



M Manhattan
School of Music

**25
26**

**PERFORMANCE
SEASON**

MManhattan
School of Music

MSM SYMPHONY ORCHESTRA

Featuring thesis compositions of MSM
composition students

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

JT Kane, Dean of Instrumental Studies and Orchestral Performance

Reiko Fütting (DMA '00), Dean of Academic Core and Head of
Composition

WEDNESDAY, FEBRUARY 11, 2026 | 7:30 PM
NEIDORFF-KARPATI HALL

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PROGRAM

GUIOMAR ORTIZ GARCÍA *HARÍA*, Piano Concerto (2025)
Pelayo Ciria, piano
George Manahan, Conductor

JORDAN ABRAMSON *On The Past* (2025)
George Manahan, Conductor

ÁLVARO AMAT G. *Escenas de España* (Scenes from Spain) (2025)
II. *Baleares*
Quinn Saylin, Conductor

DANIEL POWERS *etoxiuqnad* (2025)
Timothy Morrow, conductor

Intermission

CENGXING SHI

The Myth of Huangmei (2025)

Ray Cheng, cello

Timothy Morrow, conductor

TONGYU LU

Blumen, Liebesgedanken, Rauschen (2025)

Poem by Bettina Von Arnim

Piper Weldon, soprano

Zhongyang Ling, saxophone

Avery Davidson, Conductor

SHUWEN LIAO

The Jade Heart (心玺)(2025)

Wenqi Ke, violin

Quinn Saylin, Conductor

WEIRAN XU

The Year 1937 (2025)

Movement I

George Manahan, Conductor

MSM SYMPHONY ORCHESTRA

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

VIOLIN 1

Angel Guanga,
concertmaster
Clifton, New Jersey

Emma Johnson
Colorado Springs, Colorado

Yoon Ha Kim
Manhasset, New York

Cedar - Rose Newman
Wombarra, Australia

Hsin-Yuan Wu
Chiayi, Taiwan

Cody Conley
Pittsburgh, Pennsylvania

Shiyu Wang
Boston, Massachusetts

Zewei Huang
Shanghai, China

Maja Uzarska
Warsaw, Poland

Eunhye Chun
Cheonan, South Korea

Madison Lee
New York, New York

Adrian Walker
Salt Lake City, Utah

VIOLIN 2

Huiyang Xie, principal
Yinchuan, China

Kayla Yagi Bacon
Chiba, Japan

Shih Chen Ting
Taipei, Taiwan

Xenia Bergmann
Murnau, Germany

Olive Wang
Edison, New Jersey

Siyi Li
Beijing, China

Chia-Yu Kao
New Taipei City, Taiwan

Yeonsoo Jung
Seoul, South Korea

Minjung Kim
Seoul, South Korea

Erin Han
Irvine, California

Mina Kim
New York, New York

Sydney Scarlett
Murrieta, California

VIOLA

Harris Panner,
principal
Bethesda, Maryland

Phoebe Ro
Old Tappan, New Jersey

Cayden Stathakos
Houston, Texas

Junjie Ma
Changchun, China

Nicholas Lopez
San Juan, Texas

Ruihe Yao
Winona, Minnesota

Sage Small
Phoenix, Arizona

Isabella Mier
Los Angeles, California

Ekaterina Eibozhenko
Moscow, Russian

Jeremy Jahng
Great Neck, New York

CELLO

Eric Vasquez,
principal
Reno, Nevada

Yu-Sheng Tu
Kaohsiung City, Taiwan

Chenyi Hu
Baoding, China

Haotian Jiang
Shanghai, China

Chan Hee Kim
Busan, South Korea

Phoebe Lee
Los Angeles, California

Paulina Salazar
Los Angeles, California

Eunbyeong Chun
Cheonan, South Korea

Ying-Lin Chen
Yuanlin, Taiwan

BASS

Leo Martinez,
principal
West Park, Florida

Kwasi Micah
New York, New York

Minjun Lu
Kunshan, China

Binxuan Yu
Changsha, China

Amaree Sanchez
Highland, California

Lauren Seery
Bethpage, New York

Wilbert Sullivan
Wilton, Connecticut

FLUTE

Bryce Cox
Wethersfield, Connecticut

Katherine Lee
Seoul, South Korea

Jaeyeong Park
Ulsan, South Korea

Sarah Pedlar
Basel, Switzerland

OBOE

Zane Lowry
San Diego, California

Ariana Varvaro
New York, New York

CLARINET

Ivan Morozov
New York, New York

Sebeen Lee
Seoul, South Korea

Jaqueline Martinez Alzate
Girardota, Colombia

Shani Wang
Hsinchu, Taiwan

BASSOON

Avika Nimmagadda
Houston, Texas

Matthew So
Toronto, Canada

HORN

Cameron Pollard
*Winston Salem, North
Carolina*

Luis Montesdeoca
Duran, Ecuador

Hui-An Wen
Taoyuan City, Taiwan

Itzel Uranga-caamano
Queens, New York

TRUMPET

Christian Morales
San Antonio, Texas

Bryce Grier
Vernon, New Jersey

Kyle Nix
Pontotoc, Mississippi

TROMBONE

Matteo Paoli
Livorno, Italy

Rebekah Marquez
Los Angeles, California

BASS TROMBONE

Jack Johnson
San Diego, California

TUBA

Melissa Samad
Pembroke Pines, Florida

TIMPANI

Owen Bloomfield
Orange, Australia

PERCUSSION

William Chinn
Irvine, California

Glenn Choe
Cedar Park, Texas

Jason Chin
Vancouver, Canada

Campbell Stewart
Oro Valley, Arizona

Yung-Ling Lin
Tainan, Taiwan

HARP

Qi Qin Lim
Singapore, Singapore

KEYBOARDS

Helia Saraidarian
Tehran, Iran

SAXOPHONE

Alex Howard
Gilbert, Arizona

TEXTS AND TRANSLATIONS

Blumen, Liebesgedanken, Rauschen

Tongyu Lu

Blumen

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die

Liebesgedanken

der

Natur.

Flowers

are

the

love-thoughts

of

nature.

-Bettina von Arnim

PROGRAM NOTES

HARÍA, Piano Concerto

Guiomar Ortiz García

Haría, César Manrique's hometown, lends its name to this piano concerto inspired by the life and work of the Canarian architect. His drawings, sculptures, roundabouts, photographs, and above all, his values inspired this piece. Since I was a child, I have felt a deep connection with his multifaceted personality and his ability to communicate so naturally and profoundly. Through this work, I aim to translate my admiration for him, his creations, and the life of this great artistic figure into music.

The concerto opens with a grand introduction in which the piano is presented in a grandiose manner, as a prologue to the life of the beloved César. This first movement is the dialogue between art and nature that César taught us, as the solo piano symbolizes the architect himself and his creation, while the orchestra represents nature. For this reason, the piano does not take a solo role; rather, it forms part of a unified whole.

The second theme is based on *Agua, Suite de las Montañas de Fuego* by San Ginés Polyphonic Choir, a work I felt compelled to include due to its close connection with Manrique's vision and our feelings towards our beloved Lanzarote.

Manrique lived for a few years in New York City, a place that shaped much of his musical and artistic sensibility and that today connects us in this special way.

On The Past

Jordan Abramson

On The Past is, at its core, a gradual sinking, a slow descent and collapse of the romantic melody first presented in the opening measures. The piece begins with a pseudo-Tchaikovsky melody on its own, one that, if I hadn't written it, could almost be taken out of *Sleeping Beauty*, for instance. But when the strings eventually come in to accompany, what we are actually presented with is a lament. Over the course of the work, fragments of the melody appear out of the overwhelming texture only to collapse back in short order, and brief outbursts similarly attempt to reach up for that opening but are quickly pulled down by the weight of the orchestra. In the end, the collapsed melody returns now in sparse, ghostlike moments that peak out of the absolutely sunken texture for brief moments as a faint memory of the past.

Escenas de España (Scenes from Spain)

Álvaro Amat G.

The idea of portraying a landscape through music is a concept that goes back centuries and has been portrayed in all of the musical genres, including opera, ballet, film music, and symphony. Some scholars have considered the earliest example to be Vivaldi's *Four Seasons*; however, the most recognized first example is without a doubt Beethoven's Symphony No. 6 ("Pastoral"). After him, composers of the nineteenth century and beyond have found the immense power that music has to immerse the listener into a musical representation of a particular landscape. From Smetana's interpretation of his homeland, Czechia, to Sibelius' Finlandia, and even the sea as portrayed by Debussy, there is no doubt that music certainly has the power to move the listener into a different part of the world.

This piece is the second movement of a larger work that collects separate landscapes from my home country. Being performed today is the second movement, in which I aim to describe the Balearic Islands of eastern Spain, lying between the Iberian Peninsula and Sardinia. This paradise was truly a place that I felt only music could describe. From its serene shores to its rustic towns, I hope you can someday visit and see what this piece hopes to represent. For those of you who have already been, I pray that you will find this small piece true to the image you carry of that land.

The Myth of Huangmei

Cengxing Shi

Huangmei Opera*, by a twist of fate and bearing a consciousness of hope, was born and developed in cities along the Yangtze River. Over millennia of being sung by people, it gradually gained sentience, took on a human form, and named itself Huangmei, who loved to drift on a boat upon the river.

When the Yangtze* flooded, causing tens of thousands of deaths, Huangmei could not bear it. Seeking to give people a chance to survive, it resolved to burn its essence to hold back the floodwaters.

As the floods receded, people claimed they never knew Huangmei. Yet the tunes they softly hummed were none other than "Huangmei."

* Huangmei Opera: One of the five major Chinese opera genres. Its birthplace and areas of development are all along the Yangtze River. It first emerged in the form of tea-picking songs during the Tang Dynasty (618–907) and gradually evolved into an opera form.

* Yangtze River: With a total length of approximately 6,300 kilometers, it is the third-longest river in the world. The 1931 Yangtze River floods caused the deaths of about 145,000 people along its banks.

Blumen, Liebesgedanken, Rauschen

Tongyu Lu

Blumen, Liebesgedanken, Rauschen is a double concerto composed for Piper Weldon (soprano) and Zhongyang Ling (saxophone). The work serves both as a commemoration of my four years of undergraduate study at Manhattan School of Music and as a dedication to my teacher, Professor Reiko Fütting. The text of the work is drawn from an aphorism by the German poet Bettina von Arnim, “Flowers are the love-thoughts of nature.” In this piece, I translate and present this text in multiple languages.

The image of the flower appears recurrently throughout my compositions. In this work, I continue to explore a logic of layering akin to overlapping petals, both in the organization of sound and in the relationship between language and music. Love is a far more complex theme; through the study and exploration of sounds found in nature, I seek to express my own understanding of love.

***The Jade Heart* (心玺)**

Shuwen Liao

The Jade Heart unfolds through four energies: rebellious vitality, still resonance, radiant sharpness, and brilliant charm. Each emerges through a transformation of sound and atmosphere, as the violin and orchestra breathe, resist, and converge within shifting light and motion. In the end, the violin soloist’s strength becomes beauty, reaching its ultimate expression of power. Its heart, transparent and whole, resonates with its own pulse within the outer world and beyond it.

All is the art of the heart — everything flows and is felt through it.

The Year 1937

Weiran Xu

献给逝于1937年南京大屠杀的所有遇难同胞，以及献给我的家乡南京。

In memory of the victims of the Nanjing Massacre of 1937, and of my hometown, Nanjing.

ABOUT THE COMPOSERS

Guiomar Ortiz García

Pianist, composer, and multidisciplinary artist Guiomar Ortiz García showed an interest in musical writing from a young age, but the first years of her training focused on the piano, obtaining numerous awards at the national and international competitions. She did her bachelor's degree in piano at CSKG in Spain. There, Duo Rex was formed with pianist Pelayo Ciria under the tutelage of Bruno Vlahek and D&B Duo. They premiered new repertoire by living composers, their own arrangements, and performed concerts throughout Spain and Europe. In 2020, they received the “Rising Talents of Europe” award.

Her creativity led her to focus on multidisciplinary work, composing pieces for dance, art galleries, and the audiovisual world, which made her earn numerous awards in renowned film festivals around Spain, the USA, and Latin America. In 2024, she released her first album, *LA LUZ*, a project inspired by the Canary Islands that includes music, poetry, video, and photography.

She has participated in various recordings at the prestigious London studios of Abbey Road, working as an arranger and assistant producer, recording in 2025 the Suite No. 1 of the composer Vicente Álamo together with the London Philharmonia, which was a candidate for a Latin Grammy.

Her pieces have been played in places like the Mozarthaus of Vienna, Fabrica di Vappore di Milano, Basel, Madrid, and New York. She combines her career as a composer with her work as a teacher using IEM methodology, a method of musical teaching focused on improvisation and creativity.

She is currently a MM student in the studio of Susan Botti.

Jordan Abramson

Jordan Abramson is a Toronto-born composer in his second year of a Master's degree in composition, entering MSM with the conservatory's prestigious President's Award. As a University of Toronto graduate, he has been awarded the Ben McPeck Scholarship, the France-Canada Cultural Exchange Experience France Award, the Glenn Gould Memorial Scholarship, and is a two-time recipient of the Arthur Plettner Scholarship. Previously studying with renowned composers Gary Kulesha and Kevin Lau, Jordan now studies with Ashkan Behzadi at Manhattan School of Music.

In the summer of 2022, Jordan was accepted into the EAMA summer music institute in Paris for the submission of his *String Quartet no. 1: To Fly Through*

Dark Clouds, and in the summer of 2023, was accepted into the Vienna Summer Music Festival. He has had several world premieres, including those at the Schola Cantorum in Paris and the Palais Ehrbar in Vienna, and has also worked with the internationally renowned soloist, Irvin Arditti, who premiered his *Ideé Fixe* for solo violin at the Sal Brahms. In Toronto, Jordan has had his conducting debut, premiering one of his own works for mezzo soprano and chamber ensemble, and was also selected as the principal student composer for the Jewish Voices in Music Concert, the only living composer featured. This past year in New York, his *Ballade* for string quartet premiered at Greenfield Hall, and he was awarded the Airborne Extended Commission prize, selected to write a work for the Austrian ensemble that was premiered in New York this fall.

Álvaro Amat Góngora

Álvaro Amat Góngora is a Spanish composer and conductor currently studying classical composition under Dr J. Mark Stambaugh at Manhattan School of Music. He has composed music for a wide array of ensembles, ranging from string quartet to the operatic stage, and has had pieces performed both in the US and in his hometown, Madrid. In addition to composition and conducting, Álvaro plays the violin and piano, and has performed alongside the Manhattan School of Music Symphony Orchestra, the New York City Orchestra Project, has been concertmaster for Frost School of Music Summer Program Orchestra, and has played as a soloist with the South Florida Youth Orchestra. Álvaro's music draws inspiration from composers such as Mozart, Verdi, Chopin, and Tchaikovsky. Currently, Álvaro is writing an opera about the ascension to the throne of Queen Isabel I of Spain with a Spanish libretto of his own. Through his music, Mr. Amat hopes to build a career in opera composition and prove that musical traditions are still relevant today and can and should be used as a means of artistic expression.

Daniel Powers

Daniel Powers is a composer and tubist who approaches his music with a playful spirit. Comedy, fun, and chaos are large sources of inspiration for him when writing, and they particularly influence his form. Contradictions are his main driving force as he believes they are the greatest proof of a person's humanity, or not. Comedy, fun, and chaos have nothing whatsoever to do with his practice, and he is known for absolutely hating those things. What he loves, on the other hand, is the music of Charles Ives, John Cage, and Lutoslawski for their wide-ranging, powerful, and often strange music, and he is hoping to pursuing his master's in composition at Manhattan School of Music.

Cengxing Shi

Chinese composer Cengxing Shi is interested in exploring dream-like musical atmospheres. She was the first-prize winner of the Second YinZhong Prize International Composition Competition in 2016 and the winner of the Camerata Nova Commission Prize in 2023. She began studying composition at the age of 10 and was admitted to the Shanghai Conservatory of Music Affiliated School in 2014.

Cengxing joined the Winter Master Class Program (2016) organized by UCLA's music department and obtained a Certificate of Outstanding Exchange Student. Shanghai Hongkou Official Adult Chorus invited her as composer, musical instructor, and pianist in 2018. She was also admitted to the L.A. Music Industry Summer Academy program in 2022, where she collaborated with composer and Grammy-nominee Ariel Chobaz and prominent producer Essay Jones at Paramount Music Studio. Cengxing composed music for ROARINGWILD's advertising campaign and served as Chief Music Producer for GWANTSI's "Beautiful Life Space" exhibition in 2024. Her recital was held in New York that same year.

Cengxing studied with Dr. Marjorie Merryman and is currently pursuing a master's degree in composition under the guidance of Dr. J. Mark Stambaugh and Dr. David Adamcyk at the Manhattan School of Music. She has received the Deolus Husband Scholarship for Composition for six consecutive years beginning in 2020.

Tongyu Lu

Tongyu Lu's music explores the boundaries between silence and resonance, gesture and perception. His works often reveal a delicate balance between spontaneity and control, transforming sound into a medium of contemplation and emotional truth. His compositions have been performed in China, the United States, Germany, Spain, and Italy, and he has collaborated with distinguished musicians and ensembles such as Miranda Cuckson, Wendi Wang, AndPlay, Mivos Quartet, Dice Trio, and The Greenwich Village Orchestra.

Tongyu Lu was born in China. He began his musical studies in piano at the age of five and later learned the trumpet. In 2016, he was admitted to the Middle School of the Central Conservatory of Music in Beijing, where he received a foundation in performance, orchestral training, and music theory. In 2019, he began studying composition with Professor Zhitong Xu.

He has also participated in international contemporary music festivals, including the Mixtur Festival (Spain) and the VIPA Festival (Valencia International Performance Academy).

Tongyu Lu is currently pursuing a Bachelor's degree in Composition at Manhattan School of Music in New York under the mentorship of Dr. Reiko Fütting.

More information at tongyulu.square.site

Shuwen Liao

Shuwen Liao is a Chinese composer currently pursuing the Doctor of Musical Arts (DMA) degree in Composition at Manhattan School of Music, where she studies with Prof. Susan Botti and Dr. Reiko Fütting. She earned her Bachelor of Music in Composition in 2022 and her Master of Music in Composition in 2024 from MSM, and previously studied composition with Dr. Wenpei Ju at the Music Middle School affiliated with the Shanghai Conservatory of Music.

She was the first Chinese composer selected for the New York Philharmonic's "Very Young Composers" program. Her orchestral work *Shadow of the Wolf* was performed by the New York Philharmonic at Lincoln Center and at the Shanghai Symphony Orchestra Concert Hall.

Shuwen's work has been recognized in national and international competitions. Her chamber works have received prizes including First Prize at the Third "Spring Awakening" National Composition Competition and First Prize in the Kaleidoscope Music Competition (Canada). Her wind quintet *Warm Station* was commissioned by Windscape and premiered in New York. She is also a recipient of the Giampaolo Bracali Award for Music Composition and the Jan Williams Award for Composition/Contemporary Performance Collaboration at MSM. Her orchestral work *Elegant Cloud* received the Grand Prize in the Red Maple Composition Competition in Canada.

In her music, Shuwen seeks to create illusions: something wild and unexpected, with subtlety and expressivity, quietly exciting, and full of lightness.

Weiran Xu

Weiran Xu is a composer currently pursuing graduate studies at Manhattan School of Music, where he studies under the guidance of Dr. J Mark Stambaugh. Having completed his undergraduate degree in Sound Design at Beijing Film Academy, Weiran is now developing as a composer who explores both traditional and contemporary musical expressions.

ABOUT THE SOLOISTS

Piper Weldon, Soprano

Piper Weldon is a contemporary soprano based in New York City. She is currently pursuing a Master of Music in Contemporary Performance at Manhattan School of Music, studying under the tutelage of Dr. Lucy Shelton. She is a member of Tactus, Manhattan School of Music's premiere new music ensemble. Weldon is a proponent of promoting female composers and performing works by underrepresented women in music. Premiering over 25 new works, she frequently collaborates with composers and instrumentalists, crafting and performing new works that often speak on important topics, such as diversity, equity, nature, etc. Before living in New York City, Piper attended The Pennsylvania State University, where she earned a Bachelor of Music Education with a focus in elementary general music. While at The Pennsylvania State University, she had received multiple awards for her vocal performance, from classical to contemporary. In November 2023, she had the privilege of being selected as the Presser Scholar and a winner of The Pennsylvania State University's "Creative Achievement Award" in 2024. Traveling overseas, Weldon was a featured soloist with The Penn State Concert Choir, performing in Ljubljana, Slovenia, and Dubrovnik, Croatia. She made her debut at The Park Avenue Armory in October 2026, performing Steve Reich's *Music for 18 Musicians* alongside the original Steve Reich Ensemble, Alarm Will Sound, Talujon Percussion, and past and present students at Manhattan School of Music.

Zhongyang Ling, saxophone

Saxophonist Zhongyang Ling is a New York City–based performer whose work centers on contemporary music, collaborative performance, and new repertoire development. He is currently pursuing the Doctor of Musical Arts degree in classical saxophone performance at the Manhattan School of Music, where he studies with Dr. Paul Cohen. He previously studied with Dr. Diane Hunger at Syracuse University.

Zhongyang is actively involved in the creation and performance of new music, frequently premiering works by emerging composers and advocating for contemporary and underrepresented repertoire. His performance distinctions include winning the 2019 Concerto Competition at Setnor School of Music and the 2021 Fuchs Chamber Music Competition. He has participated in masterclasses with Connie Frigo, Kenneth Tse, Carrie Koffman, Chien-Kwan Lin, Otis Murphy, and Harry White.

An active chamber and ensemble musician, Zhongyang regularly performs contemporary repertoire with Telos Consort and Cantori New York. His artistic work is driven by a commitment to expressive performance, collaboration, and the continued expansion of the saxophone's role in contemporary classical music.

Pelayo Ciria, piano

Pelayo Ciria is an award-winning pianist with an international career as a soloist and collaborative musician. He has received prizes at several international competitions, as an individual performer and with his piano duo, Duo Rex, with whom he has premiered numerous contemporary works and performed in prominent venues across Europe, including the Thyssen-Bornemisza Museum and the Rector's Palace Hall in Dubrovnik.

In Spain, he has appeared at major concert halls and festivals and collaborated regularly with orchestras. His orchestral highlights include performances of Beethoven's Triple Concerto, Gershwin's *Rhapsody in Blue* at the National Auditorium of Spain, Saint-Saëns' Piano Concerto No. 5 at the Otoño Soriano Festival, and Liszt's *Totentanz* at the Miguel Delibes Auditorium, working with internationally renowned conductors such as Dimitris Botinis, Borja Quintas, and Manuel Coves.

Particularly committed to contemporary music, he has premiered works by several composers and maintains a close artistic collaboration with composer Guiomar Ortiz, performing her original compositions as well as new works written specifically for him. In 2022, he was invited to take part in the Teatro de la Zarzuela's production of *El Sobre Verde*, performing multiple shows to critical acclaim. He has appeared at leading venues in Europe and the United States, including Carnegie Hall, and continues an active international performing career.

Ray Cheng, cello

Taiwanese cellist Ray Cheng was invited as a soloist to perform a cello concerto with the Baroque Youth Soloists Orchestra at the National Kaohsiung Center for the Arts (Weiwuying) in 2023. That same year, he served as principal cellist with an orchestra at the National Concert Hall in Taiwan. Earlier, in 2020, he was admitted to the music programs at Taichung Second Senior High School.

Ray's musical journey began early. At the age of 11, he collaborated with the Changhua County Children's String Orchestra, touring Okinawa, Japan, in 2016. He was selected by the 2020 NTSO International Youth Orchestra Camp, further enriching his artistic vision. In 2022, he served as cello principal with an orchestra at the National Taichung Theater. In 2025, he held a solo recital in

Taiwan. His solo and chamber music performances have been presented in both Taiwan and New York.

Currently, Ray is pursuing his bachelor's degree under the tutelage of renowned cello professor Philippe Muller at Manhattan School of Music, where he is the recipient of a generous scholarship. He has also received guidance from distinguished cellists including Li-Wei Qin, Lluís Claret, Andrew Ascenzo, Branimir Pustíček, Wen-Sinn Yang, and Marc Girard Garcia—experiences that have deeply enriched his artistic vision.

Wenqi Ke, violin

Wenqi Ke is a violinist from Shanghai currently pursuing her Doctor of Musical Arts degree at Manhattan School of Music, where she studies with Todd Phillips and Nicholas Mann. She previously earned her Bachelor's and Master's degrees from the Colburn Conservatory of Music under the guidance of Robert Lipsett. A silver prize winner of the Hong Kong International String Competition, Wenqi has served as concertmaster of the Pacific Music Festival and has performed in the associate concertmaster chair with the London Symphony Orchestra under Sir Simon Rattle. An active chamber musician, she has collaborated with distinguished artists including Shlomo Mintz, Itzhak Perlman, Noah Bendix-Balgley, Molly Carr, Tessa Lark, and Clive Greensmith. Since the age of sixteen, she has worked closely under the mentorship of Maestro Seiji Ozawa and the Tokyo String Quartet, and has held principal positions with leading orchestras and festivals across the United States, Europe, and Asia.

ABOUT THE CONDUCTORS

George Manahan (BM '73, MM '76)

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*.

Quinn Saylin

Quinn Saylin's conducting journey started at the Colburn School of Performing Arts, where the first notes of Mahler's "Resurrection" had her floating off the podium and into a whole new world of music making. Starting as an instrumental performer, she continued to pursue conducting opportunities throughout her Bachelor's at Roosevelt University, studying Violin under the tutelage of Almita Vamos and Dr. MingHuan Xu. Their love of orchestral repertoire and encouragement to embody a more complete sense of musicianship pushed her to enjoy music-making in every form. At the culmination of her degree and under the guidance of conductors Stephen Squires and Juliano Aniceto, Quinn put together two programs of orchestral repertoire, performing and recording works by Copland, Bartok, Barber, Debussy, Tchaikovsky, and Haydn.

Quinn is currently pursuing her Master's in Orchestral Conducting at Manhattan School of Music under Maestro George Manahan. To date, she has assisted several conductors, including George Manahan, Mae-Ann Chen, JD Gersen, Molly Turner, and Leonard Slatkin. Passionate about 20th-century symphonic repertoire, her most recent podium appearances included conducting works by Ravel, Hindemith, Mahler, and Stravinsky.

In the performance space, Quinn strives to cultivate an approachable environment to spread appreciation for orchestral music. She champions 20th century and modern music, pairing each piece with stories about composers, both living and in memory, that draw audiences into the performance. Her performances are collaborative, interactive, and electrifying. She hopes to see classical music in the modern age become part of the larger entertainment space, and a way for us to connect with our past, present, and future.

Avery Davidson

Avery Davidson has studied throughout his life as a pianist, cellist, singer, actor, and conductor. He is currently in his first year of his master's degree, studying in the Orchestral Conducting program under George Manahan at the Manhattan School of Music. His conducting achievements include having won an award as conductor for Best Orchestra in the 2022 North Carolina state musical competition, Triangle Rising Stars, and setting up and conducting his own nonprofit ensemble, Revolutionary Orchestra Inc., at his undergraduate alma mater, Boston University. He has also studied under inspiring mentors and conductors such as Mark Gibson, Giovanni Reggioli, Toshiyuki Shimada, and John Farrer. He aspires to be a great musician like his father, Harry Davidson, who leads the Duke Symphony Orchestra and is conductor of the opera program at the Cleveland Institute of Music.

Timothy Morrow

Timothy Morrow is a conductor, pianist, and composer from Basking Ridge, NJ. Currently, he serves as the director of the St. Sergius English Mission Choir at the Synod of Russian Orthodox Bishops (ROCOR) in New York City. He has served as an assistant conductor for the Bard College Community Orchestra, Westminster Community Orchestra, and, most recently, with the Opera National de Lorraine in Nancy, France, in their production of Tchaikovsky's Eugene Onegin. He has participated in masterclasses with Leon Botstein, José Luis Gomez, and Leonardo Pineda. He also sings with the Philadelphia Symphonic Choir under notable conductors such as Yannick Nézet-Séguin, Joe Miller, and Riccardo Muti.

Timothy studies at Manhattan School of Music with conductor George Manahan. He enjoys working as an accompanist throughout New York and New Jersey and is also fond of folk music, recently traveling to the Republic of Georgia to study Gurian folk songs and Georgian Orthodox Chant.

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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.

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