



MSM PHILHARMONIA
*Concert of Thesis
Compositions by
MSM Composers*

Michael Adelson, Conductor

FRIDAY, FEBRUARY 17, 2023 | 7:30 PM
NEIDORFF-KARPATI HALL

Manhattan School of Music's public programs are made possible by the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature.

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PROGRAM

Elliot Roman *knock, turn* (2023)
I. *chaud, lent*
Samuel Torres, congas

Tamara McLeod *Gökotta* (2023)
Jose Juan Marzal Fernandez, Conductor

Meiling Wu *ê ð* (2022)

Zizhan Wu *NoooooöσðQÖÖÖOO!!!* (2022)

Intermission

Jacob Leibowitz *Week* (2023)
(Text by Jacob Leibowitz)
I. Sunday
II. Friday
III. Shabbat

Brandon Pencheff-Martin, Narrator

Lin Qiao

A Shell on the Beach 沧海一粟 (2022)

Nicholas Bell, Conductor

Samuel Torres

Frailejón (2023)

Santiago Gutiérrez

In *Otherest* places (2022-23)

(Poems by María del Socorro Velez
and Santiago Gutiérrez)

Weiyu Wang, soprano

Sophie Delphis, mezzo-soprano

Juan Hernandez, tenor

Gabriel Garcia, baritone

TEXT

Jacob Leibowitz

Week

I. Sunday

A wind swept over the void,
and placed light and darkness into their own domains.

It called out to the light “You’ll be known as Day,” and to the darkness, “You’ll be known as night.”

II. Friday

Wind called on Mist to rise from within the earth.

Where Mist walked, soil was left soft and moist, ready to be formed.

Wind wafted through the nose of this freshly formed earth, imbuing it with life and spirit.

III. Shabbat

<text missing?>

There is no text for III.

Santiago Gutiérrez

In Otherest places

Después del aguacero

la laguna

vuelve a la calma.

—*María del Socorro Vélez*

PROGRAM NOTES

Elliot Roman

knock, turn

Is *knock, turn* a nocturne? I'll leave that up to you to decide. However, I'd say it's my own take on a work for congas and orchestra. This first movement, *chaud, lent*, is a hot, slow-cooked potpourri of musical flavors to which the congas react and respond. The congas travel through various textural and harmonic environments in which the boundaries between pulse and non-pulse, quotation and so-called "original" material, and "chaos" and "order" are blurred. Two additional movements are currently in the process of being composed, decomposed, constructed, deconstructed, contextualized, decontextualized, and recontextualized. The piece was written for and is dedicated to Samuel Torres.

Tamara McLeod

Gökotta

"Poo-tee-weet?"

–Kurt Vonnegut (*The Children's Crusade*)

Meiling Wu

êâ

êâ

is an emoji created by Meiling, made up of the letters E, E, A, A, O. EEAAO is the acronym of the film *Everything Everywhere All at Once*. No matter which universe we jump into, we are all small. No matter what happens to the music, life goes on...

Zizhan Wu

NooooooooöσδζΟÖÓÖ∞⊕!

Here, I present my friend's death.

Jacob Leibowitz Week

There is no program note for this piece.

<note?>

Lin Qiao

A Shell on the Beach 沧海一粟

Forward. Straight. Scattered. Stationary. Spiral. Gathered.

ContinuedStopped.

StoppedContinued.

Samuel Torres

Frailejón

Up in the *páramos* of Colombia there is a unique plant that absorbs the humidity of the air, stores it, and during dry season releases it as water. This plant supplies 70% of the water to Bogotá but is in danger due to human activities like mining. Our ancestors, the *Muisca*, knew how to protect, thank, and love this plant, the *frailejón*. Nowadays, the *Cabildo Muisca* (Indigenous Council) is taking care of some of their sacred places and are also sharing their knowledge, teaching us how to relate to and protect our environment. One of their most beautiful teachings is the legend of *Guatavita*. “*Guatavita* is the belly that contains the water, Mother of the *Muisca* people. In it, the feminine (water) and the masculine (the sun) unite. There you will find the tangible and the spiritual world—a sacred place where tribute has been paid to the mother since time immemorial. Here the *Psibipkwá* - *Cacique* - who, since childhood, was prepared in the *cuca* (ceremonial house) in pursuit of the wisdom that he required to guide his people, took possession. For the ceremony it was anointed with honey, *frailejón* resin, and the gold dust with which it represented the seed. They would get on the raft and take it to the center of the lagoon. When the sun rose from her, the future *Psibipkwá* penetrated her, fertilizing her, and she, in her spiritual dimension, gave her power. When she came out of the water it was the *Muisca*, the *Psibipkwá*, and to the sound of the drums the *pagamento* began in which they offered *Guatavita* quartz, emerald, and gold. This ceremony gave rise to the legend El Dorado” (*Guatavita Lagoon Muisca Teachings*).

Santiago Gutiérrez

In Otherest places

This piece is about weaving: threading sound through the most unfamiliar of needles, I did not invent these sounds, but rather came across, found meaning in them, and kept them close. Some sounds are old, others ageless, yet every single one important. Thank you for being here.

MSM PHILHARMONIA

Michael Adelson, Conductor

VIOLIN 1

Jasmine Lin,
concertmaster
Ontario, Canada

Bin Gui
Qingdao, China

**Josiah Lenferna De
La Motte**
San Francisco, California

Yeonsoo Jung
Queens, New York

Jaycee Cardoso
*Huntington Station,
New York*

Noel Doblas
Plentzia, Spain

Jimi Kim
Seoul, South Korea

Luxi Wang
Guangyuan, China

Faith Borkowski
Niskayuna, New York

Yulin Zhou
Guangzhou, China

VIOLIN 2

Christophe Koenig,
principal
East Aurora, New York

Curtis Klippel
Millcreek, Utah

Nini Giorgadze
Kutaisi, Georgia

Yuna Kashiwa
Shanghai, Japan

Jackson Chang
New Taipei City, Taiwan

Cecilia Martin
Bexley, Ohio

Shih Chen Ting
Taipei City, Taiwan

Javed Wong
Hong Kong, Hong Kong

Jinyu Xiong
Shanghai, China

Hao-Ning Hsu
Taiwan, Taiwan

VIOLA

Martin Rojas, principal
St. Petersburg, Florida

Avery Avanti
New York, New York

Shia He Lin
Taipei City, Taiwan

Sage Small
Phoenix, Arizona

Ryan O'Shea
West Islip, New York

Ariana Mascari
Chicago, Illinois

Kyuwon Yoo
Paju-Si, South Korea

Soolim Shin
Goyang-Si South Korea

Wenbo Xin
Beijing, China

CELLO

Wangshu Xiang,
principal
Shenzen, China

Emily Ai
Suzhou Shi, Jiangsu, China

Peng Guan
Nanjing, China

Canming Cui
Flushing, New York

Zoe Hardel
Yarmouth, Maine

Francois Gizycki
Shanghai, China

Wan-Ting Shieh
Natick, Massachusetts

Tianbo Zhang
Shijiazhuang, China

Kristy Liang
Beijing, China

DOUBLE BASS

Jielin Lei, principal
Xiamen, China

Jonas Hensell
Hamburg, Germany

Aiden Johnson
Dacula, Georgia

Parry Leong
McKinney, Texas

Binxuan Yu
Changsha, China

Wenjie Liao
Chongqing, China

FLUTE

Julie (Jiwoo) Park
Seoul, South Korea

Can Xu
Nanjing, China

OBOE

Yelazat
Azhtagambetov
Karagandy, Kazakhstan

Sebastian Gonzales
Philadelphia, Pennsylvania

CLARINET

Gabriel Henkin
Virginia Beach, Virginia

Jeongmin Hong
*Goyang-Si Ilsandong-Gu,
South Korea*

BASSOON

Lauren Hallonquist
*Pawleys Island, South
Carolina*

Michael Quigley
Ontario, Canada

HORN

Alexandra Arnold
Annapolis, Maryland

Scout Kirkham
Springfield, Virginia

Liam Lacey
Torrance, California

Zachary McIntyre
West Milford, New Jersey

TRUMPET

Benjamin Hambro
*Egg Harbor Township,
New Jersey*

Steven Haxel
Aledo, Texas

Nathan McKinstry
State College, Pennsylvania

TROMBONE

Dante Guinta
Morris Plains, New Jersey

Nate Wasihun
Lilburn, Georgia

Jakob Larson
Minneapolis, Minnesota

TUBA

Sebastian Gonzalez
Austin, Texas

TIMPANI

Kah Yiong Cheong
Singapore, Singapore

PERCUSSION

Hwaneek Pak
Columbia, Maryland

Owen Bloomfield
Clifton Grove, Australia

Josh Conklin
Basking Ridge, New Jersey

HARP

Christina Kant
Edmonton, Canada

KEYBOARD

Siwen Chen
Shanghai, China

SAXOPHONE

Guy Dellecave
Lake Grove, New York

Jaehyuk Lee
Gyeonggi-Do, South Korea

David Baker
Livermore, California

Zachary Kern
Cypress, California

NARRATOR

**Brandon Pencheff-
Martin**
New York, New York

ABOUT THE COMPOSERS

Elliot Roman

Elliot Roman is a multifaceted composer, pianist, flutist, and conductor. His compositions have been performed in the U.S. and Europe and have won prizes in competitions including the BMI Composer Awards. He has received commissions from the American String Quartet, the New York Virtuoso Singers, and the National Orchestral Institute + Festival, among others. Elliot played both flute and piano in the New York Youth Symphony, performing at Carnegie Hall, on CNN, and on tour in Spain. In 2021, Elliot founded *underStaffed*, a collective dedicated to the performance of works for chamber orchestra and small ensembles, and currently serves as its Artistic Director and Conductor. He has premiered works by other emerging composers both with *underStaffed* and in programs such as the Carnegie Hall 2019 “Migrations” Festival. Within the Jewish music scene, Elliot is the pianist for the Zamir Chorale, Zamir Noded choir, the Jewish Theological Seminary H.L. Miller Cantorial School, and the Reform Temple of Rockland and he conducts the Bergen County chapter of HaZamir: The International Jewish Teen Choir. He is a current graduate composition student at Manhattan School of Music, where he also received his undergraduate degree and is a recipient of the Jay Rubinton Scholarship.

Tamara McLeod

Tamara McLeod (b. 1999) is a composer from Denver, Colorado currently studying with Dr. Reiko Fueting and Susan Botti at Manhattan School of Music. She recently completed her undergraduate studies with composer David Garner at the San Francisco Conservatory of Music. Tamara’s music is strongly connected to her Ukrainian-American cultural heritage.

Tamara has attended numerous music festivals, including the Zodiac Music Festival, Bowdoin International Music Festival, Fresh Inc Festival, and the European American Music Alliance Summer Program. In the spring of 2021, her first art song, *Dirge for a Joker*, placed third in the SFCM 9th Biennial Art Song Competition. In the spring of 2020, her first choral work, *De Profundis*, placed second in the SFCM 14th Biennial a cappella Choral Competition.

Aside from her composing, Tamara enjoys reading poetry, being in nature, and going to art galleries.

Meiling Wu

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

Zizhan Wu

Chinese composer Zizhan Wu has found his unique voice through the obstacles he has encountered throughout his life. Music is not only a language for him to share his growth as a human being and an artist, but also a medium he employs to build up a connection with others to empower their personal experiences through the undeniable universal language of music.

Jacob Leibowitz

Jacob Leibowitz is a composer and bassist who takes pride in his ability to shape his audience's experience through time, both through the mediums of sound/silence and through visuals that are present in his music videos and some of his live pieces. After participating in New York Youth Symphony's composition program, he continued his studies at Manhattan School of Music under the guidance of Dr. J. Mark Stambaugh and Dr. Reiko Fueting. In 2021, Jacob won a commission from the Guild of Carillonneurs to write his composition *Fractured Chronology*, based on the idea of clock time (as opposed to duration), for Claire Janezic. Currently, Jacob is making his way in the world as a composer, bassist, singer, conductor, and sound engineer and focusing his time on his high-energy music and video projection duo, Psychedelic Super Socks.

Lin Qiao

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

Samuel Torres

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. Torres 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, Angélique 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 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 three times by Chamber Music America (2012, 2017 and 2022) and has 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.

Santiago Gutiérrez

Colombian composer and vocalist Santiago Gutiérrez holds a degree in composition from the Pontificia Universidad Javeriana in Bogotá and trained as a baritone under the instruction of Carolina Plata and Maria Olga Piñeros. In 2021, he began pursuing his Master’s degree at Manhattan School of Music, where he currently studies with Reiko Fütting. He formerly studied composition with Guillermo Gaviria, Julián Valdivieso, Juan Carlos Britto, and Juan Pablo Carreño, among others. As a composer, Santiago has focused his work on the exploration of timbre, the use of experimental notation, and the sculpting of sound spaces. Many of his works have been premiered and played in the Sala de conciertos Luis Angel Arango, the Aula Multiple of the Universidad Javeriana, and Miller Hall at Manhattan School of Music, among other venues. His music has also been recorded and published in “Nuevos Horizontes Sonoros.” Santiago has been a music supervisor, orchestrator, and production assistant for the Opera Next Door (TOND) since Spring 2021.

THE CONDUCTORS

Michael Adelson

Conductor, composer, writer, and educator Michael Adelson made his first appearance with a major American orchestra in 1992, conducting the Los Angeles Philharmonic. He has served on the conducting staff of the New York Philharmonic and has also conducted the Chamber Music Society of Lincoln Center, the Philharmonia Orchestra in London, the Norwegian Chamber Orchestra, the Helsinki Philharmonic, the Finnish and Swedish Radio Symphony Orchestras, and many other ensembles in Europe and America. Equally at home in the opera house, Mr. Adelson has conducted Scandinavian productions of Puccini's *Turandot* and *La bohème*, Mozart's *Der Schauspieldirektor*, and at the Stockholm Folkopera, the world premiere production of Qu Xiao-Song's *Oedipus*.

Mr. Adelson is deeply committed to music of our time, having worked with composers such as Pierre Boulez, Bernard Rands, Harrison Birtwistle, Magnus Lindberg, and Donald Martino. In addition to having served as Principal Conductor of the Auros Group for New Music in Boston, he led world premieres at the Venice Biennale and the Ultima Contemporary Music Festival in Oslo, and has introduced new American works to Japan, England, Estonia, and the Nordic countries. Closer to home, he has been a frequent guest conductor for Speculum Musicae, the New York New Music Ensemble, the Locrian Chamber Players, the Cygnus Ensemble, Dinosaur Annex, and the Fromm Players at Harvard. His own works have been performed by the New York Philharmonic as well as by other ensembles and soloists worldwide.

Education plays an important part in Mr. Adelson's activities. He is a conductor-clinician for the New York Philharmonic, leads workshops in orchestral technique for young musicians, and teaches conducting worldwide. He has served on the faculties of the Mannes College of Music, the State University of New York at Purchase, and Connecticut College. A regular guest conductor at the Cleveland Institute of Music, he has also conducted at Harvard, Columbia, and Brandeis Universities. He served as Chief Conductor of the Ylioppilaskunnan Soittajat in Helsinki, conducted a workshop for composers at the Venice Biennale, taught chamber music at Helsinki University, and led opera, orchestral, and chamber music master classes at the Accademia di Musica in Sassari, Italy. Mr. Adelson has written and conducted young people's concerts with the New York, Helsinki, and Los Angeles Philharmonic orchestras. He has also written and lectured widely on subjects as diverse as the links between mathematics and

music, critical thinking, great historical cities as centers of culture, and 20th-century art history. He is currently writing a book for non-musicians on the art of conducting.

Nicholas Bell

Nicholas Bell, a conductor and trombonist from Kansas City, Missouri, is currently pursuing a Master's degree in orchestral conducting at Manhattan School of Music. Prior to attending MSM he held the positions of Artistic Director of Classical Revolution Kansas City and Associate Conductor of Symphony of Northwest Arkansas. Other prior positions include Conductor in Residence at the Taneycomo Festival Orchestra, Orchestra Director for Harmony Project KC, and Conductor at Black House New Music Collective.

Mr. Bell received his undergraduate degree in trombone performance from the University of Missouri Kansas City, with additional studies in orchestral conducting at the Peabody Conservatory. His primary conducting teachers are George Mananhan and Marin Alsop.

Jose Juan Marzal Fernandez

Born in Puebla Mexico in 1996, Jose Juan Marzal Fernandez began his Artistic Diploma at Manhattan School of Music under the guidance of George Manahan in 2022, after graduating with honors in Choral Conducting from Kent Tritle's studio at MSM in 2021. In September 2022, Jose Juan became Assistant Conductor of both New Amsterdam Singers and Master Chorale in New York City.

After receiving an Artist Scholarship, Marzal did his Bachelor's degree in music in the Universidad de las Americas Puebla in Mexico, where he was part of the symphonic and chamber orchestras and the chamber choir. Jose Juan continued his conducting studies with Sergio Castro and Gisela Crespo, becoming the Assistant Conductor of **the last one** in 2018. In the same year, Jose Juan was selected to conduct in the final concert of the V Encuentro de Direccion Orcquestal Udlap in Puebla, Mexico with the Philharmonic "5 de Mayo."

Jose Juan was the Artistic Conductor of the Saint Cecil Chamber Choir in Puebla from 2013 to 2018, becoming the youngest conductor in the 30 years of the ensemble.

I am not sure, maybe it's best to say:
becoming assistant conductor

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.

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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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