Manhattan School of Music

MSM CAMERATA NOVA

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

JT Kane, Dean of Instrumental Studies and Orchestral Performance

WEDNESDAY, APRIL 2, 2025 | 7:30 PM
GORDON K. AND HARRIET GREENFIELD 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 International Advisory Board Scholarship, Korean Alumni Association Scholarship, and the Homer and Constance Mensch Scholarship.

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PROGRAM

ADOLPHUS HAILSTORK III
(b. 1941)
(BM '65, MM '66, HONDMA '19)

Church Street Serenade

IGOR STRAVINSKY
(1882–1971)

Concerto in D ("*Basle*") for String Orchestra
Vivace
Arioso: *Andantino*
Rondo: *Allegro*

PYOTR IL'YICH TCHAIKOVSKY
(1840–1893)

Serenade for Strings in C Major, Op. 48
Pezzo in forma di sonatina. Andante non troppo—Allegro moderato
Valse. Moderato. Tempo di Valse
Elegia. Larghetto elegiaco
Finale (Tema russo). Andante—Allegro con spirito

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VIOLIN 1

Jihyun Baik, concertmaster
Gwacheon, South Korea

Hao Yuan
Kaifeng, China

Benjamin Hudak
San Francisco, California

Shang-Ting Chang
Taoyuan, Taiwan

Yoon Ha Kim
Manhasset, New York

Zixiang Lin
Shanghai, China

Yuyu Ikeda
Seoul, South Korea

VIOLIN 2

Muriel Oberhofer, principal
Schaffhausen, Switzerland

Eunhye Chun
Cheonan, South Korea

Gyung Min Myung
Anyang-Si, South Korea

Marina Alba Lopez
Madrid, Spain

Cecilia Martin
Columbus, Ohio

Oliver Costello
Denver, Colorado

VIOLA

Owne Xayboury, principal
Milwaukee, Wisconsin

Isabella Mier
Los Angeles, California

Hayley Lau
Sydney, Australia

Maria Paparoni
Merida, Venezuela

Martin Rojas
St Petersburg, Florida

CELLO

Louise Cho, principal
Bowling Green, Ohio

Kyle Victor
Houston, Texas

Hannah Kim
Palo Alto, California

Pablo Elizalde Nino
Pasadena, California

DOUBLE BASS

Lauren Seery, principal
Bethpage, New York

Jielin Lei
Xiamen, China

Antonio Suarez
Yonkers, New York

PROGRAM NOTES

Church Street Serenade
Adolphus Hailstork

Hailstork's love of improvising on piano and organ led him to formal composition studies—begun at Howard University, where he received a Bachelor of Music degree in 1963, followed that summer by studies with Nadia Boulanger in Fontainebleau, France. He then earned a second bachelor's degree in 1965 from the Manhattan School of Music, where he also received his master's degree in 1966. His master's thesis, *Statement, Variations, and Fugue* was performed that year by the Baltimore Symphony Orchestra.

Following military service in Germany, Hailstork earned his doctorate in 1971 at Michigan State University, where he had also held his first teaching post. He was hired immediately to teach at Youngstown State University, where in 1974 he composed one of his best-known works, *Celebration!*, commissioned by JCPenney in anticipation of the American bicentennial. He taught at Norfolk State College from 1977 until 2000 when he took up his professorship at Old Dominion University (also in Norfolk), where he is now professor emeritus.

Many of Hailstork's works reflect the deep emotional impact of world situations and events, often after a period of years: his *Epitaph* is a response eleven years after the 1968 slaying of Martin Luther King, Jr.; his *American Guernica* deals with the 1963 bombing of the 16th Street Baptist Church that killed four young girls; and his Second Symphony of 1999 reacts to his having visited slave dungeons along the coast of Ghana.

More recently, in 2021, the Harlem Chamber Players premiered Hailstork's *Tulsa* for mezzo-soprano, harp, percussion, and strings, commemorating the 100th anniversary of the Tulsa Race Massacre; and his requiem cantata in memory of George Floyd, *A Knee on a Neck*, was premiered in 2022 by the National Philharmonic, which also premiered his Fifth Symphony in June 2023. Further, his large-scale work *JFK: The Last Speech*—a joint commission by the Colorado Music Festival, the Dallas and Indianapolis Symphony Orchestras, the National Symphony Orchestra, and Amherst College—was premiered at the Colorado Music Festival in July 2023.

Hailstork's *Church Street Serenade*, composed in 2004, celebrates the reopening of the renovated Attucks Theatre on Norfolk's Church Street—the heart of the Black business and entertainment community in during the first half of the twentieth century. This thriving center of entertainment, designed by Harvey N. Johnson in 1919, served as a hub for the greatest Black musicians of the time—Duke Ellington, Ella Fitzgerald, Billie Holiday, Louis Armstrong, Cab Calloway,

Bessie Smith, Count Basie, and many more. "The Attucks," as it was called (renamed "Booker T." in 1933 when renovations were made for showing "talking pictures") fell into hard times like much of the Church Street area, becoming a clothing store and warehouse in 1953.

The rich history of the theater stayed alive for in the minds of many dedicated Norfolk citizens, earning it a listing in the National Registry of Historic Places in 1982, and finally, after years of planning, fundraising, and rebuilding, the Attucks reopened in October 2004 as a vibrant cultural center. The theater was named for Crispus Attucks, a sailor of mixed African and Indigenous ancestry, known as the first to die by British fire on March 5, 1770, in what became known as the Boston Massacre. The theater's original fire curtain depicting the event was restored to grace the stage once again.

Hailstork wrote an entire cantata titled *Crispus Attucks* (2005) as a commission from renovation planner Andrew Fine for the reopening, but the previous year he had also composed his brief *Church Street Serenade* for string orchestra. As befits the ambience of the performances by jazz greats at the Attucks Theatre in the 1920s–'50s, Hailstork adopts a richly nostalgic bluesy, jazzy style.

—Program notes ©Jane Vial Jaffe

Concerto in D (*"Basle"*) for String Orchestra

Igor Stravinsky

In 1946 Paul Sacher, conductor of the Basler Kammerorchester (Basel Chamber Orchestra), asked Stravinsky to write a piece for the ensemble's twentieth anniversary. When Stravinsky accepted the offer, he was living in Hollywood and the commission was the first from Europe that he had received in over twelve years. Stravinsky completed the score August 8, 1946, and Sacher conducted the Kammerorchester in the first performance January 27, 1947. The circumstances account for the nickname "Basel Concerto"; Stravinsky's multinational background accounts for the various spellings: Basel, Basle, or even Basiliensis, the composer's pet name for the work. A short time after the premiere, Stravinsky revised the final Rondo slightly, inserting a few bars of music in four passages.

The Concerto in D involves typical Stravinskian rhythmic complexes, and a humorous obsession with the narrow interval of a minor second. This interval generates the lilting theme in the opening *Vivace* and creates witty interplay between major and minor modes. The half-step motion also enters into the larger key scheme: the lush moderato section in the middle of the first movement occurs in D-flat, a half step lower than the principal tonic. Loud cadences comically interrupt the flow of the *Arioso*, the theme of which again features minor seconds. Stravinsky's Rondo differs from Classic models, in that each reference to the opening material occurs in the composer's own style of varying ostinato. The movement features fast sixteenth notes, giving the flavor of perpetual motion.

The work has since been choreographed several times, by Jerome Robbins, Dore Hoyer, and Werner Ulbrich. Although the general characteristic of the piece seems lighthearted enough, it apparently inspired Robbins differently, for his scenario for *The Cage* (1951) involves two males serving as prey for militant females.

—Program notes ©Jane Vial Jaffe

Serenade for Strings in C Major, Op. 48
Pyotr Il'yich Tchaikovsky

The task of composing something for the festivities celebrating the Silver Jubilee of Tsar Alexander II's reign filled Tchaikovsky with repugnance. He agreed to do it only if given a very specific commission and an appropriate fee—"when it is a question of an order I am prepared to set an advertisement for corn plasters to music." Ironically, the piece he wrote with such distaste in October and November 1880 turned out to be one of his most popular, the *1812 Overture*. As a kind of antidote, he simultaneously worked on another piece that he originally intended as a symphony or string quintet, then a suite for string orchestra, but which he finally designated a *serenade*. On October 22 he wrote to Nadezhda von Meck, the patroness he never met:

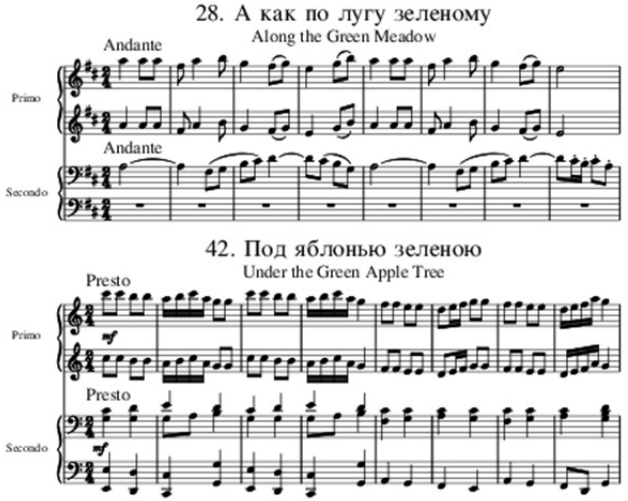
I have written two long works very rapidly: a Festival Overture for the Exhibition and a Serenade in four movements for string orchestra. The Overture will be very noisy. I wrote it with no warm feeling of love, and therefore there will probably be no artistic merits in it. The Serenade, on the contrary, I composed from inner conviction. It is a heartfelt piece and so, I dare to think, is not lacking in real qualities.

Extremely anxious to hear the Serenade, Tchaikovsky was delighted and surprised by the private performance of it conducted by Nikolai Rubinstein on December 3 at the Moscow Conservatory where Tchaikovsky had taught. The public premiere on October 31, 1881, in St. Petersburg, conducted by Eduard Nápravník, was greeted enthusiastically, with the Waltz movement having to be encored. Anton Rubinstein, brother of Nikolai, who had been critical of all his former student's works to date, gave the Serenade his unconditional approval and conducted it on several occasions.

Tchaikovsky wrote to Madame von Meck that the Serenade's first movement "is intended to be an imitation of [Mozart's] style, and I should be delighted if I thought I had in any way approached my model." There may be a hint of Mozart in some of the movement's textures and in the second theme with its busy sixteenth notes. The lighter, non-symphonic musical language of the Serenade as a whole also forms a connection with Mozart's serenades, which were intended for various social occasions. One might also hear Schumann in the first theme of the first movement (after the stately introduction), and perhaps Johann Strauss, Jr., in the Waltz, but foremost one hears the unmistakable stamp of Tchaikovsky.

The glorious introduction shows just how elevated a simple descending scale can become with inspired harmonization and thematic elaboration. The rich phrase is heard twice here, returns to close the movement, and reappears near the end of the Finale. Tchaikovsky may have framed his first movement with the solemn *Andante* as

a recollection of the typical march movements that often opened eighteenth-century serenades. In keeping with the lightness of the serenade tradition Tchaikovsky used an elegantly simple structure for this first movement: the *Pezzo in forma di Sonatina* consists of an exposition and its recapitulation with no formal development section.



Tchaikovsky's second movement shows his special affinity for waltzes. Its initial phrase demonstrates again how ingeniously a scale can be employed, this time in ascending direction. The *Elegia* also adopts a rising scale for its opening, presenting it four times, each with a different ending. Toward the end of the melodically expansive middle section, the muted strings impart a darkened atmosphere that continues through the return of the opening and into the wistful *Andante* introduction of the Finale. The removal of the mutes at the start of the *Allegro con spirito* gives added brightness to this cheerful Russian theme.

Tchaikovsky subtitled his Finale "*Tema russo,*" especially with a view toward performances outside of Russia. In it he uses not one, but two Russian folk songs, ones he had already arranged as piano duets in 1869. The introduction consists of a transcription of No. 28, "*A kak po lugu*" (Along the Green Meadow), and the movement's main theme is based on No. 42, "*Pod yablonyu zelyonoyu*" (Under the Green Apple Tree). (See examples below.) The thirteen measures that Tchaikovsky added to the end of the first folk song emphasize the similarity between this tune's end and the beginning of the second folk song. The grand return of the introduction of the first movement toward the end of the Finale serves not only to unify, but to point out (with just a touch of humor?) its similarity to the Russian main theme.

—Program notes ©Jane Vial Jaffe

ABOUT THE CONDUCTOR

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

George Manahan is in his 14th 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 as well as the symphonies of 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*.

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.

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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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