



MSM ARTISTS IN RESIDENCE

WINDSCAPE

Tara Helen O'Connor, flute, alto flute, and piccolo

Randall Ellis, oboe, English horn

Alan R. Kay, clarinet

David Jolley, horn

Frank Morelli (BM '73), bassoon

With special MSM faculty guest **William Wolfram**, piano

IN COLLABORATION WITH

Reiko Fütting, Head of Composition

PRESENT

Dreams from Sephardia

FEATURING

MSM Composers

Meiling Wu

Eliana Fishbeyn

Lin Qiao

Chongguang Guan

Chen Shuhe Yue

Wesley Thompson

Jason McCauley

Samuel Torres

TUESDAY, APRIL 11, 2023 | 7:30 PM
GORDON K. AND HARRIET GREENFIELD HALL

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Dreams from Sephardia

PROGRAM

ALBERTO HEMSI
/ ANDRE HAJDU
(1888–1975) / (1932–2016)
(arr. David Jolley)

Four Coplas Sefardies
De la jumo sale el Moro
Quen supienze y entendiense
Tres bermanicas eran
De enfrente la vida venire

MEILING WU

Seize the Momentum

ELIANA FISHBEYN

On Imagined Clarity

LIN QIAO

It Calls

CHONGGUANG GUAN

2 Void

CHEN SHUHE YUE

The Thief

WESLEY THOMPSON

Grimdark, Op. 28
Guilliman
Mortarion
The Silent King

JASON MCCAULEY

Secret of the Three Sisters

SAMUEL TORRES

Purple

Intermission

FRANCIS POULENC
(1899–1963)

Sextet for Wind Quintet and Piano, Op. 100
Allegro vivace – Très vite et emporté
Divertissement – Andantino
Finale – Prestissimo
William Wolfram, piano

PROGRAM NOTES

Seize the Momentum **Meiling Wu**

When I first heard *De la jumo sale el Moro* (*Out of the mosque came the Moor*), it reminded me of a folk song. I recomposed the fragmentation of two pieces. No matter what you have experienced in the past, face everything that happened calmly. Seize the momentum in your own way.

On Imagined Clarity **Eliana Fishbeyn**

Alberto Hemi devoted 17 years of his life to collecting and transcribing folkloric music surrounding his Sephardic community. These melodies were primarily passed down through an aural tradition over generations and across communities. Because of this, there is a great deal of modification, flexibility, and interpretation that can be difficult to notate in standard notation. Collective memory dances around the abstract representation of the core song through the particular, momentary inflections added by individuals, communities, and generations. All of these elements become part of that song, its process, and its essence.

This is the concept explored in this two-minute piece. The ensemble has an abstract representation of a ‘core piece,’ which reveals itself as four predetermined vertical chord structures. Outside of this structure, most musical decisions will be made aurally by the wind quintet as they react and respond to each other in real time. At the end, you will hear a short, simple and gentle folk-like song played in time—which eventually fades out to nothing. This is all meant to resemble collective memory, its ambiguity and aural tradition, its standardization, and its eventual disappearance.

It Calls **Lin Qiao**

They lingered then blurred.

2 Void **Chongguang Guan**

This work is inspired the composer's experience of being in a falling elevator. Sections A and B depict the state of mind during and after the fall, respectively. These two mental states are like two spaces (voids) and latitudes. In section A, the bassoon is used as a fixed pattern to represent the beating of the heart, and the syncopated sound of the clarinet is used at first as a kind of elevator alarm sound; then, in the 13th measure, the pattern is enlarged to emphasize the blurring of the voice during extreme tension. The sound patterns of flute and oboe also reflect the tense frequency of breathing. These materials are interspersed and changed with each other, which is also a tribute to the first part of *Four Coplas Sephardies*. The rhythm setting of section B can be regarded as a presto, and the player can choose to play faster within the controllable range of breath, even if the sound effect will be blurred, which would also be more in line with the psychological changes after the elevator falls, when it becomes chaotic. The composer intends to have order in the chaos by making the five instruments have their own different expressive characteristics as much as possible.

The Thief **Chen Shuhe Yue**

Cuckoos are birds with beautiful voices and a lovely appearance. However, they are thieves. They intimidate, drive away, and sneakily attack other birds, pushing others' eggs out of the nest to their death and quietly laying their own eggs in the nest. When the other birds' hatchlings emerge, the young cuckoos also immediately push their nest mates out of the nest to their death. A family of thieves.

Grimdark, Op. 28 **Wesley Thompson**

This collection of very short miniatures is, ironically, inspired by miniatures. However, I am referring to miniature figures from various toy franchises instead of musical miniatures! In this case, each of the movements of *Grimdark* takes its inspiration from a different miniature from the *Warhammer 40,000* franchise, a tabletop war game. The characters I framed each movement around are Roboute Guilliman (commander of the Ultramarines), the Daemon Primarch Mortarion, and the Silent King Szarekh; all of them are army commanders and major figures within *Warhammer 40k's* extensive lore. Eventually, *Grimdark* will be included within a larger collection of pieces inspired by toy miniatures, titled *Mini(s)*.

Secret of the Three Sisters **Jason McCauley**

Secret of the Three Sisters was inspired by movement III of *Four Coplas Sephardies* by Alberto Hemsí/Andre Hajdu, *Tres bermanicas eran (There Were Three Little Sisters)*. How I experience time in this movement reminds me of the Mahabharata, in which time is cyclical yet its phases are named after the rolls of dice in gambling: a paradox. I modeled this paradox using mathematical randomness. My score is based on an analysis I conducted on the effect of a randomness algorithm on whole numbers. The result is a closed system of loops and paths, some directional, others binary.

The title of this composition comes from the coincidence that my score has three formal loop areas, affectionately named the three sisters. Theirs is the secret of randomness as a factor in fate, the relationship of which is a riddle to us all. It is the ultimate secret.

Purple **Samuel Torres**

Listening to the *Four Coplas* by Hemsí/Hajdu, there was a moment that brought back so many personal memories of the time I spent in Granada, Spain. This moment is the presentation of the pitches A and B-flat (then B) in the lower register during the first movement.

The time I spent in Granada was full of beautiful experiences but also lots of challenges, and I wanted to represent the two through the relations between two "colors," whose relations create some shades of the color purple:

Two Notes = Two Colors = Purple

ABOUT THE ARTISTS

Meiling Wu

Meiling Wu was born in 1998 in Shandong, China. She graduated from Shenyang Conservatory of Music, where she majored in composition and technical theory of composition. As a composer, Meiling has focused her work on the exploration of instruments. She hopes that more and more audiences can hear each instrument's unique sound.

Eliana Fishbeyn

Eliana Fishbeyn comes from a Russian-Jewish family, and her musical upbringing began at an early age with her mother, aunt, and grandmother. She received her Bachelor's degree from UNC-Chapel Hill and in spring of 2022 graduated with her Master's degree in jazz composition from Manhattan School of Music, where she studied with Jim McNeely—an important mentor figure and influence on her. Eliana aspires to be a small part of a large collective of creatives attempting to understand and deal with the human experience on an individual and societal level. She believes that a society's music is, in one way, a reflection of its values, codes, and political structures, and is therefore becoming more aware that she has only known a society that principally revolves around its economy. She aims to be part of the many that challenge this by collectively experimenting, imagining, and exploring beyond personal or collective norms. Having spent most of her life in a musical world that came with a high degree of control, and only recently having been exposed to music that involves incomparably more choices and spaces, she has become particularly interested in exploring the relationship between the two.

Lin Qiao

Lin Qiao (乔琳, b. 1998) is a composer, photographer, multi-genre artist, and pianist from Yangzhou, China. She received her Bachelor's degree from Franklin & Marshall College, where she studied composition with John Carbon, and is currently enrolled in the Master's program at Manhattan School of Music, studying with Dr. Reiko Fütting. Lin composes narratives, questionnaires, statements, and memoirs. She aims to explore the construction, deconstruction, and reconstruction of the dimension of sound in terms of space, time, and human perception. Outside of sound, she draws inspiration from architecture, literature, and visual art.

Chongguang Guan

Chongguang Guan is a classical composer, pianist, and electronic music performer who graduated from the Music Middle School affiliated with Shanghai Conservatory of Music, where he studied composition with Weihao Qiang. He began his studies in Manhattan School of Music's Bachelor of Music program in classical composition in 2020 with Dr. Marjorie Merryman and is currently studying with Dr. J. Mark Stambaugh. His unique timbral approach was well received in Elinor Armer's master class in 2015 and UCLA's Music Department's winter master class program in 2016. His works have been influenced by various music genres and by his rich variety of experiences as a performer, including performing in the 2018 Electric Daisy Carnival Shanghai as a Guest DJ and at the UCLA Herb Alpert School of Music as a jazz pianist in 2016.

Chen Shuhe Yue

Chen Shuhe Yue, a composer, soprano, and multi-genre artist, was born in 1995 in SiChuan, China. Yue composes in various styles and has written solo, chamber, opera, musical theatre, electroacoustic music, and sound installation works. Yue has collaborated with Jack Quartet, PHACE Ensemble, International Contemporary Ensemble, David Fulmer, and other notable musicians around the world. As a soprano, she has performed traditional operas such as *The Magic Flute*, *Così fan tutte*, and *La Bohème*. Now she is active in performing contemporary vocal music, including her own. As an interdisciplinary artist, Yue has traveled to more than 20 countries and participated in many art festivals and art projects such as street installation, performance art, and immersive theatre. Yue was awarded a Bachelor's degree in opera acting from the Central Academy of Drama in Beijing and received a Master's degree in composition at Mannes School of Music studying with Huang Ruo. Now she is in the Professional Studies program in composition at Manhattan School of Music, studying with Dr. Reiko Fütting.

Wesley Thompson

Wesley Thompson is a composer and pianist from the coastal town of Fairhope, Alabama. Drawing from eclectic influences such as early 20th-century classical music, heavy metal, and video game soundtracks, Thompson explores the blurring of boundaries between the categorical tools called "genres." A love of improvisation, born from his piano studies, is also integral to his compositional style. Thompson's work has been performed by artists as diverse as the Beo String Quartet, Transient Canvas, and Lindsay Garritson. He is currently a second-year Master's student at Manhattan School of Music, where he studies with Dr. Reiko Fütting.

Jason McCauley

Jason McCauley (b. 1984) recently received a Professional Studies Certificate in composition at MSM, where he studied with Dr. Reiko Fütting and Dr. Marjorie Merryman. He holds two Master's degrees from St. John's College: MA of the Liberal Arts and MA of the Eastern Classics. He received his Bachelor's degree in music composition at Cornish College of the Art, studying with Gamelan Pacifica founder Professor Jarrad Powell. Jason approaches music as an introspective art, emphasizing the study of form, grammar, aesthetics, and combinatorial and generative principles as primary factors in learning, and engages it in the context of the great traditional pantheon of perennial subjects: mathematics, science, logic, rhetoric, physics, aesthetics, religion, history, philosophy, and literature, which his compositional foci tend to reflect. Jason loves to do research, talk about ideas with people, compose essays, and theorize. He hopes to pursue a doctorate and to become a professor one day.

Samuel Torres

Celebrated percussionist, composer, and producer Samuel Torres was born in Bogotá, Colombia. Shortly after arriving in the U.S., his career took a dramatic turn when he was tapped by famed Cuban trumpet virtuoso Arturo Sandoval to join his group and spent four years touring the world and recording with the jazz great. Over time, he would perform, arrange, produce, and/or record with a veritable “Who's who” of the jazz, Latin pop, and salsa world, including such luminaries as Tito Puente, Paquito D'Rivera, Chick Corea, Alejandro Sanz, Ricky Martin, Don Byron, Richard Bona, Lila Downs, Jeff “Tain” Watts, Angelique Kidjo, Marc Anthony, Rubén Blades, Fonseca, Andrés Cepeda, Thalía, and his country's own international superstar, Shakira. His talents have also been featured in concerts with classical orchestras such as Berlin Symphoniker, City of London Sinfonia, Boston Pops, Bogotá Philharmonic, Medellín Philharmonic, Delaware University Orchestra, Los Angeles Philharmonic, and the Nashville Symphony.

Torres has been awarded the New Jazz Works Grant by Chamber Music America three times (2012, 2017, and 2022) and released five albums as a band leader. In 2019 his album *Regreso* with the Orquesta Nueva Filarmonía was awarded a Latin Grammy for Best Classical Album.

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. 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 of 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 Westchester Philharmonic, he was Principal Bassoon of the NYC Opera for 27 years and of the American Composers Orchestra for over 40 years.

He teaches at Yale, SUNY Stony Brook, and the Aaron Copland School of Music of Queens College, CUNY, in addition to MSM, and recently retired from the bassoon faculty at Juilliard after 30 years. 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.

Of Morelli’s recent foray into the world of jazz on the CD *The OX-MO Incident* with saxophonist Keith Oxman on the Capri label, *JazzWeekly.com* stated that he “makes the usually unwieldy bassoon work wonders. . . . Morelli glistens on the classical-themed *Full Moon and Empty Arms* and is elegiac on *Three for Five*.”

morellibassoon.com

Reiko Fütting, Dean of Academic Core and Head of Composition

Reiko Fütting was born in 1970 in Königs Wusterhausen in the German Democratic Republic. Fütting has collaborated with a wide range of musicians, ensembles, and orchestras, with a special interest in vocal ensembles and ensembles performing on period instruments. His compositions are primarily released on the New Focus Recordings label in New York City and exclusively published by Verlag Neue Musik Berlin. His opera on the life of the mystic nun Mechthild von Magdeburg was premiered in 2022 at the reopening of the concert hall in Magdeburg, Germany.

Since 2000, Fütting has taught composition and theory at Manhattan School of Music, where he currently serves as Dean of Academic Core and Head of Composition. He has also taught vocal accompanying at the Hochschule für Musik und Theater Rostock and has served as a guest faculty and lecturer at universities and music conservatories throughout Europe, the Americas, and Asia.

Fütting studied composition and piano at the Hochschule für Musik Dresden, Rice University in Houston, Manhattan School of Music in New York City, and Seoul National University. Some of his most influential teachers have been composers Jörg Herchet and Nils Vigeland, and pianist Winfried Apel.

“With my music, I aim to explore the psychological nature of memory, as it is projected onto the compositional device of musical quotation. By realizing this device in the entire musical spectrum of assimilation and dissimilation, integration, disintegration, and segregation, while moving freely between clear borders and gradual transitions, quotation and memory may function as a means to reflect upon contemporary artistic, cultural, social, and political phenomena.”
reikofuetting.com

William Wolfram, piano

American pianist William Wolfram was a silver medalist at both the William Kapell and Naumburg International Piano Competition and a bronze medalist at the Tchaikovsky Piano Competition in Moscow. He has appeared with many of the greatest orchestras of the world and developed a reputation as the rare concerto soloist who is equally adept as a recitalist, accompanist, and chamber musician. In all of these genres, he is highly sought after for his focus on the music of Liszt and Beethoven and is a special champion of the music of modernist 20th-century American composers.

His concerto debut with the Pittsburgh Symphony under the baton of Leonard Slatkin was the first of many appearances with American conductors and orchestras, including the San Francisco, Saint Louis, Indianapolis, Seattle, and New Jersey symphonies, the Buffalo Philharmonic, the National Symphony Orchestra (Washington D.C.), the Baltimore Symphony, the Colorado Symphony, the Rochester Philharmonic, the Nashville Symphony, the Oregon Symphony, the Utah Symphony, the San Diego Symphony, the Edmonton Symphony, the Columbus Symphony, the Florida Orchestra, and the Grand Teton and San Luis Obispo Mozart festival orchestras, among others. He enjoys ongoing close associations with the Dallas Symphony, the Milwaukee Symphony, the Phoenix Symphony, and the Minnesota Orchestra as well as the musicians of the New York Philharmonic for chamber concerts in the United States.

Internationally recognized conductors with whom he has worked include Osmo Vanska, Andrew Litton, Jerzy Semkow, Mark Wigglesworth, Jeffrey Tate, Vladimir Spivakov, Michael Christie, Gerard Schwarz, Carlos Miguel Prieto, Jeffrey Kahane, James Judd, Roberto Minczuk, Stefan Sanderling, JoAnn Falletta, James Paul, Carlos Kalmar, Hans Vonk, Joseph Silverstein, Jens Nygaard, Yan Pascal Tortelier, and Vasily Petrenko. Abroad, Wolfram has appeared with the BBC Symphony Orchestra of London, the City of Birmingham Symphony Orchestra, the Royal Scottish National Orchestra, the RTE Symphony Orchestra of Ireland, the BBC National Orchestra of Wales, the Bergen Philharmonic, the Beethovenhalle Orchestra Bonn, the Tokyo Metropolitan Symphony Orchestra, and many others.

An enthusiastic supporter of new music, he has collaborated with and performed music by Aaron Jay Kernis, Kenneth Frazelle, Marc Andre Dalbavie, Kenji Bunch, and Paul Chihara. His world premiere performance of the Chihara re-orchestration of Chopin's Piano Concerto No. 1, with the Milwaukee Symphony under the baton of Andreas Delfs, was met with great critical acclaim.

Other highlights include recitals and recordings with Oscar Shumsky, recitals with Harvey Shapiro, and numerous collaborations with Leonard Rose. He performed Richard Strauss's setting of the Tennyson poem *Enoch Arden* with the Oscar-winning actress Louise Rainer and actor Jeff Steitzer. Wolfram has also performed as a guest artist with American Ballet Theatre, Pittsburgh Ballet, Miami City Ballet, Carolina Ballet, and Boston Ballet, working with noted choreographers Jiri Kylian, Edward Villella, Robert Weiss, and Agnes de Mille, among others.

For the Naxos label, Wolfram has recorded four titles in his series of Franz Liszt Opera Transcriptions, two titles with violinist Philippe Quint (music of Miklos Rosza and John Corigliano), and the music of Earl Kim, with the RTE National Symphony Orchestra of Ireland. For Albany Records, he recorded the piano concertos of Edward Collins with Marin Alsop and the Royal Scottish National Orchestra.

A member of the piano faculty of Manhattan School of Music, where he also coaches chamber music, Mr. Wolfram is also a member of the piano faculty of the Eastern Music Festival in North Carolina and a regular featured guest at the Colorado College Music Festival. He was the focus of a chapter in Joseph Horowitz's book, *The Ivory Trade: Music and the Business of Music at the Van Cliburn International Piano Competition*, and a featured pianist in the television documentary on the 1986 Tchaikovsky International Piano Competition. A graduate of the Juilliard School, William Wolfram resides in New York City and is a Yamaha artist.

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 1,000 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 giving.msmnyc.edu

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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