



Happy CD Release Day to Maestro Slatkin!

It is always a celebration when Leonard Slatkin (HonDMA '13), MSM trustee and Distinguished Visiting Artist in Conducting and Orchestral Studies, returns once again to Neidorff-Karpati Hall. But tonight is especially significant, as it also marks the release of his newest CD, *Slatkin Conducts Slatkin* (Naxos), which features the MSM Symphony Orchestra on several pieces. These recordings took place on October 18, 2019, in Neidorff-Karpati Hall as part of a concert celebrating the maestro's 75th birthday, and at a subsequent recording session two days later.

Congratulations to Maestro Leonard Slatkin on this very special release day!

James Gandre,
President

Joyce Griggs,
Executive Vice President and Provost

Friday, February 11, 2022 | 7:30 PM
Livestreamed from Neidorff-Karpati Hall

MSM SYMPHONY ORCHESTRA

Leonard Slatkin (HonDMA '13), Conductor
Distinguished Visiting Artist in Conducting and Orchestral Studies

PROGRAM

TOSHIO HOSOKAWA *Blossoming II*
(b. 1955)

BENJAMIN LEES *Concerto for String Quartet and Orchestra*
(b. 1924)
Allegro con brio
Andante cantando
Allegro energico

Magdiell Antequera Chirinos, violin
Yoon Be Kim, violin
Nicholas Borghoff, viola
Daniel Scoggins, cello

Intermission

WITOLD LUTOSŁAWSKI *Concerto for Orchestra*
(1913–1994)
Intrada
Capriccio notturno e arioso
Passacaglia, toccata e corale

MSM SYMPHONY ORCHESTRA

VIOLIN I

Magdiell Antequera

Chirinos,
concertmaster[^]
Coro, Venezuela

Allion Salvador

Seattle, Washington

Maithena Girault

Montreal, Canada

Taihi Chin

Kobe, Japan

Bin Gui

Qingdao, China

Caitlin Marshall

Cbeltenham, England

Lumeng Yang

New York, New York

Xinyi Wang

Shanghai, China

Yuah Ok

Seoul, South Korea

Sandra Bouissou

Palo Alto, California

Basil Alter

Memphis, Tennessee

Yulin Zhou

GuangZhou City, China

Jennifer Ahn

New York, New York

Guan Gui

Wuhan, China

Liyan Zhou

Jingzhou, China

VIOLIN 2

Yoon Be Kim,

principal[^]
Busan, South Korea

Vlad Hontila

Cluj-Napoca, Romania

Yaewon Choi

Busan, Korea

Amos Lee

New York, New York

Christophe Koenig

East Aurora, New York

Noel Doblas

Bilbao, Spain

Minjoo Moon

Gwangju, South Korea

Sonya Shin

New York, New York

Yihan Zhu

Shanghai, China

Yoojin Lee

Seoul, South Korea

Chrystelle Catalano

Padova, Italy

Nikita Morozov

New York, New York

Francesca Abusamra

Rochester, Michigan

Luxi Wang

Guangyuan, China

VIOLA

Nicholas Borghoff,

principal[^]
Ridgewood, New Jersey

Yen-Hsin Chiang

New Taipei City, Taiwan

Wenbo Xin

Beijing, China

Maria Paparoni

Mérida, Venezuela

Yu-Chieh Lin

New Taipei City, Taiwan

Ruisi Du

Wuhan, China

En-Hui Hsieh

New York, New York

Se Lyin Hong

New York, New York

Jie Zhu

Ningbo, China

Sara Dudley

New York, New York

CELLO

Daniel Scoggins,

principal[^]
New York, New York

Zoe Hardel

Yarmouth, Maine

Noah Koh

Queens, New York

Clara Yeonsue Cho

Ulsan, South Korea

Hyeunji Lee

Seoul, South Korea

May Endy

Tell Aviv, Israel

Sam Chung

Vancouver, Canada

Somyong Shin

Seoul, South Korea

DOUBLE BASS

Kyung Won Park,

principal[^]
Washington, D.C.

Dylan Holly

Tucson, Arizona

Royal Mitchell

New York, New York

Sienna George

Long Beach, California

Bennett Norris

West Chester, Pennsylvania

Lauren Seery

Bethpage, New York

FLUTE

Ryan Norville⁺

Fort Myers, Florida

Nikolas Rodriguez

Ibagué, Colombia

Marcos Ruiz[^]

Miami, Florida

Megan Torti

Chicago, Illinois

Samantha White

Saint Charles, Illinois

Lindsey Wong⁺

New York, New York

OBOE

Yelazat

Azhbagambetov[^]
Karagandy, Kazakhstan

Seoyoung Hong

Seoul, South Korea

Hajin Kil⁺

Seoul, Korea

Sophia Lee⁺

Great Neck, New York

Rebecca Nelsen

Manorville, New York

CLARINET

Ki-Deok Park

Chicago, Illinois

Spencer Reese⁺

Dallas, Texas

Tsun Yin Timothy

Tse⁺

Hong Kong, China

Meng Zhang[^]

Beijing, China

BASSOON

Nicholas Fitch⁺

New York, New York

Hunter Lorelli[^]

Washington, DC

Kennedy Plains⁺

Dallas, Texas

Michael Quigley

Montreal, Canada

HORN

Andrew Angelos⁺

Seattle, Washington

Alexandra Arnold

Annapolis, Maryland

AllenJade Carter⁺

Austin, Texas

Pei-Yu Lo

Changhua City, Taiwan

Zachary McIntyre

West Milford, New Jersey

Shengmu Wang[^]

Taoyuan, Taiwan

TRUMPET

Sean Alexander[^]

Washington, D.C.

Matthew Beesmer⁺

Accord, New York

Andrew Conover

Bridgewater, New Jersey

Carolyn Douthat⁺

Wayne, New Jersey

Lindsay Ross

Foothill Ranch, California

TROMBONE

Jordan Davenport

HIGHLAND Village, Texas

Oh Min Gueon

Seoul, South Korea

Ken Kagawa

Sunnyvale, California

Hans Kang[^]

Lawrenceville, Georgia

Jude Morris

Frisco, Texas

Eric Coughlin⁺

Northborough, Massachusetts

Benjamin McLaughlin

West Milford, New Jersey

TUBA

Zachary Solano^{^+}

Ledgewood, New Jersey

TIMPANI

Tarun Bellur

Plano, Texas

PERCUSSION

William Chinn

Irvine, California

Gabriel Costache

Denver, Colorado

Zachary Masri

Vancouver, Canada

William Richards

Wheaton, Illinois

Christian Santos

New York, New York

HARP

Minyoung Kwon

Seoul, South Korea

Karen Tay⁺

Singapore

PIANO

Catarina do Amaral⁺

Macau, Macau

CELESTE

SeHyun Kim⁺

Hanam, South Korea

Brass & Wind Principals

* HOSOKAWA

[^] LEES

+ LUTOSŁAWSKI

PROGRAM NOTES

Blossoming II

Toshio Hosokawa

One of Japan's most celebrated living composers, Toshio Hosokawa has created a distinctive musical language that explores the connections between the Western avant-garde and Japanese tradition—inspired by calligraphy, Gagaku (court music), Noh drama, and Zen Buddhist themes of nature. He also draws on historical events that shaped his homeland. Hosokawa's large body of work—some 150 compositions—includes orchestral, solo, vocal, and chamber works, and he is equally at home writing for Western instruments and traditional Japanese instruments, such as the *shō* (mouth organ), *koto* (zither-like instrument), and *shakubachi* (bamboo flute).

Hosokawa's numerous recent orchestral works include *Uzu*, premiered in 2019 by the Tokyo Metropolitan Orchestra and recipient of the Otaka Prize for the best Japanese composition of the year, and his violin concerto *Genesis* for Veronika Eberle, a consortium commission premiered in May 2021 by the Hamburg Philharmonic State Orchestra led by Kent Nagano. Frequently drawn to the theater, Hosokawa has composed six operas, often drawing on traditional Noh drama. Most recently his *Futari Shizuka (The Maiden from the Sea)* premiered in Paris in 2017.

After studying composition and piano in Tokyo, Hosokawa continued his composition studies with Isang Yun in Berlin and with Klaus Huber and Brian Ferneyhough in Freiburg. Hosokawa first came to widespread notice with the 2001 premiere of his oratorio *Voiceless Voice in Hiroshima*. On accepting the prestigious Goethe Medal in 2021 for his services to cultural exchange between Japan and Germany, Hosokawa said, "I was able to discover a unique world of music by going deep into the forest of German art. I'm grateful for the generosity of Germany that encouraged me to create music by standing apart from a simplistic Westernization and going back to the Japanese origin."

Hosokawa was a fellow at Berlin's Institute for Advanced Study in 2006–07 and 2008–09 and has been a member of the Academy of Fine Arts Berlin since 2001. Other honors include receiving the Japan Foundation Award in 2018. Artistic Director of the Takefu International Music Festival and of the Suntory Hall International Program for Music Composition, Hosokawa served as composer-in-residence at the Netherlands Philharmonic Orchestra and Hiroshima Symphony Orchestra from 2019 to 2021. He divides his time between Nagano, Japan, and Mainz, Germany.

Students in this performance are supported by scholarships provided by Herbert R. Axelrod, EALgreen, Carol B. Grossman, the Maecenata Foundation, Robert Mann, Jim Petercsak, Sabian LTD, Laurie Sandow, Irene Schultz, Flavio Varani, Richard and Laura Weinstock, the Avedis Zildjian Company, and the estates of Elizabeth G. Beinecke and Joseph F. McCrindle.

We are grateful to the generous donors who made these scholarships possible. For information on establishing a named scholarship at Manhattan School of Music, please contact Susan Madden, Vice President for Advancement, at 917-493-4115 or smadden@msmny.edu.

Blossoming II was commissioned by the Edinburgh International Festival Society and received its first performance on August 21, 2011 by the Scottish Chamber Orchestra conducted by Robin Ticciati. The composer writes:

Over the last few years I have composed on the theme of ‘flowers.’ My grandfather was a master of Ikebana (the traditional Japanese art of flower arrangement); Zeami, the original practitioner of the traditional Japanese theater form Noh, considered the best performer a ‘flower.’ The deep roots of flowers in Japanese aesthetics and spirituality led me to them as the subject of this work. The flower I’m imagining in this work is a lotus, which is the symbolic flower of Buddhism. The flower and I are one; the blossoming of the flower represents my shedding of my skin, my self-discovery.

Concerto for String Quartet and Orchestra Benjamin Lees

Born of Russian parents in China, Benjamin Lees grew up in San Francisco and moved with his family to Los Angeles in 1939. After military service he studied at the University of Southern California with Halsey Stevens, followed by four intense years of private study with iconoclast George Antheil. Lees later recalled, “George never considered himself a teacher per se. His role was one of analyst. It was a true master–apprentice relationship.” Lees gained widespread public notice with the 1954 airing of his *Profile for Orchestra* by the NBC Symphony on a national radio broadcast. A Fromm Foundation Award and two Guggenheim Fellowships in the 1950s enabled him to study in Europe, but he purposely avoided academic centers where American composers typically studied because he wanted to develop his own style.

This approach left Lees relatively free from avant-garde schools of composition as he combined his interest in Prokofiev’s melodic style, surreal aspects of Bartók’s style, and Antheil’s unconventional outlook. His expanded tonal vocabulary includes extensive chromatic inflection and juxtapositions of major and minor chords, tritones, and tonal centers, and his rhythms are fluid with shifting meters and accents.

After producing a series of impressive works during his seven years in Europe, Lees returned to the U.S. and divided his time between composing and teaching. His impressive list of teaching positions includes stints at the Peabody Conservatory, where he was W. Alton Jones Chair of Composition, and in New York at Queens College, Manhattan School of Music, and the Juilliard School. His works have been performed by all the major American

orchestras—New York Philharmonic, Philadelphia Orchestra, Chicago Symphony Orchestra, Cleveland Orchestra, Boston Symphony Orchestra, San Francisco Symphony Orchestra, Los Angeles Philharmonic—and so many more here and abroad.

Among his most frequently performed works, his Symphony No. 4, “Memorial Candles,” commemorates the 40th anniversary of the Holocaust, and his Grammy-nominated Symphony No. 5, “Kalmar Nykel,” honors the founding of Wilmington, Delaware. But probably his most often performed piece is his Concerto for String Quartet and Orchestra, completed on December 6, 1964, and premiered by the Paganini String Quartet and the Kansas City Philharmonic led by Hans Schwieger on January 19, 1965. Lees said very little about the work other than that (referring to himself in the third person) “the composer treats the solo quartet almost entirely as one unit, rather than four separate solo instruments.”

As in many of his other symphonic works, Lees employs a three-movement form in which the outer movements frame a more expansive central movement. The strident opening chords and forceful entry of the quartet launch a remarkable perpetual-motion first movement that rarely pauses for breath. The pace slackens somewhat in a passage marked “Calmo, ma inquieto” (Quiet, yet restless) with its oscillating cello then viola solos, but the pace quickly resumes and the ferocity continues to the end, highlighted by a reminder of the opening clash.

The solo quartet especially stands out from the orchestral texture in the slow movement, where it arises in plaintive imitative entries over steady timpani beats. A new section, also led by the quartet, leads to several intense peaks and an extended violin solo before the marchlike tread of the opening returns.

The energetic drive of the first movement is surpassed in the last, launched by raucous brass fanfares. Lees employs a rondo form—alternating refrain and episodes—with a final appearance of the rondo refrain that speeds up into a coda of gratifying intensity.

Concerto for Orchestra Witold Lutosławski

After Stalin's death in 1953, Witold Lutosławski, along with Krzysztof Penderecki, led Polish composers in a great renaissance, bringing recognition to Polish music that had been lacking since the days of Chopin. Lutosławski had concurrently studied composition at the Warsaw Conservatory and mathematics at the University of Warsaw. In the 1960s he became internationally known as a conductor of his own works and taught and lectured on composition in Europe and the United States.

Lutosławski's style went through many stages—a folk music stage greatly influenced by Bartók, a twelve-tone phase, and a period in which he developed his own system “which permits me to move within the scope of twelve tones, outside both the tonal system and conventional dodecaphony.” In the 1960s he became interested in aleatory techniques to enhance textural effects, not, as he said, “to free myself of part of my responsibility for the work by transferring it to the players,” but to achieve “a particular result in sound.” His exceptional attention to structure and detail and his careful working methods resulted in long periods of revision and polishing for most works. His list of compositions, therefore, is relatively short, but each is of consistently high quality.

Begun in 1950 and completed in 1954, the Concerto for Orchestra stems from Lutosławski's “folk” phase. Deciding to write a concerto for orchestra in the wake of Bartók, Lutosławski may have felt like Brahms deciding to write a symphony in the wake of Beethoven. Lutosławski made no secret of his admiration for Bartók and his use of folk materials, but aside from the brilliant orchestration and the use of a chorale, Lutosławski's work is clearly and purposefully different from Bartók's celebrated Concerto for Orchestra. Lutosławski's folk materials have been so transformed from their sources as to carry the methods of Bartók's late style to extremes. Lutosławski explained how his experiments with manipulating folk motives led directly to the composition of the Concerto for Orchestra:

This mainly involved blending simple diatonic motives with chromatic atonal counterpoint, and with nonfunctional, multicolored, capricious harmonies. The rhythmic transformation of these motives, and the polymetrical texture resulting from them together with the accompanying elements are a part of the characteristic style that I have mentioned. In doing all this, I thought at the time that this marginal style would not be entirely fruitless and that despite its having come into being while I was writing typical “functional” music, I could possibly make use of it in writing something more serious.

A suitable opportunity for putting this into practice soon turned up. This was 1950. The director of the Warsaw Philharmonic Orchestra, Witold Rowicki, asked me to write something especially for his new ensemble. This was to be something not difficult, but which could, however, give the young orchestra an opportunity to show its qualities. I started to work on the new score not realizing that I was to spend nearly four years on it. Folk music and all that follows with it...was to be used in my new work. Folk music has in this work, however, been merely a raw material used to build a large musical form of several movements which does not in the least originate either from folk songs or from folk dances. A work came into being, which I could not help including among my most important works, as a result of my episodic symbiosis with folk music and in a way that was for me somewhat unexpected. This work is the Concerto for Orchestra.

Rowicki, the work's dedicatee, led the premiere in Warsaw on November 26, 1954. The Concerto's immediate success across the board meant that Lutosławski's “marginal” style pleased the enthusiasts of “serious” music and those of “functional” music. The work became the composer's signature piece, one which he conducted many times and the only one from this period that he continued to regard as important. The Concerto was first performed in the U.S. on December 4, 1958 by the Cleveland Orchestra conducted by Stanislaw Skrowaczewski.

Lutosławski chose Baroque movement titles, opening with an *intrada*, which historically accompanied the entrance of an important person or introduced another piece. Creating a mood of portent, a gigantic pedal point in the low instruments with unrelenting timpani beats underlies the opening section. When this section returns at the movement's conclusion in altered form, the pedal lies in the upper register. In his Lutosławski monograph, Steven Stucky details the folk sources from Masovia (region around Warsaw) that the composer used as building materials. The opening section transforms a tune from the village of Czersk combined with other folk fragments, and the central section alternates folk-derived material with completely original material.

The second movement is organized in scherzo-trio-scherzo fashion, with the *Capriccio notturno*—literally a fanciful night piece—surrounding the more lyrical *arioso*, a term from vocal music for a text setting in between the style of a recitative and an aria. The trumpets play the main *arioso* melody, which is derived from a folk tune, but completely unrecognizable as such.

The longest movement, the Passacaglia, Toccata, and Chorale, shows Lutosławski already concerned with shifting the dramatic weight of a composition to the end, a concept to which he returned frequently in later

years. The Passacaglia, an elaborate introduction, is modeled after the Baroque form in which a series of variations unfolds over a repeating pattern. Lutosławski's pattern, derived from a folk source, migrates from the lower to the upper register, with occasional alterations. There are fewer variations than repeating patterns; thus, as in many Baroque passacaglias, the beginnings and endings are out of phase. Far from sounding like a series of chunks, the Passacaglia is carefully engineered to peak and subside.

The bulk of the movement is the Toccata—literally a “touch” piece that traditionally contained virtuoso passagework. Stucky informs us that Lutosławski thought of the Toccata in terms of sonata form, but without the traditional recapitulation. In this scenario, the Chorale comes as an interpolation between the exposition of the Toccata themes and their development, and returns majestically toward the end of the coda.

To return to Lutosławski's explanatory statement, it seems incredible that he originally planned something “not difficult” for the young Warsaw Philharmonic, for the end result requires virtuosity of every player. Imaginative orchestration touches pervade the score: the exquisite contrast of the sustained divisi strings tinged with celesta that close the *Intrada* and the scurrying muted strings that open the *Capriccio notturno*; the fleeting fragments tossed between string sections to the twittering accompaniment of flute paired with xylophone (*Capriccio notturno*); the impudent wind passages that interrupt the *arioso*; the “stairstepping” percussion effects alternating with bass clarinet fragments (return of the *Capriccio*); and the sparkling harp, piano, and celesta accompaniment during the strings' statement of the Chorale. Lutosławski's winning choices of instrumentation, texture, and register are all bound together; not only do they show off the capabilities of the orchestra but they colorfully delineate his complex forms.

—Program notes ©Jane Vial Jaffe

ABOUT THE CONDUCTOR

Internationally acclaimed conductor Leonard Slatkin, Distinguished Visiting Artist in Conducting and Orchestral Studies at Manhattan School of Music, is Music Director Laureate of the Detroit Symphony Orchestra (DSO), Directeur Musical Honoraire of the Orchestre National de Lyon (ONL), and Conductor Laureate of the St. Louis Symphony Orchestra (SLSO). He maintains a rigorous schedule of guest conducting throughout the world and is active as a composer, author, and educator.

Slatkin has received six Grammy awards and 35 nominations. His latest recording is the world premiere of Alexander Kastalsky's *Requiem for Fallen Brothers* commemorating the 100th anniversary of the World War I armistice. Other recent Naxos releases include works by Saint-Saëns, Ravel, and Berlioz (with the ONL) and music by Copland, Rachmaninov, Borzova, McTee, and John Williams (with the DSO). In addition, he has recorded the complete Brahms, Beethoven, and Tchaikovsky symphonies with the DSO (available online as digital downloads).

The 2021–22 season includes engagements with The Orchestra Now, Manhattan School of Music, SLSO, DSO, ONL, Orquestra Simfònica Illes Balears, Helsinki Philharmonic Orchestra, MÁV Symphony Orchestra in Budapest, Russian National Orchestra in Moscow, Carnegie Mellon University, Orquesta Sinfónica de Castilla y León, Orquesta de València, Bilbao Orkestra Sinfonikoa, RTÉ National Symphony Orchestra, Orquesta Filarmónica de Gran Canaria, Hiroshima Symphony Orchestra, National Symphony Orchestra of Taiwan, and the Philharmonic Orchestra, Singapore.

A recipient of the prestigious National Medal of Arts, Slatkin also holds the rank of Chevalier in the French Legion of Honor. He has received the Prix Charbonnier from the Federation of Alliances Françaises, Austria's Decoration of Honor in Silver, the League of American Orchestras' Gold Baton Award, and the 2013 ASCAP Deems Taylor Special Recognition Award for his debut book, *Conducting Business*. A second volume, *Leading Tones: Reflections on Music, Musicians, and the Music Industry*, was published by Amadeus Press in 2017. His latest book, *Classical Crossroads: The Path Forward for Music in the 21st Century* (2021), is available through Rowman & Littlefield.

Slatkin has conducted virtually all the leading orchestras in the world. As Music Director, he has held posts in New Orleans; St. Louis; Washington, D.C.; London (with the BBCSO); Detroit; and Lyon, France. He has also served as Principal Guest Conductor in Pittsburgh, Los Angeles, Minneapolis, and Cleveland. He is Manhattan School of Music's Distinguished Visiting Artist in Conducting and Orchestral Studies and a member of the School's Board of Trustees. For more information, visit leonardslatkin.com.

ABOUT MANHATTAN SCHOOL OF MUSIC

Founded as a community music school by Janet Daniels Schenck in 1918, today MSM is recognized for its 985 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 Division is a highly competitive and professionally oriented Saturday music program, dedicated to the musical and personal growth of talented young musicians ages 5 to 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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Contact the Advancement Office at 917-493-4434 or visit msmnyc.edu/support

Land Acknowledgment

We want to acknowledge that we gather as Manhattan School of Music on the traditional land of the Lenape and Wappinger past and present, and honor with gratitude the land itself and the people who have stewarded it throughout the generations. This calls us to commit to continuing to learn how to be better stewards of the land we inhabit as well.

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