

# MSM CAMERATA NOVA

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

**Jaehyuk Lee** (MM '23), saxophone

*Winner of the 2022–23 Eisenberg-Fried Competition*



**Council on  
the Arts**

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THURSDAY, OCTOBER 26, 2023 | 7:30 PM  
GORDON K. AND HARRIET GREENFIELD HALL

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## PROGRAM

JEFF SCOTT (BM '90)  
(b. 1967)

*Sacred Women.*

Isis

Iemanjá.

Goddess of the Sea

JACQUES IBERT  
(1890–1962)

Concertino da camera

*Allegro con moto*

*Larghetto–Animato molto*

## *Intermission*

EDVARD GRIEG  
(1843–1907)

*Holberg Suite, Op. 40*

*Praeludium*

*Sarabande*

*Gavotte*

*Air*

*Rigaudon*

# MSM CAMERATA NOVA

George Manahan, Conductor

Jaehyuk Lee (MM '23), saxophone

## VIOLIN 1

**Jeremy Hao**,  
concertmaster  
*Tai Po, Hong Kong*

**Subin Choi**  
*Vaughan, Canada*

**Elaine He**  
*Guangzhou, China*

**Selin Algoz**  
*New York, New York*

**Cameron Zandieh**  
*Syosset, New York*

**Natsuko Kojima**  
*Inagi, Japan*

## VIOLIN 2

**Skyler Blair**, principal  
*Shaker Heights, Ohio*

**Grace Chen**  
*Johns Creek, Georgia*

**Jackson Chang**  
*New Taipei City, Taiwan*

**Caitlin Marshall**  
*Cheltenham, United  
Kingdom*

**Arianna Behrendt**  
*Redwood City, California*

**Shang-Ting Chang**  
*Pingzhen, Taiwan*

## VIOLA

**Linnea Marchie**,  
principal  
*Philadelphia, Pennsylvania*

**Yat Lee**  
*Hong Kong, Hong Kong*

**Candy Yang**  
*Taichung, Taiwan*

**Man Chun Li**  
*Hong Kong, Hong Kong*

## CELLO

**Sam Chung**, principal  
*New York, New York*

**Hyun Woong Bae**  
*Haeundae, South Korea*

**Tzu-Wei Huang**  
*Kaohsiung City, Taiwan*

**Chan Hee Kim**  
*Busan, South Korea*

## DOUBLE BASS

**Tong Wu**, principal  
*Nanjing, China*

**Minjun Lu**  
*Kunshan, China*

**Wenjie Liao**  
*Chongqing, China*

## FLUTE

**Jonah Murphy**<sup>\*</sup>  
*Brooklyn, New York*

**Can Xu**<sup>†</sup>  
*Nanjing, China*

## OBOE

**Sebastian Gonzales**<sup>\*</sup>  
*Philadelphia, Pennsylvania*

**Janice Wu**<sup>†</sup>  
*Arcadia, California*

## CLARINET

**Emily Geoffroy**<sup>†</sup>  
*Portland, Oregon*

**Yat Chun Leung**  
*Hong Kong, Hong Kong*

## BASSOON

**Nicholas Fitch**<sup>\*</sup>  
*New York, New York*

**Lauren Hallonquist**<sup>†</sup>  
*Parowleys Island, South  
Carolina*

## HORN

**Ben Hommowun**<sup>†</sup>  
*St. Charles, Illinois*

**Hui-An Wen**  
*Taoyuan City, Taiwan*

## TRUMPET

**Allison Jenkins**<sup>†</sup>  
*New York, New York*

## BRASS AND WIND PRINCIPALS

\* SCOTT *Sacred Women*

† IBERT *Concertino da camera*

# PROGRAM NOTES

## *Sacred Women*

### **Jeff Scott** (BM '90)

Multitalented horn player, composer, and educator Jeff Scott began studying horn at age fourteen on an anonymous scholarship to the Brooklyn College Preparatory Division and was given free horn instruction by Carol Clark during his high school years. He earned his Bachelor of Music degree from Manhattan School of Music as a student of David Jolley and his Master's degree from SUNY–Stony Brook studying with William Purvis. He pursued additional studies with Scott Brubaker and Jerome Ashby.

Scott's extensive performing credits include stints in the pit for Broadway's revival of *Show Boat* from 1994 to 1997 and in the *Lion King* orchestra from 1997 to 2005. He has also performed with the Alvin Ailey and Dance Theater of Harlem orchestras, Wynton Marsalis and the Lincoln Center Jazz Orchestra, and on movie soundtracks and commercial recordings in collaboration with such renowned artists as Chick Corea, Wayne Shorter, and Chris Brubeck. Scott may be best known, however, as the horn player of the Grammy-nominated, internationally acclaimed Imani Winds from its inception in 1997 to 2021. Since 2021 Scott has served as professor of horn at the Oberlin College Conservatory, having previously taught at Montclair State University.

Scott has written extensively for solo winds and wind, brass, and jazz ensembles and has composed or arranged many projects, such as the off-Broadway production of *Becoming Something: The Canada Lee Story* and the staged production of *Josephine Baker: A Life of Le Jazz Hot!* Scott writes what he describes as “urban classical music,” which is “rooted in European traditions and informed by my African American culture. It is also unapologetically influenced by my diverse, urban environment upbringing.”

Scott composed *Sacred Women*, one of his first large-scale commissions, in 2012 for the University of Utah–Logan as a double wind quintet that the principal wind faculty could play with their best students. He says, “I was specifically asked to not go easy on the second players!” The main idea for the piece, however, came to him much earlier when he was visiting Brazil in 2004.

“I ended up in the Northern part,” he relates, “in the state of Bahia, in the town of Salvador, and unbeknownst to me there was this celebration happening around me. I was just a regular tourist sitting on the beach, February 8, and all of a

sudden people dressed all in white, carrying flowers, were coming to the beach, and the people I was sitting with told me that there was the celebration of the goddess Iemanjá of which I knew nothing, absolutely nothing.” The experience so affected him that he embarked on a study of the music and Candomblé, the religion of the African diaspora that arose in Brazil in the nineteenth century.

Scott’s Iemanjá music became the second movement, framed by movements that pay tribute to two other goddesses: Isis, the powerful ancient Egyptian goddess of healing and magic, and Mawu, a West African goddess of fertility and creation. “Each movement,” says Scott, “starts with either a prayer or a summoning of the spirit of each one of these goddesses. And so you’ll hear that in the very first movement, particularly with this very emotional alto flute solo, which I believe is almost two and a half minutes long. . . .”

“Each movement then has a bit of a celebration in the middle,” signaled in the first movement by a lively theme also begun by the alto flute and appearing in many guises including fugal treatment. Other salient features include a new theme, introduced by the oboe, and an expressive bassoon cadenza, which Scott intended to correspond to the words of the people’s prayer to Isis.

The people of Yorubaland in West Africa would pray to Iemanjá, goddess of the sea, for fertility, protection, and abundant food. The Iemanjá celebration in Brazil that so mesmerized Scott involves followers dressed in white offering flowers and gifts at the edge of the sea followed by a night of music and dancing. The horn launches the prayer, stopped horn represents the goddess’s reply, and a staccato pattern indicates the celebrants walking toward the ocean. The middle dance section includes a Brazilian samba before we hear the return steps of the revelers and a final prayer.

Mawu begins with a measured pattern that sets up the oboe’s summoning of the creation goddess. With the horn taking up the theme, Scott wanted to evoke prayers being recited in a church with voices joining, sometimes in different tempos. The lively dance section “depicts a circle dance, which is really traditional in a lot of cultures—this idea of standing in a circle and dancing and sometimes someone coming to the middle of the circle and sort of showing what they can do.” A keening horn solo brings on a hymnlike prayer and a return to the measured opening before the final joyful outburst.

## ***Concertino da camera***

### **Jacques Ibert**

Jacques Ibert is best known for his successful symphonic suite *Escales (Ports of Call)* and his Flute Concerto, but he wrote operas, ballets, vocal pieces, chamber music, and many more orchestral works. Having chosen music over acting, he studied at the Paris Conservatory, where his most famous teacher was Gabriel Fauré. Ibert served in the navy during World War I, then returned to music, receiving the Prix de Rome in 1919 for his cantata *Le poète et le fée (The Poet and the Fairy)*. It was during his stay in Rome after winning the prize that he wrote *Escales*. The majority of his career was spent as director of the Academie de France of Rome (1937–60). His music shows both Impressionistic and Neoclassic orientation, colorful harmonies and instrumentation, and often a sense of humor.

Ibert composed his *Concertino da camera* in 1935 for Sigurd Rascher after the alto saxophonist had demonstrated his abilities at Ibert's home in 1933. Rascher, to whom the piece is dedicated, premiered the first movement in Paris on May 2, 1935, and the complete work on December 11, that year in Winterthur, Switzerland, with Hermann Scherchen conducting. Ibert called for an accompaniment of eleven instruments: flute, oboe, clarinet, bassoon, horn, trumpet, and string quintet. The work is often discussed in two movements but actually consists of three, with the slow movement and finale connected without pause.

The *Concertino* shows kinship with Ibert's renowned Flute Concerto, composed just previously, in its reflection of the influence of Ravel and the prevailing Parisian interest in jazz. Its humorous touches and its chamber-music-like textures—literally in this case—are hallmarks of his concerto output. Following a brief introductory flourish, the saxophone presents the sonata form's jaunty main theme—rife with syncopation. The sultry second theme shows off the instrument's singing capabilities. A short development followed by a full recapitulation and dazzling coda round off the movement.

The brief slow movement begins in a veiled recitative, which the strings join in slow, pulsing chords. Without pause, the finale erupts in rollicking mischief. Here again Ibert invokes a full-fledged sonata form based on two themes, this time inserting a brilliant cadenza just before the recapitulation takes off at breakneck speed. A cheeky final flourish concludes the piece in signature impish style.

## ***Holberg Suite, Op. 40*** **Edvard Grieg**

The *Holberg Suite*—or *From Holberg's Time: Suite in the Olden Style*, to use the work's full title—originated in 1884 as a piano composition to celebrate the bicentennial of the birth of Ludwig Holberg (1684–1754). Known as the “Molière of the North,” Holberg is considered the founder of modern Danish literature. Grieg was commissioned to write a cantata for male voices for the jubilee, but his dissatisfaction with the piece, coupled with a wealth of ideas along nonprescribed lines, led him to offer a second piece for the occasion—the *Holberg Suite*. On December 7, 1884, the *Holberg-kantate* was duly sung around the newly unveiled statue of the great Holberg, and Grieg himself performed the *Holberg Suite* on the piano. Early in 1885 he arranged the *Suite* for string orchestra, in which version it seized the public's attention and gained recognition for the composer almost equal to that for his Piano Concerto and the incidental music to *Peer Gynt*.

Because Holberg flourished at the height of the Baroque period, Grieg decided to honor him by using musical forms and idioms common to that time, hence the sequence of movements—Praeludium, Sarabande, Gavotte, Air, and Rigaudon. The first movement sets up a powerful galloping rhythmic figure—eighth, two sixteenths—that permeates the movement. It is used not only as a driving force, but also as quiet pulsating accompaniment to delicate melodic phrases. The form of the movement is a Baroque one (binary form: two halves, each repeated), but the harmonic touches, intricacies of scoring, and dynamic contrasts proclaim its nineteenth-century outlook.

The Sarabande exhibits the slow triple meter and melodic emphasis on the second beat common to that Baroque dance form. The wistful qualities of the harmonies are characteristic of Grieg, and the lushness of the divided inner string parts again proclaim its Romanticism. The return of the opening material following a portentous crescendo is striking in its broad presentation by the full orchestra.

Grieg's Gavotte is a cheerful affair that contrasts smaller groupings of strings with the full orchestra. As in the manner of a minuet with trio, Grieg follows the Gavotte with another dance, Musette—named for that instrument of the bagpipe family and featuring the characteristic sound of the instrument's drones—then the Gavotte repeats.

The Air presents a slightly melancholy outlook with its minor-mode melody. A lighter feeling is imparted by its major-mode development at the opening of the second section. The cellos and basses become particularly prominent in this



movement, as in the continuation of the opening melody and at the movement's close. A solo cello part appears in the second section and the cellos together are given the return of the opening melody.

A lively dance, somewhat like the “Sailor’s Hornpipe,” the Rigaudon features a solo violin—which ascends to considerable height toward the end of the Rigaudon section—and solo viola. After a contrasting, slower middle section the jaunty Rigaudon returns.

—*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*.

## **Jaehyuk Lee** (MM '23), saxophone

Jaehyuk Lee, winner of Manhattan School of Music's 2022–23 Eisenberg–Fried Concerto Competition, is a talented saxophonist who is making a big splash in New York's music scene. A highly trained musician with a Bachelor's degree from the Seoul National University College of Music, he was able to demonstrate his talent and become known by winning first place and special awards at a famous music magazine contest in Korea. While studying abroad, he also won the Vienna International Music Competition, the Mozart Competition, the London Young Musician Competition, and the Lillian Fuchs Chamber Music Competition.

Lee served for two years with the Korean Army Band, performing in numerous concerts nationwide, and played with the Seoul Wind Orchestra and the Seoul National University saxophone band. He has also successfully collaborated with many famous Korean orchestras. During his college years he was invited to be a guest performer with the Korean Dito Orchestra and the Bucheon Philharmonic Orchestra, which speaks volumes about his talent.

Currently, Lee is studying for a Master of Music degree at Manhattan School of Music, where he is dedicated to developing his music with Dr. Paul Cohen and continues to gain valuable experience performing in one of the most vibrant and diverse musical scenes in the world.

# 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](https://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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