

MSM ARTISTS IN RESIDENCE

WINDSCAPE

Reimagined

Realms

Tara Helen O'Connor, flute

Keisuke Ikuma, oboe

Alan R. Kay, clarinet

David Jolley, horn

Frank Morelli, bassoon

TUESDAY, NOVEMBER 4, 2025 | 7:30 PM
GORDON K. AND HARRIET GREENFIELD HALL

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PROGRAM

HARRY BURLEIGH

(1866–1949)

(ARR. A. KAY)

Four Selections from *From the Southland*

Through Moanin' Pines

The Frolic

On Bended Knee

A New Hidin'-Place

ERIK SATIE

(1866–1952)

(ARR. D. JOLLEY)

Three *Gnossiennes*

NO. 2

NO. 3

NO. 1

KENNETH FUCHS
(b. 1956)

Woodwind Quintet No. 2, ("American") (2023)

Tema corale: Molto moderato

VAR. I: *Chaconne (l'istesso tempo)*

VAR. II: *Allegro vivo*

VAR. III: *Allegro misterioso (canone doppio)*

VAR. IV: *Interlude: Adagietto*

VAR. V: *Moto moderato (Chaconne come primo)*

VAR. VI: *Interlude (l'istesso tempo)*

VAR. VII: *Coda (Molto moderato)*

(Performed without pause)

INTERMISSION

LUDWIG VAN BEETHOVEN
(1770–1827)
(ARR. M. RECHTMAN)

Quintet in E-flat Major, Op. 4

I. *Allegro con brio*

II. *Andante*

III. *Menuetto più Allegretto e Trio*

IV. *Finale: Presto*

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

Kenneth Fuchs, composer

Kenneth Fuchs is the first living American composer recorded by the virtuoso Sinfonia of London and its brilliant conductor, John Wilson.

In June 2024, Chandos Records released *Light Year, Orchestral Works, Volume 2*, which includes a large suite for orchestra, a concerto for alto saxophone (with the superstar Timothy McAllister), a concerto for bass trombone (with the gifted James Buckle), and an idyll for winds, brass, strings, and percussion. In July 2023, Chandos Records released *Cloud Slant, Orchestral Works, Volume 1*, which includes two works for full orchestra, an exuberant composition for strings, and a concerto for C and alto flute, performed by the extraordinary Adam Walker.

Fuchs recorded for Naxos five albums with the London Symphony Orchestra conducted by JoAnn Falletta, the last of which won the 2018 GRAMMY® Award for “Best Classical Compendium.” In August 2020, Naxos released *Point of Tranquility (Seven Works for Symphonic Winds)*, recorded by the United States Coast Guard Band. Naxos also published an album of chamber music including *Falling Canons*, *Falling Trio* and String Quartet No. 5 (“American”). Albany Records published String Quartets 2, 3, 4 in definitive performances by the American String Quartet.

Fuchs has composed music for orchestra, band, voice, chorus, soloists, and various chamber ensembles. With Pulitzer Prize-winning playwright Lanford Wilson, Fuchs created three chamber musicals. The National September 11 Memorial & Museum presented Fuchs’s operatic monodrama *Falling Man* (text by Don DeLillo, adapted by J. D. McClatchy) in commemoration of the 15th anniversary of 9/11. His music has achieved significant global recognition through performances, media exposure, and digital streaming and downloading.

Fuchs serves as Professor of Music Composition at the University of Connecticut. He is a graduate of the University of Miami and received master of music and doctor of musical arts degrees from The Juilliard School. His composition teachers include Milton Babbitt, David Diamond, and Vincent Persichetti. His music is published by Bill Holab Music, Hal Leonard LLC, Edward B. Marks Music Company, and Theodore Presser Company, and it has been recorded by Albany, Chandos, and Naxos.

Tara Helen O'Connor, flute and piccolo

Tara Helen O'Connor, who *Art Mag* has said “so embodies perfection on the flute that you’ll forget she is human,” is an Avery Fisher Career Grant recipient, a two-time Grammy Award nominee, and a recipient of the Walter W. Naumburg Chamber Music Award. A Wm.S. Haynes artist, she is a season artist of the Chamber Music Society of Lincoln Center.

O'Connor is professor of flute at the Yale School of Music where she is the coordinator of winds and brass and is the Artistic Director of the Music from Angel Fire Festival and the Essex Winter Series. A champion of contemporary music, Ms. O'Connor has premiered hundreds of works and has appeared on numerous recordings and film and television soundtracks including *Barbie*, *Respect*, *The Joker*, *The Marvelous Mrs. Maisel*, *Only Murder in the Building* and *Schmigadoon!* to name only a few.

Regular festival appearances include the Bravo! Vail festival, Chamber Music Northwest, Music@Menlo, Santa Fe Chamber Music Festival, Chamber Music Festival of the Bluegrass, Spoleto Festival USA, the Banff Centre, Rockport Music, Bay Chamber Concerts, Manchester Music Festival, the Great Mountains Music Festival, Chesapeake Chamber Music Festival and Music From Angel Fire.

O'Connor has appeared on A&E's Breakfast with the Arts and PBS' *Live from Lincoln Center*. She has recorded for Deutsche Grammophon, EMI Classics, Koch International, CMS Studio Recordings with the Chamber Music Society of Lincoln Center and Bridge Records.

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 performed 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 most recently held the same positions in the Broadway revival of *Sweeney Todd* (2023–24).

Ikuma has appeared at numerous summer festivals including the Colorado Music Festival, Grand Teton Music Festival, Banff Centre, and Pacific Music Festival. Having previously served on the faculties of the 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 a woodwind faculty member at Bard Conservatory.

Ikuma received his Bachelor of Music degree from 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 of Orpheus Chamber Orchestra and Principal Clarinet of New York’s Riverside Symphony and Little Orchestra Society. He is the recipient of the Classical Recording Foundation’s Samuel Sanders Award, the C.D. Jackson Award at Tanglewood, a Presidential Scholars Teacher Award, and a Young Concert Artists Award with Hexagon, featured in the prizewinning film, “Debut.”

A founding member of Windscape, Mr. Kay performs regularly at the Yellow Barn, Orlando (Holland), Bowdoin, Bach Dancing and Dynamite Society Festivals, and the Cape May Music Festival. A frequent performer of the clarinet quintet canon, he has collaborated with the Orion, Calidore, Miró, Shanghai, Guarneri, Mendelssohn, Weinberg, Fine Arts, Chester and Colorado string quartets. He teaches at Manhattan School of Music, Juilliard, and Stony Brook University, where he also serves as Executive Director of the Stony Brook Symphony Orchestra. In 2023, anonymous donors established the Alan R. Kay Music Scholarship at The Juilliard School.

Mr. Kay has recorded with Hexagon, Windscape, the Sylvan Winds and Orpheus, whose 2016 recording with the late Wayne Shorter, “Emanon,” won “Best Jazz Instrumental Album” at the 61st Grammy Awards. Recent recordings include CDs of the works of Rudolf Escher and Hans Kox, and Michael Torke’s *Psalms and Canticles*, *TIME* and *Unseen*. He has served as a panelist for the Trapani, Italy and Rolduc, Holland competitions, as well as for Young Concert Artists, Concert Artists Guild, and the Fischhoff Competition. Also a conductor, Mr. Kay studied conducting at Juilliard with the late Otto-Werner Mueller and has led ensembles at Juilliard, Stony Brook and in the New York City area.

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: *Allegria* (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 more than 1,000 superbly talented undergraduate and graduate students who come from more than 50 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 8 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.



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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