

MSM ARTISTS IN RESIDENCE

WINDSCAPE

Tara Helen O'Connor, flute and piccolo

Keisuke Ikuma (BM '90), oboe

Alan R. Kay, clarinet

David Jolley, horn

Frank Morelli (BM '73), bassoon

With guest artist **Joanne Polk** (DMA '90), piano

The Art of Fugue ... and Farrenc



Council on the Arts

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TUESDAY, OCTOBER 17, 2023 | 7:30 PM
GORDON K. AND HARRIET GREENFIELD HALL

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PROGRAM

ALEXANDER
VON ZEMLINSKY
(1871–1942)

Humoreske

J. S. BACH
(1685–1750)
(arr. S. Baron)

Three Selections from *The Art of the Fugue*, BWV 1080
Contrapunctus III
Contrapunctus XVI
Contrapunctus XIX

SAMUEL BARBER
(1910–1981)

Summer Music, Op. 31

Intermission

J. S. BACH
(arr. A. Kay)

Great Fantasia and Fugue in G Minor, BWV 542

LOUISE FARRENC
(1804-1875)

Sextet in C Minor, Op. 40

Allegro

Andante sostenuto

Allegro vivace

ABOUT THE ARTISTS

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.

Keisuke Ikuma (BM '90), oboe

Keisuke Ikuma is a highly sought-after oboe and English horn player in the New York metropolitan area. He is a member of Orchestra Lumos in Stamford and the woodwind quintet Windscape. He has played with many of the world's top orchestras including the New York Philharmonic, Metropolitan Opera, Orpheus Chamber Orchestra, Orchestre National de France, Mariinsky Theatre

Orchestra, Hong Kong Philharmonic Orchestra, and New Japan Philharmonic. He held the oboe/English horn chair and assistant conductor positions in the Tony Award-winning musicals *The King and I* (2015) and *My Fair Lady* (2018) at Lincoln Center Theater. He currently holds the oboe/English horn chair and assistant conductor position in the Broadway musical *Sweeney Todd* (2023).

Ikuma performed in many summer festivals including Colorado Music Festival, Grand Teton Music Festival, Banff Centre, and Pacific Music Festival. Having previously served on the faculties of Chinese University of Hong Kong and Manhattan School of Music, he is currently Director of Chamber Music of the graduate program of the Orchestra Now (TÖN) and is a woodwind faculty member at Bard Conservatory.

Ikuma received his Bachelor of Music degree from the Manhattan School of Music where he was a full-scholarship student of Joseph Robinson, former principal oboist of the New York Philharmonic. He also holds a law degree from Keio University of Tokyo, Japan.

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 American Composers Orchestra and Westchester Philharmonic, he was principal bassoon of the NYC Opera for 27 years. He teaches at Juilliard, Yale, MSM, SUNY Stony Brook, and the Aaron Copland School of Music of Queens College, CUNY. 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: *Allegría* (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 his own 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, "Morelli makes the usually unwieldy bassoon work wonders. . . . and the team bops with delight to Jenkins' ivories on a fun-filled "Surrey with the Fringe on Top." Morelli glistens on the classical-themed "Full Moon and Empty Arms" and is elegiac on "Three for Five."

morellibassoon.com

Joanne Polk (DMA '90), piano

Pianist Joanne Polk was catapulted into the public eye with her recordings of the complete piano works of American composer Amy Beach (1867–1944) on the Arabesque Recordings label. Ms. Polk celebrated the centennial of Beach's Piano Concerto by giving the work its London premiere with the English Chamber Orchestra at the Barbican Center under the baton of Paul Goodwin. A few days later, Ms. Polk performed the Piano Concerto with the Women's Philharmonic in San Francisco with conductor Apo Hsu in a performance described as "brilliant" by critic Joshua Kosman of the *San Francisco Chronicle*. He went on to describe Ms. Polk's performance as, "an enormously vital, imaginative reading. Her playing was expansive in the opening movement, brittle and keen in the delightful scherzo. She brought a light touch to the foreshortened slow movement and fearless technical panache to the showy conclusion."

The first recording in the Beach series, *by the still waters*, received the 1998 INDIE award for best solo recording. *Empress of Night*, the fifth volume of Ms. Polk's survey of Beach's piano works, includes the Piano Concerto with the English Chamber Orchestra, Paul Goodwin conducting. The sixth volume of the series, *Morning Glories*, joins Ms. Polk with the Lark Quartet in three outstanding chamber music works by Amy Beach. Two all-Beach performances at Merkin Concert Hall in New York City, which featured Joanne Polk and the Lark Quartet, were applauded by the *New York Times*, as they deemed Polk's performances "polished and assured." *American Record Guide* reported, "Polk and the Larks played their hearts out. We in the audience shouted ourselves hoarse with gratitude."

Prior to recording the complete piano music of Amy Beach, Ms. Polk recorded *Completely Clara: Lieder by Clara Wieck Schumann*, her debut CD for Arabesque Recording, featuring Metropolitan Opera soprano Korliss Uecker. This CD was selected as a "Best of the Year" recording by the *Seattle Times* and was featured on *Performance Today* on New York Public Radio. Ms. Polk's CD for Albany Records, *Callisto*, features the solo piano music of Judith Lang Zaimont. Her CD titled *Songs of Amy Beach*, recorded with baritone Patrick Mason for Bridge Records, was nominated for a Grammy Award. Ms. Polk's two-CD set of solo piano music by Fanny Mendelssohn Hensel, *Songs for Pianoforte*, was released on the Newport Classic label. Ms. Polk's solo piano CD, titled *Fanny and Felix Mendelssohn*, was released on the Bridge Records label.

In 2014, Ms. Polk's CD titled *The Flatterer*, solo piano music of French Romantic composer Cécile Chaminade, was released on the Steinway & Sons Label. The

CD was a “Pick of the Week” on New York’s classical radio station WQXR and debuted at #1 on the Classical Billboard Chart. In 2017, Joanne Polk’s CD, *Gershwin & Wild*, was released on the Steinway & Sons Label and features Earl Wild’s transcriptions of Gershwin songs, as well as Wild’s Piano Sonata. *American Record Guide* called Ms. Polk’s playing on this CD, “plush and dreamily attractive...”

In 2014, Joanne Polk was named one of Musical America’s Top 30 Professionals of the Year in an article titled, “Profiles in Courage.” Ms. Polk’s profile focused on her work promoting the music of women composers.

Ms. Polk received her Bachelor of Music and Master of Music Degrees from The Juilliard School, and her Doctor of Musical Arts Degree from Manhattan School of Music. She has given master classes at many summer festivals and universities across the country, and in 2018 completed a five-city, three-week concert and master class tour of Taiwan and China.

In 2019, two of Ms. Polk’s CDs, *Felix and Fanny Mendelssohn* and *The Flatterer: Solo Piano Music by Cécile Chaminade*, were included on New York City’s classical radio station WQXR’s “Essential Piano Recordings.”

In February 2020, Ms. Polk’s CD *Louise Farrenc Etudes and Variations for Solo Piano*, was released on the Steinway & Sons Label. In December 2020, Ms. Polk’s Farrenc CD was on the *New York Times*’ “Best Classical Music of 2020” list.

Ms. Polk recently performed a recital of the complete *Seven Virtuoso Etudes on Gershwin Songs* transcribed by Earl Wild as well as Wild’s *Theme and Variations on Someone to Watch Over Me* based on the Gershwin song. Ms. Polk’s latest recording titled *The Silence Between the Notes: Louise Farrenc Solo Piano Music Volume 2*, was released on September 1, 2023, on the Steinway & Sons Label.

To find out more about Ms. Polk, please visit her website at www.joannepolkpianist.com.

"The music of Louise Farrenc, professor of piano at the Paris Conservatory for three decades after 1842, has been taped before, but never quite so well as in Joanne Polk’s sample of her solo piano music. . ."

--*New York Times*, Best Classical Music of 2020

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 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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