

MSM ARTISTS IN RESIDENCE

WINDSCAPE

Winds of Change

Tara Helen O'Connor, flute
and piccolo

Keisuke Ikuma (BM '90), oboe

Alan R. Kay, clarinet

Frank Morelli (BM '73), bassoon

David Jolley, horn

With guest artist

David Fung, piano

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



**Council on
the Arts**

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

THURSDAY, MAY 15, 2025 | 7:30 PM
GORDON K. AND HARRIET GREENFIELD HALL

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PROGRAM

REENA ESMAIL
(b. 1983)

The Light is the Same (2017)

GEORGE WALKER
(1922–2018)

Wind Set for Woodwind Quintet (1999)

I. Quarter = 63

II. Eighth = 72

EMRE TETIK
(b. 1996)

Prelude, Theme and Variations on a Bulgarian
Folk Tune (2025) (World Premiere)

Lively, energetic

Theme

VAR. 1: Chorale

VAR. 2: Canon with Accompaniment

VAR. 3: Chromatics

VAR. 4: *Vivace*

VAR. 5: *Napolitana* (*Souvenir de Stravinsky*)

VAR. 6: Melody with Interruptions

(*Souvenir de Bartók*)

VAR. 7: Lyrical, floating

Chorale (reprise)

Intermission

ROBERT SCHUMANN
(1810–1856)

Sextet (after Piano Quintet in E-flat Major, Op. 44)

ARR. ROBERT G. PATTERSON

I. *Allegro brillante*

II. *In Modo d'una Marcia: Un poco largamente*

III. *Scherzo: Molto vivace; Trio I; Trio II*

IV. *Allegro ma non troppo*

David Fung, piano

ABOUT 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.

ABOUT THE ARTISTS

Emre Tetik, composer

Emre Tetik is a composer of Turkish descent born and raised in New York City. Starting out in music on the piano and French horn, he was steeped in the standard repertoire from a young age. With this as a basis, his music draws on all of the music that is circulating in his ears, ranging from the European classical tradition to Anatolian folk music to popular music. His works have been performed in venues all around New York, as well as on the West Coast, in Europe and in Canada. He is currently pursuing his Master's in Composition at the Aaron Copland School of Music. As composition mentors he counts Bruce Saylor and David Schober, while Javier Gandara and David Jolley were crucial teachers on the horn. He studies keyboard harmony and counterpoint with Donna Doyle, who teaches him what she learned from Nadia Boulanger.

David Fung, piano

Praised for his “ravishing and simply gorgeous” performances in *The Washington Post*, pianist David Fung is widely recognized for interpretations that are elegant and refined, yet intensely poetic and uncommonly expressive.

With a repertoire of over sixty concertos, Mr. Fung is a regular soloist with the world's premier ensembles including the Cleveland Orchestra, the Detroit Symphony, the Israel Philharmonic, the Los Angeles Philharmonic, the San Francisco Symphony, and the major orchestras in Australia including the Melbourne, Queensland, Sydney Symphony Orchestras, working with conductors such as Marin Alsop, Gustavo Dudamel, Michael Francis, Stanislav Kochanovsky, Lan Shui, and Christian Zacharias. An incisive interpreter of Mozart and Bach, Mr. Fung has collaborated with the Israel, Los Angeles, Melbourne, Orpheus, and Saint Paul Chamber Orchestras, and the Orchestra of St. Luke's.

He has captivated audiences at such venues as Carnegie Hall, the Kennedy Center, Lincoln Center, the Louvre, Gewandhaus, Palais des Beaux-Arts, and Zürich Tonhalle, as well as the major halls in Asia, including the Beijing Concert Hall, Guangzhou Opera House, Hong Kong Town Hall, Seoul Art Center, Shanghai Oriental Art Center, Taiwan National Concert Hall, and the Tianjin Grand Theater. Notable festival appearances include Aspen, Blossom, Caramoor, Edinburgh, Hong Kong Arts, and Ravinia Festival.

Mr. Fung garnered international attention as laureate of the Queen Elisabeth International Music Competition in Brussels and the Arthur Rubinstein

Piano International Masters Competition in Tel Aviv, where he was further distinguished by the Chamber Music and Mozart Prizes.

He is the first piano graduate of the Colburn Conservatory in Los Angeles, where he studied with John Perry, and later worked with Peter Frankl, Claude Frank and Arie Vardi at Yale University and the Hannover Hochschule. Mr. Fung is a curator at the Chan Center for the Performing Arts in Vancouver and serves on the faculties of the Manhattan School of Music and the University of British Columbia. Mr. Fung is a Steinway Artist.

Mr. Fung is represented in the Americas by Arabella Arts, Australia and New Zealand by Cinque Artist Management, and in China, Hong Kong and Taiwan by QLHW Management Ltd.

Tara Helen O'Connor, flute and piccolo

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

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
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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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