

# **MSM SYMPHONY ORCHESTRA**

## ***Thesis Compositions by MSM Composers***

**George Manahan** (BM '73, MM '76), Conductor  
with **Nicholas Bell, Alison Norris,**  
and **Saverio Alfieri** (MM '23), Conductors

**Reiko Fütting** (DMA '00), Dean of Academic Core  
and Head of Composition

**JT Kane**, Dean of Instrumental Studies and Orchestral Performance



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MONDAY, APRIL 8, 2024 | 7:30 PM  
NEIDORFF-KARPATI HALL

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### PROGRAM

**Shuwen Liao**

*Fierce Cloud* (云冽) (2024)

**George Manahan**, Conductor

**reinier potgieter**

*h.a.g.s., countess báthory :)* (2023)

**Nicholas Bell**, Conductor

**Jianing Song**

*The Afire Moment* (2024)

**Alison Norris**, Conductor

### *Intermission*

**Yeabon Jenny Yi**

*and they did not return* (2023)

Text by Yong Hee YiKim

**Saverio Alfieri**, Conductor

**Jemina Brechoire**

*Urquel* (2024)

**George Manahan**, Conductor

# LYRICS AND TRANSLATION

*and they did not return (2023)*

**Yeabon Jenny Yi**

두껍아 두껍아  
헌 집 줄게, 새 집 다오.  
두껍아 두껍아 네집 지어줄게  
내집 지어다오  
어린시절 동무와 부르던 노래처럼  
전설속 두꺼비찾아 떠나온 이곳.  
두껍아 두껍아  
헌 집 줄게, 새 집 다오.  
두껍아 두껍아 네집 지어줄게  
내집 지어다오

푸른 학, 웃입고 활활 타는 불속에서  
찬란한 춤사위로 춤추던 내 어머니.  
열어덥적 얼굴로 활짝 웃던 그 모습  
꿈이라도 뵈올라 그리움에 헤매어도 이억만리 먼곳 오질 못허나 오질 못허나.

빠알강게 물들이던 봄송아 꽃잎  
초승달되어 고개를 내미는데  
기다리던 첫 눈 아니오고  
그리운 님도 오지않네.

어둑해진 골목길 홀로 남은 어린 꼬마  
엄마 소리없어 흠뻑 눈물만  
또르르 또르르  
두껍아 두껍아  
니 집 지어줄게 봄송아도 심어줄게  
꼬부랑 글로 네 이름도 지어줄게  
나와 함께 노래를 부르자.  
엄마가 부르던 달려갈 그 날 위해  
새 집 지어 노래를 부르자.  
봄송아도 심어 손톱물 들여보자.  
두껍아 두껍아 그리운 내 두껍아.

Toad, toad  
I will give you an old house, give me a new house.  
Toad, toad, I will build your house, so  
build my house.  
Just like the songs I used to sing as a kid with my friends  
I left this place in search of this legendary toad  
Toad, toad  
I will give you an old house, give me a new house.  
Toad, toad, I will build your house, so  
build my house.

Dressed in blue crane (hanbok) burning in fire  
She danced dearly, my mother.  
Years ago when she used to smile so wide and bright  
I fear seeing her in my dream, drowning in thoughts of longing yet  
I cannot cross over two million miles.

Flowers painting in red  
turns into a crescent moon sneaking its face  
The first snow I so waited does not come  
nor does the one I miss return.

A little kid left alone in the dark streets  
no sound of a mother but muddy tears  
drop drop

Toad, toad  
I will build your house and plant you balsams  
with my childish words, I will give you a name  
so sing along with me

For the day we will return when our mother calls out  
let's build a new house and sing  
let's plant balsams to decorate our nails  
Toad, toad my reminiscent toad.

*—Translated by Yeabon Jenny Yi*

# PROGRAM NOTES

## *Fierce Cloud* (云冽) (2024)

### Shuwen Liao

A cloud is a visible aggregate of a large number of tiny water droplets or ice crystals, or a mixture of both, suspended in the atmosphere.

*Fierce Cloud* draws on various formations of clouds, using the timbral richness of the orchestra and the acoustic uniqueness of its instruments to present different perspectives of “ambition”. Dark clouds are dense like the musical textures, slightly regular in shape, but indistinguishable. Clouds become unevenly luminous, like staying calm in a state of excitement, but still reveal trembling and tension through tremolo and fast rhythmic patterns.

Stratus clouds break down into unexpected combinations of timbre, flexible and changeable, with curiosity and exploration, gathering and dispersing in a rising fog. Light passes through them, mixed with a faint hum. The luster of the cloud filaments also forms a beautiful halo in the high register, showing its confidence.

Cumulonimbus clouds of heavy rain and thunderstorms, carry powerful updrafts from the lower register to the higher register, using the instantaneous force of the whole orchestra to emphasize the pressure. Thick and complex textures create more ice crystals and water droplets by the unfettered and wild collisions, combined with tinkling percussive sounds. The rhythms of the whole orchestra add density and impact over and over again. Clouds, finally cover the whole sky.

*Fierce Cloud* — an ambitious heart.

## *b.a.g.s., countess báthory :) (2023)*

### reinier potgieter

crouch; hide; bathe in you like—

## ***The Afire Moment (2024)***

### **Jianing Song**

The inspiration for this piece stemmed from the timbre of Tam-tam. As the only Chinese instrument in the Western orchestra, Tam-tam's lack of fixed pitch allows for a multitude of timbral possibilities. Even a change in the quality of mallet alters the timbre significantly. In this piece, I'm not only concerned with the pitch, but also exploring the relationship between time and space within the orchestra. The aim is to transcend traditional orchestral boundaries and place a greater emphasis on exploring new sounds in the orchestra.

## ***and they did not return (2023)***

### **Yeabon Jenny Yi**

There is a game  
in Korea where you build a  
mud house for an imaginary toad.  
You sing a song for the toad while you  
Pile mud around your hand and  
by the end of the song, you take  
your hand out. If, successful, your  
house will stand. If not, your house  
will crumble. It usually crumbles along  
with your hopes and dreams maybe some loved ones too then your life.

## ***Urquel (2024)***

### **Jemina Brechoire**

I am not sure what or who Urquel is, if it is about anything or anyone or anywhere.

List of things I am sure of:

-We are in the year 2024

-The earth is round

-National guard bag checks have nothing to do with public safety. This is about conditioning the public to accept brazen violations of civil liberties and rights.

# MSM SYMPHONY ORCHESTRA

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

## VIOLIN 1

**William Lee**,  
concertmaster  
*Hsinchu County, Taiwan*

**Alix Auclair**  
*Paris, France*

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

**Jeonghyun Park**  
*Seoul, South Korea*

**Erin Han**  
*Irvine, California*

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

**Benjamin Hudak**  
*San Francisco, California*

**Andy Caveda**  
*Miami, Florida*

**Hao Yuan**  
*Hamburg, Germany*

**Haegge Chung**  
*New York, New York*

**Sonya Shin**  
*Edmonton, Canada*

**Thierry Neves**  
*Goiania, Brazil*

## VIOLIN 2

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

**Zewei Huang**  
*Deqing, China*

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

**Faith Borkowski**  
*Niskayuna, New York*

**May Yu**  
*Calgary, Canada*

**Luxi Wang**  
*Guangyuan, China*

**Subin Valerie Choi**  
*Vaughan, Canada*

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

**Yen-chih Lin**  
*Taichung City, Taiwan*

**Juliana Poyry**  
*Helsinki, Finland*

## VIOLA

**Jack Rittendale**,  
principal  
*New York, New York*

**Jeong-jae Lee**  
*Naju, South Korea*

**Hayley Lau**  
*Sydney, Australia*

**Martin Rojas**  
*St. Petersburg, Florida*

**Ella Bukszpan**  
*New York, New York*

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

**Kyuwon Yoo**  
*Paju, South Korea*

**Shia He Lin**  
*Taipei City, Taiwan*

## CELLO

**Chase Park**, principal  
*Englewood Cliffs,  
New Jersey*

**Dabin Hwang**  
*Trenton, New Jersey*

**Zoe Lavoie-Gagne**  
*San Diego, California*

**Canming Cui**  
*Flushing, New York*

**Francois Gizycki**  
*Shanghai, China*

**Mei-chi Wang**  
*Taichung City, Taiwan*

**Tom Readett**  
*New York, New York*

**Peter Choi**  
*Fullerton, California*

**Yu-sheng Tu**  
*Kaohsiung City, Taiwan*

## DOUBLE BASS

**Jielin Lei**, principal  
*Xiamen, China*

**Tong Wu**  
*Nanjing, China*

**Conor Riccomini**  
*West Sayville, New York*

**Minjun Lu**  
*Kunshan, China*

**Riley Schultz**  
*Bayville, New York*

**Binxuan Yu**  
*Changsha, China*



**FLUTE****Hyewon Jeong***Seoul, South Korea***Blue Shelton***Philadelphia, Pennsylvania***OBOE****Lizzy Felando***Decatur, Georgia***Michael Yu***Suzhou, China***CLARINET****Yat Chun Leung***Hong Kong, Hong Kong***I-han Chen***Kaohsiung, Taiwan***BASSOON****Chanelle Junio***Honolulu, Hawaii***Anna Zhang***Philadelphia, Pennsylvania***HORN****Dylan Correia***Moorpark, California***Keegan McCardell***Ellicott City, Maryland***Vera Romero***Austin, Texas***Peggy Lo***Changhua City, Taiwan***TRUMPET****Marcus Gonzalez***Southbridge, Massachusetts***Sean Murphy***Floral Park, New York***Benjamin Hambro***Egg Harbor Township,  
New Jersey***TROMBONE****Edward Dealecio***Astoria, New York***Hans Kang***Lawrenceville, Georgia***Jordan Davenport***Highland Village, Texas***TUBA****Tanner Stegink***New York, New York***TIMPANI****Sekou Van Heusden***Amsterdam, Netherlands***PERCUSSION****Zoe Beyler***Portland, Oregon***Gabriel Levy***Toronto, Canada***Jay Walton***East Lansing, Michigan***HARP****Christina Kant***Edmonton, Canada***KEYBOARD****Xingchen Fan***Zhubai, China***SAXOPHONE****Jaehyuk Lee***Fort Lee, New Jersey***Johnson Huynh***Brooklyn, New York***Zach Kern***Cypress, California***Alex Howard***Gilbert, Arizona*

# ABOUT THE COMPOSERS

## **Shuwen Liao** (BM '22)

Shuwen Liao, born in China, became the first young Chinese composer whose work was included in the New York Philharmonic's "Very Young Composer" program. Her work *Shadow of the Wolf* was performed by the New York Philharmonic in Lincoln Center, and Shanghai Symphony Orchestra concert hall. She later wrote an international music postcard, *The Skeleton Demon*, which was premiered in New York by the New York Philharmonic and subsequently toured around the world.

Shuwen has received many prizes and scholarships. Her composition *Wolf Shadow* won the first place in the chamber music group in the Third "Spring Awakening" National Composition Contest. Shuwen's wind quintet, *Warm Station*, was commissioned and performed by Windscape ensemble in celebration of Carl Nielsen's 100th anniversary. Her piece *The wind comes across the sea, laughing in the leaves* won the first place in the Kaleidoscope Music Competition Composition Competition in Canada. Shuwen was the 2022 awardee of the Giampaolo Bracali Award for Music Composition at MSM. Her orchestral piece *Elegant Cloud* won the Grand Prize in the Red Maple Composition Competition. She is currently a graduate student at MSM, where she studies with Susan Botti.

## **reinier potgieter**

composer whose music is characterized by a severe preoccupation with 'softness' and its gradations; whose music is an invitation to explore a dynamic extreme that is fully at odds with the tumult of everyday existence.

dedicated to cultivating introspection; the experience of a moment that can only exist when and where you are.

## **Jianing Song**

Jianing Song is a Master's degree candidate in composition at Manhattan School of Music. She studied with Reiko Fūting, David Adamcyk, and Ashkan Behzadi. Jianing received her undergraduate degree in composition and conducting from China Conservatory of Music.

## **Yeabon Jenny Yi**

Yeabon Jenny Yi is an electronic composer residing in New York, studying for her Master's degree in composition at Manhattan School of Music. Yi is a maximalist composer whose musical tapestry is composed of diverse cultures, ideas, styles, stories, theatrics, and language. She continues to grow her tapestry, stitching and threading unique variations of sound and ideas. She hopes to find an aesthetic of her very own someday. Yi is a student of the one and only Professor David Adamcyk.

## **Jemina Brechoire**

Jemina Brechoire is a composer, pianist, vocalist, and producer based in New York City. Having originally trained as a jazz pianist, Jemina studied at Berklee College of Music where she deepened her love for cross cultural music and interdisciplinary art. In her work she has been striving to connect seemingly unrelated themes, people, and places both through the medium of music and throughout her collaboration.

# ABOUT THE CONDUCTORS

## **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 *Tehillim* 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*.

## **Nicholas Bell, Conductor**

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. Previously Artistic Director of Classical Revolution Kansas City and Associate Conductor of Symphony of Northwest Arkansas, he has also held the positions of Conductor in Residence of 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 Manahan and Marin Alsop.

## **Alison Norris, Conductor**

Alison Norris is a current orchestral conducting student in the Professional Studies program at Manhattan School of Music, where they study under Maestro George Manahan. Alison serves as cover conductor for the MSM Symphony Orchestra, working alongside conductors such as Leonard Slatkin, Daniela Candillari, Matthias Pintscher, and David Chan.

Before moving to New York, Alison served as cover conductor and score reader for several concert series with the Wisconsin Chamber Orchestra, including the Madison Ballet's production of Tchaikovsky's *The Nutcracker* and WCO's Concerts on the Square. During their Master's program at University of Wisconsin–Madison, Alison was formally awarded a full scholarship and two TA positions: conductor for the All-University Strings Orchestras program and assistant conductor for the UW Symphony Orchestra. Alison also helped to rebuild the UWSMPH Medical Sciences Orchestra as co-conductor after the ensemble was disbanded during the COVID-19 pandemic.

Alison got their start in conducting in 2018 when they founded a wind ensemble as an undergraduate engineering student. Following their orchestral conducting debut with the Valparaiso University Symphony Orchestra, Alison was awarded an assistantship with the school upon graduation. Since then, Alison has conducted across China—from Beijing to Xi'an and Guangzhou—premiering to Chinese audiences Sky Macklay's *All About Alice* and the rediscovered Joseph Joachim violin concerto, *Hungarian Fantasy*, with violin soloist and esteemed musicologist Dr. Katharina Uhde.

## **Saverio Alfieri** (MM '23), Conductor

Saverio Alfieri was born in Milan, Italy, and began his musical studies at the age of 6. He attended the precollege at the Conservatorio Giuseppe Verdi in Milan where he studied classical piano with Silvia Limongelli and received both his Bachelor's and Master's degrees in classical piano with highest honors at the Conservatorio Antonio Vivaldi in Alessandria, where he studied with Silvia Leggio.

Alfieri has distinguished himself in many competitions in Italy and in New York. He won the second prize at the Crescendo International Competition and consequently performed at Carnegie Hall in February 2018. In 2019, he was awarded the Ghislieri prize as the best graduate student at the Conservatorio Antonio Vivaldi. He has participated in several concerts in Milan, Genoa, Bologna, Palermo, Rome, Modane, and Naples; in 2019, he performed in the prestigious Museidisera review at the Vatican Museum.

Alfieri continues his education by participating in master classes with musicians such as Paul Mägi, Giuseppe Andaloro, Riccardo Muti, George Manahan, Olaf John Laneri, Epifanio Comis, Jeffrey Cohen, Beatrice Rana, Peter Winograd, Eugene Sirotkine, Catherine Malfitano, Giovanni Bellucci, Giuseppe Mentuccia at the Juilliard School, and Arnaud Sussmann with the Chamber Music Society of Lincoln Center.

He graduated in May 2023 with a Master's degree in classical piano at Manhattan School of Music under the guidance of Jeffrey Cohen. He is currently pursuing his Master's degree in classical orchestral conducting at MSM under the guidance of George Manahan.

# 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.

## 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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**M** Manhattan  
School of Music