

MSM ARTISTS IN RESIDENCE

WINDSCAPE

Tara Helen O'Connor, flute, piccolo, and bass flute

Keisuke Ikuma (BM '90), oboe and English horn

Alan R. Kay, clarinet and bass clarinet

David Jolley, horn

Frank Morelli (BM '73), bassoon

With guest artists **Joyce Griggs**, alto saxophone

and **Ellen Gruber**, English horn

Bombshell



**Council on
the Arts**

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



Funded in part by a grant from the New York City Tourism Foundation.

TUESDAY, MARCH 12, 2024 | 7:30 PM
GORDON K. AND HARRIET GREENFIELD HALL

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PROGRAM

DARIUS MILHAUD
(1892–1974)

La cheminée du roi René, Op. 205

I. *Cortège* (Procession)

II. *Aubade* (Dawnsong)

III. *Jongleurs* (Jugglers)

IV. *La maousinglade* (Sarabande)

V. *Joutes sur l'Arc* (Jousting on the River Arc)

VI. *Chasse à Valabre* (Hunting at Valabre)

VII. *Madrigal nocturne* (Nocturnal madrigal)

CHARLES KOECHLIN
(1867–1950)
(arr. D. Jolley)

Épitaphe de Jean Harlow, Op. 164

SHUYING LI
(b. 1989)

Back of the Bus (2020)

Intermission

ELISE ARANCIO
(b. 2007)

Bombsbell
for wind quintet and pre-recorded electronics (2022)

CHARLES KOECHLIN

Septet for Winds, Op. 165

I. *Monodie*

II. *Pastorale*

III. *Intermezzo*

IV. *Fugue*

V. *Sérénité*

VI. *Fugue (Sur un thème de mon fils Yves)*

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

Joyce Griggs, alto saxophone

Dr. Joyce Griggs joined Manhattan School of Music in July 2018 as the Executive Vice President and Provost. Deeply devoted to promoting the power of higher education as a catalyst for individual's access to opportunity and personal advancement, Dr. Griggs's 25-year career reflects a blend of expertise in instruction/pedagogy, performance, and administration. Her passion for working in an education environment, and specifically performing arts education, grew from her earliest musical experience studying violin and her subsequent study of the saxophone, which remains her primary instrument to this day.

Her musical passions led to collaborations with living composers resulting in the commission and/or premier of nearly a dozen works. Joyce was a featured soloist with the Orquesta de Cámara de la UADY in Mexico and has performed as a chamber musician throughout the United States, Europe, and the United Kingdom. As a member of the Red Onion Saxophone Quartet, she earned the Silver Medal in the 2001 Fischhoff International Chamber Competition, and her research and NAXOS recording of Grainger's music for saxophones led to her selection for the Percy Grainger Medallion, of which she is one of only 25 recipients. In 2023, Dr. Griggs was selected to serve a three-year term as a Fulbright Specialist. Her first project will be two three-week residencies with the Royal Danish Academy of Music in Copenhagen in summer and autumn 2024.

As Executive Vice President and Provost, she serves as the Chief Academic Officer at Manhattan School of Music and provides academic and artistic leadership within the context of a premier American Conservatory for Precollege and College aged students with an enrollment of approximately 1,600 in both divisions. As an academic leader and saxophonist, she works closely with faculty on academic and artistic programming, ensuring compliance with all federal regulations and accreditation standards. In her five years at MSM, Dr. Griggs has hired nearly 100 faculty through her visioning of the "Faculty of the Future" plan, she has unified the core academic areas of study by creating five divisions overseen by academic deans, implemented the Cultural Inclusion Policy and Initiative, led the launch of the Global Conservatoire with four European schools, and established the Center for Student Success. Dr. Griggs's collaborative style with colleagues also created a cohesive artistic planning process that celebrates cross-disciplinary collaboration, promotes new works, and champions the performance of a canon that is more diverse and representative of current society.

Prior to joining Manhattan School of Music, Dr. Griggs served as a faculty member and higher education administrator at the Cleveland Institute of Music and the University of Illinois at Urbana-Champaign. At the University of Illinois, among many accomplishments, she developed and taught college-level career preparation courses and partnered with the College of Business to support arts-focused, entrepreneurial projects. She created collaborative precollege programs while at the Cleveland Institute of Music with the Cleveland School for the Arts and the Cleveland Orchestra, securing over \$500,000 from major foundations to seed these initiatives. Dr. Griggs's primary saxophone teachers were Debra Richtmeyer and James Riggs. She earned a Bachelor of Music Education with honors, as well as the Doctor of Musical Arts, from the University of Illinois at Urbana-Champaign and a Master of Music from the University of North Texas.

Dr. Griggs enjoys serving as a mentor to young professionals, as well as participating as a panelist at national conferences, and consulting on strategic planning within higher education and arts nonprofits.

Ellen Gruber, English horn

Ellen is a freelance musician and acoustic consultant in New York City. She is currently studying *Orchestral Oboe Performance* at the Manhattan School of Music, and has obtained degrees in *Oboe Performance*, *Recording Arts*, and *Acoustics* from Peabody Conservatory. Her main teachers include Sherry Sylar, Nicholas Stovall, and Jane Marvine.

Ellen has performed with a number of ensembles including the Baltimore Symphony, the Symphony of Westchester, and the Brooklyn Chamber Orchestra. She has also participated in various festivals including the Hidden Valley Festival of Winds, Interharmony Music Festival, and Eastern Music Festival.

Ellen has also worked as an acoustic consultant for Charcoalblue, one of the world's leading theatre and acoustic design companies, since 2021. In her spare time, Ellen enjoys cooking and baking.

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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