

M Manhattan
School of Music

MSM SYMPHONY ORCHESTRA

George Manahan (BM '73, MM '76), Conductor

Lulwa Al Shamlan (BM '23), piano

WEDNESDAY, SEPTEMBER 20, 2023 | 7:30 PM
NEIDORFF-KARPATI HALL



**Council on
the Arts**

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PROGRAM

CHOI SUNG-HWAN
(1936–1981)

Arirang Fantasy (아리랑)

GRAŻYNA BACEWICZ
(1909–1969)

Piano Concerto

Allegro moderato

Andante

Molto allegro

Intermission

ANTONÍN DVORÁK
(1841–1904)

Symphony No. 8 in G Major, Op. 88

Allegro con brio

Adagio

Allegretto grazioso — Molto vivace

Allegro ma non troppo

MSM SYMPHONY ORCHESTRA

George Manahan (BM '73, MM '76), Conductor

VIOLIN 1

Coco Sun,

concertmaster
New York, New York

Christophe Koenig

East Aurora, New York

Maïthéna Girault

Montreal, Canada

Benjamin Hudak

San Francisco, California

Javed Wong

Hong Kong, Hong Kong

Hao-Ning Hsu

Taiwan, Taiwan

Thierry Neves

Goiânia, Brazil

Cecilia Martin

Bexley, Ohio

Hao Yuan

Hamburg, Germany

Jeonghyun Park

Seoul, South Korea

Josiah Lenferna

De La Motte

San Francisco, California

Erin Han

Irvine, California

Gayeon Lee

Hannover, Germany

Carolyn Carr

Pittsburgh, Pennsylvania

VIOLIN 2

Eugenia Cho, principal

Ann Arbor, Michigan

Alina Hernandez

Temecula, California

Jeremy Hao

Hong Kong, Hong Kong

Curtis Klippel

Millcreek, Utah

Hana Mundiya

New York, New York

Faith Borkowski

Niskayuna, New York

Licheng Chen

Bondi Junction, Australia

Minjoo Moon

Gwangju, South Korea

Yeonsoo Jung

Queens, New York

Yen-Chih Lin

Taichung City, Taiwan

Natsuko Kojima

Inagi, Japan

Adryan Rojas

Delaware, Ohio

VIOLA

Kunbo Xu, principal

Changsha, China

Owne Xayboury

Milwaukee, Wisconsin

Se Lyin Hong

New York, New York

Hannah Thill

Geneva, Illinois

Man Chun Li

Hong Kong, Hong Kong

Maria Paparoni

Brooklyn, New York

Linnea Marchie

Philadelphia, Pennsylvania

En-Hui Hsieh

Kaohsiung City, Taiwan

Sage Small

Phoenix, Arizona

CELLO

Jiho Seo, principal

Yongsan, South Korea

Alex Lavine

Greenville, North Carolina

Rahel Lulseged

Richardson, Texas

Audrey Jellett

Kerrville, Texas

Jessamyn Fry

Cleveland Heights, Ohio

Yu-sheng Tu

Kaohsiung City, Taiwan

Tom Readett

New York, New York

Mei-Chi Wang

Taichung City, Taiwan

Wangshu Xiang

Shenzhen, China

Italia Raimond Jones

New York, New York

DOUBLE BASS

Antonio Suarez,

principal
Yonkers, New York

Conor Riccomini

West Sayville, New York

Parry Leong

McKinney, Texas

Kyle Perea

Huntington, New York

Bakari Williams*Duncanville, Texas***Binxuan Yu***Changsha, China***FLUTE****Lorien Britt**‡*Fate, Texas***Jonah Murphy**†*Brooklyn, New York***Blue Shelton****Philadelphia, Pennsylvania***Can Xu***Nanjing, China***OBOE****Sebastian Gonzales***Philadelphia, Pennsylvania***Zane Lowry***San Diego, California***Rebecca Nelsen**‡*Manorville, New York***Melody Shaffer**††*Virginia Beach, Virginia***CLARINET****Mateo Balboa Doldan**†*Ponferrada, Spain***Juhyun Lee****New York, New York***Tomas Milerius***Klaipeda, Lithuania***Tsun Yin Tse**‡*Hong Kong, Hong Kong***BASSOON****Peter Ecklund***East Lansing, Michigan***Nicholas Fitch**†*New York, New York***Lauren Hallonquist***Pawleys Island,
South Carolina***Chaoyang Jing**‡*Boston, Massachusetts***Gloria Sun****Daqing, China***HORN****Ben Hommowun****St. Charles, Illinois***Daniel Jansen***Snowmass Village, Colorado***Peggy Lo***Changhua City, Taiwan***Keegan McCardell**‡*Ellicott City, Maryland***Kevin Saum**†*Valley Cottage, New York***TRUMPET****Sam Atlas**‡*Westport, Connecticut***Benjamin Hambro***Egg Harbor Township,
New Jersey***Kyle Nix**†*Pontotoc, Mississippi***Themba Pieterse****Albany, New York***TROMBONE****Leor Arbel****Katy, Texas***Sterling Davis**††*Woodside, New York***Sarah Rathbun***Wellington, New Zealand***BASS TROMBONE****Benjamin McLaughlin***West Milford, New Jersey***Ryan Parichuk***Budd Lake, New Jersey***TUBA****Sebastian Gonzalez****Austin, Texas***Zachary Solano**†*Ledgewood, New Jersey***Tanner Stegink**‡*New York, New York***TIMPANI****Sekou Van Heusden***Amsterdam, Netherlands***Liam McDonald***Seaford, New York***PERCUSSION****Owen Bloomfield***Clifton Grove, Australia***Austin Cantrell***Charlotte, North Carolina***Kah Yiong Cheong***Singapore, Singapore***Mischa Gerbrecht***Vancouver, Canada***Jay Walton***East Lansing, Michigan***HARP****Esther Chung***New York, New York***BRASS AND WIND PRINCIPALS**

*CHOI

†BACEWICZ

‡DVOŘÁK

*Arirang Fantasy**Piano Concerto**Symphony No. 8 in G Major, Op. 88*

PROGRAM NOTES

Arirang Fantasy **Choi Sung-hwan**

Thought to date back more than six centuries, the Korean folk song *Arirang* is known throughout North and South Korea in what UNESCO estimates are at least 60 versions with 3,600 variants. It is an indication of how deeply embedded it is in Korean culture that when Korea's National Folk Museum mounted an *Arirang* exhibit in 2012, it featured 2,000 *Arirang*-themed items, ranging from products such as crayons, matches, and radios to some 200 different recordings. Curator Lee Geon-wook said, "We sang the song during sad and happy times, and the song was with us through movies, novels, operas as well as products we use in everyday life."

Scholars believe the folk song originated in the Jeongseon region of Gangwon Province, but there are varied opinions about the meaning of the term "Arirang" as passed down from old Korean lyrics. The stories revolve around nostalgia at separation, either from lovers or families. It is particularly poignant that the song holds equal meaning on both ends of the Korean peninsula, which have been closed off from each other since the Korean War. Both South and North Korea successfully submitted the song for inclusion on UNESCO's Intangible Cultural Heritage list.

Of the myriad arrangements of *Arirang*, perhaps the most moving orchestral version is the *Arirang Fantasy* written by North Korean composer Choi Sung-hwan in 1976. Though little is known about Choi outside of North Korea, this work became known worldwide following its performance in Japan in 1978 by Korean conductor Kim Yong-jae leading the Tokyo Philharmonic. Notably, the New York Philharmonic led by Lorin Maazel performed the *Arirang Fantasy* in both North and South Korea on its 2008 tour. Originally titled simply *Arirang*, Choi's work was retitled *Arirang Fantasy* to more accurately portray his treatment of the folk song in free variations. The prominence of piccolo and flutes in his orchestration suggests several types of Korean wind instruments that would have accompanied ancient renditions of the folk song.

Piano Concerto **Grażyna Bacewicz**

One of Poland's outstanding composers of the twentieth century, Grażyna Bacewicz first won great renown in Europe as a violinist. Only recently have her compositions begun to gain attention in the United States. She received her earliest training in violin and piano from her father and wrote her first composition at age 13. After studying violin, piano, and theory at a local conservatory in Łódź, she transferred to

the Warsaw Conservatory where she received diplomas in violin and composition in 1932. Like so many other musicians, she continued her studies in Paris—composition with Nadia Boulanger and violin with André Touret and Carl Flesch. As a composer, she absorbed the Neoclassic style so prevalent in Paris, though she objected to that label for her music.

Back in Warsaw, Bacewicz taught at the Łódź Conservatory and in 1935 won the prestigious Wieniawski International Violin Competition. She then served for two years as concertmaster for the Polish National Radio Symphony Orchestra. Her career as a composer grew just as quickly, and her role as a performer helped promote her works—she premiered most of her violin concertos and even some of her piano works.

In September 1939 Hitler's troops invaded Poland, and all of Bacewicz's public musical activities came to a halt. Her family was moved first to a displaced persons camp on the outskirts of Warsaw and then to Lublin a hundred miles away. She continued to perform in secret and to compose, managing to create some of her major works, such as her Sonata No. 1 for solo violin (1941), Overture (1943), and First Symphony (1945). As soon as the war ended she fully resumed her musical activities and rolled out premieres of all the works she had composed during the occupation.

With Poland under the control of the Soviet Union, she complied with the directive to include folk elements in her music, but her compositions remained remarkably free of political overtones. The use of Polish folk-dance elements had already become an important source of inspiration for her, as they had for her compatriots Chopin and Szymanowski, so it was natural for her to continue to employ such materials but absorbed into her own style. She especially liked the vigorous high spirits of the *oberek*, a fast, rhythmic dance in triple time.

By the end of the war, Bacewicz had moved on from her earlier Neoclassic tendencies to a stronger personal style with a chromatically based approach to harmony and intricate rhythmic procedures. She had already begun to curtail her performing when in 1954 she was further hampered by injuries from a car accident. In the late 1950s she dabbled in the inescapable avant-garde trends from abroad, though without conviction, and returned to her own imaginative musical language, eventually incorporating self-borrowing. To top off her multifaceted career, she began writing short stories, novels, and anecdotes about her life, and from 1966 until her death she taught composition at the National Higher School of Music (now the Chopin University of Music) in Warsaw.

Bacewicz composed her Piano Concerto in 1949 for the renowned International Fryderyk Chopin Competition, organized that year by the Polish Composers' Union in honor of the centennial of Chopin's death. Her work won second prize, that year's highest as no first prize was given. Pianist Stanisław Szpilniski, himself a second-

prize medalist at the inaugural Chopin Competition in 1927, was one of the 1949 jurors and premiered the Piano Concerto on November 4 that year with the Warsaw Philharmonic Orchestra conducted by Andrzej Panufnik, followed by performances across Central Europe.

For the sonata-form first movement, Bacewicz adapted two Polish themes, the first, as noted by scholar Anna Nowak, paraphrasing the lively traditional song *Pije Kuba* (Kuba drinks) and the lyrical second theme a folk song that makes a return in one of the rondo finale's episodes.

The Andante draws on another folk source, *Oj chmielu, chmielu* (Oh hop, hop), an ancient Polish wedding song, which Bacewicz transforms into a kind of theme and stylized variations. These open out majestically until Bacewicz brings back the quieter contemplation of the opening, fading over a wash of suspended cymbal.

Ominous drumbeats launch an irresistibly propulsive finale. Here Bacewicz takes the animated triple-meter *oberek* as her point of departure, sending both pianist and orchestra on a rambunctious adventure. Her skill in composing this movement seems to have taken critic Tadeusz Marek by surprise, writing in his 1949 review, "I have to admit that the setting of such a seemingly simple folk dance is truly masterful and I cannot remember any of our composers doing it better before Bacewicz."

Symphony No. 8 in G Major, Op. 88

Antonín Dvořák

Dvořák wrote most of the G Major Symphony in his favorite spot—his country retreat at Vysoká. After sketching the first motives on August 26, 1889, he worked on the four-movement continuous draft between September 6 and September 23, completing the score on November 8, 1889, in Prague. He conducted the first performance with the Prague National Symphony on February 2, 1890, but publication was delayed because of broken-down negotiations with Simrock, who had been Dvořák's main publisher up to that time. Simrock refused to pay a reasonable amount for the work, saying that large orchestral works did not sell and asking if Dvořák would please write songs or small pieces for piano. They also quarreled over Simrock's persistent use of the German "Anton" for his first name when the composer wanted the Czech "Antonín." The rupture in their relations led Dvořák to offer the Symphony to Novello in London, who published it in 1892. Though it is Dvořák's eighth symphony in order of composition, it was the fourth to appear in print.

The G Major Symphony presents a fascinating mix of Czech and German elements and of conventional and experimental formal procedures. The

composer said he hoped “to write something different from his other symphonies and shape the musical content of his ideas in a new manner”; whereas the work follows the typical four-movement plan, the first and fourth movements in particular show an unorthodox approach to form.

The first movement begins with a solemn-hued G minor introduction, which, though played in the main allegro tempo, serves to highlight the brightness of the parallel major key when the main part of the movement begins. This greatly contrasting main theme, played by the flute, shows Dvořák’s pastoral side. The solemn introduction returns before the development, making us wonder whether Dvořák is repeating his exposition, but subtle, delicious new touches let us know that the development is underway. The introduction reappears climactically to bring on the recapitulation, thus each recurrence outlines the major sections of the sonata-form framework.

The Czech-sounding slow movement begins meditatively, with a touch of melancholy even in the patterned “bird calls” and in an ensuing choralelike passage, both of which are based on the opening motive. Soon, however, Dvořák introduces a luminous C major section in which gentle descending scales in the violins underlie a long lyrical melody in the flute and oboe. Dvořák’s imaginative scoring extends to an expressive violin solo, with delicately textured tremolo and pizzicato accompaniment, while the winds provide the descending scales. The contrasting moods that unfold here in episodic fashion—so characteristic of Czech music—include a dramatic development signaled by the horns and a coda that becomes positively regal as the “bird calls” take on the character of fanfares.

For his third movement Dvořák wrote a lilting waltz rather than a scherzo. The G minor outer sections of the symmetrical three-part form engage the ear with their irregular phrase lengths. The lovely G major trio (contrasting central section) is based on a theme from the composer’s comic opera of 1874, *The Stubborn Lovers*. The movement is rounded off by a lively coda derived from this music but in duple meter instead of the prevailing waltz time.

In the finale Dvořák again becomes formally innovative. Following a trumpet fanfare, the movement unfolds as a theme and variations, with the theme derived from the main (flute) subject of the first movement. The variations are interrupted in the middle, however, by an episode beginning in C minor, which sounds developmental, and which near the end refers to the trumpet fanfare. The variations then resume quietly, saving up for the brilliant full orchestra close.

—Program notes ©Jane Vial Jaffe

ABOUT THE ARTISTS

George Manahan (BM '73, MM '76), Conductor

George Manahan is in his 13th 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*.

Lulwa Al Shamlan (BM '23), piano

Kuwaiti-Bulgarian pianist Lulwa Al Shamlan has performed in various venues across the U.S., Europe, Central Asia, and the Middle East. Her notable performances include an appearance with the Uzbekistan State Symphony Orchestra in Tashkent, where she performed Rachmaninoff's Piano Concerto No. 1 in F-sharp Minor, Op. 1, as well as a solo recital at the House of Pianos in Dubai. In 2022, Lulwa performed Saint-Saëns's Piano Concerto No. 2 in G Minor, Op. 22, in Doha with the Qatar Philharmonic Orchestra. In New York, she has performed in Zankel and Weill Recital Halls at Carnegie Hall after winning second prize in the American Protégé International Competition of Romantic Music and first prize in the Crescendo Competition.

In Kuwait, Lulwa was awarded the Young Talent Award at the Arab Woman Awards and was featured in *Those Who Inspire Kuwait*, a publication supported by UNESCO. She has performed at venues such as the Dar Al Athar al Islamiyyah at Amricani Cultural Centre, the Abdulhussain Abdulridha Theater, and the Sheikh Jaber Al-Ahmad Cultural Centre, known also as the Kuwait Opera House.

Lulwa has achieved numerous prizes in competitions from a young age. She was awarded first place in the International Festival of Young Performers of Classical Music in Baku, Azerbaijan and won first place and most outstanding pianist prize at the Mid-Somerset Festival in Bath, United Kingdom. Her most recent competition success includes winning the Dora Zaslavsky Koch Piano Competition at the Manhattan School of Music and winning second prize in the Elevato Piano Competition for International Youth in Bern, Switzerland. Lulwa has participated in master classes with many renowned pianists, such as Vovka Ashkenazy, Matti Raekallio, Oleg Marshev, Barry Douglas, and Christopher Elton.

At the age of eight, Lulwa was accepted into Wells Cathedral School, one of the four specialized music schools in the United Kingdom, where she graduated in 2019. She went on to study with Dr. Marc Silverman at the Manhattan School of Music in New York. She graduated with a Bachelor of Music degree in Classical Piano in May 2023, the recipient of the Roy M. Rubinstein Award, given to a graduating female pianist who demonstrates exceptional promise in piano performance. She is currently pursuing her Master of Music degree at MSM.

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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