

M Manhattan
School of Music

***MSM
PHILHARMONIA
ORCHESTRA***

George Manahan (BM '73, MM '76), Conductor

Sining Liu, piano

Eganam K. Segbefia (MM '18), trumpet

FRIDAY, FEBRUARY 22, 2019 | 7:30 PM
NEIDORFF-KARPATI HALL



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PROGRAM

NICOLAS FLAGELLO  *A Goldoni Overture*, Op. 54
(1928–1994)

FRANZ LISZT
(1811–1886)

Piano Concerto No. 2 in A Major

Adagio sostenuto assai; Allegro agitato assai

Allegro moderato

Allegro deciso; Marziale un poco meno allegro

Allegro animato

Sining Liu, piano

Intermission

ALEKSANDR GRIGORI Trumpet Concerto

ARUTIUNIAN
(1920–2012)

Eganam K. Segbefia, trumpet

OTTORINO RESPIGHI *Pini di Roma (Pines of Rome)*

(1879–1936)

I pini di Villa Borghese (The Pines of the Villa
Borghese)

Pini presso una catacomba (Pines Near a Catacomb)

I pini del Gianicolo (The Pines of the Janiculum)

I pini della Via Appia (The Pines of the Appian Way)

MSM PHILHARMONIA ORCHESTRA

VIOLIN I

Amos Lee,
concertmaster
Long Island City, New York

**Carlos Martinez
Arroyo**
Cabra, Spain

Lumeng Yang
Beijing, China

Yixiang Wang
Shanghai, China

Hajung Cho
Seoul, South Korea

Yuna Jo
Seoul, South Korea

Minseon Kim
South Korea

Ally Cho
Melbourne, Australia

Yiyang Li
Hangzhou, China

Elizabeth Beck
Oil City, Louisiana

Corrine Au
Short Hills, New Jersey

Michael Brennan
Patchogue, New York

Luxi Wang
Shanghai, China

Fujia Zhang,
Shenyang, China

VIOLIN II

Maithena Girault,
principal
Laval, Canada

Man Yin Yeung
Hong Kong, China

Karl Zhu
Beijing, China

Jinwoo Jung
Seoul, South Korea

Guolong Wang
Beijing, China

Maia Schmidt
Caldwell, New Jersey

Da Huang
San Francisco, California

Lulu Huang
Chongqing, China

Wing Yan Kwok
Hong Kong, China

Guan Gui
New York, New York

Young Ye Roh
Englewood, New Jersey

Chenxiang Wang
Beijing, China

VIOLA

Devin Moore,
principal
Carnegie, Pennsylvania

Kyran Littlejohn
Philadelphia, Pennsylvania

Zhen Huang
Hangzhou, China

Myeonghoon Park
Pusan, South Korea

Kiley Rowe
Goshen, New York

Ruisi Doris Du
Wuhan, China

David Padilla
Fair Lawn, New Jersey

Chaemyung Lee
Goyang-si, South Korea

Chuzhe Huang
Chongqing, China

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Happy Valley, Oregon

Clara Yeonsue Cho
Ulsan, South Korea

Andrea Kim
Queens, New York

Haena Lee
Cochrane, Alberta

Ting-Yu Lin
Taipei, Taiwan

Yan Jin
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Nosas**
Barcelona, Spain

Thomas Readett
Mystic, Connecticut

Yuhan Noh
Seongnam-Si, South Korea

Sam Chung
Seoul, South Korea

Dongmin Hyun
*Gwangju Gwangyeoksi,
South Korea*

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principal
Gainesville, Florida

Logan May
Lagrangeville, New York

John VanDuzer
Oakville, Ontario

Thomas Forletti
Setauket, New York

Jud Royal Mitchell
New Orleans, Louisiana

Tyler Vittoria
Eden Prairie, Minnesota

Sienna George
Long Beach, California

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Cierra Hall[^]
Randallstown, Maryland

Jonah Murphy[~]
New York, New York

Yuxi Yang^{*+}
Guangzhou, China

OBOE

Andres Ayola⁺
New York, New York

Hyunjung Ha
Northvale, New Jersey

Aaron

Haettenschwiller[~]
Baltimore, Maryland

Sophia Jung Yun Lee[^]
South Korea

Yiwen Nan
Coquitlam, British Columbia

Joel Roches⁺
Chicopee, Massachusetts

Ashley Shinliver
Missouri City, Texas

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Scott Chiu
Denver, Colorado

Juhyun Lee⁺
Yongin, South Korea

Camillo Lin
Livingston, New Jersey

Jue Mei
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Chicago, Illinois

Alexander Parlee[^]
Vista, California

Tsun Yin Tse^{*}
Hong Kong, China

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Erin Acree^{*~}
Birmingham, Alabama

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San Diego, California

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Red Creek, New York

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Victoria Drexler
Brooklyn, New York

Liana Hoffman[^]
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Kevin Mueller
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Eli Pandolfi⁺
Webster Groves, Missouri

Emma Potter
Surprise, Arizona

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New Providence, New Jersey

Shengmu Wang[~]
Taoyuan, Taiwan

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Imani, Duhe^{*}
Atlanta, Georgia

Seunghun Lee
South Korea

Sean Alexander[^]
Washington, District of Columbia

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Sarasota, Florida

Carolyn Douthat
Wayne, New Jersey

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Brookfield, Wisconsin

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Puyuan Chen
Shanghai, China

Hans Kang[~]
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trombone
Oviedo, Florida

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Pittsburgh, Pennsylvania

TUBA

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New Rochelle, New York

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Oviedo, Florida

HARP

Minyoung Kwon
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Jieyang, China

Chorong Kim, piano
Pobang-si, South Korea

Shannon Murphy,
organ
Brooklyn, New York

*Brass, Wind,
Percussion Principals*

^{*} FLAGELLO

[^] ARUTIUNIAN

[~] LISZT

⁺ RESPIGHI

PROGRAM NOTES

A Goldoni Overture, Op. 54

Nicolas Flagello

Nicolas Flagello grew up immersed in the Italian Romantic traditions of his musical family: his father was a successful dress designer in New York and an oboist, whose own father was a musician in Naples; his mother, who helped make the dress shop a success, was a singer; and his brother Ezio would become a famous baritone at the Met. Nicolas showed prodigious talent on the piano beginning at age three, violin at age six, and later on the oboe, which he played in the school band. His most important mentor turned out to be composer, violinist, and teacher Vittorio Giannini, who in 1935 began giving the seven-year-old boy composition lessons. By 1946, when Flagello reached college age, Giannini had joined the faculty at Manhattan School of Music, so Flagello naturally enrolled there, earning his Bachelor's degree in 1949 and Master's degree in 1950.

Immediately upon graduation Flagello began teaching composition and conducting at MSM and remained there until 1977—except for a year of study on a Fulbright Fellowship at Rome's Accademia di Santa Cecilia in 1955–56. He also taught at the Curtis Institute of Music for a year (1964–65), filling in for Giannini who was busy founding the North Carolina School of the Arts. Flagello's large body of works includes seven operas (*The Sisters*, *The Judgment of St. Francis*, and *The Pied Piper of Hamelin* were all premiered at MSM), two symphonies, eight concertos, and many other orchestral, choral and solo vocal, and chamber pieces. They exhibit a modern Romantic style much in the vein of his mentor Giannini but admitting denser textures, more piquant harmonies, and more rhythmic asymmetry.

As a conductor, Flagello made numerous recordings with the Orchestra Sinfonica di Roma and the Orchestra da Camera di Roma, and in 1970 he formed the American Festival Orchestra made up of students to perform on the Amalfi Coast. Another highlight was conducting his *Judgment of St. Francis* at the Basilica of St. Francis in Assisi in 1982. In the mid-1980s a degenerative disease cut short Flagello's career; he died of pneumonia in 1994.

Much of Flagello's output has lain in obscurity, partly because of his staunch adherence to Romanticism amid the tide of post-World War II serialism and partly because he did not aggressively promote his own works, even as he became increasingly bitter about their neglect. Posthumously, however, his works have had a resurgence, largely owing

to the efforts of musicologist and critic Walter Simmons, who earned his Master's degree at MSM in 1974 with a thesis on Flagello's music and eventually befriended the composer after winning his respect.

Flagello composed *A Goldoni Overture* in early 1967 as the curtain-raiser for Giannini's last opera, *The Servant of Two Masters*, an adaptation of the play by 18th-century commedia dell'arte master Carlo Goldoni on a libretto by Bernard Stambler. The opera was slated for premiere by the New York City Opera led by Julius Rudel on March 9. Giannini had essentially completed the opera by mid-November of 1966, despite the rigors of serving as president of the North Carolina School of the Arts, which he had founded the previous year. But while on Thanksgiving vacation in New York, he died suddenly of a heart attack on November 28. Since Giannini hadn't written an overture, Flagello quickly composed one as a tribute to his friend, based on the opera's main themes. The premiere went on as scheduled, but Rudel thought the opera stood on its own without an overture and decided not to use Flagello's. The overture eventually received its premiere in 1969 in Maiori, Italy, conducted by the composer.

A Goldoni Overture brims with jubilant motives contrasted with utmost Romantic lyricism. The opening's rising intervals and chirping repeated patterns—which bring to mind Holst's *The Planets*—admit a lyrical line in the strings before turning to a lush melodic “love theme” begun by clarinet in its low register and strings. Flagello brings back the rising intervals before a climactic outpouring of this theme by the full orchestra. A scampering section—so characteristic of mistaken identity scenes in comic opera—intervenes before Flagello launches a fugal section based on the rising motive. He reprises the effervescent opening and the lush love theme before closing with emphatic comedic abruptness.

Piano Concerto No. 2 in A Major **Franz Liszt**

As a piano virtuoso blazing a trail across Europe in the late 1830s, Liszt was working on three piano concertos. He began sketching the first as early as 1832 and drafting the second and third in 1839. The first two he eventually worked on again in 1849, having accepted the position of Court Kapellmeister in Weimar the previous year. The third, which

he abandoned after orchestrating it, was not published until 1990! An inveterate reviser, Liszt reworked the First and Second Concertos numerous times—in the case of the present A Major Concerto he made the last of four revisions in 1861.

By then the Concerto had long since been premiered—on January 7, 1857, with Liszt conducting rather than playing the piano solo. He gave that honor to his talented pupil Hans von Bronsart, who also received the dedication when Liszt published the Concerto in 1863. For this he received his pupil's undying loyalty—no small matter when Liszt came under attack from musical conservatives.

Liszt was extraordinarily preoccupied with the idea of combining several movements in one and with 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 Schubert's celebrated *Wanderer Fantasy* for piano four hands. He was also well aware of the cyclic properties of Berlioz's *Symphonie fantastique*, which he had transcribed for piano in 1834. Liszt's First and Second Piano Concertos both unfold as continuous entities—the Second even more seamless than the First—with cyclic returns and with sectional divisions that suggest traditional structures.

Despite their parallel history and concern with cyclic form, Liszt's first two piano concertos couldn't be more different—the First dramatic and flashy, and the Second more lyrical and poetic, though still with its share of pianistic challenges. Liszt originally called the second work "*Concerto symphonique*," borrowing the term from pianist-composer-publisher Henry Litolf, to whom he had dedicated his First Concerto; he switched to "Piano Concerto" only with the 1863 publication. *Concerto symphonique* more aptly describes the greater role of the orchestra here than in his other concerted works and also the kind of coloristic integration of the piano into the larger texture.

The lovely, pensive theme in the winds that opens the Concerto becomes the all-important cyclic theme that undergoes amazing transformation throughout the piece. The piano enters, not with bombast, but as a sensitive partner in the prevailing wistful mood. What is so remarkable about the piano part is that Liszt constantly invents new ways for it to respond to and vary the main theme rather than play it in its original guise. A delicate passage with horn, oboe, and cello solos adorned with pianistic filigree brings a brief solo cadenza that announces a new forceful theme for the piano in dotted rhythms. Piano cadenzas, in fact, often help to outline the underlying structure as Liszt moves from one section to another.

A transition that alternates forceful chords and scampering passages accelerates to a grand theme for orchestra alone, which the piano then joins in developing until another brief piano cadenza arrests the momentum. The highlight of the ensuing slow “nocturne” is a gorgeous cello solo based on the main theme and marvelously decorated by the piano. The piano’s lyricism shines in a new melody, and an ethereal passage with oboe, flute, and violin solos—and, yes, a brief piano cadenza—brings on the energetic *Allegro deciso* section. During this return of the earlier forceful dotted theme, Liszt ingeniously incorporates material from the grand orchestra theme and also gives the piano some of its most brilliant writing.

A portentous build-up over a low sustained note brings the main theme’s most thorough metamorphosis—into a triumphant march. Far from finished, however, Liszt then features the piano serenely presenting a variant of this all-important motto. After recalling material from the “nocturne” section, he drives to the finish with pianistic dazzle and orchestral pomp.

Trumpet Concerto

Aleksandr Arutiunian

The most important Armenian composer in the generation following Khachaturian, Arutiunian also studied in Moscow after training in his homeland. Unlike his predecessor, however, Arutiunian returned to his country for most of his career, which included directing the Armenian Philharmonic Society for almost half a century and teaching at the Komitas Conservatory in Yerevan. He composed an opera and a number of large choral works, but he is best known internationally for his works for brass instruments, in particular his concertos for trumpet (1950) and tuba (1992). His style combines Classicism and Romanticism with elements of Armenian cultural heritage, such as the freely varied development of melodic ideas in the tradition of the *asbug*, a type of 18th-century poet-musician similar to the Meistersinger. Lyricism, pathos, catchy tunes, and exotic inflections all play a role in his music.

In discussing his inspiration for the Trumpet Concerto, Arutiunian said the sound of typical Armenian village brass ensembles had become “deeply etched” in his memory from childhood. He also remembered the sound of 17-year-old Zolak Vartasarian practicing trumpet under the balcony of his childhood summer place. The two later became friends when Vartasarian was appointed principal trumpet of the Yerevan Opera, and, in 1943, two years after Arutiunian graduated from the

Komitas Conservatory, he showed a lively theme to Vartasarian, who urged him to incorporate it into a concerto.

Sadly, Vartasarian died the following year in World War II. It took Arutiunian until 1950, after his studies in Moscow, for him to write the Trumpet Concerto—still with memories of his friend and based on the jaunty 1943 theme. The piece was premiered in 1950 in Moscow’s Tchaikovsky Hall by Aikaz Mesiayan, a student of legendary Russian trumpet teacher Michael Tabokov. But it was Timofei Dokshizer—Mesiayan’s friend, army compatriot, and fellow student of Tabokov—who introduced the Concerto around the world, made the first recording, and wrote the cadenza (1977) that is now almost always played in performance.

Arutiunian said he tried to avoid the traditional three-movement concerto form, instead creating a one-movement structure in three continuous sections with the slower muted central section providing contrast to the “colorful, bright tones” of the outer sections. He also stated that he knew nothing of Haydn’s famous Trumpet Concerto, nor was he influenced by anyone else at the time of composition. Further, the work does not tell a particular story, nor relate to any image, but is rather a pure concert piece. Though it inevitably reflects the fact that he is a representative of the Armenian people, Arutiunian asserted that he quotes no actual folk melodies.

A brief, dramatic introduction in shifting meters launches the exuberant main theme. A mellower melody in the clarinet soon becomes the property of the solo trumpet with cellos and bassoon providing counterpoint. The big, Romantic sound of the entire orchestra playing this theme makes a perfect foil for the sparser texture of the main theme returning in fragments. The trumpet’s muted solo colors the Concerto’s central section, again abetted by cello counterpoint. One senses a hint, perhaps, of Borodin’s *Polovtsian Dances* in this slow centerpiece and perhaps a suggestion of Shostakovich in some martial-sounding passages of the returning fast section. Dokshizer’s cadenza, which Arutiunian greatly admired, brings on the Concerto’s brief emphatic conclusion.

Pines of Rome

Ottorino Respighi

Respighi’s three symphonic poems celebrating the glories of Rome, his adopted city, became his most popular works: *Fountains of Rome* (1914), *Pines of Rome* (1924), and *Roman Festivals* (1928). Each tests the orchestra’s virtuosity with such masterful scoring that it comes as no surprise to learn

that the composer spent several years in St. Petersburg studying with the great orchestrator Rimsky-Korsakov. Respighi's *Pines of Rome* calls for an enormous variety of instruments in addition to the large and more regular complement of winds, brass, percussion, and strings: small as well as large cymbals, tambourine, ratchet, tam-tam, harp, glockenspiel, celesta, piano, organ, an offstage trumpet, buccine (ancient Roman horns or trumpets, usually played by modern brass instruments offstage), and "gramophone"—for playing the nightingale recording in the third section.

It irked Respighi that it was his imaginative and colorful orchestrations rather than his compositional ideas that always brought praise. For him the two were inseparable: "Music was always born for a specific instrument or group of instruments. . . . drafting a score was merely a mechanical operation, every problem being solved with the creation of the music itself," wrote his wife and biographer Elsa. Respighi's sentiments are closely akin to those of Rimsky-Korsakov, who also often found himself defending his musical content in the face of his acknowledged orchestrational prowess.

The *Pines of Rome* was first performed on December 14, 1924, at the Augusteo in Rome. Exactly one month later it was performed by the New York Philharmonic in Carnegie Hall and on the following day by the Philadelphia Orchestra. For the Philadelphia program Respighi wrote that in the *Pines of Rome* he "uses nature as a point of departure, in order to recall memories and visions. The century-old trees which dominate so characteristically the Roman landscape become testimony for the principal events in Roman life."

The work consists of four connected sections. In the descriptions that follow, the quoted portions were written or at least authorized by Respighi for the preface to the score.

1. The Pines of the Villa Borghese: Children are at play in the pine grove of the Villa Borghese dancing the Italian equivalent of "Ring around a Rosy," mimicking marching soldiers and battles, twittering and shrieking like swallows at evening, and they disappear.

Respighi cast the entire movement in the treble range, giving it a unique sound and aptly representing the activities of children. "Suddenly," he wrote, "the scene changes to . . ."

2. The Pines near a Catacomb: We see the shadows of the pines, which overhang the entrance of a catacomb. From the depths rises a chant which reechoes solemnly, like a hymn, and is then mysteriously silenced.

Because of the focus on the upper registers in the previous movement, the low pitches at the outset of the second movement make an even greater impact. Respighi carefully constructed his “chant” to resemble the ancient Gregorian chants of the Roman Catholic Church.

3. The Pines of the Janiculum: There is a thrill in the air. The full moon reveals the profile of the pines of Giancolo’s Hill. A nightingale sings (represented by a recording of a nightingale song, heard from the orchestra).

Here Respighi bathes his Pines in beautiful clarinet solos, piano cadenzas, and sweeping Romantic themes.

4. The Pines of the Appian Way: Misty dawn on the Appian Way. The tragic country is guarded by solitary pines. Indistinctly, incessantly, the rhythm of innumerable steps. To the poet’s fantasy appears a vision of past glories; trumpets blare, and the army of the Consul advances brilliantly in the grandeur of a newly risen sun toward the Sacred Way, mounting in triumph the Capitoline Hill.

Replete with antiphonal clarion calls, Respighi’s magnificent closing movement builds steadily in a marching crescendo to a blaze of hair-raising intensity. No one knew better than Respighi how to marshal his orchestral forces for maximum effect.

—Program notes ©Jane Vial Jaffe

ABOUT THE ARTISTS

George Manahan (BM '73, MM '76), Conductor

George Manahan is in his ninth season as Director of Orchestral Activities at Manhattan School of Music, as well as Music Director of the American Composers Orchestra and the Portland Opera. He served as Music Director of the New York City Opera for fourteen seasons and was hailed for his leadership of the orchestra. He was also Music Director of the Richmond Symphony (VA) for twelve seasons.

Recipient of Columbia University's Ditson Conductor's Award, Mr. Manahan was also honored by the American Society of Composers and Publishers (ASCAP) for his "career-long advocacy for American composers and the music of our time." His Carnegie Hall performance of Samuel Barber's *Antony and Cleopatra* was hailed by audiences and critics alike. "The fervent and sensitive performance that Mr. Manahan presided over made the best case for this opera that I have ever encountered," said the *New York Times*.

Mr. Manahan's guest appearances include the Orchestra of St. Luke's and the Jerusalem Symphony Orchestra, as well as the symphonies of Atlanta, San Francisco, Hollywood Bowl, and New Jersey, where he served as acting Music Director for four seasons. He has been a regular guest with the Curtis Institute and the Aspen Music Festival, and has also appeared with the opera companies of Seattle, Philadelphia, San Francisco, Chicago, Santa Fe, Paris, Sydney, Bologna, St. Louis, the Bergen Festival (Norway), and the Casals Festival (Puerto Rico).

His many appearances on television include productions of *La Bohème*, *Lizzie Borden*, and *Tosca* on PBS. Live from Lincoln Center's telecast of New York City Opera's production of *Madama Butterfly*, under his direction, won a 2007 Emmy Award.

George Manahan's wide-ranging recording activities include the premiere recording of Steve Reich's *Tebillim* for ECM; recordings of Edward Thomas's *Desire Under the Elms*, which was nominated for a Grammy; Joe Jackson's *Will Power*; and Tobias Picker's *Emmeline*. He has conducted numerous world premieres, including Charles Wuorinen's *Haroun and the Sea of Stories*, David Lang's *Modern Painters*, Hans Werner Henze's *The English Cat*, Tobias Picker's *Dolores Claiborne*, and Terence Blanchard's *Champion*.

He received his formal musical training at Manhattan School of Music, studying conducting with Anton Coppola and George Schick, and was

appointed to the faculty of the school upon his graduation, at which time the Juilliard School awarded him a fellowship as Assistant Conductor with the American Opera Center. Mr. Manahan was chosen as the Exxon Arts Endowment Conductor of the New Jersey Symphony the same year he made his opera debut with the Santa Fe Opera, conducting the American premiere of Arnold Schoenberg's *Von Heute Auf Morgen*.

Eganam K. Segbefia (MM '18), trumpet

Eganam K. Segbefia got a humble start busking at the Grand Central Shuttle train station in 2015 and, since then, has performed at notable venues across New York City such as the Greene Space, the Cathedral of St. John the Divine, and Carnegie Hall. Tonight, Eganam performs as the 2018–19 winner of Manhattan School of Music's Eisenberg–Fried Concerto Competition (Brass division).

Eganam was born in Lagos, Nigeria to Ghanaian parents, Moses and Dzineli, an electrical engineer and a chef. His name comes from the Ewé language of Ghana and means “He [God] has given again,” as God gave them their fourth child. His family migrated from Lagos to the United States in February 1999 after being chosen in the Diversity Immigrant Visa program, or green card lottery.

Arriving in New York City at the age of ten, assimilating to new customs was not easy. As a teenager growing up in the Bronx, Eganam participated in afterschool music programs and the Drum and Bugle Corps during the summer to safeguard himself from his rough neighborhood. Introduced to a wide array of instruments, he was drawn to the trumpet—which he initially played, he recalls, “largely to hide my broken English vernacular from my peers so as not to be teased.” Over the years, it grew to be what he considers “an extension of myself, which I now use to share my passion and love for music and my life experiences.”

Eganam earned a degree in music education as an undergraduate at South Carolina State University and achieved his Master of Music degree in classical trumpet at Manhattan School of Music. Throughout the duration of his studies, his diligence was rewarded with multiple awards and scholarships: the Manhattan School of Music Educational Assistance Program Scholarship, South Carolina State University Marching Band Scholarship, SCSU Marching 101 Outstanding Musicianship Award, and the Celia Cruz Bronx High School of Music's Most Improved Award.

By constantly persisting through struggles in his education and life experiences, Eganam developed his motto, “Inspiration Without Perspiration Is Hallucination.” Devoted to this mantra, Eganam is currently pursuing his dream of becoming one of the world’s premier soloists while using his growing platform to provide clinics and workshops to high school and college students—highlighting the value of working unremittingly and with full force towards actualizing their dreams!

Sining Liu, piano

Pianist Sining Liu, currently completing her Bachelor of Music degree at Manhattan School of Music, performs tonight as the 2018–19 winner of Manhattan School of Music’s Eisenberg–Fried Concerto Competition (Piano division). Sining Liu was born in the city of Nanning, China, in 1997, where she began her piano lessons with Ke Lin. She continued her studies with Huili Li at the Central Conservatory of Music Piano Academy in Gulangyu, performing Mendelssohn’s Concerto No. 1 as soloist with the Kharkov Youth Orchestra and participating in a recital in Kiev, both in Ukraine, as third-prize winner of the Vladimir Krainev International Competition for Young Pianists. She also participated in an exchange program with Taiwan, performing Mozart’s Concerto No. 23 with two Taiwanese youth orchestras to great acclaim.

In 2013, she became a Precollege student at Manhattan School of Music under the tutelage of Solomon Mikowsky and, in her first public performance, played Bartok’s *Three Burlesques* at Carnegie Hall’s Weill Recital Hall. Soon afterwards she won third prize in the New York International Music Competition.

A scholarship recipient, Sining Liu began pursuing her Bachelor of Music degree at Manhattan School of Music with Dr. Mikowsky in 2015. She participated in the Centennial celebration of American composer George Perle at Lincoln Center’s Bruno Walter Auditorium with a performance of his *Six New Etudes for Piano*. She was invited to perform twice in the International Piano Festival directed by Dr. Mikowsky in Havana, Cuba, the highlight of her performing experience so far. She shared a recital and performed Saint-Saëns’s Concerto No. 5 as soloist with the National Orchestra of Cuba at the newly renovated landmark José Martí Theater. She then performed the same concerto and Manuel De Falla’s *Nights in the Gardens of Spain* with the Guangxi Philharmonic Orchestra in China.

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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Founded as a community music school by Janet Daniels Schenck in 1918, today MSM is recognized for its more than 960 superbly talented undergraduate and graduate students who come from more than 50 countries and nearly all 50 states; its innovative curricula and world-renowned artist-teacher faculty that includes musicians from the New York Philharmonic, the Met Orchestra, and the top ranks of the jazz and Broadway communities; and a distinguished community of accomplished, award-winning alumni working at the highest levels of the musical, educational, cultural, and professional worlds.

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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