

MSM COMPOSERS' ORCHESTRA

A Festival of New Works by Student Composers

Daniela Candillari and Jayce Ogren, Conductors

Sunday, February 23, 2020 | 5:30 PM
Neidorff-Karpati Hall

CONCERT I

MSM COMPOSERS' ORCHESTRA

Jayce Ogren, Conductor

PROGRAM

Alexander Held *Slew* (2020)

Joseph Carlomagno, Conductor

Seth Seung-Hyun Jang *SORI in/of Manhattan* (2020)

Jee Won Kim *Fragments* (2020)

Jaegone Kim *Quilt #3* (2019)

Vasily Ratmansky *Is this a Ricercare?*
No, it's a Theme and Variation, with
A beginning
A middle and an
End.
.but I wrote it. (2020)

Haihui Zhang *Night and Day, Dusk and Dawn* (2020)

You are cordially invited to attend Concert II of the Composers' Orchestra Festival of New Works this evening at 8 PM in Neidorff-Karpati Hall, featuring music by Manhattan School of Music student composers Jae Deok Seo, Qiren Lu, Chujun Li, Pranav Datla, Danni Song, Alexander Liebermann, and Robert S. Stricklin.

MSM COMPOSERS' ORCHESTRA

Jayce Ogren, Conductor

VIOLIN 1

Yerin Kim,
concertmaster
Bucheon, South Korea

Dennis Lee
Seoul, Korea

Jeeyoon Kim
New York, New York

Maomao Huang
Wubu, China

Jinwoo Jung
Seoul, South Korea

Yiwen Liang
Shenzhen, China

Eunyoung Kim
Seoul, South Korea

Chris Lee
Seongnam, South Korea

Maia Schmidt
Caldwell, New Jersey

VIOLIN 2

Eliane Menzel,
principal
Zetel, Germany

Yihan Zhu
Shanghai, China

Seungmin Lee
Pobang, South Korea

Adryan Rojas
Delaware, Ohio

Sonya Shin
Edmonton, Canada

Da Huang
Beijing, China

Young Ye Roh
Ridgewood, New Jersey

Yixiang Wang
Xian, China

Guan Gui
Wuban, China

VIOLA

Ruisi Doris Du,
principal
Wuban, China

Toby Winarto
Los Angeles, California

Kiley Rowe
Gosben, New York

Chaemyung Lee
Goyang-si, South Korea

Jack Rittendale
St. Louis, Missouri

CELLO

Clara Cho, principal
Ulsan, South Korea

Ida Nørby Sørensen
Copenhagen, Denmark

Shijie Ma
Nanjing, China

**Chih-Yi (Katherine)
Huang**
Hsinchu, Taiwan

**Wan-Ting (Wendy)
Shieh**
Taipei, Taiwan

Yuhan Noh
Seongnam-si, South Korea

Sam Chung
Seoul, South Korea

DOUBLE BASS

Tom Forletti, principal
Setauket, New York

John VanDuzer
Oakville, Canada

Jakob Messinetti
Lawrence, New York

Julian Barrera
Medellin, Colombia

FLUTE

Joanne Lee, principal
*Manchester, U.K. /
Seoul, South Korea*

Jonah Murphy
Brooklyn, New York

OBOE

Ashley Shinliver,
principal
Missouri City, Texas

Sam Kunde
Richmond, Virginia

CLARINET

Ki-Deok Park,
principal
Chicago, Illinois

Cosmos Fristachi
Virginia Beach, Virginia

BASSOON

Kennedy Plains,
principal
Wylie, Texas

Erin Acree
Bradenton, Florida

HORN

Victoria Drexler,
principal
Brooklyn, New York

Kevin Mueller
Oshkosh, Wisconsin

Kevin Newton
South Boston, Virginia

Kevin Saum
Valley Cottage, New York

TRUMPET

Carolyn Douthat,
principal
Wayne, New Jersey

Caleb Laidlaw
Bridgewater, New Jersey

Benjamin Lieberman
Commack, New York

TROMBONE

Jude Morris, principal
Frisco, Texas

Samuel Amore
Milwaukee, Wisconsin

Joseph Turgeon
New York, New York

TUBA

Jon Hill, principal
New York, New York

TIMPANI

Cooper Martell,
principal
Albany, New York

PERCUSSION

Gabriel Costache,
principal
Denver, Colorado

Will Hopkins
Dallas, Texas

Christian Santos
Dumont, New Jersey

Evan Silberstein
Sparta, New Jersey

Matthias Ziolkowski
Montigny-En-Gohelle, France

HARP

Minyoung Kwon,
principal
Seoul, South Korea

KEYBOARD

Emily Frederick, piano
Malvern, Pennsylvania

PROGRAM NOTES

Slew

Alexander Held

The name *Slew* comes from a process in Modular Synthesis achieved by using a Slew limiter. A gate with a 90-degree angle is shaped to an either linear or exponential/logarithmic line, allowing glissandi and other gradual functions. For the last few years, electronic music and especially synthesis have been my primary interest. I wanted to use several techniques and gestures found in those machines and apply them to the orchestra.

SORI in/of Manhattan

Seth Seung-Hyun Jang

SORI, meaning *sound* in Korean, presents a comprehensive picture of musical materials in/of New York City from my perspective as a Korean. I tried to put a mixture of colors and materials, which have totally different roots, into my composition to create a certain scenery. And it gave the piece the possibility of expanding structural boundaries.

Fragments

Jee Won Kim

Memory has its own unique fluidity. As it encounters time, it disappears, gets merged or shattered into pieces, or becomes distorted, entirely changing its color either on its own or from the influence of external factors. This piece discovers the process of how fragments of memory form, collapse, and recontextualize chronologically by exploring new musical regions.

Quilt #3

Jaegone Kim

I felt worn out by the spring of 2019. *Quilt #3* was composed in Korea while I was recovering from this fatigue. I wanted to compose with what I liked: major second intervals, major triads, and cyclical ideas. The piece had no plan besides the duration. The cyclical matter evokes visual effects, such as fade-ins/outs and overlappings. I became interested in using them to create narratives, from complexity to simplicity, incorporating silences between.

Is this a Ricercare???

Vasily Ratmansky

“Imagine this.... Stepan is drinking a cup of coffee. He ended the middle of the coffee with the beginning. The beginning is re-begun in the middle, but the end, which comes after the beginning in the middle, ends with a new beginning that doesn’t begin, but ends. Astonishing . . .”

—Myroslava Nepiyvyvo, *Ruska Chytanka Dlia Nyzhshei Gimnazii*

Her annotation is often compared to the annotation written by Dmitro Vernydub 30 years earlier.

It describes a similar event that happened in the same coffee shop. It is unknown whether S. is the same Stepan or not.

- 1) S. poured the beginning of the coffee into another cup.
- 2) S. poured a bit of the beginning into the middle and drank it.
- 3) After finishing the middle, S. started the beginning again, which is in another cup.
- 4) Then S. gulped down the final sips of the end.
- 5) S. messed up and did the process again but this time with sugar.

Now, instead of a coffee, imagine an orchestra and S. being a piece by Beethoven and Stepan being a piece by Chopin.

Night and Day, Dusk and Dawn

Haihui Zhang

It is all about time. I’ve imagined for four years what I should compose for the thesis concert. About the environment? About the current events happening in our society? I thought about it a lot, but it suddenly became so clear to me when I entered my senior year. Time. It flows like it never exists. It runs like it never moves. It is there, like it never goes away, and so is my college life. The name is from Michelangelo’s four sculptures that lie in the Medici’s family tomb. When you look at them, time becomes visible.

ABOUT THE COMPOSERS

Alexander Held

Born in Munich, Germany, Alexander Held started his music education at the Academy Deutsche Pop where he was trained in audio engineering and music theory. After obtaining his diploma as a technical audio engineer, Alexander started taking private composition lessons with the Munich based composer Dieter Dolezel, with whom he studied for three years. In 2016 Alexander was admitted to the undergraduate composition program at Manhattan School of Music, where he studies under Reiko Fütting. As a member of the 2018 Darmstadt Summer courses, Alexander participated in the COSIMA Ircam workshop and had his first interactive audio installation premiered. In the summer of 2019 Alexander was accepted to the Zodiac Festival and the Ostrava Festival and in October of that year had his work *Altered Stasis* played at the Sinus-Ton Festival in Magdeburg, Germany. In 2020, Alexander's orchestra piece *Dark Matter* will be premiered in New York and he will be working on the collaborative project „Exquisite Drones“ alongside esteemed young New York composers.

Seth Sueng-Hyun Jang

Seth Seung-Hyun Jang, a freelance composer based in New York City and Seoul, is studying with Marjorie Merryman as a Master's degree candidate at Manhattan School of Music. He studied with Richard Dudas as an undergraduate at Hanyang University in Seoul, South Korea. While working as a director of Creative Music Team DDEUN and in musical theater, he has produced collaborative concerts and exhibitions with other fields in the arts. His music has been commissioned and performed by the Hwaum Chamber Orchestra, Seongnam Philharmonic, and Seoul Contemporary Music Festival.

Jee Won Kim

Jee Won Kim is a South Korean composer based in New York and Seoul. She received her Bachelor of Arts degree in composition from Chung-Ang University, where she studied with Insun-Cho, and is currently pursuing her Master's degree at Manhattan School of Music under the tutelage of Reiko Fütting. She has received prizes, awards, and scholarships in South Korea and the United States. Her pieces have been performed by Studio Dan, Unheard-of//Ensemble, and musicians at MSM and CAU in the Czech Republic, the United States, and South Korea.

Jaegone Kim

Jaegone Kim was born in Daejeon, Korea in 1999. He became interested in chemistry at a young age and has since obsessed over it. Though he now studies music in New York City as a graduate student at Manhattan School of Music, logic and mathematics are still inherent in his musical works. He creates relationships between sounds, which become the foundation of each composition. He is now looking for various ways to merge systematic and intuitive writing.

Vasily Ratmansky

Thank you to my professors Reiko Fütting and Susan Botti. I'm grateful to have had the opportunity to study with some amazing faculty members at this school.

Haihui Zhang

Born in Wuhan, China, Haihui Zhang began studying piano and composition with her father at the age of 4. She attended the Music Middle School affiliated with the Shanghai Conservatory of Music, studying composition with Professor Ying Ding and piano with Professor Qing Wang, Ting Zhou, and Xiangjun Yu. In 2016, she was accepted by Manhattan School of Music, where she studies composition with Dr. Reiko Fütting. Her works have been performed in Shanghai, Guangxi, Nanjing, New York, and Germany.

ABOUT THE CONDUCTOR

Jayce Ogren

One of the most innovative and versatile conductors of his generation, Jayce Ogren has been a leader in breaking down barriers between audiences and great music, from symphonic concerts to revolutionary community service programs to operatic world premieres. He began his career as Assistant Conductor of the Cleveland Orchestra and Music Director of the Cleveland Youth Orchestra, a concurrent appointment he held from 2006 to 2009. In the years since, he has conducted many of the world's most prominent orchestras, including the BBC Symphony, Boston Symphony, Ensemble Intercontemporain, Hong Kong Philharmonic, Los Angeles Philharmonic, New York Philharmonic, the Dallas and San Francisco Symphonies, and the Saint Paul Chamber Orchestra, in programs ranging from Mozart and Beethoven through Sibelius and Bernstein to the U.S. and world premieres of works by Steve Mackey and Nico Muhly.

Among the many progressive projects Mr. Ogren has conducted are the New York premieres of Leonard Bernstein's only opera, *A Quiet Place*, and puppeteer Basil Twist's *The Rite of Spring*, both at Lincoln Center; the world premiere of David Lang's *symphony for a broken orchestra*, bringing together 400 student, amateur, and professional musicians in Philadelphia; and the world premiere of Jack Perla's *Sbalimar the Clown* at Opera Theatre of St. Louis. He conducted the 2012 U.S. premiere of Rufus Wainwright's opera *Prima Donna* at the Brooklyn Academy of Music and led its recording with the BBC Symphony on Deutsche Grammophon in 2016. He and Mr. Wainwright have appeared together throughout the world, with ensembles such as the National Arts Centre Orchestra in Ottawa, the Orchestre national d'Île-de-France in Paris, and the Toronto Symphony.

A devoted educator, Mr. Ogren was invited by poet Paul Muldoon to create an interdisciplinary studio class at Princeton University for the 2017–18 academic year. He has worked with students at the Brevard Music Center, the Juilliard School, Manhattan School of Music, Music Academy of the West, and the Verbier Festival. In 2016, he presented a unique workshop in orchestral rehearsal techniques for music teachers at Carnegie Hall in collaboration with the Carnegie Hall Weill Music Institute and the Juilliard School Pre-College.

Mr. Ogren earned his Master's degree in conducting at the New England Conservatory and studied as a Fulbright scholar with Jorma Panula.

Sunday, February 23, 2020 | 8 PM
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CONCERT II

MSM COMPOSERS' ORCHESTRA

Daniela Candillari, Conductor

PROGRAM

Jae Deok Seo *Primordial Waves* (2020)

Qiren Lu *Evolution* (2020)

Chujun Li *Snare* (2020)

Pranav Datla *I WILL KILL MYSELF AS SOON AS YOU DIE* (2020)

Ken Yanagisawa, Conductor

Danni Song *no trees were killed to make this human, but innumerable stardust were inconvenienced* (2020)

Alexander Liebermann *Welcome to the Anthropocene* (2020)

Robert S. Stricklin III *Four Pieces* (2020)

MSM COMPOSERS' ORCHESTRA

Daniela Candillari, Conductor

VIOLIN 1

Carlos Martinez Arroyo,
concertmaster
Cordoba, Spain

Messiah Ahmed
Dallas, Texas

Fang-chun Hsieh
Tainan City, Taiwan

Sarah Kuo
New York, New York

Minseon Kim
Daegu, South Korea

Clara Jeon
Deajeon, South Korea

Ally Cho
Melbourne, Australia

JiaYin Liu
Shanghai, China

Fujia Zhang
Shenyang, China

Guolong Wang
Beijing, China

VIOLIN 2

Jennifer Ahn, principal
Omaha, Nebraska

Hajung Cho
Seoul, South Korea

Yujing Ming
Shenzhen, China

Tzu Tung Liao
Yilan, Taiwan

Chenxiang Wang
Beijing, China

Jinyu Xiong
Shanghai, China

Selin Algöz
Bursa, Turkey

Ziqing Guo
Luoyang, China

Harry Rayner
Los Angeles, California

Woo-jin Lyu
Gwangju, South Korea

VIOLA

Dudley Raine IV,
principal
Lynchburg, Virginia

Joshua Gomberoff
Vancouver, Canada

Ekaterina Eibozhenko
Moscow, Russia

Myeonghoon Park
Seoul, South Korea

Ella Bukszpan
Givatayim, Israel

Yuchen Tu
Chongqing, China

CELLO

Camille Dietrich,
principal
West Nyack, New York

Thomas Readett
Mystic, Connecticut

Andrea Kim
New York, New York

Siqing Shen
Shanghai, China

Dongmin Hyun
Seoul, South Korea

Sunny Yan Jin
Beijing, China

DOUBLE BASS

Kyungwon Park,
principal
Seoul, South Korea

Tyler Vittoria
Eden Prairie, Montana

Sienna George
Long Beach, California

Yoojeong Kim
Seoul, South Korea

FLUTE

Boeun Lee, principal
Seoul, South Korea

Can Xu
Nanjing, China

OBOE

Aaron Haettenschwiler,
principal
Baltimore, Maryland

Hyunjung Evelyn Ha
Northvale, New Jersey

CLARINET

Timothy Tsun Yin Tse, principal
Hong Kong, China

Camillo Lin
Livingston, New Jersey

BASSOON

Matthew Pauls,
principal
Simi Valley, California

Katie Mills
Bloomington, Indiana

HORN

Marlena DeStefano,
principal
Pompano Beach, Florida

Nicolas Haynes
Mansfield, Ohio

Mirinda Holthe
Independence, Missouri

Keegan McCardell
Ellicott City, Maryland

TRUMPET

Julia Bravo, principal
Hollywood, Florida

Sean Alexander
Washington D.C.

Jesdelson Vasquez
Brooklyn, New York

TROMBONE

Kenton Campbell,
principal
New York, New York

Puyuan Chen
Shanghai, China

Logan Reid
Orlando, Florida

TUBA

Emerick Falta,
principal
New Rochelle, New York

TIMPANI

Madison Shake,
principal
Indianapolis, Indiana

PERCUSSION

Riley Barnes, principal
Flower Mound, Texas

William Chinn
Irvine, California

Arthur Dhuique-Mayer
Paris, France

Tae McLoughlin
South Orange, New Jersey

William Richards
Wheaton, Illinois

HARP

Karen Tay, principal
Singapore, Singapore

KEYBOARD

Sining Liu, piano
Nanning, China

SAXOPHONE

Jarod Apple, soprano
saxophone
Russellville, Arkansas

Guy Dellecave, alto
saxophone
Lake Grove, New York

Tyler Sakow, tenor
saxophone
Tampa, Florida

Jonathan Gilbert,
baritone saxophone
Highland, New York

PROGRAM NOTES

Primordial Waves

Jae Deok Seo

Primordial Waves first began with my revisiting an exercise from an orchestration class I had two years ago—a linear analysis of György Ligeti’s *Lontano* and Luciano Berio’s *Requies*. What began as a simply study of an exercise soon turned into a questioning of the compositional style of my previous orchestra piece and ended in my recognition of the necessity of discovering a different approach to orchestral composition. *Primordial Waves* is a composition of space, which focuses on the location of sound progressing from one area to another. The inspiration for the music comes from a variety of unrelated sources, including Ligeti’s *Lontano*, Gérard Grisey’s *Partiels*, Ryuichi Sakamoto’s *Garden*, and Daan Roosegaarde’s *Waterlicht*. With gratitude, the work is dedicated to my teacher Reiko Fütting.

–Jae Deok Seo

Evolution

Qiren Lu

At first, life on earth is the unicellular organism. Then, it changes, grows, and evolves into various life forms. From small to big, from fin to limbs, from limbs to wings, It “expands to new territories and crashes through barriers painfully, maybe even dangerously, but Life finds a way” (Steven Spielberg, *Jurassic Park*).

–Qiren Lu

Snare

Chujun Li

Snare is an orchestral composition that features the timbres of a group of percussion instruments. The percussive timbres are first supported and later adopted by the entire orchestra. The orchestra is frequently regrouped. Each group supports or represents a particular percussion instrument. The snare drum buzz roll is the essential timbre that serves to start, sectionalize, and end the piece.

–Chujun Li

I WILL KILL MYSELF AS SOON AS YOU DIE

Pranav Datla

The title of this piece is intentionally unobtrusive. The main idea was to have something on the surface which is rather off-putting but underneath have it be something with an extremely endearing meaning. I think the title and the music both reflect this. The other source of inspiration for this piece is the final movement of Mahler's Ninth Symphony, a music that to me mourns the end of a tradition and at the same time celebrates the beauty of mortality. This piece seeks to do the same, to which the title also alludes.

–Pranav Datla

no trees were killed to make this human, but innumerable stardust were inconvenienced

Danni Song

“Every atom in our body came from a star that exploded, and the atoms in our left hand probably came from a different star than our right hand. It really is the most poetic thing I know about physics: We are all stardust. We couldn't be here if stars hadn't exploded, because the elements—the carbon, nitrogen, oxygen, iron, all the things that matter for evolution and for life—weren't created at the beginning of time. They were created in the nuclear furnaces of stars” (adapted from *A Universe from Nothing* by Lawrence M. Krauss).

–Danni Song

Welcome to the Anthropocene

Alexander Liebermann

“In some remote corner of the universe,” Friedrich Nietzsche reminded us 147 years ago, “poured out and glittering in innumerable solar systems, there once was a star on which clever animals invented knowledge.” Of course, this star—our sun—was a dancing star, and so for a few chaotic moments we humans made music for ourselves, too. But that interlude, Nietzsche continues, “was the haughtiest and most mendacious minute of ‘world history’—yet only a minute.” For, “after nature had drawn a few breaths, the star grew cold, and the clever animals had to die.”

–Rory Varrato

Four Pieces

Robert S. Stricklin III

“An interlocutor of Plato's Politician had already described a similar regression: that of the Sons of the Earth or Autochthons, who, subjected to the influence of an inverse rotation of the cosmos, passed from old age to maturity, from maturity to childhood, from childhood to disappearance and nothingness. Theopompus, too, in his *Philippics*, speaks of certain boreal fruits which originate in those who eat them: the same retrograde process” (from “An Examination of the Work of Herbert Quain” in *Ficciones*, by Jorge Luis Borges, trans. Anthony Kerrigan).

–Robert S. Stricklin III

ABOUT THE COMPOSERS

Jae Deok Seo

Jae Deok Seo is a New York-based composer whose music constantly seeks its own voice, intermingling his Korean heritage with influences the city offers. His work explores/expands boundaries with experiments in timbre and through live musical collaborations with a variety of fields including electronics and video art. He is in pursuit of his Master's degree with Reiko Fütting and Susan Botti at Manhattan School of Music, where he also received his Bachelor's degree.

Qiren Lu

Qiren Lu is a composer and pianist from Beijing, China. His music has been performed by the MSM Composers Orchestra, STEM ensemble, and Tallis Chamber Orchestra and has been championed internationally by composers such as Nils Vigeland, Miguel del Aguila, Akira Nishimura, and Xiaoyong Chen. He has received commissions from music festivals such as the Atlantic Music Festival, Talis Music Festival, and Fresh Inc. He won the Manhattan Prize with his string quartet *Morning of the Mountain* in 2018. He is currently a second-year Master's degree candidate in the studio of Dr. J. Mark Stambaugh.

Chujun Li

Chinese-born young composer Chujun Li has studied music composition with Dr. Hilary Tann at Union College and Dr. Reiko Fütting at Manhattan School of Music, where she is a Master's degree candidate. In her recent pieces, *“Ever victorious”* (for bass clarinet and piano), commissioned and performed by the Unheard-Of//Ensemble, and *Snare* (for full orchestra), to be performed tonight, she is interested in constructing and deconstructing timbres. *Snare* is dedicated to Dr. Hilary Tann and Dr. Reiko Fütting. Special thanks go to percussionist Dániel Matei and cellist Jordan Joba Bartow for their support on my exploration of their instruments.

Pranav Datla

Pranav Datla, born in 1998 and originally from New Jersey, is pursuing an undergraduate degree in composition at Manhattan School of Music. His main teachers there are Dr. Reiko Fütting, Dr. J. Mark Stambaugh, and Dr.

David Adamczyk. During the spring of 2019, he spent a semester in Paris at the Conservatoire de Paris, where he studied with Stefano Gervasoni. Datla's recent works have been concerned with the overlap between expressive media. In order to achieve this, many of his works include spoken word, visual projections, and heavy use of software and hardware electronic components. In addition to his studies and pursuits as a composer of concert music, Datla is an audio engineer and a producer for alternative pop, hip-hop, and electronic music artists.

Danni Song

Danni Song is currently pursuing his Master of Music degree in composition at Manhattan School of Music under the tutelage of Dr. Reiko Fütting. As an undergraduate student, he studied at the University of California, Berkeley. Danni's current interests include having his mind blown at least once a day and exploring the power of musical form.

Alexander Liebermann

Alexander Liebermann graduated from the Hochschule für Musik ‘Hanns Eisler’ Berlin and the Juilliard School. He currently is enrolled in the doctoral program at Manhattan School of Music, studying with Reiko Fütting. Recent works include a climate-change-reflective monodrama commissioned by the Deutsche Oper Berlin (2019) and an entire soundtrack for the documentary film *Frozen Corpses Golden Treasures* (release Fall 2020). He has been a member of the faculty of Juilliard's Music Advancement Program since 2017.

Robert S. Stricklin III

Robert S. Stricklin III, born in 1994 in Dallas, Texas, has had his music performed across the United States and in Europe. He has worked on performances of his music with loadbang, Frances-Marie Uitti, and members of the Ostravská Banda and the Dallas Symphony Orchestra. Stricklin graduated from Southern Methodist University in 2017 with a Bachelor of Music degree in composition and honors in the liberal arts and is currently pursuing Master of Music degree in composition at Manhattan School of Music, studying with Reiko Fütting.

ABOUT THE CONDUCTOR

Daniela Candillari

Conductor Daniela Candillari is recognized for her dynamic and compelling performances at opera houses and concert stages throughout North America and Europe. Her 2019–20 season features the world premiere of Hannah Lash's *Desire* at New York City's Miller Theater, followed by her New York Philharmonic debut conducting Thomson's *The Mother of Us All* at the Metropolitan Museum of Art. She makes her mainstage debut at Arizona Opera in November conducting Gregory Spears's *Fellow Travelers*, which she led previously with both the Lyric Opera of Chicago and Minnesota Opera. Following her acclaimed performances of *Acquanetta* with the PROTOTYPE Festival, Candillari returns to conduct *Rev. 23*, produced by Trinity Wall Street. An avid educator, she spent the summer of 2019 conducting Jennifer Higdon's *Cold Mountain* at the Music Academy of the West and returns to Manhattan School of Music in April for *Martha*. She makes her debut with Cincinnati Opera this summer, leading Dvořák's *Rusalka*.

Recent engagements include her debut with Opera Philadelphia in a new production of Rene Orth's *Empty the House*, her Boston conducting debut in the world premiere of *PermaDeath*, and her Asian debut in Hong Kong conducting Du Yun's Angel's *Bone*. She opened Trinity Wall Street's 2018 NOVUS NY Festival and returned to the Lyric Opera of Chicago in 2019 for Perla's *An American Dream*.

Candillari has collaborated with Matthew Aucoin on his opera *Crossing* for BAM's Next Wave Festival and Vasily Petrenko on *Falstaff* with the Royal Liverpool Philharmonic. She workshopped Rachel Peters's and Royce Vavrek's *Wild Beast of the Bungalow*, gave the first public presentation of Hannah Lash's *Beowulf* at the Center for Contemporary Opera, and conducted the world premiere of Stefania de Kenessey's *Bonfire of the Vanities* at the Museo del Barrio.

As a composer Candillari has been commissioned by the Metropolitan Opera Orchestra, the New York Philharmonic, and the New York City Ballet. A champion of contemporary repertoire, she founded her own chamber orchestra, Gravity Shift.

A TED Fellow and Fulbright Scholar, Ms. Candillari holds a doctorate in musicology from the Universität für Musik in Vienna, a Master of Music degree in jazz studies from the Indiana University Jacobs School of Music, and Bachelor and Master of Music degrees in piano performance from the Universität für Musik in Graz.

ABOUT MANHATTAN SCHOOL OF MUSIC

Founded as a community music school by Janet Daniels Schenck in 1918, today MSM is recognized for its 970 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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