

**M** Manhattan  
School of Music

# MSM SYMPHONY ORCHESTRA AND SYMPHONIC CHORUS

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

**Kent Tritle**, Chorus Master

**John Bogan** (BM '18), guitar

*Winner of the 2019 Eisenberg–Fried Concerto Competition*

Wednesday, November 20, 2019 | 7:30 PM  
Neidorff-Karpati Hall



# PROGRAM NOTES

## *Don Juan*, Op. 20 Richard Strauss

*Don Juan* was Strauss's first published tone poem, though *Macbeth* had been written just before. Already at twenty-four he had set his stamp on the sonorities now revered as "Straussian"—the broad melodic sweep, rich harmonic language, rhythmic vitality, supremely dramatic climaxes, and, throughout, masterful orchestration. And, he had established the formal pattern for all of his tone poems: a series of episodes, loosely bound together with main themes that occur in some relation to traditional forms, though not in the Classical sense. *Don Juan* shows little evidence of being an early work, except that it might show his indebtedness to Wagner—perhaps little glimpses of *Meistersinger*, *Lobengrin*, and *Tannhäuser*.

Strauss's masterful orchestration always includes very challenging yet rewarding writing for the players. In that regard it is interesting to read Strauss's comments to his father, a noted horn player, about rehearsals for the premiere with the Grand Ducal Court Orchestra of Weimar on November 11, 1889:

It all sounds capital and comes over resplendently, although it's dreadfully difficult. I felt really sorry for the poor horns and trumpets. They blew till they were blue in the face, it's such a strenuous business for them. . . . The sound was wonderful, with an immense glow and sumptuousness, the whole affair will make an incredible impression here. [It did.]

The sound was especially beautiful in the G major oboe passage with double basses in four parts, divided cellos and violas, all with mutes, and the horns all with mutes, it sounded quite magical, likewise the tricky passage with harp *bisbigliando* [playing with rapid back-and-forth motion] and viola *ponticelli* [playing on the bridge]. . . . A good thing that as a whole the piece is not really *difficile*; it's only very hard and demanding, but fifty notes one way or the other won't really make any difference[!]. . . . The orchestra seemed to be enjoying the whole affair, in spite of their understandable amazement at such novelties.

Strauss's inspiration for *Don Juan* was a poem written in 1844 by the morbid Hungarian poet Nikolaus Lenau, who said about his Don Juan:

Goethe's great poem has not hurt me in the matter of Faust, and Byron's *Don Juan* will here do me no harm. Each poet, as every human being, is an individual ego. My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy in this one, all the women on earth, whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him.

It follows then that Strauss's Don Juan has little to do with Byron's figure, nor for that matter with any of the numerous Don Juans since Tirso de Molina's *El burlador de Sevilla* of 1634. Nor does his music have anything to do with Mozart's *Don Giovanni*, although in the absence of a detailed program by Strauss, "helpful" annotators have gone so far as to assign Mozart's characters to some of Strauss's themes.

Lenau's Don Juan—and therefore Strauss's—searches for the ideal woman and when he cannot find her he in effect kills himself. His repugnance toward himself and to life altogether causes him to drop his sword during a duel with a man whose father he had killed, but before he dies he makes provision in his will for all the women he had seduced and forsaken. Strauss provided only selected stanzas of Lenau's poem, which he published with the score. They appear here in the oft-quoted translation by John P. Jackson:

O magic realm, illimited, eternal,  
Of glorified woman—loveliness supernal!  
Fain would I, in the storm of stressful bliss  
Expire upon the last one's lingering kiss!  
Through every realm, O friend, would wing my flight,  
Wherever beauty blooms, kneel down to each,  
And—if for one brief moment—win delight.

I flee from surfeit and from rapture's cloy.  
Keep fresh for beauty service and employ  
Grieving the one, that all I may enjoy.  
The fragrance from one lip today is breath of spring;  
The dungeon's gloom perchance tomorrow's luck may bring.  
When with the new love I sweetly wander,  
No bliss is ours upfurbish'd and regilded;  
A different love has this to that one yonder—  
Not up from ruins be my temple builded.  
Yea, love life is, and ever must be new,

Cannot be changed or turned in new direction;  
It cannot but there expire—here resurrection;  
    And, if 'tis real, it nothing knows of rue!  
Each beauty in the world is sole, unique!  
So must the love be that would beauty seek!  
So long as youth lives on, with pulse afire.  
Out to the chase! To victories new aspire!

It was a wondrous lovely storm that drove me;  
Now it is o'er; and calm all 'round, above me;  
    Sheer dead is every wish; all hopes o'ershrouded.  
'Twas p'r'aps a flash from heaven that so descended,  
Whose deadly stroke left me with powers ended,  
    And all the world, so bright before, o'erclouded;  
And yet p'r'aps not! Exhausted is the fuel;  
And on the hearth the cold is fiercely cruel.

## ***Concierto de Aranjuez*** **Joaquín Rodrigo**

Of the few internationally renowned guitar concertos—including those by Castelnuovo-Tedesco, Manuel Ponce, and Villa-Lobos—the *Concierto de Aranjuez* of Rodrigo is probably the most universally popular. Rodrigo, blind since the age of three, showed great musical talent and was sent to study in Paris, where he became a student of Paul Dukas. In the 1930s he traveled extensively in Switzerland, Austria, and Germany, returning to Spain with the outbreak of war in 1939, the year he composed his guitar concerto. Although he was highly regarded by Dukas and also by his friend Manuel de Falla, he did not receive public recognition until the premiere of the *Concierto*, which took place in Barcelona, November 9, 1940, with Regino Sainz de la Maza as soloist. Rodrigo became famous overnight.

The title refers to the ancient royal Aranjuez palace, associated particularly with Charles I and Philip II, located between Madrid and Toledo. Its beauty is said to be tinged with a somberness that pervades much of Spain's historic heritage. While the *Concierto* shows some of that mixture, the predominant mood is sunny. "It should sound like the hidden breeze that stirs the treetops," said the composer, "as strong as a butterfly, as dainty as a veronica."

The first movement, in sonata form, is based on the rhythm of the *fandango*, which highlights the shift between 6/8 and 3/4 meter, or the alternation of two and three beats in a measure. The heart-melting *Adagio* begins with a duet between the English horn and guitar, and may hint at the castle's (or its

occupants'?) darker hues. It is this movement that contains an extended guitar cadenza rather than one of the fast outer movements. The buoyant finale, *Allegro gentile*, is characterized by sudden rhythmic shifts, again capitalizing on the juxtaposition of two versus three beats per bar.

Perhaps the most miraculous aspect of the work is the finesse of its scoring. Everyone agrees that pitting a guitar against an orchestra creates challenges for balance, yet Rodrigo often manages to circumvent them with transparent orchestral textures. The writing for the guitar is demanding but idiomatic. Given its share of melodic material, the guitar also allows other instruments the spotlight, such as the cello in the *Allegro con spirito* or the English horn in the *Adagio*. This sensitivity to balance, together with virtuoso opportunities and memorable tunes whether catchy or poignant, have made the work the most frequently performed and recorded guitar concerto in the repertoire.

## ***Symphony of Psalms*** **Igor Stravinsky**

When Serge Koussevitzky commissioned Stravinsky to write something for the Boston Symphony's 50th anniversary, the composer leapt at the opportunity to realize an idea for a psalm symphony that had been percolating in his mind for some time. No constraints were placed on the form or specifications of the work, and he was unfazed by publisher Gabriel Paichadze's request that he compose a purely symphonic work, "something popular."

I took the word, not in the publisher's meaning of "adapting to the understanding of the people," but in the sense of "something universally admired," and I even chose Psalm 150 in part for its popularity, though another and equally compelling reason was my eagerness to counter the many composers who had abused the magisterial verses as pegs for their own lyrico-sentimental "feelings." The Psalms are poems of exaltation, but also of anger and judgement, and even curses. Although I regarded Psalm 150 as a song to be danced, as David danced before the Ark, I knew that I would have to treat it in an imperative way (*Dialogues and a Diary*, 1963).

Stravinsky began by setting the fast parts of what would become the third movement, Psalm 150, in January 1930 at his home in Nice. Interrupted by a number of performances in Europe, some as conductor and some as pianist, he returned to the work at his summer home in Echarvines, where he composed the first and second movements. The *Alleluia* and the slow section at the beginning of the third movement were the last to be composed. He

completed the score on August 15 and then set to work on the orchestration, which he had already begun in Nice.

Through an unforeseen postponement by the Boston Symphony, the premiere of the *Symphony of Psalms* actually took place in Brussels on December 13, 1930, conducted by Ernest Ansermet, with the Boston Symphony performance following six days later under Koussevitzky's direction. Stravinsky's dedication read, "This symphony, composed to the glory of God, is dedicated to the Boston Symphony on the occasion of the fiftieth anniversary of its existence." Though none of his works after the revolutionary early ballets *Rite of Spring* and *Firebird* ever created such a furor, the *Symphony of Psalms* rightly took its place as one of the monumental works of the twentieth century.

Stravinsky's Russian Orthodox devotion has never been called into question, though Ansermet and others have suggested that his work is "about religion" rather than being religious. Whatever the case, Stravinsky approached his first substantial sacred setting with assurance, relying on techniques he had perfected in the past, such as repetition of chantlike fragments, ostinato accompaniments, and instrumental sonorities creating a certain austerity but also radiance, in which wind instruments predominate. Stravinsky's score omits violins, violas, and clarinets, calling for more than the usual complement of the other winds and including five trumpets and two pianos. He also had the sound of an ecclesiastical all-male chorus in his ear, though he specified that women's voices could be substituted for the male sopranos and altos, a practice that has been followed in the majority of performances, including those conducted by the composer.

"The first movement, 'Hear My Prayer, O Lord,'" wrote Stravinsky, "was composed in a state of religious and musical ebullience." The stark opening arpeggios, jabbed periodically by a percussive E minor chord, bear the unmistakable stamp of this twentieth-century giant. "The sequences of two minor thirds joined by a major third, the root idea of the whole work, were derived from the trumpet-harp motive of the beginning of the *allegro* in Psalm 150." This all-important idea appears in the ostinatos that set up the first choral utterance. The altos' haunting lament is restricted to rising and falling half steps on only two notes (E and F), alternating with choral phrases that build to several peaks, each time subsiding until the final glorious arrival at "ero." Stravinsky originally conceived of this movement as a "Prelude" to the grand "Double Fugue" that follows.

Though the composer later removed his working headings for the movements, the designation “double fugue” aptly describes the basic construction of the second movement—a fugue for the orchestra, a second one for the chorus, and a combination of the two. Stravinsky explained further in his *Dialogues*:

The “Waiting for the Lord” Psalm makes the most overt use of musical symbolism in any of my music before *The Flood*. An upside-down pyramid of fugues, it begins with a purely instrumental fugue of limited compass and employs only solo instruments. The restriction to treble range was the novelty of this initial fugue, but the limitation to flutes and oboes proved its most difficult compositional problem. The subject was developed from the sequences of thirds used as an ostinato in the first movement. The next and higher stage of the upside-down pyramid is the human fugue, which does not begin without instrumental help for the reason that I modified the structure as I composed and decided to overlap instruments and voices to give the material more development, but the human choir is heard *a cappella* after that. The human fugue also represents a higher level in the architectural symbolism by the fact that it expands into the bass register. The third stage, the upside-down foundation, unites the two fugues.

Stravinsky left the introduction of the third movement to be composed last, because the opening “*Alleluia*” is the response to the second movement’s prayer for a new canticle to sing. “The rest of the slow-tempo introduction, the ‘*Laudate Dominum*,’ is a prayer to the Russian image of the infant Christ with orb and scepter.” Brash repeated horn chords open the fast section, which the composer said was “inspired by a vision of Elijah’s chariot climbing the Heavens.” Whirling triplets lead to the cherubic entrance of the chorus at “*Laudate eum*.” The prevailing fast section is held in abeyance for a brief recall of the hushed “*Alleluia*”; it then resumes with stunning abruptness. Now the triplets include a passage for horn and piano that seemed almost to surprise the composer in its literal depiction of the horses and chariot. The concluding section of the movement is a great, luminous coda, which builds several times in a kind of slow inexorable march to a final recall of the hushed “*Alleluia*” and the introduction’s solemn “*Laudate Dominum*.”

—Program notes ©Jane Vial Jaffe

# TEXT AND TRANSLATION

## Symphony of Psalms

Exaudi orationem meam, Domine, et deprecationem meam;

Auribus percipe lacrimas meas.

Ne sileas, quoniam advena ego sum apud te, et peregrinus sicut omnes patres mei.

Remitte mihi, ut refrigerer prius quam abeam, et amplius non ero.

—Psalm 38, 13–14 (Vulgate)

Expectans expectavi, Dominum, et intendit mihi.

Et exaudivit preces meas et eduxit me de lacu miseriae, et de luto faecis.

Et statuit super petram pedes meos, et direxit gressus meos.

Et immisit in os meum canticum novum, carmen Deo nostro.

Videbunt multi et timebunt; et sperabunt in Domino.

—Psalm 39, 2–4 (Vulgate)

Hear my prayer, O Lord, and give ear unto my cry;

Hold not Thy peace at my tears.

For I am a stranger with Thee, and a sojourner as all my fathers were.

O spare me, that I may recover strength before I go hence, and be no more.

—Psalm 39, 12–13 (King James)

I waited patiently for the Lord: and he inclined to me.

And he heard my cry, and brought me up also out of an horrible pit, out of the miry clay.

And he set my foot upon a rock, and established my goings.

He hath put a new song in my mouth, even praise unto our God.

And many shall see it and fear: and shall trust in the Lord.

—Psalm 40, 1–3 (King James)

Alleluia.

Laudate Dominum in sanctis Ejus:

Laudate Eum in firmamento virtutis  
Ejus.

Laudate Eum in virtutibus Ejus.

Laudate Eum secundum  
multitudinem magnitudinis Ejus.

Laudate Eum in sono tubae.

[Laudate Eum in psalterio et  
cithara.]\*

Laudate Eum in tympano et choro.

Laudate Eum in cordis et organo.

Laudate Eum in cymbalis  
benesonantibus;

Laudate Eum in cymbalis  
jubilationibus.

Omnis spiritus laudet Dominium.

Omnis spiritus laudet Eum.

Alleluia.

Laudate Dominium.

—Psalm 150 (Vulgate)

Alleluia.

Praise God in His sanctuary:

Praise Him in the firmament of His  
power.

Praise Him for His mighty acts.

Praise Him according to His  
excellent greatness.

Praise Him with the sound of the  
trumpet.

[Praise Him with the psaltery and the  
harp.]\*

Praise Him with the timbrel and  
dance.

Praise Him with stringed  
instruments and organs.

Praise Him upon the loud cymbals;

Praise Him on the high sounding  
cymbals.

Let everything that hath breath  
praise the Lord.

Let everything that hath breath  
praise Him.

Alleluia.

Praise the Lord.

—Psalm 150 (King James)

*\*Text not set by Stravinsky*

# ABOUT THE ARTISTS

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

George Manahan is in his 10th 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, 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 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. The Live from Lincoln Center 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*.

## **John Bogan (BM '18), guitar**

Award-winning classical guitarist John Bogan has performed alongside colleagues and teachers at prestigious venues such as Carnegie Hall, Symphony Space, and the Americas Society, both as a solo and chamber musician, playing a variety of repertoire such as David Leisner's *Sonata* for guitar and violin, and Stephen Goss's *Carmen Fantasy* for guitar quartet. John frequently performs for the NYC House Concert organization, playing a range of solo music, including pieces by Bach, Giuliani Ponce, Villa-Lobos, Albeniz, and Torroba. John also has a strong interest in performing new music, such as Paul Lansky's *Semi-Suite* and *Partita (Suite for Guitar and Percussion)*, George Crumb's *Mundus Canis*, Barbara Kolb's *Umbrian Colors*, Bryan Johanson's *Think Fast* and *Open Up Your Ears*, and William Bland's guitar and piano works. Also included in his repertoire is Joaquin Rodrigo's famous *Concierto de Aranjuez* which he will be performing tonight as a winner of the 2019 Eisenberg-Fried Concerto Competition at Manhattan School of Music. John was a winner of the 2019 Fuchs Chamber Music Competition, third-prize winner in the 2016 Philadelphia Classical Guitar Competition, and first-prize winner in the 2014 Guitar Foundation of America's international senior division youth competition. John completed his Bachelor of Music degree at Manhattan School of Music in 2018 studying with David Starobin and was the recipient of the Andres Segovia/Rose Augustine commencement award. He is currently pursuing a Master of Music degree studying with David Leisner.

## **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. Also an acclaimed organ virtuoso, he is the organist of the New York Philharmonic and the American Symphony Orchestra.

Kent Tritle's 2019–20 season is highlighted by the U.S. premiere of a new critical edition of one of the masterpieces of choral music, Brahms's *A German Requiem* at Carnegie Hall with the Oratorio Society of New York; the world premiere of *A Nation of Others*, an oratorio by Paul Moravec and Mark Campbell about Ellis Island; Bach's *St. John Passion* with the Cathedral Choir of St. John the Divine; and Machaut's 14th-century mass *Messe de Notre Dame* with Musica Sacra.

Among recent notable performances were Verdi's Requiem, Mahler's "Symphony of a Thousand," and Britten's War Requiem performed by the Oratorio Society of New York and the MSM Symphony and Symphonic Chorus at the Cathedral of St. John the Divine; the New York premiere performance by the Cathedral Choir of Einojuhani Rautavaara's *Vigilia* (called by *Opera News* "a choral concert for the ages"); and an acclaimed performance of Rachmaninoff's *All-Night Vigil* with Musica Sacra.

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, giving workshops on conducting and repertoire. 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, Sir Roger Norrington, and Dennis Russell Davies.

Recent recordings include David Briggs's organ-choral version of Mahler's Symphony No. 8, which received a rave review in the *American Organist*, and *Eternal Reflections: Choral Music of Robert Paterson* with Musica Sacra, about which *Gramophone* wrote, "As shaped by Music Director Kent Tritle, the myriad hues, lyricism and nobility in Paterson's music emerge in all their splendour."

Kent Tritle 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.

# MSM SYMPHONY ORCHESTRA

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

## **VIOLIN 1**

**Vlad Hontila**,  
concertmaster  
*Cluj-Napoca, Romania*

**Ziqing Guo**  
*Luoyang, China*

**Yerin Kim**  
*Bucheon, South Korea*

**Jennifer Ahn**  
*Omaha, Nebraska*

**Dennis Lee**  
*Seoul, South Korea*

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

**TaTan Huang**  
*Tainan, Taiwan*

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

**Eunyoung Kim**  
*Seoul, South Korea*

**Mathilde Marsal**  
*Paris, France*

**Harry Rayner**  
*Los Angeles, California*

**Yuanxinyue Gao**  
*Nanjing, China*

**Mariya Polishchuk**  
*New York, New York*

## **VIOLIN 2**

**Eliane Menzel**,  
principal  
*Zetel, Germany*

**Clara Jeon**  
*Deajeon, South Korea*

**Jeeyoon Kim**  
*New York, New York*

**JiaYin Liu**  
*Shanghai, China*

**Amos Lee**  
*Astoria, New York*

**Yujing Ming**  
*Shenzhen, China*

**Fang-Chun Hsieh**  
*Tainan City, Taiwan*

**Maomao Huang**  
*Wubu, China*

**Shiqi Luo**  
*Shanghai, China*

**Yihan Zhu**  
*Shanghai, China*

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

**Youngsoo Jang**,  
*Seoul, South Korea*

## **VIOLA**

**En-Chi Cheng**,  
principal  
*Kaohsiung City, Taiwan*

**Toby Winarto**  
*Los Angeles, California*

**Ramón Carrero-**  
**Martínez**  
*Caracas, Venezuela*

**Hao-Yuan Hsu**  
*New Taipei City, Taiwan*

**Christine Wu**  
*Plano, Texas*

**Kenny Wang**  
*New York, New York*

**Xue Ding**  
*Changchun, China*

**Jeremy Laureta**  
*New York, New York*

## **CELLO**

**Jinn Shin**, principal  
*Portland, Oregon*

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

**Esther Seitz**  
*Edinburg, Texas*

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

**Signe Ebstrup Bitsch**  
*Copenhagen, Denmark*

**Gisoo Kim**  
*Seoul, South Korea*

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

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

**Andrea Kim**  
*New York, New York*

**Minjin Kim**  
*Seoul, South Korea*

## **DOUBLE BASS**

**Ryan Sujdak**, principal  
*Gainesville, Florida*

**Julián Barrera**  
*Medellín, Colombia*

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

**David Lester**  
*Frederick, Maryland*

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

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

**FLUTE****JingPing He***Beijing, China***Francesca Leo***Pleasant Ridge, Michigan***Bethany McLean***Ontario, New York***Yeji Shin***Ulsan, South Korea***Lucija Stilinovic<sup>+</sup>***Zagreb, Croatia***Yuxi Yang<sup>\*</sup>***Guangzhou, China***Julie Lee<sup>^</sup>***Seoul, South Korea***OBOE****Andres Ayola<sup>\*</sup>***New York, New York***Ellen O'Neill***New York, New York***Rajan Panchal<sup>+</sup>***Los Gatos, California***Christian Tran***Las Vegas, Nevada***Yiwen Nan<sup>^</sup>***Vancouver, Canada***CLARINET****Chao-Chih George****Chen<sup>^</sup>***Taipei, Taiwan***Cosmos Fristachi***Virginia Beach, Virginia***JuHyun Lee<sup>\*</sup>***Seoul, South Korea***Spencer Reese***Dallas, Texas***BASSOON****Wenchao Fang***Qingdao, China***Cheryl M. Fries<sup>+</sup>***Red Creek, New York***Hunter Lorelli<sup>^</sup>***Washington, D.C.***Pinghua Ren<sup>\*</sup>***Shanghai, China***HORN****Andrew Angelos<sup>^</sup>***Seattle, Washington***Torrin Hallett***Oconomowoc, Wisconsin***Liana Hoffman<sup>\*</sup>***Coral Springs, Florida***Kevin Mueller***Osbkosh, Wisconsin***Kevin Newton<sup>+</sup>***South Boston, Virginia***Eli Pandolfi***St. Louis, Missouri***TRUMPET****Sean Alexander***Washington D.C.***Matthew Beesmer<sup>^</sup>***Accord, New York***Changhyun Cha***Busan, South Korea***Imani Lenore Duhé<sup>+</sup>***Atlanta, Georgia***Caleb Laidlaw<sup>\*</sup>***Bridgewater, New Jersey***TROMBONE****Ramiro Cortez***Houston, Texas***Julia Dombroski<sup>+</sup>***Ontario, New York***David Farrell<sup>\*</sup>***Geelong, Australia***Zach MacLurg***Tacoma, Washington***Maxine Troglauer***Wiesbaden, Germany***TUBA****Brandon Cazden<sup>+</sup>***Shawnigan Lake, Canada***TIMPANI****Hamza Abouelhouda<sup>+</sup>***Jacksonville, Florida***PERCUSSION****Cooper Martell***Albany, New York***Tae McLoughlin***South Orange, New Jersey***William Richards<sup>+</sup>***Wheaton, Illinois***Madison Shake<sup>\*</sup>***Indianapolis, Indiana***HARP****Minyoung Kwon<sup>+</sup>***Seoul, South Korea***KEYBOARD****Emily Frederick<sup>+</sup>***Malvern, Pennsylvania***Sining Liu***Nanning, China***Brass & Wind Principals**<sup>\*</sup> STRAUS *Don Juan*<sup>^</sup> RODRIGO *Concierto de Aranjuez*<sup>+</sup> STRAVINSKY*Symphony of Psalms*

# MSM SYMPHONIC CHORUS

Kent Tritle, Music Director

## *SOPRANOS*

Elizabeth Anderson

Ashia Barnes

Alexis Brown

Sofia Farrell

Tatiana Grach

Rose Iannuzzi

Victoria Iparraguirre

Tzu-Wei Kang

Sarah Lassiter

Tess Levine

Shuying Li

Kunyu Lu

Isis O'Flynn-Shahaf

Seolbin Oh

Anna Orekhova

Elizabeth Pope

Emma Ritto

Eda Sevinis

Hyun Young Shin

Sara Stevens

Sophia Strang

Montserrat Traconis

Paredes

Meghan Thomson

Anna Maria Vacca

Miyun Yi

Ziyi Yu

Feihong Yu

## *ALTOS*

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Yi Wei Chin

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# ORCHESTRAL STUDIES AT MSM

**George Manahan**, Director of Orchestral Activities

**Katharine Dryden**, Managing Director of Instrumental Ensembles

**Alejandro López-Samamé**, Manager of Orchestral Operations and the Orchestral Performance Program

**Joseph Carlomagno** and **Ken Yanagisawa**, Instrumental Ensembles Student Associates and Assistant Conductors

In the tradition of the classical music conservatory, the orchestral studies program at MSM forms the heart of the performing experience for classical instrumentalists. All students, placed by competitive audition, participate in a variety of orchestral projects under the guidance of George Manahan, Director of Orchestral Activities. The variety of orchestral formats give students ample opportunities to develop their audition and ensemble technique, broaden their knowledge of orchestral repertoire, and perform at New York City venues such as Carnegie Hall, the Cathedral of St. John the Divine, and Merkin Concert Hall. Winners of the School's annual Eisenberg-Fried Concerto Competition perform with the orchestras as soloists.

In addition to Maestro Manahan, the orchestras work regularly with Leonard Slatkin, Distinguished Visiting Artist in Conducting and Orchestral Studies, and guest conductors such as Jane Glover and Perry So.

# MSM SYMPHONIC CHORUS

**Kent Tritle**, Music Director

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

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

**José Juan Marzal Fernandez, Rong Zhang, and Alejandro Zuleta**,  
Graduate Assistants

The Manhattan School of Music Symphonic Chorus is primarily made up of freshmen and sophomores. The Chorus has recently performed Haydn's *The Creation*, Brahms's *Ein Deutsches Requiem*, Prokofiev's *Alexander Nevsky*, Mozart's Requiem, Schubert's Mass in G, Poulenc's Gloria, Mendelssohn's *Elijah*, the world premiere of David Briggs's transcription for organ, chorus, and soloists of Mahler's Second Symphony and Mahler's Symphony No. 8, Bach's B Minor Mass, Mozart's C Minor Mass, Honegger's *Le Roi David*, Beethoven's Symphony No. 9 and Ravel's *Daphnis et Chloe* (both with the New York Philharmonic), Britten's *War Requiem*, and Verdi's Requiem.

For information on the Choral Department and graduate degrees in choral conducting, please contact the Admissions Office of Manhattan School of Music.

# The Centennial Project

Manhattan School of Music's Centennial Project was an ambitious program of improvements to the School's architecturally distinguished campus coinciding with MSM's 100th anniversary. The centerpiece of the Project was 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 included 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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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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