

A promotional poster for the Manhattan School of Music's 25th Anniversary Performance Season. The background is a vibrant, abstract geometric design with shades of blue, purple, and pink. Four musicians are featured: a man in the upper left playing a double bass, a woman in the upper right playing a violin, a woman in the lower left singing with her mouth open, and a man in the lower right singing with his mouth open. The text 'Manhattan School of Music' is in the top left, '25 26' is in the center, and 'PERFORMANCE SEASON' is at the bottom.

M Manhattan School of Music

25
26

PERFORMANCE
SEASON

MManhattan
School of Music

MSM SYMPHONY ORCHESTRA

Mei-Ann Chen, Conductor

Koshiro Takeuchi (BM '28), violin

Winner of the 2024-2025 Eisenberg-Fried Competition

JT Kane, Dean of Instrumental Studies and Orchestral
Performance

WEDNESDAY, OCTOBER 24, 2025 | 7:30 PM
NEIDORFF-KARPATI HALL

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PROGRAM

MARIANNA MARTINES
(1744–1812)

Sinfonia in C Major

I. *Allegro con spirito*

II. *Andante ma non troppo*

III. *Allegro spiritoso*

ERICH W. KORNGOLD
(1897–1957)

Violin Concerto, Op.35

I. *Moderato nobile*

II. *Romanze*

III. *Allegro assai vivace*

Koshiro Takeuchi (BM '28), violin

(Student of Koichiro Harada and Lucie Robert)

Intermission

MAURICE RAVEL
(1875–1937)

Boléro, M. 81

MAURICE RAVEL

Daphnis et Chloé Suite No.2, M. 57b

I. *Lever de jour. Lent*

II. *Pantomime*

III. *Danse générale*

MSM SYMPHONY ORCHESTRA

Mei-Ann Chen, Conductor

Koshiro Takeuchi, violin

VIOLIN 1

Muriel Oberhofer,
concertmaster
Schaffhausen, Switzerland

Naru Watanabe
Yamaguchi, Japan

Siyi Li
Beijing, China

Betania Johnny
London, United Kingdom

Jingyi Huang
Shanghai, China

Eunhye Chun
Cheonan, South Korea

Samuel Marquis
Cocoa Beach, Florida

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Temecula, California

Cecilia Martin
Columbus, Ohio

Te-hsuan Bu
Keelung, Taiwan

Honghan Lu
Shenzhen, China

Seoyeon Lee Seoul
South Korea

Vivian Kao
Hong Kong, Hong Kong

Olive Wang
Edison, New Jersey

VIOLIN 2

Hajung Cho, principal
Seoul, South Korea

Jiabao Wei
Chengdu, China

Julia Li
Lutherville, Maryland

Maja Uzarska
Warsaw, Poland

Haoran Jing
Qingdao, China

Ai Xuan Li
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Chiayi, Taiwan

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Ridgefield, Connecticut

Sue Nishida
Ridgewood, New Jersey

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principal
Milwaukee, Wisconsin

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Zhubei City, Taiwan

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Julie Park³
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Hyomin Lee¹
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Isabella Carucci²
New York, New York

Minseo Kim
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Michael Yu²
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**Elizabeth Perez-
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BRASS AND WIND PRINCIPALS

1 MARTINES – SINFONIA IN C MAJOR

2 KORNGOLD – VIOLIN CONCERTO IN D MAJOR, OP.35

3 RAVEL – *BOLÉRO*

4 RAVEL – SUITE NO. 2 FROM *DAPHNIS ET CHLOÉ*

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Brownsville, Texas

Vera Romero³
Austin, Texas

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West Orange, New Jersey

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PROGRAM NOTES

Violin Concerto in D major, Op. 35

Erich Wolfgang Korngold (1897–1957)

Erich Wolfgang Korngold showed an incredible gift for composition at an early age. Upon hearing him play his cantata *Gold* in 1907, Gustav Mahler proclaimed him a genius and recommended that he study with Alexander Zemlinsky at the Vienna Conservatory. At age eleven he composed a ballet, *Der Schneemann* (The Snowman), that was so impressive that Zemlinsky orchestrated and produced it at the Vienna Court Theater in 1910 to sensational acclaim. Richard Strauss was deeply impressed by Korngold's *Schauspiel Ouvertüre* (Dramatic Overture, 1911) and *Sinfonietta* (1912), as was Puccini by his opera *Violanta* (1916). The pinnacle of Korngold's early career came at the age of twenty-three when his opera *Die tote Stadt* (The Dead City) achieved international recognition. By 1928 a poll by the *Neue Wiener Tagblatt* considered Korngold and Schoenberg the greatest living composers.

In 1934, director Max Reinhardt took Korngold to Hollywood where the second phase of his career began. There he composed some of the finest film scores ever written—nineteen in all, including such classics as *Captain Blood* (1935), *The Adventures of Robin Hood* (1938), and *The Private Lives of Elizabeth and Essex* (1939); he became Hollywood's highest paid composer at that time. Yet he was caught between two worlds and two eras. He was criticized in some quarters for selling out to Hollywood and for ignoring modern trends in music; in Hollywood he was criticized for writing scores that were too complex. Even while immersed in the film world he periodically composed works in other genres—the Violin Concerto (1937, revised 1945) has remained in the repertoire and has even enjoyed a surge in popularity in recent decades.

It was violinist Bronislaw Huberman who urged Korngold to compose his Violin Concerto, but he proved uninterested in the work and the composer shelved it. Years later, according to John Waxman, whose father Franz was Korngold's friend, the Concerto's existence came to light during a dinner party involving the Korngolds, Waxmans, and Polks—Polk was the long-time manager of the great violinist Jascha Heifetz. Polk brought the work to Heifetz, who memorized it in a week and asked Korngold when they could get together. Korngold made revisions (1945) and Heifetz premiered the work on February 15, 1947, with the St. Louis Symphony conducted by Vladimir Golschmann.

Korngold had used themes from the Concerto in several movies that came out around 1937, but because the Concerto was not known until 1947, it was assumed

that the Concerto had borrowed from the movies. The score for *Anthony Adverse* (1936) may have supplied themes for the Concerto, but in general the flow of ideas appears to have come *from* the Concerto. The haunting main theme of the first movement appears in *Another Dawn* (1937) and Korngold reused his expansive, yearning second theme in the film music for *Juárez* (1939). Since both themes are lyrical, Korngold incorporates lively transition material for contrast. After only a few bars of “development,” the solo violin plays a cadenza—again with brilliant writing for contrast—which brings a restatement of both main themes and a dazzling ending.

The *Romance* again shows Korngold’s great tunefulness. In this case the melody is one that appears in the film score for *Anthony Adverse*. The magical, shimmering sounds of the central section, marked “*misterioso*,” are achieved by special touches in the instrumentation—celesta, harp, some of the string instruments playing *sul ponticello* (on the bridge)—and the use of mutes.

The exuberant finale shares its cheerful main theme with Korngold’s score for *The Prince and the Pauper* (1937). The jiglike music proceeds at breakneck pace with only brief rests for the soloist. A more lyrical second theme appears, which turns out to be a slow version of the main theme. The dancelike and the lyrical alternate until a full orchestra statement of the lyrical version of the theme leads to a passage of extreme calm. The quiet lasts only briefly before the movement concludes in a brilliant show of virtuosity.

—©Jane Vial Jaffe

***Daphnis and Chloé* Suite No. 2**

Maurice Ravel (1875–1937)

Sergei Diaghilev, the great impresario and founder of the Ballets Russes, commissioned Ravel to compose *Daphnis and Chloé* in 1909. Diaghilev's choreographer Michel Fokine had adapted the ballet scenario of the shepherd lovers Daphnis and Chloé from the fourth-century Greek narrative poem, attributed to Longus, as retold by Renaissance French poet Jacques Amyot. Dissatisfied with Fokine's version, however, Ravel made further adjustments, and worked intermittently on the ballet between 1909 and 1911. So intent was he on composing in March 1910 in a villa at Valvins, that he had to be rescued by friends from the Seine's rising flood waters. He always worked first from a piano score, which in this case he completed by May 1, 1910, but in 1911 he substantially altered and expanded the closing *General Dance*.

The first performance of the ballet took place on June 8, 1912, conducted by Pierre Monteux, with the legendary dancers Nijinsky and Karsavina in the title roles. Despite all the talent involved it met with little success, largely because of "creative differences." Ravel had envisioned "a vast musical fresco, less concerned with archaism than with fidelity to the Greece of my dreams as imagined and painted by the French artists at the end of the eighteenth century." This conflicted with Fokine's scenario, Diaghilev's pagan conception, and the Far Eastern scenic plans of designer Bakst. Diaghilev and Bakst quarreled, Nijinsky and Fokine argued, and the dancers agonized over Fokine's choreography and Ravel's $5/4$ rhythms in the General Dance. Diaghilev himself had a falling out with Fokine, which led to the choreographer's eventual departure from the company. To cap it all, it was unlikely that the audience could spare much thought for Ravel's ballet, because it was completely overshadowed by Nijinsky's daring, erotic interpretation that same evening of Debussy's *Prélude à l'après-midi d'un faune*.

The professional relationship between Ravel and Diaghilev also cooled, further damaged in a 1914 contretemps over the wordless chorus. For performances "in small towns," Diaghilev had induced Ravel to produce a version with instrumental parts to replace the chorus. When this version was performed in the great city of London, Ravel became so infuriated that a war of words began in print. He objected primarily to staged productions of the entire ballet without chorus, and since then completely instrumental performances have become traditional. Though Ravel continued to write for the Ballets Russes after World War I, Diaghilev's rejection of *La valse* as a ballet caused their final rupture in 1920.

Daphnis and Chloé contains some of the most glorious music Ravel ever wrote, rescued from ballet oblivion by two orchestral suites the composer extracted for the concert hall. The Second Suite, in particular, has become one of Ravel's most frequently played orchestral works. Stravinsky, not always given to accolades when it came to lush, seductive music, considered *Daphnis et Chloé* "not only Ravel's best work, but also one of the most beautiful products of all French music."

By the third and final scene, where the Second Suite begins, Daphnis has been abducted by pirates and saved by the intervention of Pan. The scene opens with one of music's most ravishing sunrises. Ravel's "murmuring water" and "bird song" and his building of texture to an exhilarating climax speak volumes about his skills as an orchestrator. Daphnis and Chloé reunite and mime the story of Pan and Syrinx to honor Chloé's savior. Here Ravel penned one of the most celebrated and rewarding flute solos in the repertoire—a fitting representation of the nymph Syrinx, who, when chased by the amorous Pan, is turned into a reed from which he fashions his flute or panpipes. Chloé reappears to dance to this exquisite music and as the dance grows more animated she falls into the arms of Daphnis. In the concluding scene of general rejoicing, Ravel whips up a rhythmic momentum scarcely equaled in the literature. The "joyous tumult," so-labeled in the score, results from the ingenious use of 5/4 meter (the source of the dancers' great irritation) and the insistent accumulation of short patterns, all clothed in scintillating orchestral colors.

—©Jane Vial Jaffe

Boléro

Maurice Ravel (1875–1937)

When Ravel left Paris in 1927 for a North American concert tour, he promised dancer Ida Rubinstein an orchestration of some piano pieces from Albeniz's *Iberia* as soon as he returned. The tour was incredibly successful—he brought back \$27,000 in concert fees and the overwhelming admiration of his American audiences. Back in Paris Ravel found that Enriqu  Arb s had beaten him to *Iberia*, and copyright laws prohibited him from making another transcription of Albeniz's music. Though Arb s offered to cede his rights, Ravel had already resigned himself to composing a new Spanish ballet. He came up with a tune that he thought had an "insistent quality" and told critic Gustave Samazeuilh, "I'm going to try to repeat it a number of times without any development, gradually increasing the orchestra as best I can."

Thus was *Bol ro* conceived, without any real relation to the Spanish folk dance of the same name, but displaying Ravel's recurrent interest in Spanish music. The work is a study in crescendo as much as in repetition. Furthermore, it makes a statement about modulation: the tenacious hold on one key (C major) with a continuous C pedal point, makes the late unexpected switch to E Major particularly exhilarating. Ravel's most popular melody with its Spanish-Arab flavor is ideal for his orchestrational prowess, in highlighting a succession of solo players and instrumental sections and sustaining the psychological tension as the musical forces gradually increase.

The ballet was an incredible success when it was introduced on November 22, 1928, but Ravel was convinced the music would not survive separate from the ballet. He was proved wrong; it immediately became his most popular orchestral work.

— Jane Vial Jaffe

ABOUT THE ARTISTS

Mei-Ann Chen, Conductor

Bold, passionate and innovative, Taiwanese American conductor Mei-Ann Chen is renowned as one of the most versatile and dynamic conductors on the podium today, praised for the energy and enthusiasm with which she infuses orchestras and performances. Music Director of the MacArthur Award-winning Chicago Sinfonietta since 2011, her contract has been unanimously extended through the end of the 2028-2029 season. Named Artistic Advisor of Springfield Symphony Orchestra (MA) in March 2024, Chen has been Chief Conductor of Austria's Recreation - Grosses Orchester Graz at Styriarte since fall 2021, following two seasons as the orchestra's first-ever Principal Guest Conductor, making her the first female Asian conductor to hold this position with an Austrian orchestra. She has served as the first-ever Artistic Partner of Houston's ROCO since 2019, and since 2022, as an Artistic Partner with Northwest Sinfonietta (WA). In the recording field, she has made recordings for Cedille Records, Innova Records, and Naxos. A passionate advocate for music education, Ms. Chen dedicates significant time in mentoring young conductors through various programs, including the Chicago Sinfonietta Freeman Conducting Fellowship program and the Taki Alsop Fellowship, and conducts ensembles at important educational institutions, both nationally and abroad. Highly regarded as a compelling communicator and a creative leader both on and off the podium, and a sought-after guest conductor, she has appeared with distinguished orchestras throughout the Americas, Europe, Taiwan, The United Kingdom, and Scandinavia, and continues to expand her relationships with orchestras worldwide (over 150 orchestras to date).

Koshiro Takeuchi (BM '28), violin

In April 2025, Koshiro Takeuchi won the First Prize in the inaugural Ion Voicu International Violin Competition. Previously, he has won numerous awards, such as the Third Prize at the Long-Thibaud International Music Competition in 2023 at the age of 18, the Fifth Prize, the Amici di Paganini Association Award (Best Contemporary Music Performance Award), the Dr. Enrico Costa Memorial Award at the 57th Premio Paganini Violin Competition in 2023 (the age of 18), the IMA Music Award at the Ishikawa Music Academy in 2018 (the age of 13), the First Prize at the Cecilia International Competition in 2016 (the age of 10), among others.

In August 2023, he performed at the Suntory Hall in the “Nobuko Imai Special - 80th Birthday Anniversary Concert” under the conduct of Kazuki Yamada, performing with Nobuko Imai and receiving favorable reviews. In 2024, he made his debut performing with the Tokyo Philharmonic Orchestra conducted by Tadaaki Otaka.

He has also performed with the George Enescu Philharmonic Orchestra, L'Orchestre de la Garde Républicaine, The Tokyo Symphony Orchestra, and others.

Born in Tokyo, Japan, Takeuchi began the violin at the age of 5. After graduating from the Tokyo College of Music High School, he is currently a full scholarship student at Manhattan School of Music studying Classical Violin (Bachelor of Music) and a full scholarship student at the Tokyo College of Music's Artist Diploma, studying with Koichiro Harada, Lucie Robert, and Mayuko Kamio. He has previously received the 2024 Yamaha Music Support Program Scholarship and is currently receiving scholarships from the 54th Ezoe Memorial Recruit Foundation and the Rohm Music Foundation.

He is currently performing on a violin by Giovanni Battista Guadagnini from 1760, generously loaned by a private collector.

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

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