

MSM ARTISTS IN RESIDENCE

WINDSCAPE

Silent Frames,
American Voices
Tara Helen O'Connor, flute
Keisuke Ikuma, oboe
Alan R. Kay, clarinet
David Jolley, horn
Frank Morelli, bassoon

THURSDAY, MARCH 26, 2026 | 7:30 PM
WILLIAM R. AND IRENE D. MILLER RECITAL HALL

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PROGRAM

LEONARD BERNSTEIN

ARR. K. IKUMA

Anniversaries

For Aaron Copland

In Memoriam: William Kapell

For Stephen Sondheim

For Elizabeth Rudolf

For Johnny Mehegan

For Felicia Montealegre

For Elizabeth B. Ehrman

Pause

BUSTER KEATON/

STEPHEN PRUTSMAN

Steamboat Bill

A 1928 film with live music by Stephen Prutsman

The silent film will be screened as Windscape performs Mr. Prutsman's original music.

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

Stephen Prutsman, composer

Stephen Prutsman has been described as one of the most innovative musicians of his time. Moving easily from classical to jazz to world music styles as a pianist and composer, Prutsman continues to explore and seek common ground and relationships in the music of all cultures and languages.

In the early 2000s Stephen was Artistic Partner with the St. Paul Chamber Orchestra, where he wrote several new works for the orchestra, led performances of other composers as a conductor and pianist, and developed the orchestra's contemporary and world music series. Later he was the Artistic Director of the Cartagena International Festival of Music, South America's largest festival of its kind, programming and curating concerts with themes ranging from Mozart celebrations, to eclectic evenings of folk and popular music of the Americas, to hybrid programs fusing art and dance music of multiple musical dimensions.

In the early 90's he was a medal winner at the Tchaikovsky and Queen Elisabeth Piano Competitions, and received the Avery Fisher Career Grant. Since then Stephen has performed the classical concerto repertoire as soloist with many of the world's leading orchestras and his classical discography includes acclaimed recordings of the Barber and McDowell concerti with the Royal Scottish National Orchestra and National Symphony Orchestra of Ireland, recordings of Bach's Well-Tempered Clavier, and a solo jazz album entitled *Passengers*.

Born in Los Angeles, Stephen first began playing the piano by ear at age 3 before moving on to more formal music studies. In his teens and early 20s he was the keyboard player for several art rock groups including Cerberus and Vysion (and was a winner of television's "The Gong Show"!) During those years, he worked regularly as a solo jazz pianist playing in many southern California clubs and lounges and was the music arranger for a nationally syndicated televangelist program.

As a composer, Stephen's long collaboration with Grammy Award winning Kronos Quartet has resulted in over 40 arrangements and compositions for them. Other leading artists and ensembles who have performed Stephen's compositions and arrangements include Leon Fleisher, Dawn Upshaw, the St. Lawrence String Quartet, Yo-Yo Ma, Spoleto USA, and the Silk Road Project. In 2010, his song cycle "Piano Lessons" was premiered by Ms. Upshaw and Emanuel Ax at Carnegie Hall (New York), the Concertgebouw (Amsterdam), Disney Hall (Los Angeles) and the Barbican Centre (London). As a pianist or arranger outside of the classical music world he has collaborated with such diverse personalities

as Tom Waits, Rokia Traore, Jon Anderson of “YES”, Sigur Rós and Asha Bhosle. He has scored for a variety of ensembles 15 silent films from the 1920s which are regularly presented at various venues throughout the world.

He is a board member of several organizations in the San Francisco Bay Area promoting the well-being of people living with intellectual and developmental disabilities, and regularly produces and curates “Azure Concerts” musical performances tailored for individuals on the autism spectrum and their families. He was recently named Creative Director for Phenotypic Recordings, a new company specializing in recordings of contemporary music, and in January of 2023 Prutsman began a 2-year appointment as Visiting Artist at Stanford University.

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 bassoon DMA at Juilliard, has been soloist at Carnegie Hall on nine occasions and performed at the Whitehouse for the final State Dinner of the Clinton Presidency. Recently retired after 45 years as Co-Principal of the Orpheus Chamber Orchestra, he was principal bassoon of the NYC Opera for 27 years. Now in his 32nd year at the Yale School of Music, he held faculty positions at Manhattan School of Music (1989-2022), where he continues as a member of the woodwind quintet, Windscape, as well as Juilliard, SUNY Stony Brook and the Aaron Copland School of Music.

With nearly 200 CDs to his credit, and following his solo album *An die Musik* on the Musica Solis label, Mr. Morelli has just released *From the Soul*. He has four previous solo CDs on MSR Classics: *From the Heart, Romance and Caprice, Bassoon Brasileiro*, and *Baroque Fireworks*. Of his DG recording of Mozart's Bassoon Concerto, the magazine *Gramophone* wrote: "DG...recorded all of Mozart's wind concertos with Orpheus players as soloists...Frank Morelli's Bassoon Concerto is probably the pick of this series." And "Morelli's playing is a joy to behold." *The American Record Guide* stated: "the bassoon playing ... is a good as it gets." Frank Morelli has also delved into compositions and composers with ties to the "classical" and jazz worlds. *Jazz Weekly.com* stated of Morelli's recent foray into jazz (*The OX-MO Incident-Capri CD*) with saxophonist Keith Oxman: "Morelli glistens on the classical-themed "Full Moon and Empty Arms" and is elegiac on "Three For Five." The next album on Capri of this type, to be called *CLASSICCOOL* is in the final stages of production. Mr. Morelli is also heard in a supporting role on two Grammy-winning CDs by legendary saxophonist Wayne Shorter. The Orpheus CD *Shadow Dances*, that features Frank Morelli, won a 2001 Grammy Award.

With Windscape he has recorded several CDs, including one featuring the music of Ravel, which includes Morelli's transcriptions of "Mother Goose" and *Valses nobles et sentimentales*. He has other numerous published transcriptions, as well as *Difficult Passages for Bassoon* (music of Stravinsky - Boosey & Hawkes) and his unmatched edition of the most celebrated bassoon method, *The First Complete Weissenborn Method* (Carl Fischer).

Frank Morelli plays a Leitzinger bassoon exclusively. Visit www.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.

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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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