

MSM ARTISTS IN RESIDENCE

WINDSCAPE

Tara Helen O'Connor, flute

Randall Ellis, oboe

Alan R. Kay, clarinet

David Jolley, horn

Frank Morelli (BM '73), bassoon

With **Reiko Fueting**, Composition Department Chair

presents

“You Give Us 26 Minutes...”

13 Premieres of Works with Video by MSM Student Composers

Featuring

Zitian An (MM '22), Classical Composition

Alexandros Darna (BM '22), Classical Composition

Nicolas Farmer (MM '22), Classical Composition

Euna Joh (MM '22), Classical Composition

Jaegone Kim (MM '21), Classical Composition

Erik Larsen (MM '21), Jazz Composition

Yaxin Liu (MM '22), Classical Composition

Wookhyun Lacey Kwon (MM '22), Classical Composition

Jace Mankins (MM '22), Classical Composition

Tian Qin (BM '22), Classical Composition

Logan Vranković (MM '21), Classical Composition

Zizhan Wu (BM '23), Classical Composition

Yuqin Strucky Yi (MM '21), Classical Composition

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PROGRAM

4:17	Alexandros Darna	<i>Olukumi</i>
7:32	Euna Joh	<i>Croquis</i>
10:58	Nicolas Farmer	<i>Contraption</i>
14:22	Jaegone Kim	<i>For Woodwind Quintet No. 3</i>
16:56	Logan Vranković	<i>Vignette</i>
20:04	Wookhyun Lacey Kwon	<i>Let out your breath</i>
23:20	Yuqin Strucky Yi	<i>Solemn from Six Microludes for Wind Quintet</i>
26:05	Jace Mankins	<i>Voyage</i>
29:19	Zizhan Wu	<i>Nightmare...?</i>
32:51	Yaxin Liu	<i>Resistance</i>
36:42	Zitian An	<i>Man and Large Dog</i>
40:40	Tian Qin	<i>Songs for Children</i>
43:30	Erik Larsen	<i>Return to This</i>

PROGRAM NOTES

Olukumi

Alexandros Darna

The expression *Olukumi* comes from the Yoruba language, the language of the Yoruba people who inhabit West Africa. It literally means “my friend.” I first came across this expression while learning about the Santería religion of Cuba, which is also known as Regla Lucumí or simply Lucumí. This is probably owing to the fact that, in Cuba, the African slaves of Yoruba origin were called Lucumí, perhaps because they addressed each other as Olukumi, meaning “my friend.” In this piece, I intended to exhibit an amiable character with a modest reference to the terrible action of enslavement.

Alexandros Darna, born in 1998, is a Cypriot-Cuban composer based in Nicosia, Cyprus, and New York City. Alexandros’ works have been performed in Cyprus, Greece, and the United States. His recent chamber work *Minmaloushe – for Violin, Piano and Percussion*, commissioned by the Cypriot chamber ensemble Trio Ostinato, was recently performed by the group at the Embassy of the Republic of Cyprus in Athens, Greece. His mixed quartet *Popular Renaissance* received first prize in the 2nd Solon Michailides student composition competition in 2016. Alexandros is currently pursuing a Bachelor of Music degree in classical composition at Manhattan School of Music, where he studies with Dr. J. Mark Stambaugh. Alexandros is honored to have been the recipient of scholarship awards from the Manhattan School of Music International Advisory Board and the Makarios (Cyprus Children’s Fund).

Croquis

Euna Joh

Croquis (French for “sketch”) refers to a quick drawing of a live subject. Since croquis drawings are usually made in a few minutes, it forces the artist to concentrate on the essential elements of the moment. When I was writing this piece, I thought about what means the most to me as a person and as a musician and about my priorities. I realized my priorities have changed over time and that they will keep changing as I get older.

Euna Joh, born in Seoul, South Korea in 1995, is a composer and a pianist. She is currently pursuing a Master of Music degree in composition at Manhattan School of Music, studying with Reiko Fueting. Her compositions have been performed throughout the United States and South Korea. In 2019, her work *Love Languages* was selected to be performed by the internationally renowned JACK Quartet. She has received several awards and scholarships, including a KU Young Musician Academy scholarship, first prize from the Chun University Music Competition, and a full scholarship from West Virginia University. Euna holds her Bachelor of Music degrees in piano performance and composition from West Virginia University, where she studied piano with Peter Amstutz and composition with David Taddie and Yu-Chun Chien.

Contraption

Nicolas Farmer

Contraption is more of a musical one than the literal one that would come to mind given the typical meaning of the word. It consists of a handful of motifs that subtly evolve over two minutes. Nevertheless, it retains a somewhat mechanical quality with its quick, sparse bursts of activity, and the auxiliary bass flute and basset horn provide unique colors. (I was grateful for the opportunity to hear these two instruments at the same time.) The piece builds to a miniature, Webernesque climax at the end and dissipates even more quickly.

Nicolas Farmer, a native of College Station, Texas, is a composer pursuing his Master of Music degree at Manhattan School of Music. He completed his undergraduate studies in composition and horn performance at Southern Methodist University in Dallas. In addition to composing, he has research interests in the study of timbre and orchestration. At the first Analysis, Creation, and Teaching of Orchestration Project conference at IRCAM in July 2019, he gave a presentation titled “Seeing New Colors: Devices of Scriabinian and Post-Scriabinian Orchestration.”

For Woodwind Quintet No. 3

Jaegone Kim

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Jaegone Kim was born in Daejeon, South Korea in January 1999. He explores paradox, dilemma, absurdity, and distortion of perception in his artworks. He has been interested in chemistry from a young age, hence logic and mathematics are still inherent in his musical works.

Vignette

Logan Vranković

Vignette was inspired by walking through the parks of New York City during the pandemic, unable to interact with the people around me yet sharing a moment together regardless. The scenes that would appear before me are very similar to what Dyami Vieira, the videographer, captured in this imagery—life continuing on.

Logan Vranković is an award-winning composer, pianist, conductor, and multi-instrumentalist from New York City, whose repertoire and writing style are varied and genre-inclusive. He finds his greatest fulfillment as a musician by exploring all the different kinds of music the present day has to offer.

Let out your breath

Wookhyun Lacey Kwon

Before I started to compose this work, there were two “rules” specified for this project: the duration and the instrumentation of wind quintet. I considered these two inspiring concepts: limitation and breath. These of course happen to be two of the most interesting keywords in the world of 2020–21. Below is the way I interpreted these two ideas.

Limitation

- The duration should be about two minutes.
- The total number of measures has to be 49. (The number 49 has a kind of meaning related to death in Korea. Currently, death is unfortunately another serious keyword in our world.)
- All the musical materials should follow specific limited rules.

Breath

- It is a piece for 5 wind instruments.
- Breathing sounds (Puuhh-) are expressed audibly at the end of phrases where a “▲” notehead is indicated for the players.
- Second accents on tied notes indicate breath accents, with additional air pressure.
- Square noteheads indicate inhaling sounds through the lips, like sipping through a straw.

In this way, my piece draws on diverse kinds of breath within these limitations. I would like for our breath to overcome limitations not only in music, but in the world.

Wookhyun Lacey Kwon was born in Uijeongbu, South Korea and is currently living in New York. She studied composition at Kookmin University in Seoul and is now pursuing her Master of Music degree with Marjorie Merryman at Manhattan School of Music. She won first prize in the Eumak Journal of Music Competition in 2019 and was given the opportunity to have her solo violin piece performed by the Hwaum ensemble in Echo Chamber: Sound Effect Seoul 2019. She is currently working on her next work, a large ensemble piece which will be premiered in Weimar and Magdeburg in Germany and performed in New York City in November 2021.

Solemn from Six Microludes for Wind Quintet **Yuqin Strucky Yi**

Six Microludes for Wind Quintet, written in 2018, was inspired by György Kurtág's *Twelve Microludes* for String Quartet. In this piece I was aiming to imitate the life cycle of all species, from pregnancy to death. Each individual microlude is very different from the others: some focus on the development of the textures and notes, some focus on rhythmic material (Euclidean rhythm, interlocking rhythm, polyrhythm, etc.), some focus on timbre and microtonal writing.

Solemn, the last of the six, is closest to common-practice period music. I wanted to illustrate the ambience of death and funerals. It's composed with one steady pattern (only long notes and chords), has only one instrument (oboe) playing the melody, and is only one page long, since I believe that the most sorrowful part of death is not only that it isolates individuals' lives, but that it exposes the nothingness of life itself.

Yuqin (Strucky) Yi is a classical composer, multi-instrumentalist, and producer who graduated from the South China University of Technology's School of Art and is now pursuing his Master of Music degree in classical composition at Manhattan School of Music. Widely influenced by various music genres, his works are the crystallization not only of classical music but also of rock, jazz, and soul music. His method of composition—of works that are often literary in conception—reflects the fullness and possibility of contemporary music, freshly processing timbre, harmony, and rhythm to generate a philosophical narration of life experience.

Voyage **Jace Mankins**

Voyage represents a journey from separation to unity. This is expressed with the entry of each instrument. At first, they are detached, and melodies flow from one instrument to another. When listening, it should be somewhat difficult to follow which instrument is playing. As the piece progresses, the texture thickens as two or more instruments share important melodic lines until the climax, where, for the first time, all five instruments sound simultaneously.

Jace Mankins, a native of Kilgore, Texas, holds a Bachelor of Music degree in composition from Texas Christian University and is currently pursuing a Master of Music degree at Manhattan School of Music. Jace has over 15 years of experience playing piano, cello, and organ. He studied piano with Sylvia Bolding and Harold Martina, studied cello with Tristan Roberts, and has studied organ with Lorenz Maycher, Founding Director of the East Texas Pipe Organ Festival. Jace is a former piano and cello instructor at Arlington School of Music and currently serves as a piano instructor at Edgewater Performing Arts and Closter Performing Arts. He is also Director of Communications for the Roy Perry American Classic Organ Foundation

Nightmare...?

Zizhan Wu

Think of seeing a panorama composed of terrifying, diabolic images and gradually immersing in a deep slumber.

Chinese composer Zizhan Wu finds his unique voice through the obstacles he has encountered throughout his life. Music is not only a language for him to express his personal growth but also a medium he uses to hearten others who have had similar experiences.

Resistance

Yaxin Liu

There are many people suffering from indifference, prejudice, and discrimination. They really need someone else to speak for them.

This world is closely related to each of us. We cannot feel that we have nothing to do with everything around us. If no one speaks up to remind indifferent people of the effects of their indifference, the world will finally become a dark, cold, and horrible hell.

Don't keep silent. Language is a powerful weapon of resistance.

Yaxin Liu, a student of Dr. J. Mark Stambaugh, was admitted to Manhattan School of Music's Master of Music program in Classical Composition in 2020. She is currently living in China. In 2015, she began her studies as a Composing and Composing Technique Theory major at the Minzu University of China, where she studied with Dr. Yang Yu. Yaxin Liu's compositions derive from what she hears and feels in her daily life, as well as from her travels and the books she reads. These become her sources of inspiration.

Man and Large Dog

Zitian An

Man and Large Dog is the title of a paint and pencil painting by Bill Traylor, a Black artist, born into slavery on a cotton plantation in 1854, who lived through the Civil War and Emancipation as a boy. A self-trained, highly original artist, he used an expressive, primitive symbolism to depict the oppression, suffering, and conflict he witnessed and experienced.

This wind quintet, *Man and Large Dog*, is inspired by and dedicated to Bill Traylor. I sought to interpret his artwork by applying its structure (dividing the image into four parts) and content (height in relation to pitch), the horizontal and vertical elements of the painting, to my piece. The tension accumulates and finally reaches the outburst on the leash of the large, menacing but powerless black dog, held by the smirking, nonchalant white male.

Zitian An studied art and technology at the School of the Art Institute of Chicago (SAIC) and was exposed to different types of media, working on interdisciplinary art and combining sound/music with other art forms. Feeling the urge "to compose and dedicate my life to music composition, despite my interest in visual and olfactory art," Zitian would like to continue working on building a musical language, further exploring synesthetic experience and communication between living organisms and developing a musical practice that incorporates visual art such as hologram and virtual reality art.

Songs for Children

Tian Qin

I have always wanted to write music for children—vivid and imaginary music with humorous melodies, interesting rhythms, and dramatic contrasts. I composed this piece as a gift to my two-year-old nephew, who loves music very much.

Tian Qin is a junior at Manhattan School of Music, studying with Dr. Marjorie Merryman. She studied in the Music Middle School Affiliated with the Shanghai Conservatory of Music for six years with composition professor Din Ying. Her vocal piece *The Moon* won second prize in the Li Ming Chun Xiao Composition Competition in 2015. Her trio, *Obsessed*, written for traditional Chinese instruments, won second prize in the Yinzhong National Competition in 2016 and was selected to be performed at the 34th Shanghai Spring International Music Festival. In 2020, she was invited to write background music for the podcast 话室 Chat Room.

Return to This

Erik Larsen

Return to This refers to the act of returning to the breath and present moment during times of distress. The piece loosely mimics this act through varying lengths and intensities of rising and falling motions—“inhales” and “exhales.” It may not reach a state of homeostasis but projects a beauty in remaining calm in the midst of perceived disorder. I find the concept of breathing to be more than appropriate in regard to wind music, Covid, and respiratory disease, fires and declining forests, and one’s basic self-expression.

Erik Larsen, originally based in the Los Angeles area, is a New York City freelance composer, instrumentalist, and educator, currently finishing his Master’s degree in jazz composition at Manhattan School of Music. He received a B.A. in jazz saxophone performance from California State University, Long Beach, and has had works performed by CSULB’s award-winning Concert Jazz Orchestra in festivals and conferences around the U.S. He has performed and taught music in Kolkata, Mussoorie, and other states in northern India.

ABOUT THE ARTISTS

Windscape

Created in 1994 by five eminent woodwind soloists, Windscape has won a unique place for itself as a vibrant, ever-evolving group of musical individualists, an “unquintet” which has delighted audiences throughout the U.S., Canada, Mexico, and Asia. Windscape’s innovative programs and accompanying presentations are created to take listeners on a musical and historical world tour—evoking through music and engaging commentary vivid cultural landscapes of distant times and places.

As Artists in Residence at MSM, the members of Windscape are master teachers, imparting not only the secrets of instrumental virtuosity, but also presenting a distinctive concert series, hailed for its creative energy and musical curiosity. The series offers the perfect setting for the ensemble to devise new—sometimes startling—programs and to experiment with new arrangements and repertoire combinations. Popular programs that have emerged from this process in recent seasons include “Youthful Promise,” “Portrait in Many Colors,” “The Roaring 20s,” “The Fabulous 50s,” “The Young Titan: Beethoven Comes to Vienna,” and “East Meets West: The Music of Japan and the Impressionists.”

Windscape has collaborated with the Orion String Quartet in the late flutist Samuel Baron’s brilliant transcription for string quartet and wind quintet of Bach’s *The Art of Fugue*, which was recorded for Deutsche Grammophon, and with the renowned Imani Winds on several occasions. Past seasons include performances at Carnegie Hall with the New York String Orchestra, at New York’s Metropolitan Museum of Art, and recitals in Philadelphia, Madison, Charlottesville, and Reno, in addition to other cities in the U.S. and Mexico. Recent highlights include their Kennedy Center debut; tapings for NPR’s Performance Today

and Minnesota Public Radio's St. Paul Sunday; a performance for CBC-Toronto, "Live From Glenn Gould Studio"; and a tour of New Zealand. Windscape has given concerts and master classes in Boston, New York, San Francisco, College Park, Des Moines, Omaha, and Winter Park, Florida, among others. Esteemed chamber musicians with whom they have collaborated include the late Eugene Istomin, André-Michel Schub, Jon Kimura Parker, Jeremy Denk, and Anne Marie McDermott.

Windscape has recently recorded new works by Paul Lansky, Fred Lerdahl, and Richard Festinger, as well as the late MSM faculty composer Ursula Mamlok's Quintet on Bridge Records. Other recent critically acclaimed releases include an all-Dvořák CD, with guest artists Jeremy Denk and Daniel Phillips, and *The Music of Maurice Ravel*, both on the MSR Classics label.

Reiko Fueting, Composition Department Chair

Reiko Fueting was born in 1970 in Königs Wusterhausen of the German Democratic Republic. He studied composition and piano at the Hochschule für Musik "Carl Maria von Weber" in Dresden, at Rice University in Houston, at Manhattan School of Music in New York, and at Seoul National University. Some of his most influential teachers have been the composers Jörg Herchet and Nils Vigeland, and the pianist Winfried Apel.

Reiko joined the theory faculty at Manhattan School of Music in 2000. Five years later, he became a member of the composition faculty and was appointed chair of the theory department. In 2020, he was also appointed chair of the composition department. He has taught vocal accompanying at the Conservatory of Music and Theater in Rostock, Germany, and appeared as guest faculty and lecturer at universities and conservatories in China, Colombia, Germany, Italy, Russia, South Korea, and the United States.

As a composer, Reiko has received numerous prizes, awards, scholarships, grants, and commissions. His music has been performed in several countries in Europe, the Americas, and Asia. It is published by Edition Gravis in Berlin, Germany; most of his recordings have been released on the New Focus label in New York. He has collaborated with a wide range of musicians, ensembles, and orchestras, with a particular interest in vocal ensembles and ensembles performing on period instruments. He is currently working on an opera on the life of the mystic nun Mechthild von Magdeburg, which will be premiered at the reopening of the concert hall in Magdeburg, Germany in 2022.

Tara Helen O'Connor, flute

Tara Helen O'Connor is a charismatic performer noted for her artistic depth, brilliant technique, and colorful tone spanning every musical era. An Avery Fisher Career Grant recipient and a two-time Grammy nominee, she is now a Season Artist of the Chamber Music Society of Lincoln Center. A Wm. S. Haynes flute artist, Ms. O'Connor regularly participates in the Santa Fe Chamber Music Festival, Music@Menlo, Chamber Music Festival of the Bluegrass, Spoleto Festival USA, Chamber Music Northwest, Mainly Mozart Festival, Music from Angel Fire, the Banff Centre, the Great Mountains Music Festival, Chesapeake Music Festival, and the Bravo! Vail Valley Music Festival. Along with her husband, Daniel Phillips, she is the newly appointed Co-Artistic Director of the Music from Angel Fire Festival in New Mexico. She is a member of the legendary Bach Aria Group and a founding member of the Naumburg Award-winning New Millennium Ensemble. She has premiered hundreds of new works and has collaborated with the Orion String Quartet, St. Lawrence Quartet, and Emerson Quartet. Ms. O'Connor has appeared on A&E's *Breakfast with the Arts* and PBS's *Live from Lincoln Center* and has recorded for Deutsche Grammophon, EMI Classics, Koch International, CMS Studio Recordings with the Chamber Music Society of Lincoln Center, and Bridge Records.

A member of the faculty of Manhattan School of Music's Contemporary Performance Program, Ms. O'Connor is also Associate Professor of Flute, Head of the Woodwinds Department, and Coordinator of Classical Music Studies at Purchase College School of the Arts Conservatory of Music; a member of the Bard College Conservatory of Music faculty; and a visiting artist, teacher, and coach at the Royal Conservatory of Music in Toronto. She lives with her husband, violinist Daniel Phillips, and their two miniature dachshunds Chloé and Ava on the Upper West Side of Manhattan.

Randall Ellis, oboe

Randall Ellis attended the North Carolina School of the Arts and the State University of New York at Stony Brook where he studied with Ronald Roseman. He served as principal oboist of Lincoln Center's Mostly Mozart Festival Orchestra from 1988 until 2016. He is principal oboist of the Little Orchestra Society and the Mozart Orchestra of New York and is solo English horn in the New York Pops Orchestra; a member of the Emmy award-winning All-Star Orchestra under the music directorship of Gerard Schwarz; and principal oboist and faculty member of the Eastern Music Festival. As principal oboist of the New York

Chamber Symphony, Randall Ellis received two Grammy nominations, including one for his recording of Howard Hanson's *Pastorale*. He has performed with the New York Philharmonic, Seattle Symphony, San Diego Symphony, Florida Orchestra, and the American Symphony Orchestra. Mr. Ellis has appeared as a guest artist with the Orpheus Chamber Orchestra and has concertized and recorded with the Chamber Music Society of Lincoln Center. He has been a soloist with the New England Bach Festival, the International Bach Festival of Madeira, the Philharmonia Virtuosi of New York, and Chamber Music at the 92nd Street Y. Mr. Ellis has freelanced with the Ensemble Wien-Berlin, Orchestra of St. Luke's, the New York Philomusica, and the orchestras of the Martha Graham, Paul Taylor, and American Ballet Theatre dance companies. He has appeared on NBC's Today Show, CBS's Sunday Morning, and many times on PBS's *Live from Lincoln Center*. His performances have been heard on National Public Radio, European radio, and NHK Radio and TV in Japan. Mr. Ellis has recorded for EMI/Angel, Columbia, Sony, RCA, Vox, Nonesuch, CRI, Pro Arte, Delos, and Deutsche Grammophon. He has performed with Wynton Marsalis at Jazz at Lincoln Center and on Broadway in the orchestra for the musical *Wicked*. He teaches oboe and chamber music at Skidmore College and coaches in Manhattan School of Music's graduate Orchestral Performance Program.

Alan R. Kay, clarinet

Praised by the *New York Times* for his "spellbinding" performances and "infectious enthusiasm and panache," Alan R. Kay is principal clarinetist and a former artistic director of Orpheus Chamber Orchestra as well as principal clarinet of New York's Riverside Symphony and the Little Orchestra Society. He also appears as principal with the American Symphony and the Orchestra of St. Luke's. Mr. Kay's honors include the 2015 Classical Recording Foundation Samuel Sanders Chamber Music Award, the C.D. Jackson Award at Tanglewood, a Presidential Scholars Teacher Recognition Award, Juilliard's 1980 Competition, and the 1989 Young Concert Artists Award with the sextet Hexagon later featured in the prizewinning documentary film *Debut*. Mr. Kay is a founding member of Windscape and of Hexagon. Summer festivals include Yellow Barn, Bach Dancing and Dynamite Society, the Bowdoin Festival, and the Netherlands' Orlando Festival. His innovative programming for the New York Chamber Ensemble was a regular feature of the Cape May Music Festival for 26 years. Mr. Kay has recorded with Hexagon, Windscape, the Sylvan Winds, Orpheus, and numerous other ensembles. His recent solo CD, *Max Reger: Music for Clarinet and Piano*, on Bridge Records, was released to critical acclaim and featured in the November/December 2016 issue of *Fanfare* magazine. His arrangements for wind quintet are available from Trevco Music Publishing and International Opus.

Also a conductor, Mr. Kay studied conducting at the Juilliard School with the late Otto-Werner Mueller and has conducted orchestras and chamber ensembles throughout the New York City area. Mr. Kay taught at the Summer Music Academy in Leipzig, Germany in 2004 and currently teaches at Manhattan School of Music, Juilliard, and Stony Brook University, where he serves as Executive Director of the Stony Brook Symphony Orchestra. He has served on the juries of the Orlando Festival Piano Trio and Mixed Ensemble International Competitions in Rolduc, Holland; the International Chamber Music Competition in Trapani, Italy; Young Concert Artists International Auditions, Concert Artist Guild Auditions, and the Fischhoff Chamber Music Competition.

David Jolley, French horn

David Jolley has thrilled audiences throughout the world with his "remarkable virtuosity" (*New York Times*) and been hailed as "a soloist second to none" by *Gramophone* magazine. He has traveled extensively in North and South America, Europe, East Asia, and Japan, sustaining an active performance career. A chamber artist of unusual sensitivity and range, Mr. Jolley has frequently collaborated with such groups as the Kalichstein-Laredo-Robinson Trio, the Guarneri Quartet, the American String Quartet, the Beaux Arts Trio, Musicians from Marlboro, and the Chamber Music Society of Lincoln Center. He is a founding member, now emeritus, of the Orpheus Chamber Orchestra, with whom he toured widely and made over two dozen recordings for Deutsche Grammophon.

A frequent soloist with orchestra, Mr. Jolley has appeared with symphonies across the U.S., including Detroit, Rochester, Memphis, San Antonio, Phoenix, Florida West Coast, New Mexico, and Vermont; internationally, he has appeared with the National Symphony of Brazil in Rio de Janeiro, the Kamerata Orchestra of Athens, the Israel Sinfonietta, and the Israel Kamerata in Jerusalem and Tel Aviv. Mr. Jolley most recently performed with the Netherlands Symphony Orchestra in Enschede, where he performed Joseph Swenson's Horn Concerto, *The Fire and the Rose*.

Mr. Jolley's keen interest in enlarging the solo horn literature has led to the composition of many new works for him, including Ellen Taaffe Zwilich's Concerto, which Mr. Jolley premiered with Orpheus at Carnegie Hall. Others include *Twilight Music* by John Harbison, *Dust and Shiver* by George Tsontakis, and George Perle's Duos for Horn and String Quartet, premiered by Mr.

Jolley and the Orion String Quartet at Alice Tully Hall. He most recently premiered the Concerto for Horn by Lawrence Dillon with the Carolina Chamber Orchestra.

He has performed in many summer festivals, including Marlboro, Sarasota, Aspen, Mostly Mozart, Bowdoin, and the Music Academy of the West. Mr. Jolley has six solo recordings under the Arabesque label, including Mozart Concerti and Strauss Concerti with the Israel Sinfonietta. Mr. Jolley is currently Professor of Horn at Manhattan School of Music, Mannes School of Music, Stony Brook University, and the Aaron Copland School of Music at Queens College–CUNY.

Frank Morelli (BM '73), bassoon

Frank Morelli (BM '73), the first bassoonist to receive a doctorate at Juilliard, has been soloist at Carnegie Hall on nine occasions and performed at the White House for the final state dinner of the Clinton presidency. Co-principal bassoonist of the Orpheus Chamber Orchestra, and principal of the American Composers Orchestra and Westchester Philharmonic, he was principal bassoon of the NYC Opera for 27 years. He teaches at Juilliard, Yale, MSM, SUNY Stony Brook and the Aaron Copland School of Music of Queens College, CUNY. His more than 180 recordings include MSR Classics solo CDs *From the Heart, Romance and Caprice, Bassoon Brasileiro*, and *Baroque Fireworks*. Gramophone magazine proclaimed Morelli's playing "a joy to behold." The *American Record Guide* stated, "the bassoon playing ... is as good as it gets." Of his DG recording of the Mozart Bassoon Concerto with Orpheus, Fanfare wrote that it "reset a reviewer's standards at too high a level for comfort in a world more productive of ordinary music making." The Orpheus CD *Shadow Dances*, which features Frank Morelli, won a 2001 Grammy Award. He is also heard in an accompanying role on two Wayne Shorter CDs that won Grammys: *Allegria* (2004) and *Emanon* (2019).

A prolific chamber musician, he has appeared at the most prestigious national and international festivals and is also a member of Festival Chamber Music. He compiled *Stravinsky: Difficult Passages for Bassoon*, the popular excerpt book, for Boosey and Hawkes and has numerous transcriptions in print. His landmark revision of the widely used *Weissenborn Bassoon Method*, commissioned by Carl Fischer Music, has been met with great excitement. Frank Morelli plays a Leitzinger bassoon exclusively. www.morellibassoon.com

ABOUT MANHATTAN SCHOOL OF MUSIC

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.

Your gift helps a young artist reach for the stars!

To enable Manhattan School of Music to continue educating and inspiring generations of talented students and audiences alike, please consider making a charitable contribution today.

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