

**M** Manhattan  
School of Music

# **MSM SYMPHONY ORCHESTRA**

**Leonard Slatkin** (HonDMA '13), Conductor

*Distinguished Visiting Artist in Conducting and Orchestral Studies*

FRIDAY, APRIL 14, 2023 | 7:30 PM  
NEIDORFF-KARPATI HALL



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FRIDAY, APRIL 14, 2023 | 7:30 PM  
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# MSM SYMPHONY ORCHESTRA

**Leonard Slatkin** (HonDMA '13), Conductor

## PROGRAM

CINDY MCTEE

*Timepiece*

FRANK MARTIN  
(1890-1974)

Concerto for 7 Wind Instruments, Timpani,  
Percussion, and String Orchestra

*Allegro*

*Adagietto-Misterioso ed elegante*

*Allegro vivace*

**Lorein Britt**, flute

**Hajin Kil**, oboe

**Jeongmin Hong**, clarinet

**Nicholas Fitch**, bassoon

**Cameron Pollard**, horn

**Kyle Nix**, trumpet

**Jude Morris**, trombone

**Zachary Masri**, timpani

*Intermission*

IGOR STRAVINSKY  
(1882–1971)

*Le Sacre du printemps (The Rite of Spring)*  
(Pictures from Pagan Russia in Two Parts)

Part I. *Adoration of the Earth*

*Introduction*

*Auguries of Spring*

*Mock Abduction*

*Spring Khorovod*

*Games of the Rival Clans*

*Procession of the Wise Elder*

*The Wise Elder*

*Dance of the Earth*

Part II. *The Sacrifice*

*Introduction*

*Mystical Circles of the Young Girls*

*Glorification of the Chosen Victim*

*Summoning of the Ancients*

*Ritual of the Ancients*

*Sacrificial Dance (The Chosen One)*

# MSM SYMPHONY ORCHESTRA

Leonard Slatkin (HonDMA '13), Conductor

## VIOLIN 1

**Jihyeon Kim**,  
concertmaster  
*Wonju, South Korea*

**Noel Doblas**  
*Plentzia, Spain*

**Bin Gui**  
*Qingdao, China*

**Jaycee Cardoso**  
*Huntington Station, New York*

**Taihi Chin**  
*Kobe, Japan*

**Jisu Kang**  
*Seoul, South Korea*

**Coco Sun**  
*New York, New York*

**Tzu Tung Liao**  
*Jiaoxi, Taiwan*

**Yaewon Choi**  
*Ansan, South Korea*

**Thu-An Duong**  
*Norderstedt, Germany*

**Jeonghyun Park**  
*Seoul, South Korea*

**Eugene Liu**  
*Clarksville, Maryland*

## VIOLIN 2

**Amelia Bailey**,  
principal  
*Round Hill, Virginia*

**Naoko Nakajima**  
*Rye Brook, New York*

**Hanlon McGarity**  
*New York, New York*

**Chrystelle Catalano**  
*Padova, Italy*

**Javed Wong**  
*Hong Kong, Hong Kong*

**Sandra Bouissou**  
*Palo Alto, California*

**Christophe Koenig**  
*East Aurora, New York*

**Tara Pagano-Toub**  
*New York, New York*

**Yeonsoo Jung**  
*Queens, New York*

**Corinne Au**  
*Short Hills, New Jersey*

## VIOLA

**Kunbo Xu**, principal  
*Changsha, China*

**Jack Rittendale**  
*Kirkwood, Missouri*

**Martin Rojas**  
*St. Petersburg, Florida*

**Avery Avanti**  
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**Ariana Mascari**  
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**Hannah Thill**  
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**Ryan O'Shea**  
*West Islip, New York*

**Yen-Hsin Chiang**  
*New Taipei City, Taiwan*

**Maria Paparoni**  
*Brooklyn, New York*

**Ekaterina Eibozhenko**  
*Moscow, Russia*

## CELLO

**Jessamyn Fry**, principal  
*Cleveland Heights, Ohio*

**Sam Chung**  
*Vancouver, Canada*

**Rahel Lulseged**  
*Richardson, Texas*

**Yeonsue Cho**  
*Ulsan, South Korea*

**Marc Trembovelski**  
*Paris, France*

**Shijie Ma**  
*Nanjing, China*

**Yoojin Lee**  
*Seoul, South Korea*

**Shannon Paek***Plainview, New York***Natalie Lin***San Ramon, California***Tom Readett***New York, New York***DOUBLE BASS****Mark Lillie**, principal*Boulder, Colorado***Kyle Perea***Huntington, New York***Parry Leong***McKinney, Texas***Jielin Lei***Xiamen, China***Antonio Suarez***Yonkers, New York***Binxuan Yu***Changsha, China***Royal Mitchell***New Orleans, Louisiana***FLUTE****Lorien Britt**<sup>†</sup>*Fate, Texas***Kyungmin Eom**<sup>‡</sup>*Suyoung-Gu, South Korea***Hyun Jo Lee***Seong Nam, South Korea***Nikolas Rodriguez***Bogota, Colombia***Isabel Serrano**<sup>\*</sup>*Colton, California***Megan Torti***Chicago, Illinois***OBOE****Ellen Gruber***Cortlandt Manor, New York***Soo Min Ha**<sup>†</sup>*Seoul, South Korea***Seo Young Hong***Plandome, New York***Hajin Kil**<sup>†</sup>*Seoul, South Korea***Joshua Owens**<sup>‡</sup>*Austin, Texas***Melody Shaffer***Virginia Beach, Virginia***CLARINET****Jeongmin Hong**<sup>†</sup>*Goyang, South Korea***Bum Namkoong***Bupyeong, South Korea***Ki-Deok Park**<sup>\*</sup>*Chicago, Illinois***Spencer Reese***New York, New York***Thomas Shermulis***Tinley Park, Illinois***Tsun Yin Tse**<sup>‡</sup>*Hong Kong, Hong Kong***BASSOON****Jensen Bocco***Winter Springs, Florida***Devin Cohen**<sup>\*</sup>*Jersey City, New Jersey***Nicholas Fitch**<sup>†</sup>*Kerrville, Texas***Nina Laube**<sup>‡</sup>*Highland Park, Illinois***Kennedy Plains***Wylie, Texas***HORN****Alexandra Arnold**<sup>‡</sup>*Annapolis, Maryland***Marlena DeStefano***Pompano Beach, Florida***Daniel Jansen***Aspen, Colorado***Liam Lacey***Torrance, California***Pei-Yu Lo***Changhua City, China***Keegan McCardell**<sup>†</sup>*Ellicott City, Maryland***Zachary McIntyre***West Milford, New Jersey***Cameron Pollard**<sup>†</sup>*High Point, North Carolina***Thomas Viola***North Caldwell, New Jersey***TRUMPET****Benjamin Hambro***Egg Harbor Township,  
New Jersey***Steven Haxel***Aledo, Texas***Nathan McKinstry**<sup>‡</sup>*Stage College, Pennsylvania***Kyle Nix**<sup>†</sup>*Pontotoc, Mississippi***Themba Pieterse**<sup>\*</sup>*Albany, Texas***Jesdelson Vasquez***Brooklyn, New York*

**TROMBONE**

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*Woodside, New York*

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*Vienna, Virginia*

**Jude Morris†**  
*Frisco, Texas*

**Sarah Rathbun‡**  
*Wellington, New Zealand*

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**Jordan Davenport**  
*Highland Village, Texas*

**TUBA**

**Fumiya Miyata\***  
*Tsurumi, Japan*

**Zachary Solano‡**  
*Ledgewood, New Jersey*

**TIMPANI**

**Zachary Masri**  
*Vancouver, Canada*

**William Chinn**  
*Irvine, California*

**PERCUSSION**

**Leo Simon**  
*New York, New York*

**Tarun Bellur**

*Plano, Texas*

**William Richards**

*Wheaton, Illinois*

**Christian Santos**

*Dumont, New Jersey*

**Gabriel Levy**

*Toronto, Canada*

**Evan Silberstein**

*Sparta, New Jersey*

**KEYBOARD**

**Yihao Zhou,** piano  
*Beijing, China*

**BRASS AND WIND PRINCIPALS**

\* MCTEE

† MARTIN

‡ STRAVINSKY

*Timepiece*

*Concerto for 7 Winds*

*Le Sacre du printemps (The Rite of Spring)*

# PROGRAM NOTES

## *Timepiece*

### **Cindy McTee**

Renowned American composer Cindy McTee grew up in Eatonville, Washington, where her musical parents often rehearsed their small dance band. McTee's beginning piano studies at age six included improvising—a great asset for a composer. She also began studying saxophone with her mother a few years later. While studying composition at Pacific Lutheran University in Tacoma, she met prominent avant-garde composer Krzysztof Penderecki, who invited her to teach his children English in exchange for composition lessons. She spent a year in Poland, studying composition and orchestration at the Cracow Academy of Music. McTee received her Bachelor's degree from Pacific Lutheran University, Master's degree from Yale School of Music, and doctorate from the University of Iowa. She joined the faculty of the University of North Texas in 1984, where she became a full professor in 1995 and a regents professor in 2000. She retired as a regents professor emerita in 2011 and married conductor Leonard Slatkin later that year.

McTee's music has been performed by leading ensembles in important venues around the world, including Carnegie Hall on five separate occasions. She has been commissioned by numerous orchestras and ensembles such as the Detroit, Houston, Amarillo, Dallas, and National Symphony Orchestras as well as the Big Eight Band Directors Association, the American Guild of Organists, and the College Band Directors National Association. The *Washington Post* has characterized her work as “unmistakably American-sounding,” “composed with craftsmanship and a catholic array of influences across several centuries,” and nearly every commentator remarks on the appealing range of colors in her music.

Humor is also one of the captivating traits of McTee's music, though an important influence in that regard may come as a surprise. She says, “My current interest in expressing humor through music may be attributable to Penderecki. When thinking of Penderecki's music, most people probably recall *Threnody*, the *St. Luke Passion*, the *Dies irae*, and other solemn works. However, there are also several capriccios and a comic opera. I think Penderecki may have given me the courage to break away from the notion that modern music need always express serious modes of thinking and feeling.”

McTee composed *Timepiece* on a commission for the 100th anniversary of the Dallas Symphony Orchestra, which premiered the work on February 17,



2000, conducted by Andrew Litton. McTee then transcribed *Timepiece* for a commissioning consortium of seventeen universities, of which North Texas Wind Symphony first presented the work almost exactly one year later.

McTee writes: “I entitled the work *Timepiece*, not only for its connection to the celebration of special events marking the Dallas Symphony Orchestra’s one hundredth anniversary and the beginning of a new millennium, but also for the manner in which musical time shapes the work. The piece begins slowly, ‘before’ time, in a womb-like, subjective, holding place. And then a clock-like pulse emerges, takes control, and provides the driving force behind a sustained, highly energized second section of about six minutes.

“Much of my recent thinking about music is informed by the writings of Carl G. Jung who, in the words of Anthony Storr, ‘felt that the whole energy of mental functioning’ sprang from the tension between the oppositions of conscious and unconscious, of thought and feeling, of mind and body, of objectivity and subjectivity. So too have the integration and reconciliation of opposing elements become important aspects of my work. The frequent use of circular patterns, or ostinatos, offers both the possibility of suspended time and the opportunity for continuous forward movement. Carefully controlled pitch systems and thematic manipulations provide a measure of objectivity and reason, while kinetic rhythmic structures inspire bodily motion. Discipline yields to improvisation, and perhaps most importantly, humor takes its place comfortably along side the grave and earnest.”

## **Concerto for 7 Wind Instruments, Timpani, Percussion, and String Orchestra Frank Martin**

Swiss composer Frank Martin was educated with an emphasis on the Austro-German tradition of Bach, Mozart, and Beethoven by his one music teacher, Joseph Laubner. Through his association with conductor Ernest Ansermet and his later stay in Paris, Martin became familiar with the French Impressionism of Debussy and Ravel, which is reflected in his early works. He became interested in Schoenberg’s twelve-tone system, adopting it in modified form in several compositions, and also developed a style of employing folk elements in modern guise. His varied musical output ranges from small chamber pieces to large theater, operatic, and religious works. He was also fascinated by the creative process itself and wrote several essays and articles dealing with the attitudes and responsibilities of a composer.

Martin composed the Concerto for 7 Wind Instruments in 1949 for the Bernische Musikgesellschaft; Luc Balmer conducted the premiere in Berne on October 25 that year. This was a period in which Martin was particularly interested in writing concertos, and in this case, wrote Martin, “I set out to display the musical qualities of the various soloists on the wind and brass groups as well as their virtuosity, and so I made the music brilliant and technically difficult.” He might have also added that, like Stravinsky and Ravel, he liked to combine virtuosity with playfulness.

The first movement, from its lively opening oboe solo to the ending with the oboe playing softly in extremely high register, treats each solo instrument individually, but as a group they are pitted against the strings until they come together at the end.

Martin described the Adagietto second movement, as “based entirely on a steady two-time beat, which serves as an accompaniment to the melodic elements: sometimes serene, sometimes dark and violent. A lyrical phrase first heard in the bassoon’s upper register is repeated by the trombone with a gentle nobility at the conclusion.” Here he treats each solo instrument with its own characteristic material—usually in groups as opposed to the individual solos of the first movement—unfolding over a steady ticking in the strings.

Martin’s playful writing comes to the fore in the dancelike finale. One of the movement’s most striking features is the highlighting of the timpani in a cadenza, which brings on a marchlike music that hints at Stravinsky’s *Histoire*. The movement builds in riotous intensity, regaining its initial dance music and concluding in a brash, trilled chord.

## ***Le Sacre du printemps (The Rite of Spring)***

### **Igor Stravinsky**

The first performance of *The Rite of Spring* at the Théâtre des Champs-Élysées on May 29, 1913, caused one of the most notorious scandals in music history. The catcalls, whistling, and booing from the audience apparently drowned out the music—a considerable feat given the large forces and volume of sound required by the score. To have witnessed such a scandal later became so prestigious that the number of people claiming to have been at the premiere would have filled the hall three times over.

“The complexity of my score,” wrote Stravinsky, “had demanded a great number of rehearsals [seventeen], which Monteux had conducted with his usual skill and attention. As for the actual performance, I am not in a position to judge, for I left the auditorium at the first bars of the prelude, which had evoked derisive

laughter. I was disgusted. These demonstrations, at first isolated, soon became general, provoking counter-demonstrations and very quickly developing into a terrific uproar. During the whole performance I was at Nijinsky's side in the wings. He was standing on a chair screaming, 'sixteen, seventeen, eighteen'—they had their own method of counting to keep time. Naturally, the poor dancers could hear nothing by reason of the row in the auditorium and the sound of their own dance steps. I had to hold Nijinsky by his clothes, for he was furious, and ready to dash on the stage at any moment and create a scandal. Diaghilev kept ordering the electricians to turn the lights on or off, hoping in that way to put a stop to the noise."

The public was caught off guard, having never before heard such "barbaric" music or seen such wild dancing. Their reaction, therefore, is not altogether surprising. Stravinsky was not at all happy with Nijinsky's choreography, nor, for that matter, with subsequent choreographed versions. Nevertheless, not more than a year after the disastrous premiere, *The Rite* was performed in concert to great acclaim, and Leonid Massine's 1920 choreography was quite successful.

Stravinsky's famous description of how the idea for *The Rite of Spring* came to him in the spring of 1910 now appears to have been a compilation from letters, interviews, and memoirs. Though he slighted Roerich's contribution and slightly altered history, the description particularly emphasizes one of the composer's main contributions—the idea of the Sacrifice:

"One day while I was finishing the last pages of *The Firebird* in St. Petersburg . . . I saw in my imagination a solemn pagan rite: sage elders, seated in a circle, watching a young girl dance herself to death. They were sacrificing her to propitiate the god of spring. . . . At once I described it to my friend, Nicholas Roerich, he being a painter who specialized in pagan subjects. He welcomed my inspiration with enthusiasm, and became my collaborator in this creation. In Paris I told Diaghilev about it, and he was at once carried away by the idea."

Roerich, to whom the work is dedicated, has legitimate claim to some priority of conception, particularly the springtime celebration and the Slavonic details. He wrote to Diaghilev:

My object is to present a number of scenes of earthly joy and celestial triumph as understood by the Slavs. . . . The first set should transport us to the foot of a sacred hill, in a lush plain, where Slavonic tribes are gathered together to celebrate the spring rites. In this scene there is an old witch who predicts the future, a marriage by capture, round dances. Then comes the most solemn moment. The wise elder is brought from the village to

imprint his sacred kiss on the new-flowering earth. During this rite the crowd is seized with a mystic terror. . . . After this uprush of terrestrial joy, the second scene sets a celestial mystery before us. Young virgins dance in circles on the sacred hill amid enchanted rocks; then they choose the victim they intend to honor. In a moment she will dance her last dance before the ancients clad in bearskins to show that the bear was man's ancestor. Then the graybeards dedicate the victim to the god Yarilo.

Stravinsky's themes that are associated with the primitive and pagan aspects of the music are primarily derived from folk music. Though his harmonies and rhythmic constructions are greatly sophisticated, the folk element comes through in his use of ostinatos (repeating patterns, often characteristic of folk music), the use of static harmonies in the manner of folk-instrument drones, and narrow-range melodies. Stravinsky later obscured the extent to which folk sources had served as his source material—an attempt, perhaps, to appear more “original.” Though numerous folk sources have been identified, scholars have accepted the impossibility of identifying them all, largely because of the composer's rare ability to transform them.

Stravinsky himself identified the source of the famous opening bassoon solo to his first biographer, André Schaeffner—from a collection of 1,785 Lithuanian folk songs. The composer's Southern California friend Lawrence Morton identified other sources in the same collection. The most exhaustive discussion of Stravinsky's borrowings and transformations appears in Richard Taruskin's monumental *Stravinsky and the Russian Traditions* (1996). Stravinsky's sketchbook for *The Rite* shows just how ingeniously he adapted folk materials. The sketchbook also reveals tunes derived from other folk collections and from earlier Russian stage works by such composers as Rimsky-Korsakov, Musorgsky, and others well known to Stravinsky but not as familiar to Western audiences.

The famous melancholy solo bassoon melody sets a mood of mystery for Part I, Adoration of the Earth. The heavy stamping, with offbeat accents, that begins Auguries of Spring is based on an inspired, complex chord that serves as a germ cell for the entire work. A typical ostinato is the staccato figure that follows immediately.

The Mock Abduction is a frantic gallop for the orchestra, followed by the Spring Khorovod, a kind of slow procession, with a limited-range melody over another ostinato figure. The Games of the Rival Clans returns to the spirit of the Mock Abduction, punctuated by explosive outbursts from the orchestra.

The centuries-old Wise Elder enters to a widely spaced theme by the horns in octaves, again over an ostinato; his “Adoration of the Earth” is represented by

four very quiet bars. The first part ends in tumultuous clamor with the Dance of the Earth.

Part II, The Sacrifice, begins with an icy introduction, once called “Pagan Night” by Stravinsky, which juxtaposes three independent harmonies. For the Mystical Circles of the Young Girls, Stravinsky divided the strings into thirteen parts to achieve a kind of astral atmosphere. The little two-bar melody, passed around the orchestra, sounds folk-derived. The following three dances, Glorification of the Chosen Victim, the Summoning of the Ancients, and the Ritual of the Ancients, build to a tremendous climax, again largely through the means of ostinatos, before ebbing quietly.

The Sacrificial Dance, in which the Chosen One must dance until death to ensure spring’s return, is famous for its constantly changing meters. Here the rhythmic fury reaches an unprecedented climax. The complex percussion ostinato exemplifies the sophisticated rhythmic heights that Stravinsky achieved in *The Rite of Spring*, one of the most influential and seminal works of the twentieth century. Its universal appeal and enormous impact continue to be felt today.

—Program Notes ©Jane Vial Jaffe

# ABOUT THE ARTISTS

## Leonard Slatkin

Internationally acclaimed conductor Leonard Slatkin is Music Director Laureate of the Detroit Symphony Orchestra (DSO), Directeur Musical Honoraire of the Orchestre National de Lyon (ONL), Conductor Laureate of the St. Louis Symphony Orchestra (SLSO), and Principal Guest Conductor of the Orquesta Filarmónica de Gran Canaria (OFGC). 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 recordings are Jeff Beal's *The Paper Lined Shack* on Supertrain Records and *Slatkin Conducts Slatkin*, a compilation of pieces written by generations of his musical family, including three of his own compositions, on Naxos Records. 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 2022–23 season includes engagements with the International Violin Competition of Indianapolis, NDR Radiophilharmonie in Hanover, Orquesta Filarmónica de Gran Canaria, ONL, NHK Symphony Orchestra in Tokyo, Spokane Symphony Orchestra, Yale Symphony Orchestra, DSO, MSM Symphony Orchestra, National Symphony Orchestra in Dublin, Beethoven Festival in Warsaw, SLSO, Sacramento Philharmonic, Nashville Symphony, and Rhode Island Philharmonic.

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. He is currently working on two more books and several new compositions.

Slatkin has held posts as Music Director of the New Orleans, St. Louis, and National symphony orchestras and was Chief Conductor of the BBC Symphony Orchestra. He has served as Principal Guest Conductor of London's Philharmonia

and Royal Philharmonic, the Pittsburgh Symphony Orchestra, the Los Angeles Philharmonic at the Hollywood Bowl, and the Minnesota Orchestra.

He has conducted virtually all the leading orchestras in the world, including the New York Philharmonic, Chicago Symphony Orchestra, Philadelphia Orchestra, Boston Symphony Orchestra, San Francisco Symphony, Los Angeles Philharmonic, all five London orchestras, Berlin Philharmonic, Munich's Bayerischer Rundfunk, Royal Stockholm Philharmonic Orchestra, Royal Concertgebouw Orchestra, Orchestre de Paris, Oslo Philharmonic Orchestra, and Israel Philharmonic Orchestra.

Slatkin's opera conducting has taken him to the Metropolitan Opera, Lyric Opera of Chicago, Washington National Opera, Opera Theatre of St. Louis, Santa Fe Opera, Vienna State Opera, Stuttgart Opera, and Opéra Bastille in Paris.

Born in Los Angeles to a distinguished musical family, he began his musical training on the violin and first studied conducting with his father, followed by Walter Susskind at Aspen and Jean Morel at Juilliard. He makes his home in St. Louis with his wife, composer Cindy McTee.

[leonardslatkin.com](http://leonardslatkin.com).

## **Lorien Britt, flute**

Lorien Britt has played the flute for eight years and is currently studying with Linda Chesis as an undergraduate at Manhattan School of Music. Lorien was recently awarded first prize in the Flute Society of Greater Philadelphia Collegiate Competition. She was also the runner-up in the Woodwind Division of the 2023 Eisenberg–Fried Concerto Competition.

## **Hajin Kil, oboe**

Oboist Hajin Kil, a native of South Korea, is currently a Professional Studies student at Manhattan School of Music, where she also obtained her Master's degree. She received her Artist Diploma from Duquesne University and her Bachelor's degree from Ewha Women's University in Seoul, Korea. Ms. Kil has been featured as a soloist with the Ewha Women's University, Duquesne University, and Manhattan School of Music symphony orchestras, performing Strauss's Oboe Concerto and Mozart's Oboe Concerto. She was recently invited to be the guest principal of the Johnstown Symphony Orchestra in Johnstown, Pennsylvania. Hajin's notable teachers include Stephen Taylor, Scott J. Bell, Max Blair, Sookhyun Lee, and Misung Lee, along with her current teacher, Sherry Sylar.

## **Jeongmin Hong, clarinet**

Jeongmin Hong is a clarinetist from Seoul, South Korea, who found her passion in clarinet at the age of 11. During her time in Korea, she participated in various solo recitals and ensemble performances; won awards in the Ewha & Kyunghyang Competition, Kukmin Daily & Hansei University Music Competition, and Journal of Music Competition; and performed in the Solasian Youth Orchestra and Orchestral Ensemble Seoul, among others. She is also a founding member of a Korean traditional music chamber group called Ongojisin. Jeongmin received her Bachelor's degree from Seoul National University, studying with Sang Woo Lim and Joo Hyun Kim, and is currently pursuing her Master's degree under the tutelage of Pascual Martinez-Forteza at Manhattan School of Music.

## **Nicholas Fitch, bassoon**

Nicholas Fitch is an aspiring orchestral bassoonist who has performed with student and professional ensembles as an orchestral performer and soloist. He was raised in a small Texas town, but his passion for creating music and perfecting his adeptness on the bassoon brought him across America, as well as to performances in Canada and the Czech Republic. He began his study at Texas State University in 2016 and has performed with the Texas State Wind Symphony and Texas State Orchestra as principal bassoonist. Currently pursuing his Master's degree in orchestral performance at Manhattan School of Music, Nicholas plans to continue his study of the bassoon, pursuing his Professional Studies Certificate at Manhattan School of Music, with the aim of creating a life full of music, laughter, and many, many reeds.

## **Cameron Pollard, horn**

Cameron Pollard, a native of North Carolina, started his musical studies on the piano but later moved to the French horn. He was then and continues to be inspired and intrigued by the beauty of the horn's sound. Cameron is a high school alumnus of the University of North Carolina School of the Arts, where he studied with Dr. Maria Serkin. The horn has taken him to many stages across the United States and Southern Germany. Most recently, Cameron performed with the New York Youth Symphony at Carnegie Hall. Cameron currently studies with Michelle Baker at Manhattan School of Music. He loves performing, but also thoroughly enjoys the process of growing his craft.



## **Kyle Nix**, trumpet

Originally from Mississippi, Kyle Nix began playing trumpet at age 11 in his middle school band. He soon began studying with Dr. John Schuesselin at the University of Mississippi, who became his long-time teacher and mentor, and during this time was able to travel and to perform in many places, from Las Vegas to Italy. He also competed in the high school division of the National Trumpet Competition and advanced to live rounds. He continued to study with Dr. Schuesselin until beginning his Bachelor's degree program at Manhattan School of Music, where he is currently in his second year, studying with Ethan Bendorf.

## **Jude Morris**, trombone

Trombonist Jude Morris is currently under the tutelage of Dr. Per Brevig at Manhattan School of Music. Originally from Texas, he was able to participate in musical experiences during secondary school ranging from performing alongside the Dallas Symphony to performing Strauss's *Alpensinfonie* as the principal trombonist of the Texas All-State Symphony Orchestra. As a soloist, Jude won the 10th Annual Trombone Summit's Solo Contest performing Bozza's Ballade. In NYC, he recently performed Beethoven's Ninth as principal trombone with the Camerata Notturna. At the Aspen Music Festival this past summer, he was able to perform dozens of large works alongside members of the LA Philharmonic, San Francisco Symphony, and Pittsburgh Symphony. Jude is also a published photographer and avid film camera mechanic, collector, and reseller.

## **Zach Masri**, timpani

Zach Masri is a Lebanese Canadian percussionist and timpanist living between New York and Vancouver. Currently the principal timpanist of the Ann Arbor Symphony Orchestra, he has performed with the Vancouver Symphony Orchestra, Vancouver Island Symphony, Symphony 21, and National Academy Orchestra of Canada. He has attended the Aspen Music Festival and toured Canada with the National Youth Orchestra of Canada. Currently a Master's student in MSM's Orchestral Performance Program under the Avedis Zildjian Percussion Scholarship, he graduated summa cum laude from Northwestern University with a Bachelor of Music in percussion performance. His primary teachers include Chris Lamb, She-e Wu, Duncan Patton, and Kyle Zerna. An avid chamber musician, Zach placed second in the Percussion Ensemble division of the Italy Percussive Arts Society web contest with his quartet.



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Manhattan School of Music's Centennial Project was an ambitious program of improvements to the School's architecturally distinguished campus coinciding with MSM's 100th anniversary. The centerpiece of the Project was the renovation of Neidorff-Karpati Hall, MSM's principal performance space, which has been transformed into a state-of-the-art venue to showcase our talented students. Built in 1931 and designed by Shreve, Lamb & Harmon, the architects of the Empire State Building, the hall has been called "one of the Art Deco treats in the city" by the *New York Times*. The Project also included a dramatic and welcoming new campus entrance on Claremont Avenue, new practice rooms, and an expansion of the main entryway and lobby.

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