

MSM SYMPHONY ORCHESTRA

George Manahan (BM '73, MM '76), Conductor
Liana Hoffman (BM '20), Horn

MSM CAMERATA NOVA

VIOLIN 1

Youjin Choi,
concertmaster
New York, New York

Thierry Neves
Goiânia, Brazil

Jaycee Cardoso
Huntington Station, New York

Toby Winarto
New York, New York

Sandra Bouissou
Palo Alto, California

Eunyoung Kim
Seongnam-Si, South Korea

Minjoo Moon
Gwangju, South Korea

Hajung Cho
Seoul, South Korea

Licheng Chen
Bondi Junction, Australia

Xinyi Wang
Suzhou, China

Tzu Tung Liao
Jiaoxi, Taiwan

Magdiell Antequera
Chirinos
Coro, Venezuela

Natsuko Kojima
Inagi, Japan

Jennifer Ahn
New York, New York

VIOLIN 2

Minseon Kim,
principal
Falls Church, Virginia

Hanlon McGarity
New York, New York

Allion Salvador
Seattle, Washington

Yoojin Lee
Guri-Si, South Korea

Jihyeon Kim
Wonju, South Korea

Corinne Au
Short Hills, New Jersey

Messiah Ahmed
Garland, Texas

Yulin Zhou
Gunagzhou, China

Carolyn Carr
Pittsburgh, Pennsylvania

Noel Doblaz
Plentzia, Spain

Amelia Bailey
Round Hill, Virginia

Oliver Costello
Denver, Colorado

Yixiang Wang
Shanghai, China

VIOLA

Szu Hua Chen,
principal
New Taipei City, Taiwan

Yen-Hsin Chiang
New Taipei City, Taiwan

Kunbo Xu
New York, New York

Maria Paparoni
Brooklyn, New York

Kyuwon Yoo
Paju-Si, South Korea

Kiley Rowe
Goshen, New York

Wenbo Xin
Beijing, China

Heejung Yang
Guri-Si, South Korea

Oryann Tsaig
Kadima, Canada

Sara Dudley
New York, New York

CELLO

Wangshu Xiang,
principal
Shenzhen, China

Hyeunji Lee
Seoul, South Korea

Yoojin Lee
Seoul, South Korea

Somyong Shin
Gwanak-Gu, South Korea

Daniel Scoggins
Portland, Oregon

Shije Ma
Nanjing, China

Italia Raimond Jones
New York, New York

Hyun Woong Bae
Haeundae-Gu, South Korea

DOUBLE BASS

Kyung Won Park,
principal
Seoul, South Korea

Heewon Yang
Guri-Si, South Korea

Tyler Vittoria
Bozeman, Montana

Royal Mitchell
New Orleans, Louisiana

Dante Ascarrunz
Lafayette, Colorado

Min Kyung Cho
Bucheon-Si, South Korea

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Joohyung Park[#]
Seoul, South Korea

Nikolas Rodriguez
Bogotá, Colombia

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Colton, California

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Woodridge, Illinois

Natalie Trejo
Garland, Texas

PICCOLO

Ryan Norville[^]
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Julie Jiwoo Park
Seoul, South Korea

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Garland, Texas

OBOE

Andres Ayola[#]
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Hajin Kil[^]
Seoul, South Korea

Joshua Owens
Austin, Texas

Jiadi Pei[^]

ENGLISH HORN

Joshua Owens
Austin, Texas

CLARINET

Ka Hei Chan[^]
Hong Kong

Alexander Parlee
Vista, California

Thomas Shermulis^{*}
Tinley Park, Illinois

Jiale Wang[#]
New York, New York

Meng Zhang
Beijing, China

BASS CLARINET

Thomas Shermulis
Tinley Park, Illinois

E-FLAT CLARINET

Alexander Parlee
Vista, California

BASSOON

Jensen Bocco[^]
Winger Springs, Florida

Devin Cohen[#]
Jersey City, New Jersey

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Kerrville, Texas

Hunter Lorelli
Springfield, Virginia

Michael Quigley^{*}
Oakville, Canada

CONTRABASSOON

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Kerrville, Texas

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Pompano Beach, Florida

Liam Lacey
Torrance, California

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Ellicott City, Maryland

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Emma Potter
Surprise, Arizona

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Vly Cottage, New York

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Taoyuan, Taiwan

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Accord, New York

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Jesdelson Vasquez
Brooklyn, New York

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Samuel George
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Benjamin McLaughlin
West Milford, New Jersey

Jude Morris^{*}
Frisco, Texas

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Jordan Davenport
Highland Village, Texas

TUBA

Fumiya Miyata
Osaka, Japan

Tyler Woodbury
Indian Orchard, Massachusetts

TIMPANI

Tarun Bellur
Plano, Texas

Leo Simon
New York, New York

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Irvine, California

Zachary Masri
Vancouver, Canada

Christian Santos
Dumont, New Jersey

HARP

Esther Chung
Baltimore, Maryland

Minyoung Kwon
Seoul, South Korea

KEYBOARD

Cheryl Chin

Tzu-Wei Kang
New Taipei City, Taiwan

Ruihan Zhang
Sanya, China

Brass & Wind Principals

* SIMON

STRAUSS

^ COPLAND

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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.

PROGRAM NOTES

Carlos Simon ***The Block***

The Block is a short orchestral study based on the late visual art of Romare Bearden. Most of Bearden's work reflects African American culture in urban cities as well as the rural American South. Although Bearden was born in Charlotte, North Carolina, he spent his most of his life in Harlem, New York, as part of its vibrant artistic community. This piece aims to highlight the rich energy and joyous sceneries that Harlem expressed as it was the hotbed of African American culture.

The Block comprises six paintings that highlight different buildings (church, barbershop, nightclub, etc.) in Harlem on one block. Bearden's paintings incorporate various mediums, including watercolors, graphite, and metallic papers. In the same way, this musical piece explores various musical textures which highlight the vibrant scenery and energy that a block in Harlem or any urban city exhibits.

—Carlos Simon

Richard Strauss **Horn Concerto No. 1 in E-Flat Major, Op. 11**

Franz Strauss, leading horn player of the Munich Court Orchestra, was known as one of the finest horn players in Europe. It was natural that the young Richard Strauss would show an affinity for his father's instrument. As a youth of 14 Richard dedicated two pieces to his father: the song "Ein Alpenhorn hör' ich schallen" (I hear an Alphorn resounding), for soprano and piano, with a fiendishly difficult obbligato horn part; and *Introduction, Theme, and Variations* for horn and piano. A concerto for the instrument seemed a foregone conclusion, but when Strauss completed his First Horn Concerto in 1883, he dedicated it to Oscar Franz, Dresden horn virtuoso and author of a famous method book.

Though proud of his son's achievement, Richard's father never played the Concerto in public, considering the recurring high notes too risky. He frequently played it in family circles, however, and even coached a student to play the Concerto in public in Munich in 1883. The first public performance with orchestra was given neither by Franz Strauss nor Oscar Franz, but by Gustav Leinhos and the Meiningen Orchestra conducted

by Hans von Bülow on March 4, 1885. Strauss liked Leinhos's tone quality, which was much like his father's own, and he wrote to his father that Leinhos possessed what he considered a rare quality in horn players—"colossal sureness."

Although Strauss was only 19 when the Concerto was completed, the work shows great originality. In three short and continuous movements, the work abandons traditional sonata form, and its themes migrate from one movement to the next in a fashion developed and exploited by Liszt and others. The opening flourish of the solo horn becomes transformed into the main theme of the rondo finale, the lyrical theme from the first movement appears in the middle of the slow movement, and the opening of the slow movement is briefly alluded to near the end of the last movement. Further, the brief rising "hunting-horn" figure introduced in the orchestra's first section reappears throughout, most saliently in the passage that joins the slow movement and the finale. With its appealing, memorable themes and concise writing, the First Concerto fully warrants its popularity, just as it continues to challenge the best of present-day horn virtuosos.

—©Jane Vial Jaffe

Aaron Copland Symphony No. 3

In 1923, while Copland was studying in Paris with Nadia Boulanger, she took him to meet Serge Koussevitzky just before the Russian conductor embarked on his 25-year directorship of the Boston Symphony. Koussevitzky commissioned an orchestral work from Copland then and there, launching a highly productive association that continued when Koussevitzky arrived in Boston and made Copland his adviser on American music. Over the years Copland received several commissions and brought many other American composers to Koussevitzky's attention, and, when Koussevitzky founded Tanglewood's summer music academy in 1940, Copland continued his championing of American music as the center's assistant director. Copland received his last Koussevitzky commission in 1944 through the Koussevitzky Music Foundation, which the conductor set up in memory of his wife Natalie and which is still going strong today. Copland dedicated his resulting Third Symphony "to the memory of my dear friend Natalie Koussevitzky."

Naming Koussevitzky as the greatest single influence on the work, Copland wrote: "Without compromising my own integrity I was intent upon giving

him the sort of piece he liked. And he liked music in the grand manner." Early on, the composer had the idea of incorporating his then little-known *Fanfare for the Common Man* into his grand symphony and mentioned his intent to David Diamond. His fellow composer's response reached him in 1944 in Tepoztlan, Mexico, where he had begun composing in the peace and quiet of the isolated village: "Make it a really KO symphony. And do, please use the fanfare material."

Copland had written his now iconic *Fanfare* in 1942 as one of 18 composers commissioned by Eugene Goossens and the Cincinnati Symphony to make "a stirring contribution to the War effort." Copland insisted that he wasn't consciously thinking about the shadow of war as he composed his Third Symphony, but the *Fanfare*'s association is hard to ignore. Copland later conceded only that the Symphony, completed in 1946 after World War II had ended, was "intended to reflect the euphoric spirit of the country at the time."

Copland finished the orchestration in Massachusetts, near Tanglewood, on September 29, just in time for the parts to be copied for the first performance on October 18 by the Boston Symphony Orchestra conducted by Koussevitzky. The four-movement, approximately 40-minute work—Copland's largest orchestral composition—won instant landmark status. Leonard Bernstein declared the Third Symphony "an American monument, like the Washington Monument or the Lincoln Memorial," and Koussevitzky called it "the greatest American symphony ever written."

For his part, Copland acknowledged that he was trying to appeal to a wide audience by writing in "a broad familiar symphony style, not trying to explore new, unmapped territory." Yet unlike many of his previous works, the Third Symphony uses no folk or popular material. "Any reference to jazz or folk material in this work was purely unconscious," he wrote. Further, he began with a broad, expressive movement, which "bears no relation to the sonata-allegro with which symphonies usually begin." The composer described the form instead as an arch, based on three themes: the first heard in the strings at the outset; a second theme—related in mood—in the violas and oboes; and a bolder third idea in the trombones and horns.

Copland introduces his second movement, a lively scherzo, with a stirring blast from the brass, akin to his *Fanfare* theme. Impish merriment takes over, with perfect contrast provided by the tender, flowing trio section, which has all the hallmarks of the poignant cowboy tunes from his famous ballets, *Billy the Kid* and *Rodeo*. This time, however, the melody is Copland's own. The energetic scherzo returns in a new guise, into which the composer injects a transformed version of the trio theme just before the end.

The pensive, ethereal third movement, which Copland described as the “freest of all in formal structure,” unfolds with each section emerging in a continuous flow, “somewhat in the manner of a closely-knit series of variations.” An introduction based on the trombone theme from the first movement prefaces the movement, and a nostalgic flute theme initiates the string of free variations. The movement slips without pause into quiet hymnlike phrases from the *Fanfare for the Common Man*, from which the full *Fanfare* rings out in all its grandeur. Early audiences were unfamiliar with the *Fanfare*, but its appearance in the Third Symphony now tends to startle listeners with its instant recognizability.

Of all the movements, said Copland, this finale is “closest in structure to the customary sonata-allegro form.” The *Fanfare* introduces the main body of the movement, which, like many traditional symphonies, proceeds to present, develop, and recapitulate an animated first theme and a songlike second theme. But, said Copland, “One curious feature [is] that the second theme is to be found embedded in the development section instead of being in its customary place.” He also pointed out that this was no ordinary recapitulation, but rather “a delicate interweaving of the first theme in the higher solo woodwinds” combined with “a quiet version of the fanfare in the two bassoons” and incorporating the opening theme of the first movement. The conclusion brings the work full circle by grandly restating the Symphony’s opening phrase.

—©Jane Vial Jaffe

ABOUT THE ARTISTS

George Manahan (BM '73, MM '76)

George Manahan is in his 11th season as Director of Orchestral Activities at Manhattan School of Music, as well as Music Director Emeritus of the American Composers Orchestra. 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*.

Liana Hoffman (BM '20), Horn

Hornist Liana Hoffman is thrilled to be back at MSM performing with the ensemble that fueled her musical development. Hoffman is the Fourth Horn of the Austin Symphony Orchestra: a position she won while in pursuit of her Master's degree at the Shepherd School of Music at Rice University, studying with William VerMeulen. She previously completed her undergraduate degree at Manhattan School of Music, where she studied with Michelle Baker and in her senior year was named a winner of MSM's Eisenberg–Fried Concerto Competition. As an orchestral player, she has performed as a substitute/extra musician with the London Symphony Orchestra, the Houston Symphony, the North Carolina Symphony, and the Charlotte Symphony. Her festival experience includes being a fellow at the Aspen Music Festival, Music Academy of the West, and Sarasota Music Festival, and as principal horn of the New York String Orchestra Seminar.

Hoffman's passion for chamber music grew while she was living in New York City as a participant in the Orchestra of St. Luke's chamber music mentorship program. She is now a member of the Kodan Quintet, an up-and-coming woodwind quintet based in Houston that pushes the bounds of chamber music performance through unique, refreshing, and newly commissioned repertoire, emphasizing audience accessibility and underrepresented composer voices. Hoffman also prioritizes community involvement through presenting outreach concerts to schools and retirement homes in Houston and hosting an online teaching studio through Virtu.Academy where she offers private lessons to students of all ages and abilities. On top of her musical endeavors, Liana is a passionate foodie and is always accepting restaurant recommendations!

Carlos Simon, Composer

Carlos Simon is a recipient of the 2021 Sphinx Medal of Excellence recognizing extraordinary classical Black and Latinx musicians. It is awarded annually, along with a \$50,000 career grant, to three artists who, early in their career, demonstrate artistic excellence, an outstanding work ethic, a spirit of determination, and an ongoing commitment to leadership and their communities.

Carlos Simon's music ranges from concert music for large and small ensembles to film scores with influences of jazz, gospel, and neo-romanticism. His string quartet *Elegy*, honoring the lives of Trayvon Martin, Michael Brown, and Eric Garner, was recently performed at the Kennedy Center for the Mason Bates JFK Jukebox Series. His latest album, *My Ancestor's Gift*, released on the Navona Records label in 2018, was featured on Apple Music's "Albums to Watch." Described as an "overall driving force" (*Review Graveyard*), the album incorporates spoken word and historic recordings to craft a multifaceted program of musical works that are inspired as much by the past as they are by the present.

Simon was named a Sundance/Time Warner Composer Fellow for the 2018 Sundance Institute, held at the historic Skywalker Ranch. With support from the U.S. Embassy in Tokyo and U.S./Japan Foundation, Simon traveled with the Asia/America New Music Institute (AANMI) on a two-week tour of Japan in 2018 performing concerts in some of the most sacred temples and concert spaces in Japan, including Suntory Hall in Tokyo, Japan.

Other recent accolades include being named a Composer Fellow at the Cabrillo Festival for Contemporary Music; receiving the Underwood Emerging Composer Commission from the American Composers Orchestra in 2016; and winning the prestigious Marvin Hamlisch Film Scoring Award and the Theodore Presser Foundation's Presser Award in 2015. Acting as music director and keyboardist for Grammy Award winner Jennifer Holliday, Simon has performed with the Boston Pops Symphony, Jackson Symphony, and St. Louis Symphony. He has toured internationally with Grammy-nominated soul artist Angie Stone and performed throughout Europe, Africa, and Asia.

A native of Atlanta, Georgia, Simon earned his doctorate at the University of Michigan, where he studied with Michael Daugherty and Evan Chambers. He has also received degrees from Georgia State University and Morehouse College. Additionally, he studied in Baden, Austria at the Hollywood Music Workshop with Conrad Pope, and at New York University's Film Scoring Summer Workshop.

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.

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.

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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