

**M**Manhattan  
School of Music

# **MSM SYMPHONY ORCHESTRA**

## *Thesis Compositions by MSM Composers*

**Matt Ward** (BM '98), Conductor  
with **Emily Frederick** (PS '25) and  
**Saverio Alfieri** (MM '25), conductors

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

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

FRIDAY, JANUARY 31, 2025 | 7:30 PM  
NEIDORFF-KARPATI HALL

This year's performance season has been inspired by a unifying theme: ***Humanity in Harmony: Rituals, Resistance, and Resilience***. We hope during this election year, the biggest in human history with over half the world's population having the opportunity to vote in 72 countries, that this theme reflects the power of the arts to unite us even in moments of discord and differences. The collective experience of collaboration – creating together – reminds us that even in our differences we can find common ground, stand up to tyranny and oppression, and elevate our work as artists to fulfill the hope and promise of a better tomorrow.

**James Gandre**, President

**Joyce Griggs**, Executive Vice President and Provost

Faculty and Administration of the Artistic Planning Committee

*Students in this performance are recipients of the EAL Green Scholarship, International Advisory Board Scholarship, Joseph F. McCrindle Scholarship, Marcia Clay Hamilton and Donald Hamilton Classical Flute Scholarship, Marquis George MacDonald Scholarship, Robert Mann Endowed Scholarship for Violin and Chamber Studies, Baisley Powell Elebash Scholarship, Paul Price Percussion Endowed Scholarship, Avedis Zildjian Percussion Scholarship, Sabian/Robert Zildjian Memorial Scholarship*



**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.*

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### PROGRAM

HYESUN LEE

나는 그저 금붕어를 들여다보고 있었다  
For Orchestra and Electronics  
**Matt Ward**, Conductor

DIDI SHENGYING GU

*There, Blurred*  
For Solo Accordion and Orchestra  
**Matti Pulkki**, accordion  
**Emily Frederick**, Conductor

HSIN-YI LISA TSENG

*Echoes of Fleeting Trace*  
**Matt Ward**, Conductor

SARAH SENIOR

*Hasta el Final?*

**Saverio Alfieri**, Conductor

*Intermission*

ANGELA TSE

*C-R-U-S-H*

**Matt Ward**, Conductor

JAMES WARNER DUQUETTE

*I Lean on a Cane and Observe*

**Emily Frederick**, Conductor

ALAINA FERRIS

*Simone at the Museum: Overture*

**Saverio Alfieri**, Conductor

ROSS BELLO

*Illumine*

**Matt Ward**, Conductor

# MSM SYMPHONY ORCHESTRA

Matt Ward (BM '98), Conductor

## VIOLIN 1

**Wenqi Ke**,  
concertmaster  
*Nanjing, China*

**Xuan Yao**  
*Changsha, China*

**Natsuko Kojima**  
*Tokyo, Japan*

**Eunhye Chun**  
*Cheonan, South Korea*

**Yunji Kim**  
*Seoul, South Korea*

**Yuna Kashiwa**  
*Tokyo, Japan*

**Skyler Blair**  
*Lake City, Florida*

**Adryan Rojas**  
*Delaware, Ohio*

**Dayeon Jang**  
*Jeonju-Si, South Korea*

**Zixiang Lin**  
*Shanghai, China*

**Cody Conley**  
*Pittsburgh, Pennsylvania*

**Te-hsuan Bu**  
*Keelung, Taiwan*

**Jou Wen Liu**  
*Hsinchu County, Taiwan*

## VIOLIN 2

**Haegee Chung**,  
principal  
*New York, New York*

**Po Hsuan Chiang**  
*Taipei, Taiwan*

**Honghan Lu**  
*Shenzhen, China*

**Minjung Kim**  
*Seoul, South Korea*

**Angelina Tozlyan**  
*Rostov-on-Don, Russia*

**Maja Uzarska**  
*Warsaw, Poland*

**Zewei Huang**  
*Shanghai, China*

**Jackson Chang**  
*Taipei, Taiwan*

**Junlong Qu**  
*Qingdao, China*

**Max Herrmann**  
*Arlington, Virginia*

## VIOLA

**Ariana Mascari**,  
principal  
*Chicago, Illinois*

**Maria Paparoni**  
*Merida, Venezuela*

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

**Hannah Thill**  
*Geneva, Illinois*

**Ekaterina  
Eibozhenko**  
*Moscow, Russia*

**Alexandra Hansen**  
*Ridgefield, Connecticut*

**Nicholas Lopez**  
*San Juan, Texas*

**Sage Small**  
*Phoenix, Arizona*

**Melis Turker**  
*Istanbul, Turkey*

**Yuchen Tu**  
*Chongqing, China*

## CELLO

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

**Chaehwan Lee**  
*Seoul, South Korea*

**Xinyi Jiao**  
*Beijing, China*

**Mi Seo Bai**  
*Flushing, New York*

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

**Peter Choi**  
*Fullerton, California*

**Dabin Hwang**  
*Hamilton, New Jersey*

**Wan-ting Shieh**  
*Taipei, Taiwan*

**Yuan Jui Cheng**  
*Changhua, Taiwan*

**Han Zhao**  
*Hangzhou, China*

## DOUBLE BASS

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

**Tong Wu**  
*Nanjing, China*

**Peter Wiseman***Austin, Texas***Binxuan Yu***Changsha, China***Minjun Lu***Kunshan, China***FLUTE****Kyrese Washington***Raleigh, North Carolina***Can Xu***Nanjing, China***OBOE****Zane Lowry***San Diego, California***Michael Yu***Suzhou, China***CLARINET****I-han Chen***Kaohsiung, Taiwan***Tomas Milerius***Klaipeda, Lithuania***BASSOON****Matthew So***Toronto, Canada***Austin Wegener***Rancho Santa Margarita,  
California***SAXOPHONE****Steve Ling***Long Island City, New York***Johnson Huynh***Brooklyn, New York***Zachary Kern***Cypress, California***HORN****Ben Homowun***St Charles, Illinois***Taylor Krause***Calgary, Canada***Dana Reckard***Cedarburg, Wisconsin***Hui-an Wen***Taoyuan City, Taiwan***Nathaniel Page***Marietta, Georgia***TRUMPET****Marcus Gonzalez***Southbridge, Massachusetts***David Peebles***Asheville, North Carolina***Lindsay Ross***Lake Forest, California***TROMBONE****Harry Ning***Changsha, China***Matteo Paoli***Livorno, Italy***BASS TROMBONE****Jack Johnson***San Diego, California***TUBA****Fumiya Miyata***Osaka, Japan***TIMPANI****Hwanee Pak***Columbia, Maryland***PERCUSSION****Glenn Choe***Cedar Park, Texas***Campbell Stewart***Oro Valley, Arizona***Jay Walton***East Lansing, Michigan***HARP****Isabel Cardenes***Pittsburgh, Pennsylvania***Kai Pong James Ho***Macao, Macao***KEYBOARD****Nacho Ojeda***Seville, Spain*

# PROGRAM NOTES

## *The Goldfish*

**Hyesun Sun Lee**

After completing this piece, I found that it shares certain connections with the novel 날개 (*Wings*) written by 이상 (Yisang). Here is the passage from 날개.

허리를 굽혀서 나는 그저 금붕어를 들여다보고 있었다. 금붕어는 참 잘들도 생겼다. 작은놈은 작은놈대로 큰놈은 큰놈대로 다 싱싱하니 보기 좋았다. 내려 비치는 오월 햇살에 금붕어들은 그릇 바탕에 그림자를 내려뜨렸다 지느러미는 하늘하늘 손수건을 흔드는 흉내를 낸다. 나는 이 지느러미 수효를 헤어 보기도 하면서 굽힌 허리를 좀처럼 펴지 않았다. 등이 따뜻하다.

*Stooping, I watch the goldfish. They look nice. The bigger ones, as well as the small ones, look fresh and wonderful. In the showering May sunrays, the fish drop their shadows outside of the glass bowl. The movement of their fins resembles those of people waving handkerchiefs. Trying to count the number of fins, I keep on stooping down. My back is warm against the sun.*

*Translated by Choi Seong-Woo*

## *There, Blurred*

**DiDi Shengying Gu**

Dedicated to my father, who is the greatest inspiration and influence on my compositions.

## *Hasta el Final?*

**Sarah Senior**

“Hasta el final” = “Until the end”:

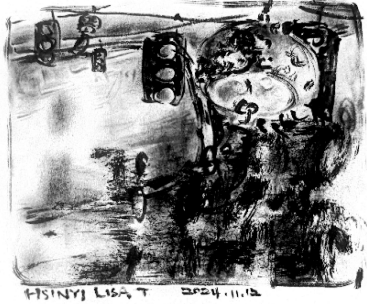
Slogan used by Venezuelan opposition leaders to ensure the masses that the true results of the 2024 presidential elections will be known and there will finally be a switch from the government that has been in power for 26 years.

*The before, the remains, and the hope...*

*Echoes of a Fleeting Trace*  
**Hsin-Yi Lisa Tseng**

Every beautiful moment in life  
fades in an instant,  
stored in our memory,  
slowly awaiting forgetfulness.

Even so,  
we must keep our hearts still,  
pursue what we believe in,  
even if the journey feels lonely at times.



Because  
if we choose to do nothing,  
nothing will ever come to be ——

Thanks for all the dreams, curiosity, and love that have filled my life

——Painting and poetry by HsinYi Lisa T.

# C-R-U-S-H

## ANGELA TSE

Neutron star collisions, also known as neutron star mergers, are extreme astrophysical events: two neutron stars are drawn closer to each other in a spiral of gravitational radiation and eventually collide. Neutron star collisions can produce magnetic fields trillions of times stronger than the Earth's magnetic field in 1 to 2 milliseconds and are thought to be one of the sources of short gamma-ray bursts. Such collisions may form a more massive neutron star or black hole.

Once they meet, the two neutron stars merge in a violent collision: they orbit around each other, approaching the speed of light, distorting space and time, and generating gravitational wave signals.

Huge quantities of precious metal dust, incredible masses of gold and platinum produced by the collision, were ejected into the surrounding space at an astonishing speed, a spectacle that confirmed the theory that elements heavier than iron could only be formed during such a catastrophe.

And once again, we are experiencing the discovery of an extremely violent phenomenon, hidden in the balance of the universe's surface, that's so tranquil and serene in first glance.

*"Variable star."*

*Pointing to the depth of the night sky. But is not.*

*"Neutron star."*

*"The angle between the magnetic pole and its axis of rotation."*

*Even further.*

*"Pulsar."*

*There are two.*

*"They are about to crush."*

*Balance of perfection.*

*Symmetry break.*

*Chaos.*

*Trauma.*

*Acceleration. Gravitational waves.*

*Attraction.*



*Encounter. Distance.*

*Repulsion.*

*The agony of bursting when they again meet the other.*

*“Genesis.”*

*“Genesis.”*

*Time stopped.*

*Blizzard collision.*

*Roar of silence.*

*Crush.*

## ***I Lean on a Cane and Observe*** **James Warner Duquette**

I don't usually write program notes for my works, but I feel for this one, it is important.

My original idea for this work was thus: a drone in the double basses, and individual instruments each taking turns playing a G major scale going down; the first violins never getting a turn.

This idea was incredibly exciting to me. I believed deeply in its truth. After some time, however, I became aware of how much anguish my idea would impose upon others. It would irritate almost all of the performers, it would torture the conductor, confound the librarian, and because of its extreme nature, I feared at the time that it could put me at risk of not satisfactorily completing a degree program which I have invested a tremendous deal of time, energy, and debt into; debt of an amount which I will never be able to extinguish for as long as I live.

And so, knowing these things, I came up with a new idea. It's an idea that isn't as daring but is still, in my opinion, both sonically fascinating and artistically stimulating. I acquiesced to time, money, and the overwhelming pressure to be “sensible”.

Never in my musical life have I done this. I have always, when confronted with the possibility that my work may create anguish, simply pushed forward, believing that it was the right thing to do. This time I chose differently, and I'm not sure if it was the right, or wrong, thing to do. Am I a coward for not following through with my original idea? Maybe. But at the same time, would it

have been immoral to impose something unsatisfying onto an entire orchestra of performers for the sake of what I believe to be great art? I'm not sure. I don't think I will ever be sure of any of this, but I am happy for the opportunity to try and figure it out. All I can do now is experience it and think about it. Thus begets the title, gleaned from the work of the immortal American poet Walt Whitman, "I Lean on a Cane and Observe."

## ***Simone at the Museum: Overture***

### **Alaina Ferris**

The opera *Simone at the Museum* follows Jacqueline, an art history professor with a passion for 18th-century paintings that deal with psychological distress and nightmares. She travels to Paris's musée d'Orsay to do research and accidentally summons a feminist vampire named Gustave, who lives with a republic of vampires beneath the museum, ruled by Queen-elect Simone de Beauvoir. The group time travels and gets sucked into a labyrinthian quest to save Jacqueline's mind. Dark, fantastical, and surreal, *Simone at the Museum* examines the continued impact of violence and violence against women, and what one woman does to reclaim her own history.

While researching the opera in France in the summer of 2021, I came across the German visual artist Evi Keller and her mixed-media work, *Matière-Lumière*, which I found on the castle grounds of Chaumont-sur-Loire. The piece is a large, hanging sheet of fabric, rubbed with gold tar and star-born carbon, suspended above a twinkling pool of water. The artist describes the work as "the cosmic underside of the ruined place where we live." In the tradition of ekphrastic poetry, I wrote this overture responding directly to the visual journey of looking at Keller's work, while integrating themes from the opera. The resulting piece of music reflects the narrative arc of the opera — it tells the story of a once optimistic personality getting sucked into the psychological vortex of PTSD, and the active fortitude it takes to move beyond and fly above that state.

## ***Illumine***

### **Ross Bello**

*From time to time*

*The clouds give rest*

*To the moon beholders...*

*Matsuo Bashō (1644-1694)*

# ABOUT THE ARTISTS

## **Matti Pulkki**, accordion

Finnish accordionist Matti Pulkki is acclaimed for his imaginative and creative exploration of the vast expressive potential of his instrument. Although he focuses on contemporary and experimental programming, Pulkki also actively performs repertoire that ranges from classical works and transcriptions to diverse global styles. He often collaborates in opera, theatre, and interdisciplinary productions as a musician, performer, and arranger. Regardless of the genre or context, Pulkki aims to captivate audiences with performances that showcase the instrument's full expressive range and versatility.

Pulkki frequently collaborates with composers to discover new sonic landscapes for the accordion. Through his most recent commissions, he has explored, for example, the use of electronics and multimedia, the performer's body as an extension of their instrument, and the use of voice and text as expressive tools. Currently based in Toronto, Pulkki frequently performs as a soloist and with ensembles worldwide. His ongoing chamber music projects include the eclectic voice and accordion duo Sawtooth with vocalist Sarah Albu, the Toronto-based Freesound Performance Collective, and the internationally acclaimed classical crossover ensemble Quartetto Gelato.

A passionate educator and advocate for his instrument, Pulkki regularly presents lectures and workshops for composers and accordionists in Europe and North America. He holds a Master's degree from the Sibelius Academy of the University of the Arts Helsinki and a Doctor of Musical Arts degree from the University of Toronto, where his academic research focused on collaborative processes between performers and composers in contemporary accordion music.

## **Matt Ward** (BM '98), conductor

Matt Ward is a dedicated educator, percussionist, and administrator who specializes in performing and conducting contemporary chamber music and has been cited by the *New York Times* as "a fine soloist". As a principal member with the American Modern Ensemble, Talujon, Argento Chamber Ensemble, and Ensemble IPSE, he takes an active role in commissioning and performing works by composers from all walks of life. He is the Manager of Percussion and Co-Chair and Co-Artistic Advisor of Contemporary Performance at the Manhattan School of Music with Erin Rogers, and the Percussion Director for the Mostly Modern Festival. Dr. Ward also performs regularly with groups such

as Classical Tahoe, Talea Ensemble, The Orchestra of the League of Composers, and Riverside Symphony and has played on numerous Broadway shows, including *Light in the Piazza*, and *An American in Paris*, among others.

As a conductor, he has premiered new works by Phillipe Manoury, Lawrence Moss, Ross Bauer, Meyer Kupferman, Barbara White, Sebastian Armoza, and others and has also worked as guest conductor with the International Contemporary Ensemble, Wet Ink, Ensemble IPSE, DaCapo Chamber Players, New York New Music Ensemble and MSM's Camerata Nova.

Dr. Ward holds a BM degree from the Manhattan School of Music and an MM and DMA degree from SUNY Stony Brook. He is on the faculty at Queens College, The Aaron Copland School of Music, and Brooklyn College. Through organizations such as Midori and Friends, 92nd Street Y, Westchester Philharmonic, Marquis Studios, and Carnegie Hall, Dr. Ward works and performs with elementary school children throughout New York City and the surrounding area.

He can be heard on the recording labels Aeon, Argo, Cantaloupe Music, Capstone Records, Newport Classics, Soundspell, Naxos, and Albany Records. In his free time, Matt is an avid gardener and enjoys hikes with his dog Arlo and anyone who can keep up.

## **Emily Frederick (BM '21), conductor**

Emily Frederick is a pianist and conductor currently pursuing a Professional Studies degree in Orchestral Conducting at the Manhattan School of Music with George Manahan. She earned her Bachelor of Music in Piano Performance from the Manhattan School of Music, where she studied with Inesa Sinkevych, and earned a Master of Music in Orchestral Conducting from Louisiana State University. Most recently, she studied at the Universität für Musik und darstellende Kunst Wien, focusing on conducting, piano, and opera coaching.

Emily has served as assistant conductor at the Turner-Fischer Center for Opera, where she worked on the American Collegiate premiere of Philip Glass' *Orphée* and Stephen Sondheim's *A Little Night Music*. Additionally, she served as rehearsal pianist for Opera Louisiane. She premiered Rodrigo Camargo's opera *Emily Somebody*, based on the letters of Emily Dickinson, with the Dinos Constantinides New Music Ensemble, which won an American Prize in Composition.

At MSM, Emily serves as cover conductor for the OPUS130 concert series, MSM Symphony Orchestra, and Camerata Nova, assisting conductors David Chan, Leonard Slatkin, and Daniela Candillari.

In her free time, Emily works at the Museum of Fine Arts in Boston.

## **Saverio Alfieri, Conductor**

New York-based Italian pianist and conductor Saverio Alfieri began his musical studies at the age of 6.

He is an award-winning pianist interested in early, classical, and new music and Opera. His versatile and vibrant musicianship allows him to collaborate with singers, composers, and instrumentalists. He serves as a faculty member of the Bronx Conservatory of Music as a piano teacher, collaborative pianist in Catherine Malfitano's studio at Manhattan School of Music, vocal coach, répétiteur, and assistant conductor of Teatro Grattacielo in New York.

Saverio continues to improve himself by participating in several Masterclasses with prominent Masters, such as Riccardo Muti, Leonard Slatkin, Beatrice Rana, and for the Chamber Music Society of Lincoln Center with Arnoud Sussmann.

The personality and sensitivity of Saverio allow him to adapt to every situation with firm discipline dictated by years of deep study and deep respect for the music and people.

Attending Manhattan School of Music for a Master's Degree in Classical Orchestral Conducting under the guidance of George Manahan, Saverio Alfieri is a student and musician to watch.

# ABOUT THE COMPOSERS

## **Hyesun Sun Lee**, composer

Hyesun Sun Lee is a South Korean composer with a profound interest in interdisciplinary explorations. In recent years, she has been investigating and experimenting with the relationship between sound and space, which offers new dimensions to her sonic palette. She infuses the spatial aspect as another parameter in her music, achieved through the performer's movements, electronics, metaphoric musical devices, and more. She is currently completing her master's degree in composition at Manhattan School of Music, where she studies with Susan Botti and David Adamcyk.

## **Shengying Gu**, composer

DiDi Shengying Gu is a Chinese-American composer based in New York. After graduating from New England Conservatory with her bachelor's degree, she is currently pursuing her master's degree at Manhattan School of Music. Didi has been fortunate to study with a distinguished group of private mentors who have shaped her musical voice. Her teachers include Reiko Fütting, John Mallia, Kati Agocs, and Cynthia van Maanen.

## **HsinYi Lisa Tseng**, composer

HsinYi Lisa Tseng is a musician and artist born in Kaohsiung, Taiwan in 2001. Primarily a composer, she is also a conductor and pianist. She graduated from Taipei National University of the Arts in Taiwan, where she majored in composition and minored in fine arts. She is currently a master's student at Manhattan School of Music, studying composition with Reiko Fütting and David Adamcyk, and previously studied piano with Daniel Epstein. She has collaborated with a wide range of musicians, ensembles, and orchestras, including a commission from the National Symphony Orchestra of Taiwan, with a particular focus on orchestral music. Passionate about bridging boundaries between different disciplines, she has worked extensively on projects combining music with fine art, new media art, and drama. To her, composing is like painting with sound. With a deep love for the fascinating aspects of the past century, such as functional harmony, counterpoint, and environmental sounds, as well as an exploration of timbre, her unique approach to structure and musical flow creates a physical journey that is both distinctive and layered. She hopes to create music that touches people's hearts deeply, like fine tea that evokes new emotions and feelings each time it is savored.

## **Sarah Senior**, composer

Sarah Senior is a Venezuelan pianist and composer. She started playing the piano when she was five years old and studied in her hometown of Caracas at the Mozarteum School under Carlos Urbaneja Silva.

She did her undergraduate studies at Barnard College, Columbia University with the Manhattan School of Music cross-registration program, where she first studied Classical Piano with the late Phillip Kawin and is now in the studio of Dr. Inesa Sinkekych. She graduated Magna Cum Laude and was the recipient of the Ethel Stone LeFrak Prize with a major in Music and Film Studies in 2023.

She is currently in her second and final year of her Masters degree in Composition at Manhattan School of Music in the studio of Dr. Reiko Fütting. She won the Camerata Nova Commission Prize in 2024, for which she wrote a piece that will be premiered at St. Patrick's Cathedral on February 6th.

Her compositions are mostly focused on exploring and deconstructing Latin American musical practices. She is also passionate about film and songwriting, having worked on several short films and released an EP.

Sarah is a piano teacher at the Bronx Conservatory of Music.

## **Angela Tse**, composer

Angela Tse, a young composer based in New York City and China, studies composition at Manhattan School of Music with Reiko Fütting and Susan Botti.

Angela's works have been performed all over New York, Beijing, and Guangzhou. They have collaborated with performers, conductors, and orchestras around the world. Most recently, their cello solo work was premiered by renowned cellist Liwei Qin at Guangzhou Opera House. Their orchestral works have premiered with orchestras such as the International Principle Philharmonic Orchestra at Beijing Concert Hall. Tse is also a frequent collaborator with the China Philharmonic Orchestra on recording projects.

Angela is a multifaceted and creative composer who composes works across genres. In recent years, the themes of their music approach the reflexivity of art in science due to their interest in physics and astronomy. Angela has received a number of commissions, and served as the organizer, composer, and programmer of "The Supersaurus Concert" held in August 2024 at the Central Conservatory in Beijing. This concert premiered their symphony *A Supersaurus*.

Angela's compositions also include several chamber works including the string quartet *Agony*, ensemble pieces *Hammal* and *Il Trattoria*, as well as a collaborative

installation project titled *Karma*. After winning this year's MSM Percussion Ensemble Commission prize, Angela will be collaborating with MSM's percussion ensemble and premiering a new percussion ensemble piece in the Spring.

## **James Warner Duquette**, composer

I am a composer. I was born in the year 2000. I have enjoyed working with ensembles and performers including Les Percussions de Strasbourg, ASKO Schönberg, Talea Ensemble, Mivos Quartet, ETHEL Quartet, Peter Sheppard Skærved, Noise Catalogue, and Rob Schwimmer.

I studied composition with Michael Hersch at the Peabody Institute. I studied Raga with La Monte Young and Michael Harrison. I am now studying composition with Reiko Fütting at the Manhattan School of Music.

I live in New York; Washington Heights. I grew up in a harbor town called Port Washington; out on Long Island. My mother works with animals and my father is a retired businessman. I have an older brother; Austin.

I have devoted my life to composition and music.

## **Alaina Ferris**, composer

Alaina Ferris is an interdisciplinary composer, poet, and performer who specializes in choral works, opera, and contemporary theater. Her music is described by The New York Times as “arrestingly lovely,” and “haunting.” As an active vocalist, pianist, and Celtic harpist, her music is inspired by a love of Renaissance chorales and her former work as a music therapist.

She is the recipient of fellowships and grants from Hermitage Artist Residency, NYC Women's Fund, New Music USA Creator Development Fund, Cité International des Arts residency in Paris, & The Norman Mailer Center; she was an artist-in-residence at The Movement Lab at Barnard College, a composer Fellow at The American Opera Project, a co-winner of the Brooklyn Youth Chorus Composer Competition, and a National Sawdust Summerlab Musician.

Her work has been presented at Target Margin Theater, The Tank, HERE Arts Center, Abrons Arts Center, The Connelly Theater, St. Ann's Warehouse, Barnard College/Columbia University; and she has collaborated with the SoHo Rep, artists César Alvarez, Coco Karol, Sxip Shirey, Agnes Borinsky, Ellen Winter, Amanda Palmer, Timothy Stoddard, Jason Webley, Steve Earle, Anne Waldman, Eliza Bent, William Burke, Tyler Gilmore (Blank For.ms.), and more.

Alaina was born in Las Vegas, Nevada and later moved to Boulder County,

Colorado. She earned her B.A. in Music and Creative Writing from the University of Denver and her M.F.A. in Poetry from New York University. She is proud to be completing her M.M. in Composition at MSM!

## **Ross Bello, composer**

Ross Bello (b.1999) is a composer and percussionist based in New York City. Ross's music is intentionally eclectic, exploring various sonic spaces and compositional techniques, embracing a natural polystylism whenever possible. His music often explores the complexities of the world we exist within, an introspective reflection of the human experience.

As a performer, he has performed solo recitals, worked in large and chamber ensembles, and is particularly dedicated to performing marimba and keyboard repertoire. Notably, Ross was the 2021 Wind Ensemble Concerto Competition winner at the University of Massachusetts Lowell, performing Gillingham's 2nd Marimba Concerto.

Ross holds a BM in Music Composition for New Media from the University of Massachusetts Lowell, with an additional degree in Music Performance. During this time, he studied closely with Dr. Brandon Vaccaro. He is currently working toward an MM in composition, studying with Susan Botti at the Manhattan School of Music.

# ABOUT THE ORCHESTRAL STUDIES PROGRAM

In the tradition of the classical music conservatory, the orchestral studies program at MSM forms the heart of the performing experience for classical instrumentalists. All students, placed by competitive audition, participate in a variety of orchestral projects under the guidance of George Manahan, Director of Orchestral Activities, and JT Kane, Dean of Instrumental Studies and Orchestral Performance.

Students play in a variety of orchestral formats, giving them ample opportunity to develop their audition and ensemble technique, broaden their knowledge of orchestral repertoire, and perform at New York City venues such as Carnegie Hall, the Cathedral of St. John the Divine, St. Patrick's Cathedral, and Merkin Concert Hall. Winners of the School's annual Eisenberg–Fried Concerto Competition perform with the orchestras as soloists.

In addition to Maestro Manahan, the orchestras work regularly with Leonard Slatkin, Distinguished Visiting Artist in Conducting and Orchestral Studies, and guest conductors such as Joshua Gersen, Mei-Ann Chen, and JoAnn Falletta.

**George Manahan**, Director of Orchestral Activities

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

# ABOUT MANHATTAN SCHOOL OF MUSIC

Founded as a community music school by Janet Daniels Schenck in 1918, today MSM is recognized for its 1,025 superbly talented undergraduate and graduate students who come from 54 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 Philanthropy Office at 917-493-4434  
or to make an online gift, scan this code  
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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