



ORCHESTRAL PERFORMANCE PROGRAM

OPUS130

Leonard Slatkin (HonDMA '13), Conductor

Distinguished Visiting Artist in Conducting and Orchestral Studies

David Chan, Head of the Orchestral Performance Program

JT Kane, Dean of Instrumental Studies and Orchestral Performance

FRIDAY, OCTOBER 3, 2025, 7:30 PM
NEIDORFF-KARPATI HALL

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PROGRAM

ADOLPHUS HAILSTORK *Epitaph for a Man who Dreamed*
(BM '65, MM '66, HONDMA '19) (*In memoriam: Martin Luther King, Jr.*)
(b. 1941)

BENJAMIN BRITTEN *Sinfonia da Requiem*, Op. 20
(1913–1976)
I. *Lacrymosa*
II. *Dies Irae*
III. *Requiem Aeternam*

Intermission

ANTONÍN DVOŘÁK *Symphony No. 7 in D Minor*, Op. 70
(1841–1904)
I. *Allegro maestoso*
II. *Poco adagio*
III. *Scherzo. Vivace*
IV. *Finale. Allegro*

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VIOLIN 1

Hajung Cho,
concertmaster
Seoul, South Korea

Selin Algoz
Istanbul, Turkey

Curtis Klippel
Salt Lake City, Utah

Arianna Behrendt
Redwood City, California

Alix Auclair
Paris, France

Angel Guanga
Clifton, New Jersey

Koshiro Takeuchi
Setagaya, Japan

Caitlin Marshall
Cheltenham, United Kingdom

Gayeon Lee
Long Island City, New York

Yiru Zhang
Shandong, China

Eojin Jung
Jinju, South Korea

Seoyoung Jang
Jeju City, South Korea

Shengbo Tu
Shanghai, China

VIOLIN 2

Naru Watanabe,
principal
Yamaguchi, Japan

Adeline Baban
McLean, Virginia

Naoko Owaki
Tokyo, Japan

Jou Wen Liu
Hsinchu County, Taiwan

Riku Korenaga
Bethany, Connecticut

Faith Borkowski
Niskayuna, New York

Marina Alba Lopez
Madrid, Spain

Jialin Ding
Beijing, China

Yunji Kim
Seoul, South Korea

Tomohiko Hosokawa
Tokyo, Japan

Honghan Lu
Shenzhen, China

Vivian Kao
Hong Kong, Hong Kong

VIOLA
Anna Huang, principal
Zhubei City, Taiwan

Kyuwon Yoo
Paju, South Korea

Owne Xayboury
Milwaukee, Wisconsin

Hayley Lau
Sydney, Australia

Yiyun Cao
Shanghai, China

Olympia Nelson
Las Vegas, Nevada

Isabella Mier
Los Angeles, California

Man Chun Li
Hong Kong, Hong Kong

Jeremy Jahng
Great Neck, New York

CELLO
Juewen Zhang,
principal
Shanghai, China

Isabella Liu
Cambridge, Massachusetts

Loa Cho
Bowling Green, Ohio

Owen Graham
Hopewell, New Jersey

Aidan Pan
Ithaca, New York

Frida Rahmani
Maplewood, New Jersey

Hannah Kim
Palo Alto, California

Ying-lin Chen
Yuanlin, Taiwan

Yi-hua Lu
Tainan, Taiwan

Wan-ting Shieh
Taipei, Taiwan

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Lauren Seery,
principal
Bethpage, New York
Pearce Wade
Oklahoma City, Oklahoma

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1 HAILSTORK — EPITAPH FOR A MAN WHO DREAMED

2 BRITTEN — SINFONIA DA REQUIEM, OP. 20

3 DVOŘÁK — SYMPHONY NO. 7 IN D MINOR, OP. 70

TUBA**Fumiya Miyata²***Osaka, Japan***Melissa Samad¹***Pembroke Pines, Florida***TIMPANI****Gabriel Levy***Toronto, Canada***Owen Bloomfield***Orange, Australia***PERCUSSION****William Chinn***Irvine, California***Glenn Choe***Cedar Park, Texas***Jason Chin***Vancouver, Canada***Aaron Levine***Tenafly, New Jersey***Joleen Lin***Tiannan, Taiwan***HARP****Qi Qin Lim***Singapore, Singapore***Linya Qiao***Beijing, China***KEYBOARD****Yujin Han***Seoul, South Korea*

PROGRAM NOTES

Epitaph for a Man Who Dreamed (In Memoriam: Martin Luther King, Jr.)

Adolphus Hailstork (BM '65, MM '66, HonDMA '19)

Growing up in Albany, New York, Hailstork received his first musical training as a chorister and, after showing an aptitude for music in state testing, he received free violin lessons in fourth grade, later switching to piano and organ. He loved to improvise, which led him to composing. His formal composition studies began 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 earned a second bachelor's degree in 1965 from 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.

During his military service in Germany for the next two years, Hailstork composed constantly on a piano he had rented and put in the officers club. Upon his return to the U.S. he pursued doctoral studies at Michigan State University, where he held his first teaching post before earning his PhD in 1971. Hailstork was hired immediately to teach at Youngstown (Ohio) State University, where in 1974 he composed his best-known work, *Celebration!*, commissioned by JCPenney in anticipation of the American bicentennial. He taught at Norfolk (Virginia) State College from 1977 until 2000 when he took up his current professorship at Old Dominion University (Norfolk).

Hailstork's wide-ranging body of work includes three symphonies, two operas, numerous choral works, and varied chamber pieces. Many of his 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, which won the Virginia College Band Directors' 1983 national competition, 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 the dungeons along the coast of Ghana where slaves were held before being shipped to America.

The idea for *Epitaph for A Man Who Dreamed* was suggested to Hailstork by William Henry Curry, who conducted the premiere with the Baltimore Symphony Orchestra on January 17, 1980. Hailstork described his vision in the preface to the score:

A great man is being buried. A few mourners ring the gravesite singing a spiritual. Gradually, more bereaved gather and join in (strings). They reflect upon their memories of hopes and dreams inspired by their fallen leader.

The service concludes and the bowed heads begin to lift. They will carry on.

Technically the piece is a study in understatement and control. There is no virtuosity. There are no sudden dramatic shifts. Harmony is simple, coloration is medium to dark. There is a very restrained and careful control of climax, there being only one at the end of the work.

The solemn beauty of the work—a kind of prayer for peace—projects Hailstork’s having experienced over a decade of reflection instead writing in the immediate aftermath of the tragedy. Judiciously placed pauses in the string continuum, a throaty flute passage, and a deeply resonant brass “chorale” lead to chiming bells, rising gestures, and fluttering strings that give a hint of optimism. Another grand pause precedes a return to solemn reality but which becomes in the climactic conclusion a kind of powerful, noble acceptance of carrying on King’s work.

—©Jane Vial Jaffe

Sinfonia da Requiem, Op. 20

Benjamin Britten

Britten made his inroads into American musical life mainly on the strength of his vocal compositions. The extensive obituary article in the *New York Times* pointed out that Britten will be remembered mainly for what he did, in terms of music, for “the word,” i.e., the great poetry of Europe, with English poetry naturally having taken first place in his mind.

It is true that Britten has not only immeasurably enriched his listeners musically; he has also made them more literate than they were before they knew his music. Britten was a great composer also in terms of “pure” instrumental music—I would not call it, in the nineteenth-century manner, “absolute music,” because it is always reaching out into eloquence and meaning; even where it eschews the use of the human voice, it “speaks” to us with the greatest subjective intensity.

It is interesting to note that the idea of the Requiem, which was to manifest itself on a grand scale some twenty-five years later in the *War Requiem*,

was in Britten's mind so early. He was anything but a "morbid" composer, but the idea of Death seems to have been with him constantly. At least six of his operas—*Peter Grimes*, *The Rape of Lucretia*, *The Turn of the Screw*, *Billy Budd*, *Owen Wingrave*, and *Death in Venice*—present their protagonists as death-oriented and inevitably fated to die. The "occasion" for which the *Sinfonia* was written did indeed not call for a Requiem at all, as can be seen from the account of it given by Eric Walter White (*Benjamin Britten, His Life and Operas*, 1970):

Having been approached through the British Council some time in 1940 and asked whether he would write a symphony for a special festivity connected with the reigning dynasty of a foreign power, Britten agreed in principle, provided it was understood no form of musical jingoism was called for. On further investigation, it appeared that the country in question was Japan and the festivity of the 2,600th anniversary of the foundation of the Mikado's dynasty in 660 BC . . . , and that other composers in France, Germany, Italy, and Hungary had received similar commissions. . . . Britten felt that his work [the *Sinfonia da Requiem*] would be not inappropriate to the occasion in view of the Sino-Japanese conflict. He was wrong, however; and about six months after the completed score had been handed over, he received a furious protest through the Japanese Embassy, complaining that the Christian dogma and liturgical ceremony that lay at the basis of the work were a calculated insult to the Mikado and rejecting the *Sinfonia* out of hand.

The *Sinfonia* is in three movements (slow-fast-slow, forming an obvious A-B-A pattern). A single motivic idea (syncopated, chromatically ascending in the beginning, then lamenting in larger intervals) dominates the first movement, which also incorporates elements of a funeral or death march. This movement is followed by a *Dies irae* (*Allegro con fuoco*)—not a realistic portrayal of the Day of Judgment in the nineteenth-century manner but rather a nightmarish dream: an "expressionist" composition, which in many ways lets us think of Schoenberg; the terror-glissandi at the end remind us, in fact, of the "Dance around the Golden Calf" in *Moses and Aaron*.

In the last movement, the *Requiem aeternam*, the main theme of the first movement reappears in an ecstatic, almost Mahlerian transfiguration.

The *Sinfonia da Requiem* is a true hotbed of perfectly amazing and ravishing sonorities. Britten engages the full orchestra with all its resources, but his use of the piano, harps, and percussion points unmistakably to the sounds he is to elicit, in his later works, from the chamber orchestra. An exciting and peculiar feature is his use of the alto saxophone in this work.

—Adapted from a note by Kurt Oppens for the 1977 Aspen Music Festival; used by permission.

Symphony No. 7 in D minor, Op. 70

Antonín Dvořák

“Now I am occupied by my new symphony for London, and wherever I go I have nothing else in mind but my work, which must be such as to make a stir in the world and God grant that it may!” Thus wrote Dvořák to his friend Judge Rus in 1884 about his Symphony No. 7. Dvořák had just been made an honorary member of the London Philharmonic Society and was therefore invited to compose a symphony and to conduct the first performance. Stimulated by Brahms’s Third Symphony which he had recently heard in Berlin, Dvořák had ambition for special success with this Symphony. Not only did he want to compose a work of equal stature, but he wanted Brahms’s personal expectations of him to be fulfilled.

There does seem to be a special kinship between Dvořák’s Seventh and Brahms’s Third Symphony, just as there had been between Dvořák’s Sixth and Brahms’s Second. The first movements of Dvořák’s Seventh and Brahms’s Third both share a feeling of “six,” that is, 6/8 meter in Dvořák and 6/4 in Brahms. In both, the frequent emphasis on groups of three often imparts the feeling of a Romantic waltz. In the last movement, Dvořák’s syncopated, repeated-note horn passages remind us of similar passages in Brahms’s finale. Though Wagner is often regarded as Brahms’s antithesis, his influence was all-pervasive; here Dvořák quotes the famous *Tristan* chord in the coda of the first movement and makes further references to *Tristan und Isolde* in the lovely slow movement. Renowned music scholar, pianist, and composer Donald Francis Tovey wrote of this movement that the horns and clarinet “play the parts of a rustic Tristan and Isolde to a crowd of orchestral witnesses.”

Dvořák completed the orchestration of the score on March 17, 1885, but so eager were the public and the orchestra to hear the new work that rehearsal on the first movement had begun before the last movement was completed. The Symphony was a great success at its first performance on April 22, 1885, at St. James Hall. Many consider this passionate, serious work Dvořák’s greatest symphony, even surpassing his popular New World Symphony. Tovey ranked it on a par with Brahms’s four symphonies and the Great C major Symphony of Schubert.

Dvořák’s Symphony opens with a brooding, energetic *Allegro maestoso* in traditional sonata form that sets the solemn tone for the whole work. The slow movement in F major contains a hymnlike opening (recalled at the

end), poignant motives for flute, clarinet, and horn, and a particularly beautiful cello melody. Dvořák bases the hauntingly restless Scherzo on the furiant, a Czech folk dance he often adapted for such movements. He pits its marked rhythm, begun by the upper strings, against the soaring, chromatic melody of the lower instruments. Dvořák created striking effects by taking contrasting rhythmic patterns from the folk dance and using them simultaneously instead of sequentially.

The mood of tragedy returns immediately in the *Finale* with the first subject played by the cellos, horns, and clarinets. This *Allegro* again follows sonata form, with a warm second subject emerging in the cellos, but taking a triumphant turn only in the final bars to end majestically in the major.

—©Jane Vial Jaffe

ABOUT THE CONDUCTOR

Leonard Slatkin (HonDMA '13), Conductor

Distinguished Visiting Artist in Conducting and Orchestral Studies

Internationally acclaimed conductor Leonard Slatkin is Music Director Laureate of the Detroit Symphony Orchestra (DSO), Directeur Musical Honoraire of the Orchestre National de Lyon (ONL), Conductor Laureate of the St. Louis Symphony Orchestra (SLSO), and Principal Guest Conductor of the Orquesta Filarmonica de Gran Canaria (OFGC). He maintains a rigorous schedule of guest conducting throughout the world and is active as a composer, author, and educator.

To celebrate his 80th birthday, he returned to orchestras he led as Music Director in the 2024–2025 season, including the DSO, ONL, SLSO, and National Symphony Orchestra (Washington, DC). In addition to numerous conducting engagements, his composition *Schubertiade: An Orchestral Fantasy* and his arrangement of Scarlatti keyboard sonatas for orchestral wind ensemble received world premieres last season.

The 2025–2026 season includes engagements with the National Symphony Orchestra (Ireland), Manhattan School of Music Symphony Orchestra, SLSO, USC Thornton Symphony, LVP, Taiwan Philharmonic, KBS Symphony Orchestra (Seoul), Gunma Symphony Orchestra, NHK Symphony Orchestra (Tokyo), Nashville Symphony, Atlanta Symphony Orchestra, Orchestre Symphonique de Montréal, Warsaw Philharmonic, Franz Schubert Filharmonia (Barcelona), ONL, Prague Symphony Orchestra, Filarmonica George Enescu (Bucharest), OFGC, and Rundfunk-Sinfonieorchester Berlin.

Slatkin has received six Grammy awards and 35 nominations. His latest recordings are Jeff Beal's *The Paper Lined Shack* on Supertrain Records and *Slatkin Conducts Slatkin*, a compilation of pieces written by generations of his musical family, including three of his own compositions, on Naxos Records. Naxos has also recently remastered and reissued audiophile editions of his recordings of Gershwin's and Rachmaninov's orchestral works (with the SLSO) for Vox. Other recent Naxos releases include works by Saint-Saëns, Ravel, and Berlioz (with the ONL) and music by Copland, Rachmaninov, Borzova, McTee, and John Williams (with the DSO). In addition, he has recorded the complete Brahms, Beethoven, and Tchaikovsky symphonies with the DSO (available online as digital downloads).

A recipient of the prestigious National Medal of Arts, Slatkin also holds the rank of Chevalier in the French Legion of Honor. He has received the Prix Charbonnier from the Federation of Alliances Françaises, Austria's Decoration

of Honor in Silver, the League of American Orchestras' Gold Baton Award, and the 2013 ASCAP Deems Taylor Special Recognition Award for his debut book, *Conducting Business*. His second book, *Leading Tones: Reflections on Music, Musicians, and the Music Industry* (2017), was published by Amadeus Press, followed by *Classical Crossroads: The Path Forward for Music in the 21st Century* (2021). Two volumes of essays that supplement the score-study process, in a new series entitled *Scores to Settle*, were released by Rowman & Littlefield in 2024. He is also working on several new compositions.

Slatkin, whose role as MSM Distinguished Visiting Artist in Conducting and Orchestral Studies continues into this season, has conducted virtually all the leading orchestras in the world. As Music Director, he has held posts in New Orleans; St. Louis; Washington, D.C.; London (with the BBC Symphony Orchestra); Detroit; and Lyon, France. He has also served as Principal Guest Conductor in Pittsburgh, Los Angeles, Minneapolis, and Cleveland.

For more information, visit leonardslatkin.com.

ABOUT THE ORCHESTRAL PERFORMANCE PROGRAM

Inaugurated in 1991, MSM's Graduate Program in Orchestral Performance was the first accredited degree program of its kind in the United States. Led by David Chan, the program produces polished musicians of the highest artistic caliber, who are prepared intensively in the orchestral repertoire for careers as symphonic players. Orchestral Performance students receive individual instruction from some of the leading players on the classical scene. The program incorporates curricula specifically designed to train the exceptional, advanced student in both performance and nonmusical aspects of life in the modern orchestra, such as orchestra governance, artistic planning, community engagement, and audience development.

David Chan, Head of the Orchestral Performance Program

JT Kane, Dean of Instrumental Studies and Orchestral Performance

Faculty

VIOLIN

David Chan, Concertmaster, Metropolitan Opera Orchestra

Lisa Kim, Assistant Principal Second Violin, New York Philharmonic

VIOLA

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CELLO

Alan Stepansky, former Associate Principal Cello, New York Philharmonic

Qiang Tu, Cello, New York Philharmonic

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Blake Hinson, Assistant Principal Bass, New York Philharmonic

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Robert Langevin, Principal Flute, New York Philharmonic

OBOE

Robert Botti, Oboe, New York Philharmonic

Sherry Sylar, Associate Principal Oboe, New York Philharmonic

Stephen Taylor, Principal Oboe, Orchestra of St. Luke's; Co-principal Oboe, Orpheus Chamber Orchestra

CLARINET

Pascual Martinez Forteza, Second Clarinet, New York Philharmonic

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Javier Gándara, Horn, Metropolitan Opera Orchestra

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Allen Spanjer, Horn, New York Philharmonic

TRUMPET

Ethan Bendorf, Second Trumpet, New York Philharmonic

David Krauss, Principal Trumpet, Metropolitan Opera Orchestra

Thomas V. Smith, Fourth and Utility Trumpet, New York Philharmonic

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HARP

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Susan Jolles, Harp, New York Chamber Symphony,

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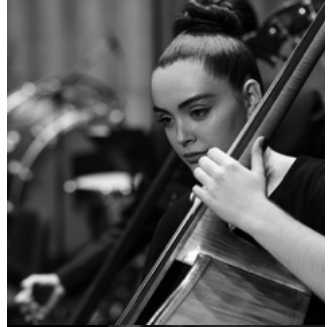
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