER SINFONIA AND CHAMBER CHOIR***

**Jane Glover**, Conductor

**Kent Tritle**, Chorus Master

**Julie Nah Kyung Lee** (BM '18, MM '20), flute

**Brittany Nickell** (MM '15, PS '16), soprano

**Briana Elyse Hunter** (MM '12), mezzo-soprano

**Philippe L'Esperance** (MM '17), tenor

**Kidon Choi** (MM '15), baritone

FRIDAY, FEBRUARY 15, 2019 | 7:30 PM  
NEIDORFF-KARPATI HALL



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**Kidon Choi** (MM '15), baritone

## PROGRAM

ADOLPHUS

HAILSTORK 

(BM '63, MM '65)

(b. 1941)

*Epitaph for a Man Who Dreamed*

*In Memoriam: Martin Luther King, Jr.*

CARL NIELSEN

(1865–1931)

Flute Concerto

*Allegro moderato*

*Allegretto*

**Julie Nah Kyung Lee**, flute

## *Intermission*

LUDWIG VAN

BEETHOVEN

(1770–1827)

Mass in C Major, Op. 86

Kyrie

Gloria

Credo

Sanctus

Agnus Dei

**Brittany Nickell**, soprano

**Briana Elyse Hunter**, mezzo-soprano

**Philippe L'Esperance**, tenor

**Kidon Choi**, baritone

*Kidon Choi appears by kind permission of the Metropolitan Opera Lindemann  
Young Artist Development Program.*

# PROGRAM NOTES

## *Epitaph for a Man Who Dreamed* *In Memoriam: Martin Luther King, Jr.*

### Adolphus Hailstork

Growing up in Albany, New York, Hailstork received his first musical training as a chorister and, after showing an aptitude for music in state testing, he received free violin lessons in fourth grade, later switching to piano and organ. He loved to improvise, which led him to composing. His formal composition studies began at Howard University, where he received a Bachelor of Music degree in 1963, followed that summer by studies with Nadia Boulanger in Fontainebleau, France. He earned a second Bachelor's degree in 1965 from Manhattan School of Music, where he also received his Master's degree in 1966. His Master's thesis, *Statement, Variations, and Fugue*, was performed that year by the Baltimore Symphony Orchestra.

During his military service in Germany for the next two years, Hailstork composed constantly on a piano he had rented and put in the Officers Club. Upon his return to the U.S. he pursued doctoral studies at Michigan State University, where he held his first teaching post before earning his Ph.D. in 1971. Hailstork was hired immediately to teach at Youngstown (Ohio) State University, where in 1974 he composed his best-known work, *Celebration!*, commissioned by JCPenney in anticipation of the American bicentennial. He taught at Norfolk (Virginia) State College from 1977 until 2000 when he took up his current professorship at Old Dominion University (Norfolk).

Hailstork's wide-ranging body of work includes three symphonies, two operas, numerous choral works, and varied chamber pieces. Many of his works reflect the deep emotional impact of world situations and events, often after a period of years—his *Epitaph* is a response eleven years after the 1968 slaying of Martin Luther King, Jr.; his *American Guernica*, which won the Virginia College Band Directors' 1983 national competition, deals with the 1963 bombing of the 16th Street Baptist Church that killed four young girls; and his Second Symphony of 1999 reacts to his having visited the dungeons along the coast of Ghana where slaves were held before being shipped to America.

The idea for *Epitaph for A Man Who Dreamed* was suggested to Hailstork by William Henry Curry, who conducted the premiere with the Baltimore Symphony Orchestra on January 17, 1980. Hailstork described his vision in the preface to the score:

A great man is being buried. A few mourners ring the gravesite singing a spiritual. Gradually, more bereaved gather and join in (strings). They reflect upon their memories of hopes and dreams inspired by their fallen leader. The service concludes and the bowed heads begin to lift. They will carry on.

Technically the piece is a study in understatement and control. There is no virtuosity. There are no sudden dramatic shifts. Harmony is simple, coloration is medium to dark. There is a very restrained and careful control of climax, there being only one at the end of the work.

The solemn beauty of the work—a kind of prayer for peace—was achieved after Hailstork had experienced over a decade of reflection instead of writing in the immediate aftermath of the tragedy. Judiciously placed pauses in the string continuum, a throaty flute passage, and a deeply resonant brass “chorale” lead to chiming bells, rising gestures, and fluttering strings that give a hint of optimism. Another grand pause precedes a return to solemn reality that then becomes in the climactic conclusion a kind of powerful, noble acceptance of carrying on Dr. King’s work.

## **Flute Concerto**

### **Carl Nielsen**

Carl Nielsen, Denmark’s leading composer of the late 19th and early 20th centuries, began to achieve international recognition only following the centenary of his birth, when major English and American orchestras began playing his symphonies. Though celebrated as a symphonist, he composed numerous stage works, choral and solo vocal pieces, chamber music, piano pieces, and three concertos—a seldom-performed violin concerto (1911) and those for flute (1926) and clarinet (1928), which are better known.

Inspired by a 1921 rehearsal of the Copenhagen Wind Quintet, Nielsen wrote his Wind Quintet, Op. 43, for the group in 1922. He also intended to compose a concerto for each of the members but died having written

only those for flute and clarinet. By 1926 when Nielsen started the project, Paul Hagemann had been replaced by Holger Gilbert-Jespersen as the Quintet's flutist; thus, ironically, it was for the latter that Nielsen composed the first of his wind concertos. Completed in Italy on October 1 that year, the Flute Concerto was premiered by Gilbert-Jespersen in Paris three weeks later. Nielsen was dissatisfied with the ending and altered it to close in E major rather than D major, furthering the tonal ambiguity of the work. The revised version was first performed on November 9.

Nielsen's concertos all exhibit unconventional forms and tonal plans. He constructed the Flute Concerto in two movements, each beginning and ending in different keys. The first starts in "a free, improvisatory style" (quotations here and afterward are Nielsen's) in a modal D sonority with added E-flats, and "subsides gently to repose in G-flat major." The second opens with dissonant "orchestra jabs" followed by a first theme in G major—restated in E-flat major—and ends in E major, a key introduced only near the end of the movement, but which had appeared at several points in the first movement.

Gilbert-Jespersen was known for his lyrical tone, elegance, fastidiousness, and sense of humor, qualities which Nielsen reflected in the Concerto. The bass trombone plays a teasing foil—an inside joke?—to the solo flute's primarily pastoral character. Several times the trombone sends the flute into a nervous flutter. Toward the end of the Concerto the trombone's glissandos provide another touch of humor as the timpani's role intensifies. Nielsen also focuses on some of the flute's wind quintet associates, especially the clarinet and bassoon, which interact with the soloist in various duos and trios.

The first movement follows a free sonata form, presenting a generally cheerful aspect, be it animated or lyrical. Both the second theme and a third theme—heard only after the first and second themes have been developed—illustrate in particular the pastoral quality of the flute that "the composer is obliged to conform to . . . if he would not risk being branded as a barbarian."

A lighthearted quality is also projected by the second movement due to the "innocent" main theme that returns repeatedly like a rondo refrain. Contrasts are short-lived, including the "somewhat malicious" opening, an *Adagio* episode in which "the solo instrument sings a mournful melody," and several momentarily threatening passages. The third appearance of the "innocent" theme is altered into a little march in 6/8 meter, "which puts the solo flute in a better mood." For his revised

ending Nielsen came up with the brilliant idea of having the mischievous trombone—silent up to this point in the movement—introduce the “wrong” key, in which the Concerto merrily ends.

## Mass in C Major, Op. 86

### Ludwig van Beethoven

When Haydn retired in 1804, Prince Nikolaus Esterházy II began seeking out other composers to write the mass for the name-day celebration of his wife, Princess Josepha Maria Hermengild von Liechtenstein. In 1807 he commissioned Beethoven, drawing him into rather unfair competition with the revered older composer, who had served the Esterházy family for over thirty years. Despite Beethoven’s vast experience in the instrumental realm, he had composed little sacred choral music and the Mass in C was his first completed work for the divine service.

Beethoven naturally took Haydn’s six great late masses as models—excerpts from the *Schöpfungsmesse*, Hob. XXII/13, even appear among the younger composer’s sketches for the Mass in C. Progress was slow, however, and Beethoven found himself making excuses about his workload and his health in answer to the prince’s inquiries. He managed to complete the Mass in time for the September 13 performance, but his problems were only beginning. Some of the singers skipped rehearsals in protest at being led by a deaf composer, and the prince had to reprimand the new chapel master, composer Johann Nepomuk Hummel. Not surprisingly the under-rehearsed performance went poorly.

Afterward the disappointed prince reportedly demanded, “But, my dear Beethoven, what is this that you have done now?” The remark prompted a laugh from Hummel, who himself had written a Mass in C just the previous year. Beethoven left in a huff and when the Mass was eventually published, he changed the dedication in favor of Prince Kinsky. Beethoven himself was justly proud of the work—“I have handled the text as it has seldom been treated,” he asserted in 1808 when trying to convince the reluctant Breitkopf & Härtel to print it. The publisher finally agreed in 1812 after the first successful performance of the Mass the previous year. Beethoven made a wonderful contribution to the sacred music repertoire with this work, only to condemn it to benign neglect with the composition of his next great sacred work, the monumental *Missa solemnis*.

Beethoven begins the Kyrie of the Mass in C, as Haydn sometimes did, without introduction or fanfare. He also refrains from invoking the flutes,

trumpets, and timpani in this movement. Was the prince expecting a more celebratory opening on this occasion? Beethoven said in 1811 that the general character of the Kyrie is “heartfelt devotion . . . the warmth of religious feeling . . . gentleness” and that despite the words “have mercy on us” the mood is cheerful. “The Catholic enters church on Sunday in his best clothes and in a joyful and festive mood.” Thus Beethoven shows his orientation toward the ordinary human being rather than toward ceremonial supplications to God or celebrations of princes.

In contrast to the opening of the Kyrie, a brilliant choral outburst launches the Gloria. The outer festive sections—replete with full orchestral complement—frame a more contemplative central section begun by the soloists and answered by the choir. Beethoven concludes with a masterful fugue at “Cum sancto spiritu.”

Beethoven creates a wonderful, original effect by beginning the Credo on a low sustained choral note over gentle bassoon and string accompaniment. He retains the choral texture with its soft and loud contrasts until the striking moment of the “Et incarnatus est,” introduced by a clarinet solo and sung by the soloists in speech rhythm. A glorious fugue concludes the movement at “Et vitam venturi saeculi,” capped by resounding “Amen.”

The relatively short Sanctus imparts a sense of solemnity with its hushed instrumental opening and unaccompanied choral entrance. Following his fugal “Osanna,” Beethoven adheres to tradition by creating an extended section for the soloists and chorus on the short text “Benedictus, qui venit in nomine domini.”

In keeping with the threefold division of the Agnus Dei text, Beethoven sets the last movement in three sections: the first in the minor mode atop pulsing triplets in the orchestral accompaniment, the second an energetic, major-mode setting of “Dona nobis pacem,” and the third a return to the tempo and mood of the opening Kyrie. In this last section Beethoven artfully brings back the actual beginning theme of the Kyrie in slightly varied form to unify the entire Mass.

—*Program notes* ©Jane Vial Jaffe

# **TEXT AND TRANSLATION**

## **Kyrie**

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

Lord, be merciful.  
Christ, be merciful.  
Lord, be merciful.

## **Gloria**

Gloria in excelsis Deo  
et in terra pax  
hominibus bonae voluntatis.  
Laudamus te, benedicimus te,  
adoramus te, glorificamus te.

Glory to God in the highest  
and on earth peace  
to all of good will.  
We praise thee, we bless thee,  
we adore thee, we glorify thee.

Gratias agimus tibi  
propter magnam gloriam tuam.  
Domine Deus, Rex caelestis,  
Deus Pater omnipotens:  
Domine fili unigenite Jesu Christe.  
Domine Deus, Agnus Dei, filius  
Patris.

We give thanks to thee  
for thy great glory.  
God, King of heaven,  
God the Father omnipotent:  
Lord Jesus Christ, only begotten son:  
Lord God, Lamb of God, son of the  
Father.

Qui tollis peccata mundi,  
miserere nobis.

Thou who takest away the world's  
sins,

have mercy upon us.

Qui tollis peccata mundi,  
suscipe deprecationem  
nostram.

Thou who takest away the world's  
sins,

receive our prayers.

Qui sedes ad dexteram Patris,  
miserere nobis.

Thou who sittest at the Father's  
right hand,

have mercy upon us.

Quoniam tu solus sanctus,  
tu solus Dominus,  
tu solus altissimus,  
Jesu Christe, cum sancto Spiritu  
in gloria Dei Patris.

Amen.

For thou alone art holy,  
thou alone art the Lord,  
thou alone art most high,  
Jesus Christ, with the holy Spirit  
in the glory of God the Father.

Amen.



## Credo

Credo in unum Deum,  
Patrem omnipotentem,  
factorem cœli et terrae,  
visibilium omnium et invisibilium,

et in unum Dominum Jesum  
Christum,  
Filium Dei unigenitum,  
et ex Patre natum ante omnia  
sæcula:

Deum de Deo, lumen de lumine,  
Deum verum de Deo vero,  
genitum, non factum,  
consubstantialem Patri,  
per quem omnia facta sunt:

Qui propter nos homines  
et propter nostram salutem  
descendit de cœlis.

Et incarnatus est de Spiritu sancto  
ex Maria virgine, et homo factus est.

Crucifixus etiam pro nobis:  
sub Pontio Pilato passus

et sepultus est.

Et resurrexit tertia die,  
secundum Scripturas.  
Et ascendit in cœlum:  
sedet ad dexteram Patris.  
Et iterum venturus est cum gloria,

judicare vivos et mortuos,  
cujus regni non erit finis.

Et in Spiritum Sanctum,  
Dominum et vivificantem:  
qui ex Patre Filioque procedit,

I believe in one God,  
Father almighty,  
maker of heaven and earth,  
of all things visible and invisible,

and in one Lord Jesus Christ,  
only-begotten Son of God,  
born of the Father before all time:

God of God, light of light,  
very God of very God,  
begotten, not made,  
and consubstantial with the Father,  
by whom all things were made:

Who for us  
and for our salvation  
descended from heaven.

And was made incarnate of the  
holy Spirit  
by the virgin Mary, and was made  
man.

He was crucified for our sake:  
under Pontius Pilate he suffered  
death

and was buried.

He rose again on the third day,  
in accordance with the Scriptures.  
He ascended into heaven and  
is seated at the right hand of the  
Father.

He will come again in glory,  
to judge the living and the dead,  
and his kingdom will have no end.

We believe in the Holy Spirit,  
the Lord and giver of life:  
who proceeds from the Father and

Qui cum Patre et Filio  
simul adoratur et conglorificatur:  
qui locutus est per prophetas.

the Son,  
Who with the Father and the Son  
is worshiped and glorified:  
who has spoken through the  
prophets.

Et unam sanctam catholicam et  
apostolicam ecclesiam.  
Confiteor unum baptisma in  
remissionem peccatorum.  
Et exspecto resurrectionem  
mortuorum,  
Et vitam venturi sæculi.  
Amen.

We believe in one holy catholic and  
apostolic Church.  
We acknowledge one baptism for  
the forgiveness of sins.  
We look for the resurrection  
of the dead,  
And the life of the world to come.  
Amen.

### **Sanctus**

Sanctus, sanctus, sanctus  
Dominus Deus Sabaoth,

Holy, holy, holy  
is the Lord God of Hosts!

pleni sunt coeli et terra gloria tua.  
Osanna in excelsis!

Heaven and earth are full of thy  
glory.  
Hosanna in the highest!

Benedictus qui venit  
in nomine Domini.

Blessed is he who comes  
in the name of the Lord.

Osanna in excelsis!

Hosanna in the highest!

### **Agnus Dei**

Agnus Dei, qui tollis peccata mundi:  
miserere nobis.

Lamb of God, you take away the  
sins of the world:  
have mercy upon us.

Agnus Dei, qui tollis peccata  
mundi:  
miserere nobis.

Lamb of God, you take away the  
sins of the world:  
have mercy upon us.

Agnus Dei, qui tollis peccata  
mundi.

Lamb of God, you take away the  
sins of the world.

Dona nobis pacem.

Grant us peace.

# **MSM CHAMBER SINFONIA**

Jane Glover, Conductor

## **VIOLIN I**

**Marina Aikawa,**  
concertmaster  
*Fujisawa-Sbi, Japan*

**Dasol Jeong**  
*Thornhill, Canada*

**Jeehyun Park**  
*Seoul, South Korea*

**Yena Lee**  
*Seoul, South Korea*

**TaTan Huang**  
*Hubley, Canada*

**Huier Yiu**  
*Taipei, Taiwan*

**Dong Suk Lee**  
*Seoul, South Korea*

**Aleksandra Li**  
*New York, New York*

**Ahra Cho**  
*Cheongjusi, South Korea*

## **VIOLIN II**

**Maki Omori,**  
principal  
*Okazaki, Japan*

**Ziqing Guo**  
*Luoyang, China*

**Yeyoung Kim**  
*Nam-gu, South Korea*

**Shu Wang**  
*Shijiazhuang, China*

**Sarah Kuo**  
*New York, New York*

**Sage McBride**  
*Davie, Florida*

**Saki Kaneko**  
*Tsukuba-Sbi, Japan*

## **VIOLA**

**Yangzi Wang,**  
principal  
*Qingdao, China*

**Jarred Cianciulli**  
*Harleysville, Pennsylvania*

**Tian Qiu**  
*Beijing, China*

**Joshua Gomberoff**  
*Vancouver, Canada*

**Xue Ding**  
*Changchun, China*

**Samuel Omalyev**  
*Newtown, Connecticut*

## **CELLO**

**Laura Andrade,**  
principal  
*Austin, Texas*

**Hyeunji Lee**  
*Seoul, South Korea*

**Caitriona Finnegan**  
*Dublin, Ireland*

**Magali Toy**  
*Toronto, Canada*

**Amanda Laborete**  
*San Diego, California*

## **DOUBLE BASS**

**Zachary Merkovsky,**  
principal  
*Dumont, New Jersey*

**Bennett Norris**  
*West Chester, Pennsylvania*

**Gabriel Harris**  
*New York, New York*

## **FLUTE**

**Kari Boyer**  
*Blanchester, Ohio*

**Yi (Eva) Ding**  
*Auckland, New Zealand*

**Petra Rivero**  
*Fort Lee, New Jersey*

**Lucija Stilinovic** ~+  
*Varazdin, Croatia*

## **OBOE**

**You Joung Sohn** ~^+  
*Seoul, South Korea*

**Christian Tran**  
*Las Vegas, Nevada*

## **CLARINET**

**Tyler Hsieh** ^  
*Santa Clara, California*

**Martina Morello** ~+  
*Pordenone, Italy*

## **BASSOON**

**Morgan Davison** ~  
*Denver, Colorado*

**Wenchao Fang** +  
*Qingdao, China*

**Cheryl Fries** ^  
*Red Creek, New York*

**HORN**

**Luke Breton**  
*Birdsboro, Pennsylvania*

**Torrin Hallett**<sup>^</sup>  
*Oconomowoc, Wisconsin*

**Sarah Konvalin**  
*Longview, Texas*

**Kevin Newton**<sup>~+</sup>  
*Danville, Virginia*

**TRUMPET**

**Gustavo Araujo  
Leite**<sup>~+</sup>  
*Sao Paulo, Brazil*

**Caleb Laidlaw**  
*Levittown, New York*

**Olivia Pidi**  
*Dumont, New Jersey*

**TROMBONE**

**Julia Dombroski**<sup>~</sup>  
*Ontario, New York*

**David Farrell**  
*West Footscray, Australia*

**BASS TROMBONE**

**Patrick Crider**  
*Chambersburg, Pennsylvania*

**TUBA**

**Brandon Cazden**  
*Dorval, Canada*

**TIMPANI**

**Madison Shake**<sup>+</sup>  
*Indianapolis, Indiana*

**Cooper Martell**<sup>~^</sup>  
*Albany, New York*

**PERCUSSION**

**Hyunjung Choi**  
*Busan, South Korea*

**William Hopkins**  
*Dallas, Texas*

**Tae McLoughlin**  
*Maplewood, New Jersey*

**HARP**

**Frances Konomi**  
*Kuala Lumpur, Malaysia*

**BRASS, WIND, PERCUSSION PRINCIPALS**

<sup>~</sup>HAILSTORK *Epitaph for a Man Who Dreamed*

<sup>^</sup>NIELSEN *Flute Concerto*

<sup>+</sup>BEETHOVEN *Mass in C Major, Op. 86*

# **MSM CHAMBER CHOIR**

**Kent Tritle**, Conductor

**Ronnie Oliver, Jr.**, Associate Conductor

**Vanessa May-lok Lee**, Collaborative Pianist

**Hannah Nacheman** and **Alejandro Zuleta**, Graduate Assistants

## **SOPRANO**

**Sarah Bacani**

*Toms River, New Jersey*

**Cheryl Bains**

*Singapore*

**Nikkole Dittler**

*Brentwood, Tennessee*

**Stephanie Foster**

*Auburndale, Massachusetts*

**Chujun Li**

*Beijing, China*

**Lilith Spivack**

*Los Altos, California*

## **ALTO**

**Lilly Cadow**

*Norwich, Vermont*

**Alexandra Cirile**

*Los Angeles, California*

**Leah Israel**

*Cape Elizabeth, Maine*

**Mia Ludwig**

*Anthony, New Mexico*

**Hannah Nacheman**

*Basking Ridge, New Jersey*

## **TENOR**

**Alexandros Darna**

*Nicosia, Cyprus*

**Daniel Espinal**

*Sarasota, Florida*

**Ross Macatangay**

*New York, New York*

**Thomas Richman**

*Woodbridge, Virginia*

**Alejandro Zuleta**

*New York, New York*

## **BASS**

**Wake Foster**

*Houston, Texas*

**Henry Griffin**

*Oak Park, Illinois*

**Cole Marino**

*Williston, Vermont*

**Michael Ntwa**

**Ydjumbwiths**

*Columbia, South Carolina*

**Elliot Roman**

*Haworth, New Jersey*

**Simon Staples**

*Salem, Oregon*

**Nikita Stepanenko**

*Prague, Czech Republic*

# ABOUT THE ARTISTS

## Jane Glover, Conductor

British conductor Jane Glover has been Music of the Baroque's music director since 2002. She made her professional debut at the Wexford Festival in 1975, conducting her own edition of Cavalli's *L'Eritrea*. She joined Glyndebourne in 1979 and was music director of Glyndebourne Touring Opera from 1981 until 1985. She was artistic director of the London Mozart Players from 1984 to 1991, and has also held principal conductorships of both the Huddersfield and the London Choral Societies. From 2009 until 2016 she was Director of Opera at the Royal Academy of Music, where she is now the Felix Mendelssohn Visiting Professor.

Jane Glover has conducted all the major symphony and chamber orchestras in Britain, as well as orchestras in Europe, the United States, Asia, and Australia. In recent seasons, she has appeared with the New York Philharmonic, the Cleveland Orchestra, the Philadelphia Orchestra, the Minnesota Orchestra, the San Francisco, Houston, St. Louis, Sydney, Cincinnati, and Toronto symphony orchestras, the Orchestra of St. Luke's, the Belgrade Philharmonic, at the BBC Proms, and Orchestre Nationale de Bordeaux et Aquitaine. She also works with the period-instrument orchestras Philharmonia Baroque, and the Handel and Haydn Society.

In demand on the international opera stage, Jane Glover has appeared with numerous companies, including the Metropolitan Opera, Royal Opera, Covent Garden, English National Opera, Royal Danish Opera, Glyndebourne, the Berlin Staatsoper, Glimmerglass Opera, New York City Opera, Opera National de Bordeaux, Opera Australia, Chicago Opera Theater, Opera National du Rhin, Opera Theatre of Saint Louis, Luminato, Teatro Real, Madrid, and Teatro La Fenice. Known as a Mozart specialist, she has conducted all the Mozart operas all over the world regularly since she first performed them at Glyndebourne in the 1980s. Her core operatic repertoire also includes Monteverdi, Handel, and Britten. Highlights of recent seasons include *The Magic Flute* with the Metropolitan Opera; *L'Elisir d'amore* for Houston Grand Opera; *The Turn of the Screw*, *Jephtha*, and *Lucio Silla* in Bordeaux; *The Rape of Lucretia*, *A Midsummer Night's Dream*, *Così fan tutte*, and *La Clemenza di Tito* at the Aspen Music Festival; *Alcina* with the Washington Opera; the U.S. premiere of Alma Deutscher's *Cinderella* with Opera San Jose; *Medea* with Opera Omaha; Gluck's *Armide* and *Iphigenie en Aulide* with Met Young Artists and Juilliard; *Don Giovanni* and *The Magic Flute* at Opera Theatre of Saint Louis; and *Eugene Onegin*, *The Rake's Progress*, *The Marriage of*

*Figaro*, *L'incoronazione di Poppea*, and the world premiere of Sir Peter Maxwell Davies' *Kommilitonen!* at the Royal Academy of Music.

Current and future engagements include *Così fan tutte* with Lyric Opera of Kansas City, *Die Zauberflöte* with Houston Grand Opera, *Marriage of Figaro* at the Aspen Music Festival, her continuing seasons with Music of the Baroque in Chicago, and concert appearances with the Oregon Bach Festival, Philadelphia Orchestra, Helsinki Philharmonic, and with Montreal's Orchestre Métropolitain.

Jane Glover's discography includes a series of Mozart and Haydn symphonies with the London Mozart Players and recordings of Haydn, Mozart, Schubert, Mendelssohn, Britten, and Walton with the London Philharmonic, the Royal Philharmonic, and the BBC Singers. Recent releases include Handel's *Messiah* (Signum) and Haydn Masses (Naxos). Her critically acclaimed book *Mozart's Women* was published in 2005. Her new book, *Handel in London*, was published in September 2018.

Jane Glover studied at St. Hugh's College, Oxford, where after graduation she did her D.Phil on 17th-century Venetian opera. She holds a personal professorship at the University of London, is a Fellow of the Royal College of Music, an Honorary Member of the Royal Academy of Music, and the holder of several honorary degrees. Since 2015–16 she has been Visiting Professor of Opera at the University of Oxford. She was created a Commander of the British Empire in the 2003 New Year's Honours.

## **Kent Tritle, Chorus Master**

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, and Music Director of the Oratorio Society of New York. He is also the organist of the New York Philharmonic and the American Symphony Orchestra and a member of the MSM organ faculty.

Kent Tritle's 2018–19 season is marked by the expansion of the Oratorio Society's Carnegie Hall season to four concerts, including *Kullervo*, the rarely performed symphonic poem by Sibelius. Among recent notable performances were Verdi's Requiem, Mahler's "Symphony of a Thousand," and Britten's *War Requiem* performed by the Oratorio Society and the MSM Symphony and Symphonic Chorus at the Cathedral of St. John the Divine.

Among other collaborations with major players in the New York music scene, he directed the MSM Symphonic Chorus for performances of Beethoven's Symphony No. 9 with the New York Philharmonic led by Alan Gilbert.

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.

As Director of Choral Activities at MSM, Kent Tritle established the school's first doctoral program in choral conducting. He is also renowned as a master clinician. He 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.

## **Julie Nah Kyung Lee (BM '18, MM '20), flute**

Flutist Julie Nah Kyung Lee is a Master of Music degree candidate at Manhattan School of Music studying with Linda Chesis and Robert Langevin. Born in South Korea and currently living in New York City, she is passionate and adept in different cultures and styles of music. Her solo performances and chamber recitals encompass a wide range of styles and periods, ranging from early to contemporary music. Lee has performed several solo recitals in New York and Maine and performed at Bruno Walter Auditorium at Lincoln Center as a winner of the Camerata Artists International Competition. As an avid chamber player, she has performed contemporary music by rising composers and worked on Baroque music with Kenneth Cooper.

As a performer, she is committed to delivering exuberant and innovative performances. In addition to the CAI Competition, she won the grand prize for wind instruments at the Universal Music Competition, was the winner of the Eisenberg–Fried Woodwind Concerto Competition at Manhattan School of Music, and received awards from the Friends of Flutes Foundation in New York. She has played in master classes for James Galway, Jeanne Baxtresser, Walter Auer, Julien Beaudiment, and Stefan Höskuldsson. Lee was a Fellow at Bowdoin International Music Festival in 2018 and a member of New York Youth Symphony in 2015. She received her Bachelor of Music degree at Manhattan School of Music last May.



## **Brittany Nickell (MM '15, PS '16), soprano**

Soprano Brittany Nickell had a busy and successful summer in San Francisco participating in the Merola Opera Program and was honored to perform the title role in a scene from *Vanessa* in the Schwabacher Summer Concert. In the Merola Opera Grand Finale, she was praised for her “gorgeous and lush” take on Magda’s aria from *La Rondine*. This past season Brittany was awarded the female Encouragement Award at the McCammon Voice Competition in Fort Worth, Texas, and sang as a regional finalist in the NYC district of the Metropolitan Opera National Council Auditions. In 2017 she was awarded the Opera Index Award and was also a finalist in the inaugural Premier Opera Competition held in New York City. January of last year brought her Carnegie Hall debut in the Song Continues Series under the tutelage of Marilyn Horne. In 2016 Brittany was one of four soprano fellows with the Music Academy of the West, where she performed Ludmila in *The Bartered Bride* and Elizabeth in *Second Nature*, an opera written and conducted by Matthew Aucoin. Previous credits include Madame de Volanges in *Dangerous Liaisons* under the baton of George Manahan, in which her “furious coloratura rebuke” was praised by *Opera News*; Lady Macduff in Bloch’s *Macbeth*, featured on the commercial recording produced by Albany Records; Helen in *Three Sisters Who Are Not Sisters*; and *Sancta Susanna* (Susanna cover), all with MSM Opera Theater. Other credits include *Street Scene* (Anna Maurant), *The Gondoliers* (Fiametta) and *Der Vampyr* (Emmy Perth) with Jacksonville University. Brittany received her Master of Music and Professional Studies Certificate at Manhattan School of Music and her Bachelor of Music degree at Jacksonville University.

## **Briana Elyse Hunter (MM '12), mezzo-soprano**

Mezzo-soprano Briana Elyse Hunter’s previous credits include *Carmen* (Carmen, Mercédès), *La tragédie de Carmen* (Carmen), *Little Women* (Jo), *Xerxes* (Arsamenes), *Iolantha* (Laura), *La Fanciulla del West* (Wowkle), and *La Traviata* (Flora). Briana won the 2018 Encore Michigan Wilde Award for “Best Performance in an Opera” for her portrayal of Gertrude Stein in Ricky Ian Gordon’s 27. She has been on the rosters of the Santa Fe Opera, Knoxville Opera, American Opera Projects, Opera in the Heights, I SING BEIJING, Sarasota Opera, El Paso Opera, and Music Academy of the West, where she sang the title role of *Carmen* under the tutelage of the great Marilyn Horne. She recently made her debut with UrbanArias in the premiere of *The Last American Hammer*. In November she sang Ottavia in *Poppea* with Bare Opera. This summer she will create the role of Mother in the world premiere of *Blue* by Jeanine Tesori at the Glimmerglass Festival.

## **Philippe L'Esperance (MM '17), tenor**

Tenor Philippe L'Esperance, a recent graduate of Manhattan School of Music, has appeared as Prince Ramiro in *La Cenerentola*, Ferrando in *Così fan tutte*, Sandor Barinkay in *Der Zigeunerbaron* by Johann Strauss II, Tito in *La Clemenza di Tito*, and Benoit in the American premiere of Léo Delibes's *Le Roi l'a dit*, with MSM Opera Theater. He appeared with Opera Theatre of Saint Louis as Guiseppe in *La Traviata* and as Jake in the new performance edition of *The Grapes of Wrath* by Ricky Ian Gordon. Also at Opera Theatre of Saint Louis he covered the role of Danny Chen in the premiere of their new commission, *An American Soldier* by Huang Ruo, which he also workshopped. As a participant in the Chautauqua voice program he sung Nemorino in Donizetti's *L'elisir d'amore*, Prince Karl Franz in *The Student Prince* by Sigmund Romberg, and Peter Quint in Britten's *The Turn of the Screw*. Upcoming engagements include the role of Lucano in *The Coronation of Poppea* by Monteverdi with Opera Theatre of Saint Louis.

## **Kidon Choi (MM '15), baritone**

Baritone Kidon Choi made his Met debut last season as Prince Yamadori in *Madama Butterfly*. This season at the Met he was seen as José Castro in *La Fanciulla del West* and the Herald in *Otello*. This past summer, he performed the title role of *Rigoletto* at Wolf Trap Opera. He sang the same role at the Chautauqua Opera Company last summer, returning to the company following his 2016 debut as Marcello in *La Bohème*. While at Mannes School of Music, he performed Don Alfonso in *Così fan tutte* and Dr. Dulcamara in *L'Elisir d'Amore*. At Manhattan School of Music, he was heard as Rodomonte in Haydn's *Orlando Paladino* and Peter in *Hänsel und Gretel*.

Kidon Choi received second prize in the 2018 Giulio Gari International Vocal Competition, fourth prize in the 2018 Loren L. Zachary Competition, first prize in the 2017 Alfredo Silipigni Vocal Competition, third prize in the 2017 Opera at Florham Vocal Competition, second prize in the 2016 Gerda Lissner Competition, and the Major Award in the 2016 Opera Index Vocal Competition. He was also a grant winner in the Licia Albanese-Puccini Foundation IVC 2016. He earned his Professional Studies Diploma from Mannes School of Music, completed his Master of Music degree at Manhattan School of Music, and received his Bachelor's degree from Hanyang University in Seoul.

# 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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Mezzo-Soprano

**James Roe**  
President & Executive Director,  
Orchestra of St. Luke's

**Ned Rorem**<sup>+</sup>  
Pulitzer Prize-winning Composer

**Jesse Rosen**<sup>^</sup>  
President & CEO,  
League of American Orchestras

**Democratic Leader  
Charles E. Schumer**

**Peter Simon**  
President, The Royal  
Conservatory; Former  
President, MSM

**Robert Sirota**  
Composer and Former  
President, MSM

**Leonard Slatkin**<sup>+</sup>  
Grammy Award-winning  
Conductor

**Melvin Stecher**  
Executive Director, Stecher  
and Horowitz Foundation

**Michael G. Stewart M.D.**  
Founder and Medical Director,  
Center for the Performing Artist,  
Weill Cornell Medical College /  
New York-Presbyterian Hospital

**Limor Tomer**<sup>+</sup>  
General Manager of Concerts  
& Lectures, The Metropolitan  
Museum of Art

**Ann Ziff**  
Chairman, Board of Directors,  
The Metropolitan Opera

**Pinchas Zukerman**<sup>+</sup>  
Grammy Award-winning  
Conductor, Violinist, and Violist

<sup>\*</sup> Honorary doctorate recipient

<sup>+</sup> Artistic Advisory Board member

<sup>^</sup> Alumna/alumnus

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