

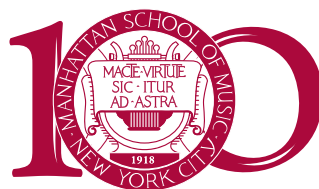
**M** Manhattan  
School of Music

# ***MSM COMPOSERS' ORCHESTRA CONCERT II***

**George Manahan**, Conductor

With Student Conductors **Joseph Carlomagno**, **Timothy Cho**,  
and **Ken Yanagisawa**

**FRIDAY, MARCH 29, 2019 | 7:30 PM**  
**NEIDORFF-KARPATI HALL**



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## ***MSM COMPOSERS' ORCHESTRA***

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and **Ken Yanagisawa**

PROGRAM

Ya-Lan Chan                      *Excessiveness* (2019)

Nhat Nguyen                      *Rung* (2019)

Jacob Wilkinson                      *Nocturne* (2018)

*Intermission*

Yike Zhang                      *Two Fading Visions of Rainy Summer Nights* (2018)

Sunbin Kim                      *Green/escape* (2019)

*Following the performance there will be a reception in the Student Lounge, next to the cafeteria on the first floor of Manhattan School of Music, main building.*

# PROGRAM NOTES

## *Excessiveness*

### Ya-Lan Chan

Living in the 21st century, overpopulation, the extreme political climate, the arrival of anthropomorphic machines, and superfluous entertainment industry have violently intruded and influenced our daily life. With the society and technology we have today, possibilities have been magnified to their maximum. You can take one small element and transform it into something completely unimagined. I want to realize this concept through this piece through the use of limited possibilities.

“We have more choice than ever before, but no matter what we choose, we have lost the ability to really pay attention to it.” —Yuval Noah Harari

## *Rung*

### Nhat Nguyen

*Rung* is a Vietnamese word that means vibrate, which coincidentally matches with its meaning in English. The inspiration for the music comes from a variety of unrelated sources, including Berio's *Requies*, Seattle's soothing Snoqualmie Falls, Vietnamese traditional *ca trù*, etc. The work is dedicated to my teachers Reiko Fueting and Susan Botti.

## *Nocturne*

### Jacob Wilkinson

This piece is dedicated with gratitude to my grandparents Mary and Gerard Ford whose generous support allowed fragments of it to be read in the summers of 2017 and 2018 at the Brevard and Atlantic summer music festivals, respectively.

As its title suggests, the music's palate is dark and dusky throughout. Different soloists, above all the principal cello, emerge from the nocturnal landscape throughout the course of the work. Each is given its own “shadow” or “reflection” in the orchestral accompaniment, as if seen in the mirror of a dark pool. The orchestra, with its myriad possibilities for shading and color, seemed to me an ideal medium for communicating ideas of blurred or distorted identity. The individual instruments are submerged in the surrounding texture, and their true meaning remains a mystery.

Special thanks go to my current teacher Susan Botti and former teacher Richard Danielpour for their invaluable advice on this piece, as well as to the rest of my family, who had to forgo much help and company over both Fall and Winter breaks because of deadlines they must have wished were otherwise. The support of all these people has been greatly appreciated at every turn of my musical journey, of which I hope this Nocturne will serve as a culmination.

## *Two Fading Visions of Rainy Summer Nights*

### Yike Zhang

The emotions and feelings in my dreams are impressive and affecting; they even influence my daily life. It often happened during the muggy rainy season when I was in my hometown last summer. Reality and dreams are tightly connected; I usually got confused between them. I tried to recall the impressions in my dreams through *Two Fading Visions of Rainy Summer Nights*, but all the elements of dreams are extremely vague, and fragmented...

For the last two years, my professors, colleagues, and family gave me a lot of support and strength, I also want to thank them with this piece.

## *Green/escape*

### Sunbin Kim

*Green/Escape* began at first as a reworking of an earlier orchestral piece, *Green*, composed three years ago. It was one of the first times that I was revisiting an earlier style—*Green*, while influenced by postspectral techniques, was still bound to an early 20th-century, postromantic aesthetic. Orchestration and harmonies were lush throughout, many passages being reminiscent of Alban Berg's *Lulu*. The narrative flow progressed smoothly, and one could even detect remnants of a sonata form.

What began as a simple revision of an older piece soon turned into a questioning of its style itself, and more importantly, the aesthetic mindset behind it when looked at from the present day. Is a smooth, orderly narrative flow relevant in a time when the news could give rise to at least two completely different stories, depending on the person? Is a rich, postromantic sound with beautiful modulated chords merely escapism

to a past decade, where a neoromantic style was in vogue—in which we considered our societal-economic workings eternal, and to which we, in the now, can no longer return?

Because of this, *Green* soon turned into *Green/Escape*, a deconstruction of my earlier way of composing. The piece is divided into two sections. The first half is the “escape” from the sound-world of *Green* (thus the title). Small pieces of *Green* are heard jumbled together against the backdrop of dissonant permuted chords and string trills, representing the present world. Over time, the fragments become longer and more coherent, but they are no longer lush—they grow more and more distorted and the sound becomes muffled. At the same time, traces of a new sound-world slowly begin to creep in. The escape is heralded by octave trumpets, followed immediately by a massive *tutti* chord.

The second half is the search of the new aesthetic. Taking place after the escape, this part is far more uncertain, and a kind of dialectic dialogue emerges. On one side, the music samples, one at a time several different styles: one with bell-like chords and tones stretched out to the point of discomfort; one with extended techniques and breath sounds; one with pointillistic, serial figures on the piano and percussion; and a brief return to the old style. On the other, quotes from pieces by past composers (Bela Bartók, Gérard Grisey, and Beethoven) emerge, a counterargument that a new style must exist in dialogue with the past. In the end, the piece abruptly ends before the question is resolved, to be answered later; the new aesthetic must also be in dialogue with the future.

## ***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 14 seasons and was hailed for his leadership of the orchestra. He was also Music Director of the Richmond Symphony (VA) for 12 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*.

## Joseph Carlomagno

Currently a Master's degree candidate studying with George Manahan at Manhattan School of Music, Joseph Carlomagno is a conductor and violinist based in New York City. A proponent of new music, he founded the LUCE contemporary ensemble in New Orleans, premiering works by student composers alongside standards of the late 20th century. During his undergraduate studies, Joseph was a regular conductor of the New Orleans Volunteer Orchestra and worked with Carol Rausch at the New Orleans Opera. A talented violinist, Joseph was invited to attend Indiana University's Summer Music Festival to study with Michel Boris Zaitzeff and the Aspen Music Festival to study with Espen Lilleslatten. He has taken courses at Tulane and McGill University as a Jack Kent Cooke Scholar and completed his undergraduate degree in violin performance with Amy Thiaville.

## Ya-Lan Chan

Born in Taichung, Taiwan, Ya-Lan is currently based in New York City, pursuing doctoral studies in composition with Dr. Reiko Fütting. She holds a Bachelor's degree from Taipei National University of the Arts and a Master's degree from Manhattan School of Music.

In the past few years, she has participated in many new music festivals and workshops. Ya-Lan is especially interested in the creative process of music making and in exploring the relationship between technology and the human, and how these two shape each other. She has also collaborated with artists in various mediums such as animation, poetry, dance, and lighting design.

## Timothy Cho

Yoon Sang Timothy Cho is Music Director and Conductor of Bergen Philharmonic Orchestra (New Jersey). His conducting engagements include MSM Summer Orchestra, Children's Orchestra Society, and New York Classical Youth Orchestra. Mr. Cho also works with various orchestras in the East Coast such as the K-Radio Philharmonic Orchestra and Union City Philharmonic Orchestra. He has conducted the New York premiere of the opera *Seonbi: The Noble and Wise Man* in Carnegie Hall's Stern Auditorium. Mr. Cho is currently pursuing his Doctor of Musical Arts degree in orchestral conducting under the tutelage of George Manahan at Manhattan School of Music.

## Sunbin Kim

Sunbin Kim is a Korean-born composer based in New York. His compositions have been performed in concerts and festivals such as the Aspen Summer Music Festival and School, the Zodiac Music Festival (France), Charlotte New Music Festival, BUTI Tanglewood Summer Music Festival, and the Uzmah/Upbeat International Summer Music Festival (Croatia.) An accomplished pianist, Sunbin performed his own *Fantasy Concerto* with the American Symphony Orchestra under Leon Botstein. His ensemble works have been performed widely in the United States and Europe, and he has received commissions from the New Juilliard Chamber Ensemble, Quartet Indigo, Iktus Percussion Ensemble, Smash Ensemble, and the Da Capo Chamber Players. His numerous awards include the American Academy of Arts and Letters Charles Ives Scholarship (2018), the Gina Rapp String Quartet Competition (Juilliard 2017), the New Juilliard Chamber Ensemble Competition (2017), seven ASCAP Morton Gould Young Composer Awards, and the North/ South Consonance Award and commission.

Sunbin was awarded Bachelor's degrees in music composition and physics from Bard College and his Master of Musical Arts degree in composition from the Juilliard School. He is currently pursuing his DMA with Reiko Fütting at the Manhattan School of Music.

## Nhat Nguyen

Nhat Nguyen (b. 1997) is a Vietnamese composer seeking for harmony between Vietnamese musical traditions and classical music. His works have been performed by the Hanoi New Music Ensemble,

Ripieno Ensemble, Ajax Quartet, conflux duo and alumni from the Contemporary Performance Program of Manhattan School of Music. In 2016, he was nominated by Kim Ngoc Tran to represent Vietnam in the Goethe-Institut Manila Composers Lab for young Southeast Asian composers. Nhat has participated in various musical events, including the 2018 Hanoi New Music Festival, 2018 Fresh Inc Music Festival, the 2014 Asia-Europe New Music Festival held in Hanoi. Nhat is currently studying composition at Manhattan School of Music with Dr. Reiko Fueting and is a Bachelor of Music candidate for May 2019. He has also previously studied with Dr. Susan Botti and took lessons with Professor P. Q. Phan and Professor Bernd Asmus.

## Jacob Wilkinson

Jacob Wilkinson is a composer and pianist whose works range from the calm and contemplative to the supple and dancelike. His influences include, among others, the music of Chopin, Debussy, Bartok, Messiaen, and Takemitsu, as well as the writings of Samuel Beckett and Eugenio Montale. Interested in the potential of pure sound to evoke images of psychological significance, Wilkinson's most recent work attempts to communicate through the language of symbols, presented with a drama in common with many composers of the 19th century. He has received distinctions from the National Association for Music Education, Music Teacher's National Association, and Manhattan School of Music. He has appeared as piano soloist and collaborator in performances of his own works and as a member of the Manhattan School of Music Chamber Choir from 2015 to 2018.

## Ken Yanagisawa

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 selected as one of three Fellows to attend the 2017 Pacific Music Festival Conducting Academy, 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 degree 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.

Mr. 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 the *Yale Daily News*.

## Yike Zhang

Yike Zhang is a second-year Master's student at MSM. She was born and grew up in Wuhan, China. Yike Zhang has cultivated a keen passion for music ever since her early childhood. She has been studying music composition since she was a middle school student at the Middle School of the Wuhan Conservatory of Music. Since completing her undergraduate studies at Wuhan Conservatory of Music, she has been studying with Dr. Marjorie Merryman at MSM. She has absorbed numerous musical elements, such as Western classical music and Chinese traditional music, since she was interested in both musical worlds from an early age. She tries to find interesting ways to organically combine Western musical techniques and Chinese traditional elements in her work, either directly or indirectly.

# MSM COMPOSERS' ORCHESTRA

## VIOLIN 1

**Alexandra Lee**,  
concertmaster  
*Moscow, Russia*

**Jisu Choi**  
*Ridgefield, New Jersey*

**Ziqing Guo**  
*Luoyang, China*

**Huier Yiu**  
*Taipei, Taiwan*

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

**Hajung Cho**  
*Seoul, South Korea*

**Francesca Abusamra**  
*Rochester, Michigan*

**Yiyang Li**  
*Hangzhou, China*

**Elizabeth Beck**  
*Oil City, Louisiana*

**Yuna Jo**  
*Seoul, South Korea*

**Corinne Au**  
*Short Hills, New Jersey*

**Maia Schmidt**  
*Caldwell, New Jersey*

## VIOLIN 2

**Elizabeth Mandic-Nowac**, principal  
*Sunbury, Ohio*

**Ziyi Yuan**  
*Beijing, China*

**Lulu Huang**  
*Chongqing, China*

**Yihan Zhu**  
*Shanghai, China*

**Young Ye Roh**  
*Ridgewood, New Jersey*

**Fujia Zhang**  
*Cape Girardeau, Missouri*

**Taihi Chin**  
*Kobe, Japan*

**Ally Cho**  
*Melbourne, Australia*

**Man Yin Yeung**  
*Hong Kong, China*

**Minseon Kim**  
*South Korea*

**Wing Yan Kwok**  
*Hong Kong*

**Guan Gui**  
*Wuhan, China*

## VIOLA

**Tal Mcgee**, principal  
*Spring, Texas*

**Ramon Carrero Martinez**  
*Caracas, Venezuela*

**Devin Moore**  
*Pittsburgh, Pennsylvania*

**Tian Qiu**  
*Beijing, China*

**Dudley Raine**  
*Lynchburg, Virginia*

**Kiley Rowe**  
*Goshen, New York*

**Ken Wang**  
*New York, New York*

**Anna Heflin**  
*New York, New York*

## CELLO

**Aaron Stier**, principal  
*Poughkeepsie, New York*

**Georgia Bourderionnet**  
*New Orleans, Louisiana*

**Noemie Golubovic**  
*Paris, France*

**Camille Dietrich**  
*West Nyack, New York*

**Jonathan Lin**  
*San Diego, California*

**William Laney**  
*Little River, South Carolina*

**Miguel Cegarra**  
*Orlando, Florida*

**Gi Soo Kim**  
*Seoul, South Korea*

**Edward Luengo**  
*Doral, Florida*

## DOUBLE BASS

**Xingyuan Weng**, principal  
*Shanghai, China*

**Conor O'Hale**  
*Milburn, New Jersey*

**Matthew Jamal**  
*North Bethesda, Maryland*

**Sienna George**  
*Long Beach, California*

## FLUTE

**Francesca Leo**, principal  
*Pleasant Ridge, Michigan*

**Elliot Roman**  
*Haworth, New Jersey*

## OBOE

**Sophia Jung Yun Lee**, principal  
*Great Neck, New York*

**Aaron Haetenschwiller**  
*Baltimore, Maryland*

## CLARINET

**Alexander Parlee**, principal  
*Vista, California*

**Tyler Hsieh**  
*San Jose, California*

## BASSOON

**Felix Pinghua Ren**, principal  
*Shanghai, China*

**Erin Acree**  
*Birmingham, Alabama*

## SAXOPHONE

**Tyler Sakow**, soprano saxophone  
*St. Petersburg, Florida*

**Jonathan Gilbert**, tenor saxophone  
*Higland, New York*

## HORN

**Torrin Hallett**, principal  
*Oconomowoc, Wisconsin*

**Victoria Drexler**  
*Brooklyn, New York*

**Emma Potter**  
*Surprise, Arizona*

**Mirinda Holthe**  
*Kansas City, Missouri*

## TRUMPET

**Brandon Eggert**, principal  
*Sarasota, Florida*

**Julia Bravo**  
*Hollywood, Florida*

**Carolyn Douthat**  
*Wayne, New Jersey*

## TROMBONE

**Thomas Urich**, principal  
*Pittsburgh, Pennsylvania*

**Samuel Amore**  
*Brookfield, Wisconsin*

**Logan Reid**, bass trombone  
*Orlando, Florida*

## TUBA

**Brandon Cazden**, principal  
*Dorval, Canada*

## TIMPANI

**Madison Shake**, principal  
*Indianapolis, Indiana*

## PERCUSSION

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

**William Hopkins**, principal  
*Dallas, Texas*

**Tae McLoughlin**  
*South Orange, New Jersey*

## HARP

**Dominique Moreno**, principal  
*Houston, Texas*

## KEYBOARD

**Emily Frederick**, piano and celesta  
*Malvern, Pennsylvania*

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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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