

MSM SYMPHONY ORCHESTRA

Featuring thesis compositions of MSM composition students

Matt Ward (BM '98), Conductor

JT Kane, Dean of Instrumental Studies and Orchestral Performance

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

FRIDAY, APRIL 10, 2026 | 7:30 PM
NEIDORFF-KARPATI HALL

MSM SYMPHONY ORCHESTRA

Featuring thesis compositions of MSM composition students

Matt Ward (BM '98), Conductor

JT Kane, Dean of Instrumental Studies and Orchestral Performance

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

PROGRAM

MARTÍN LA ROTTA NATALE *Sonora* (2025)

Matt Ward, Conductor

JOSHUA C. DELOZIER

Even in Paradise (2025)

Avery Davidson, Conductor

CHONGGUANG GUAN

PREMA (2025)

Poems by Chongguang Guan

Scene 5: Farewell

Suzuna Ikeda, soprano

Liyuan Liu, baritone

Quinn Saylin, Conductor

ZEKE MORGAN

for apollo (2025)

1. twirling, dancing

2. twisting, falling

3. gazing up at you

4. alas, there is no reprieve

5. take me

6. love me

Joe DeAngelo, violin

Tiffany Leard, piano

Matt Ward, Conductor

INTERMISSION

JINGYU JIN

Orchid Isle in Flowing Light (兰渚流光) (2025)

Avery Davidson, Conductor

MAYA ESTHER BORISOV

Beach Day (2025)

Quinn Saylin, Conductor

ALEXA LETOURNEAU

To Remain Loud (2025)

Matt Ward, Conductor

YUVAL MEDINA

Meteors (2026)

Matt Ward, Conductor

MSM SYMPHONY ORCHESTRA

Matt Ward (BM '98), Conductor

VIOLIN 1

Selin Algoz,
concertmaster
Istanbul, Turkey

Joe DeAngelo,
concertmaster
New York, New York

Susie Shin
Seoul, South Korea

Huiyang Xie
Yinchuan, China

Yoon Ha Kim
Manhasset, New York

Sue Nishida
Ridgewood, New Jersey

Max Herrmann
Arlington, Virginia

Vivian Kao
Hong Kong, Hong Kong

Caroline Jorden
Concord, Massachusetts

Haoran Jing
Qingdao, China

Shih Chen Ting
Taipei, Taiwan

Jingyi Huang
Shanghai, China

Hao You
Nanjing, China

Yuyu Ikeda
Chiba, Japan

VIOLIN 2

Naru Watanabe,
principal
Yamaguchi, Japan

Caitlin Marshall
Cheltenham, United Kingdom

Momica Lu
Vancouver, Canada

Leonie Asamoah
Hamburg, Germany

Risa Hokamura
Tokyo, Japan

**Jayson Rodriguez
Ospina**
Bayamon, Puerto Rico

Cheng-cian Li
Hsinchu City, Taiwan

Tinatin Narimanidze
Long Island, New York

Cedar - Rose Newman
Wombarra, Australia

Honghan Lu
Shenzhen, China

Faith Borkowski
Niskayuna, New York

Yiwen Cao
Shanghai, China

VIOLA

Melis Turker,
principal
Istanbul, Turkey

Maria Paporoni
Merida, Venezuela

Kyuwon Yoo
Paju, South Korea

Yat Lee
Hong Kong, Hong Kong

Nicholas Lopez
San Juan, Texas

Hyewon Nam
Seoul, South Korea

Jeremy Jahng
Great Neck, New York

CELLO

Olivia Schulte,
principal
Scottsdale, Arizona

Loa Cho
Bowling Green, Ohio

Yuan Jui Cheng
Changhua, Taiwan

Hannah Kim
Palo Alto, California

Brandon Jo
*Englewood Cliffs, New
Jersey*

Mi Seo Bai
Flushing, New York

Shiyao Li
Beijing, China

Kristy Liang
Beijing, China

BASS

Leonardo Martinez,
principal
West Park, Florida

Pearce Wade
Oklahoma City, Oklahoma

Peter Wiseman
Austin, Texas

Minjun Lu*Kunshan, China***Wilbert Sullivan***Wilton, Connecticut***Julian De Laszlo***New York, New York***FLUTE****Julie Park***Seoul, South Korea***Jennifer S Park***Houston, Texas***Hyomin Lee***Yongin, South Korea***Sarah Pedlar***Decorah, Iowa***OBOE****Katherine Christensen***Billings, Montana***Ariana Varvaro***New York, New York***CLARINET****Lourd Hadweh***Murrieta, California***Kyung Jae Han***Seoul, South Korea***Ethan Burke***Flager Beach, Florida***Mariana Clavijo****Ledesma***Bogota, Colombia***BASSOON****Adam Kraynak***Harleysville, Pennsylvania***Anna Zhang***Philadelphia, Pennsylvania***Sharon Kim***New York, New York***Chaoyang Jing***Boston, Massachusetts***HORN****Ben Hommowun***St Charles, Illinois***Noelle Carlson***Des Moines, Iowa***Alyx Martos***West Orange, New Jersey***Amber Dai***Beijing, China***TRUMPET****Xiaoyang Wan***Beijing, China***Joshua Knight***New Orleans, Louisiana***Kunpeng Liu***Beijing, China***TROMBONE****Malik Hamza***Frisco, Texas***Jonathan Lee***Edison, New Jersey***Hannah Steward***San Diego, California***Lauren Galarraga***Virginia Beach, Virginia***BASS TROMBONE****Ryan Parichuk***Budd Lake, New Jersey***TUBA****Fumiya Miyata***Osaka, Japan***TIMPANI****Jay Walton***East Lansing, Michigan***PERCUSSION****Mischa Gerbrecht***Vancouver, Canada***Ariel Metzger***Wernersville, Pennsylvania***Grace Goss***Brooklyn, New York***Mihail Babus***Munster, Indiana***HARP****Linya Qiao***Beijing, China***Keyboard****Ruben Hogh***New York, New York***Tiffany Leard***Chicago, Illinois***Zheng Liu***Nanchang, China***SAXOPHONE****Zachary Kern***Cypress, California***Jose Ayllon Miranda***Havana, Cuba***Benjamin Nourie***Wilmington, Delaware***Alex Howard***Gilbert, Arizona*

TEXTS AND TRANSLATIONS

PREMA (2025)

Chongguang Guan

Libretto of Scene 5:

Yandi - "My Child, You Return!"

YANDI: That familiar shadow, that gentle light,
Is this real, or just a fleeting dream?
Are you my lost daughter, or a gift from the heavens?
Nuwa, my child, you have returned to me!

Jingwei's Confession - "Father, I Am No Longer Yours"

(Jingwei slowly walks towards her father, bowing her head, eyes filled with sorrow.)

JINGWEI: Father, oh my father...
Your voice calls through the skies, and it shatters my heart.
But I am no longer Nuwa, I no longer belong to this land,
I am Jingwei, I am a vow, I am a song of defiance!

Father's Forgiveness and Farewell - Duet "Love Eternal, Paths Divided"

YANDI: But you are still my child, my blood,
My light, the life that flows from me!

YANDI: What crime have you committed? Why do you weep?
It was the cruelty of the heavens that took you,
Yet you rise again, like the stars above!
Nuwa, Jingwei, you are forever my love!

JINGWEI: But I am a promise, a belief, a fight,
I am the bird that will never fade in the flames!
Father, I cannot return,
The waves still roar, my mission is not done...

YANDI: Then go forth, fill the raging tides,
With your faith, conquer the storm!
But no matter where you fly,
You will always be my light!

JINGWEI: Father, my roots, my soul,
In the wind, in the waves, in eternity's embrace...
Though we cannot be together, love shall never fade,
This sky, this sea, will forever witness our vow!

COMPOSER BIOGRAPHIES AND PROGRAM NOTES

Martín La Rotta Natale, Composer

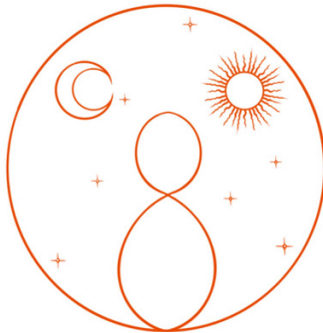
Martín La Rotta Natale (b. 1998) is a multidisciplinary artist and composer from Bogotá, Colombia. Her practice is an ongoing attempt to remain in contact with the deeper currents that connect perception, the body, and the immaterial, understanding sound not exclusively as an acoustic phenomenon, but as a space where divinity, queerness, and ecology merge into a single realization. She is the founder of the art collective La Balsa Eléctrica and currently serves as the 2026 Resident Artist at the NYC Synth Library. In these roles, she leads and facilitates environments for collaborative improvisation that dissolve technical and performative hierarchies, empowering participants to approach sound through embodied instinct rather than prescriptive expertise or conceptualization.

Sonora (2025)

I take this space to honor my mother, my father, my partner, and all the people who love me back home. I also honor the spirits, elementals, and Native peoples of this land, who welcomed me generously and nurtured me during these years of music-making. I hold the hope for their ultimate justice and restitution.

I pray for the Global South to find freedom from the poison of our times, and that we all may find the strength to live lives that are true and uncompromising.

A las maricas del mundo entero: gracias por sostenerme desde los lazos invisibles que la suprema madre traza más allá del infinito, la cultura y el lenguaje. Mi música es ofrenda a nuestra ilímite liberación.



Joshua C. DeLozier, Composer

Joshua C. DeLozier (b. 1998) is a composer whose music explores the intricate relationship between form and content, crafting richly layered structures that resonate across multiple scales of time. His work embraces the sensuous harmonic vocabulary of high modernism, marked by vivid contrasts, opulent textures, and sweeping melodic gestures.

He has collaborated with leading ensembles and performers, including loadbang, Zodiac Trio, the Toledo Symphony Orchestra, The Rhythm Method quartet, and the Baylor University Symphony Orchestra. Soloists such as Charlotte Merz, Amy Petrongelli, Carolyn Anderson, and Thomas Kolor have brought his music to life in performances across the country.

DeLozier's music has been featured at the Lake George Music Festival, June in Buffalo, and broadcast on WGTE Public Media's *Morning Classics*. His compositions have received recognition from Bowling Green State University's Competitions in Music Performance (Composition Division Finalist, 2022 and 2023) and the ASCAP Foundation Morton Gould Young Composer Awards (Finalist, 2025). In 2024, he was a resident artist at Arts Letters & Numbers.

Also an active pianist, DeLozier performs repertoire ranging from J.S. Bach to contemporary composers such as Charles Wuorinen and Michael Hersch. He is the co-founder of Ex Corde, a New York City-based organization dedicated to curating performances of contemporary music.

He holds a BM from Baylor University (summa cum laude), an MM from Bowling Green State University, and is currently pursuing his DMA at Manhattan School of Music.

Even in Paradise (2025)

The title of this work refers to a 17th century painting (*Et in Arcadia ego*) by Guercino from ca. 1618. The image of a skull surrounded by a paradisiacal landscape reminds the viewer of the inevitability of death in a seemingly ideal world.

The music begins with a sonority based on the open strings of the violins and violas, evoking an idealized harmonic landscape. At the same time, however, a process is set in motion that will eventually lead to an intensely dissonant sonority. The stages of this transformation are initiated by the tolling of bell-like sounds in the percussion, measuring our progress as time moves the music towards its inevitable dissolution. This work is dedicated with admiration to my grandparents, Edwin and Robby Barron.

Chongguang Guan, Composer

Chongguang Guan is a composer, pianist, electronic performer, and producer whose work bridges contemporary classical, jazz, and electronic music. With a strong classical foundation and a distinctive approach to timbre, his music reflects a synthesis of Eastern and Western influences, shaped equally by compositional study and performance practice. His works include solo, chamber, orchestral, and electronic music, and have been performed by professional musicians in New York and across China.

Chongguang received his Bachelor of Music in Composition from Manhattan School of Music in 2024, where he studied with Dr. Marjorie Merryman and Dr. J. Mark Stambaugh. He is currently pursuing a Master of Music in Composition at Manhattan School of Music with Dr. J. Mark Stambaugh. He previously graduated from the Music Middle School Affiliated to the Shanghai Conservatory of Music in 2017, where he studied composition with Weihao Qiang, Chair of the Composition Department. His additional studies include music theory and aesthetics with Dr. Reiko Fueting, jazz big band composition and arranging with Matt Holman, and electronic music with David Adamcyk. His music has been presented at venues including the Alan M. and Joan Taub Ades Performance Space, Greenfield Hall, and Neidorff-Karpati Hall in New York. In 2023, his wind quintet, *Void*, was commissioned by the Windscape Ensemble. As a performer, he has appeared as a jazz pianist at UCLA, as a guest DJ at Electric Daisy Carnival Shanghai, and in electronic music performances in China and New York.

PREMA (2025)

Drawing on the ancient Chinese myth, “Jingwei Filling the Sea” from *The Classic of Mountains and Seas*, this work reimagines a story of grief, resilience, and transcendence. According to the legend, Nuwa, the youngest daughter of Yandi, drowned while playing in the Eastern Sea. After death, her soul transformed into Jingwei, a divine bird who carried twigs and stones each day from the Western Mountains, determined to fill the sea and prevent such a tragedy from happening again. Her endless struggle against the vast ocean has long been understood as a symbol of perseverance and the unyielding spirit of ancient ancestors in the face of nature’s overwhelming power. At the same time, this work explores the story from a more intimate perspective: Yandi is not only a deity, but also a father burdened by sorrow, helplessness, and love for his lost daughter. Through his dialogue with Jingwei, he gradually moves toward forgiveness—of his daughter, of himself, and of fate—ultimately offering her his deepest blessing. As one of the

most imaginative and expansive texts of ancient China, *The Classic of Mountains and Seas* brings together mythology, geography, and cosmology into a richly symbolic world; from its brief account of Jingwei emerges a timeless story that continues to resonate as part of the Chinese cultural spirit.

*PREMA: A Sanskrit term meaning pure, profound, and supreme love.

Zeke Morgan, Composer

Zeke Morgan is a composer, violinist, and fiddle player from Jackson, Mississippi, and a master's student at Manhattan School of Music studying with Reiko Fueting. He holds degrees from Bard College-Conservatory in composition and the written arts, and through his studies in both music and poetry, has developed a musical language intimately intertwined with narrative and the voice. He credits many sources of external inspiration, including nature, religion, and post-structuralism.

Zeke is interested in the sheer impossibility of repetition; folk music; the illusion of permanence; and making art in accordance with the bios (way of life), rejecting the state-conceived status of "bare life" (all terms used by Giorgio Agamben in his book, *Homo Sacer*). Ideally, Zeke's music is a realization of the single (yet multitudinous) undulating human organism on both the most local and universal levels.

Most recently, Zeke has had his music premiered and performed by Bad Time to Scream, bassoonist Ben Roidl-Ward, and the Tactus ensemble. Earlier this year, he co-organized an evening-length concert, "Resurrection," where he premiered *KOL*, an 80-minute choral mass. Past teachers and mentors include Ashkan Behzadi, Missy Mazzoli, and Joan Tower.

for apollo (2025)

"Phœbus falls in love... and what he covets he hopes for, and his own oracles deceive him; and as the light stubble is burned, when the ears of corn are taken off, and as hedges are set on fire by the torches, which perchance a traveller has either held too near them, or has left there, now about the break of day, thus did the God burst into a flame; thus did he burn throughout his breast, and cherish a fruitless passion with his hopes."

-The Metamorphosis of Ovid, A New Verse Translation by Allen Mandelbaum

Despite what it looks like, this piece is not for the god of music.

Jingyu Jin, Composer

Jingyu Jin is a composer and pianist from Wuhan, China. She graduated from the Wuhan Conservatory of Music in 2024 with a Bachelor of Music degree in composition and is currently pursuing a Master's degree in composition at Manhattan School of Music, where she studies with Professor Susan Botti. Her compositions are typically related to literary works, and she is also exploring the fusion of Chinese and Western musical instrument cultures. Her works are characterized by delicate and rich timbres, and she has a diverse range of compositions, including art songs, instrumental solos, various chamber music pieces, and orchestra pieces.

***Orchid Isle in Flowing Light* (兰渚流光) (2025)**

This piece is the second movement of my symphonic poem cycle. The first movement depicts a barren landscape: thin air, wide open space, and sounds that grow almost wildly, constantly shaped and worn by wind and time. This second movement emerges from the stillness at the edge of that wasteland, moving into a more inner, delicate world of light and flowing water.

The movement explores a state between light, matter, and movement - fine, translucent particles drifting continuously. The sounds stay within a restrained range; subtle friction, slight tremors, and granular textures provide its inner momentum. Changes in brightness, density, and sense of flow unfold slowly, forming a gentle, continuous breath, like ripples on water. The music does not pursue a narrative. It is more about adjusting the weight and intensity of light while letting sound flow naturally through space. The subtle actions of different voices intermingle, gradually forming an "isle" made of fragments of light, watery ripples, and lingering echoes.

After the harshness of the wasteland, this movement opens a new sonic space, without fixed images, yet maintaining a sense of direction and tension. It feels like a shallow pool of light and water, drifting slowly through time.

Maya Esther Borisov, Composer

Maya Esther Borisov is a NYC/NJ-based composer studying at Manhattan School of Music. She took part in the Curtis Institute Young Artist Summer Program, the Atlantic Music Festival, and the Brevard Music Center, where she had lessons with composers including David Ludwig, Melinda Wagner, Nina C. Young, Zhou Long, Reiko Fueting, and David Dzubay. As a soprano, Maya has performed in Carnegie Hall and with MSM's contemporary performance

ensemble Tactus. Her ensemble experience has significantly shaped her work, with compositional influences including Maurice Ravel, Steve Reich, Stephen Sondheim, Joni Mitchell, and Sufjan Stevens.

Since five years old, Maya has dabbled in many musical idioms. She took piano lessons and performed in choirs and musicals throughout her childhood and teens, while also being interested in jazz and folk traditions. Maya is also an avid pop music listener, which heavily inspires her musical output. In 2022, Maya graduated with high honors from the Westminster Conservatory's Honors Music Program with a double major in composition and voice, studying composition with Dr. Craig Levesque and voice with Danielle Sinclair. While there, she won the scholarship competition for achievement in composition, which covered a semester's worth of lessons and placed third in the National Association of Teachers of Singing (NATS) Lower Classical Treble division. Maya is a President's Award recipient at the Manhattan School of Music. She studies with Dr. J. Mark Stambaugh and was previously a student of Dr. Nirmali Fenn.

Alexa Letourneau (b. 1998), Composer

New York-based creative Alexa Letourneau (b. 1998) is a multidisciplinary artist, expressing their creativity as a composer, flutist, singer, researcher, podcaster, and educator. Hailing from Ohio, Alexa's musical journey began at the age of three, when they sat at a keyboard in the local science museum for two hours, composing a graphic score; the keyboard, naturally, was in the human body exhibit, as it played autotuned coughs and sneezes. While they have not yet returned to this particular soundscape, Alexa's compositions continue to explore unexpected sonic worlds, engaging with shared human identity and creating pieces that strike a balance between introspection and whimsy. Their central compositional goal is to create music that is accessible to the non-musician as a listener, without compromising on bold and experimental artistic expression.

As a dedicated performer, Alexa actively engages in premieres and workshops with contemporary composers. They are a member of various arts organizations, including C4: The Choral Composer/Conductor Collective, Mosaic Composers Collective, Transcend Choral and Community Music Foundation, and the New York Chamber Choir. Alexa is on the faculty of Bard College's preparatory division, teaching musicianship, music theory, electronic music, composition, voice, and flute, and also maintains a robust private studio of composition and flute students.

Alexa extends their multidisciplinary lifestyle outside of music as well, dedicating their free time to various handicrafts, molecular gastronomy, writing poetry, and fashioning increasingly extravagant costumes. They are a lover of science fiction, lemongrass tea, and nighttime thunderstorms.

To Remain Loud (2025)

To Remain Loud is not a piece I wanted to write. Rather, it is a piece that felt as though I had no other choice. This work emerges from a confrontation with police violence around the globe, representing sounds such as marching, yelling, and police sirens from 15 different countries through the orchestral texture. However, as a white US citizen, it must be said that the violence that prompted my work is decidedly not mine to represent, and this piece does not attempt to do so. Instead, it evokes the uneasy space of witnessing, seeing patterns of harm occurring again and again and feeling both implicated and powerless against them.

Much of this work is shaped by this tension, with repetition, fragmentation, and interruption all interwoven throughout. The orchestra moves as though caught in a state of both urgency and paralysis, unable to fully act, yet unwilling to be still. This is, in my lived experience, the current human condition: if no crises resolve, how can we process any of it? And if we cannot process it, how can we possibly hope to push back against the unimaginable suffering happening every day? Nevertheless, *To Remain Loud* is not solely an expression of hopelessness and despair. While it does not offer answers, it exists as a space to feel your own discomfort, to choose to resist silence, and to confront the unrelenting coexistence of panic, shock, grief, and (somehow, despite it all) hope.

Yuval Medina, Composer

Yuval Medina is a composer and pianist based in New York City, working at the intersection of music with dance, film, and the concert stage. At the core of his work is a commitment to storytelling, immersive experience, and the inherently human power of music — its ability to bridge the widest divides, and remind us we are in this together.

His recent projects reflect this vision across scales: from *Together Again* (2025), a sold-out evening-length multimedia production he composed, produced, and directed; to *The Long Goodbye* (2026), a brass ensemble work commissioned by MSM and conducted by R. John Sheppard of the American Ballet Theatre and American Symphony Orchestra; to his orchestral rescore of BBC's *Frozen Planet II*, viewed over 2.8 million times on YouTube. His music was featured by *Vanity Fair* during the 2025 Oscars ceremony in collaboration with photographer Álvaro Colóm.

Yuval co-founded Ex Corde, a composer-led nonprofit presenting contemporary composers alongside masterpieces from the past. His broader mission is to challenge the conventions of the classical world while resisting the alienation of contemporary culture — creating spaces for genuine connection.

Born in Israel and raised in the United States, Yuval immigrated at age eleven and

found in music a universal language. After earning a B.S. in Computer Science from Duke and working as a software engineer at Google, he chose to pursue composition full-time, currently completing his M.M. at Manhattan School of Music, studying under Dr. J. Mark Stambaugh.

Follow @yuvalcomposer on Instagram or YouTube, and on any streaming platform.

Meteors (2026)

“...

The doll laughed,

And the bear laughed even more,

Why chase away the darkness

When he's such a good boy?

...”

—from *HaBuba Zehava* by The High Windows

Meteors is the prelude to a multimedia, evening-length trilogy that explores origins, impact, and creation myths — and the question of whether we can still find ourselves in the forces that shaped us.

On its surface, the work follows the trajectory of an asteroid. Far from depicting destruction, though, we follow the meteor like starry-eyed children. Solar winds brush against us through chromatic woodwinds and overlapping string glissandi. At hundreds of kiloparsecs an hour, we zoom through the “graveyard” of our solar system — the asteroid belt — propelled by a primitive rhythmical drive from percussion and low bass.

As we careen forward, the impact reaches us faster than expected. Hit after hit from the full orchestra, getting larger than we could have expected, and at the moment of true climax, time seems to last an infinity — the orchestra grinds to a halt, the conductor counting smaller and smaller subdivisions of the beat, like quantum particles breaking apart.

Slowly, the stupor lifts. We stand transfixed before the majesty of the universe — humbled by the beauty and wonder of the world. The ending feels like a curtain just opening, preparing us to be swept into the world newly revealed.

Tonight's performance is the first glimpse of an evening-length work combining orchestral music with dance, film, and theater — currently in development. To follow the project or get involved, visit yuvalmedina.com/portfolio or contact music@yuvalmedina.com.

ABOUT THE SOLOISTS

Suzuna Ikeda, Soprano

New York-based soprano Suzuna Ikeda explores music without boundaries between traditional and new sounds. From early music to world premieres by living composers, she is a dedicated collaborator who finds joy in bringing contemporary visions into art. Her recent stage highlights include the title role of Poppea in Monteverdi's *L'incoronazione di Poppea* in Berlin and the lead role of Setsuko in *The American Dream* at Manhattan School of Music. As a concert soloist, she has appeared with the MuSe Chorus in Fauré's *Requiem* and Schumann's *Das Paradies und die Peri*. Suzuna has also been honored to perform the national anthem for the Japanese Embassy's celebration of the Emperor's Birthday and at the opening ceremony of the Japan Parade in Central Park. A passionate advocate for the music of our time, she frequently collaborates with young composers on new works and has performed repertoire by 20th and 21st-century figures such as John Cage and Helmut Lachenmann. Originally from Nagasaki, Japan, Suzuna holds a Bachelor's degree from Tokyo University of the Arts, as well as a Master's degree and a Professional Studies Certificate from Manhattan School of Music, where she studied under Joan Patenaude-Yarnell. This fall, she will pursue a DMA at Stony Brook University in the studio of Jeremy Little.

Liyuan Liu, Baritone

Originally from Binhai County, Yancheng, China, baritone Liyuan Liu has brought to life a diverse range of operatic characters. His roles include Guglielmo in *Così fan tutte*, the comtoise clock in *L'enfant et les sortilèges*, Hermann in *Les Contes d'Hoffmann*, Peter Quince in *A Midsummer Night's Dream*, Papa in *An American Dream*, and Argante in *Rinaldo*. He has also performed scenes from *La bohème* as Schaunard. Furthermore, he also specializes in the interpretation of art songs – such as the complete *Die schöne Müllerin* by Schubert.

Liyuan Liu holds a Master of Music (2024) and a Professional Studies certificate (2025) in vocal performance from Manhattan School of Music.

Joe DeAngelo, Violin

Joe DeAngelo is a violinist and composer-performer based in New York City. After graduating Summa Cum Laude with a bachelor's degree in music performance from Roosevelt University, Joe performed with the Civic Orchestra of Chicago and directed tuition-free youth orchestra programs with the non-

profit Chicago Metamorphosis Orchestra Project. Now pursuing a master's degree in Manhattan School of Music's Contemporary Performance Program, Joe is working to fuse his diverse musical background with forays into more experimental and electronic music.

Along with his partner Tiffany Leard (@plantedpianist), they have created Sound Gallery, a duo project performing original and contemporary classical works for amplified violin, piano, and electronics. Working with interdisciplinary artists and activists, they have curated unique musical healing and group meditation events, providing a powerful sanctuary for people to interact and deepen their relationships with themselves, one another, and with music. Sound Gallery is committed to bringing new works to life outside of traditional concert halls and performance spaces.

Tiffany Leard, Piano

Born and raised in Las Vegas, Nevada, Tiffany Leard is a pianist dedicated to expanding the possibilities of contemporary performance. She earned her bachelor's degree summa cum laude in Classical Piano Performance, with a minor in Philosophy, from the Chicago College of Performing Arts. She is currently pursuing her Master's in Contemporary Performance at Manhattan School of Music. With a passion for blending the eccentricity of electronics with the rawness of nature, her work spans from integrating synthesizers with the piano in traditional concert halls to experimenting with sound in unconventional settings, including festivals in the California desert.

Outside of winning multiple honors as a soloist, she also co-created the Sound Gallery concert series with her partner Joe DeAngelo. The duo curate and perform an ever-evolving framework of piano, violin, and electronic events with a focus on community healing, collaborations with visual artists and activists, premieres, and creating their own music for full freedom of expression.

ABOUT THE CONDUCTORS

Matt Ward (BM '98), Conductor

Matt Ward is a dedicated educator, percussionist, and administrator who specializes in performing and conducting contemporary chamber music and has been cited by the *New York Times* as “a fine soloist”. As a principal member with American Modern Ensemble, Talujon, Argento Chamber Ensemble, and Ensemble IPSE, he takes an active role in commissioning and performing works by composers from all walks of life. He is the Manager of Percussion and Co-Chair and Co-Artistic Advisor of Contemporary Performance at Manhattan School of Music with Erin Rogers, and the Percussion Director for the Mostly Modern Festival. Dr. Ward also performs regularly with groups such as Classical Tahoe, Talea Ensemble, The Orchestra of the League of Composers, Riverside Symphony, and has played on numerous Broadway shows, including *Light in the Piazza*, and *An American in Paris*, among others.

As a conductor, he has premiered new works by Phillipe Manoury, Lawrence Moss, Ross Bauer, Meyer Kupferman, Barbara White, Sebastian Armoza, and others, and has also worked as guest conductor with the International Contemporary Ensemble, Wet Ink, Ensemble IPSE, DaCapo Chamber Players, New York New Music Ensemble, and MSM's Camerata Nova.

Dr. Ward holds a BM degree from Manhattan School of Music and a MM and DMA degree from SUNY Stony Brook. He is on faculty at Queens College, The Aaron Copland School of Music, and Brooklyn College. Through organizations such as Midori and Friends, 92nd Street Y, Westchester Philharmonic, Marquis Studios, and Carnegie Hall, Dr. Ward works and performs with elementary school children throughout New York City and the surrounding area.

He can be heard on the recording labels Aeon, Argo, Cantaloupe Music, Capstone Records, Newport Classics, Soundspell, Naxos, and Albany Records. In his free time, Matt is an avid gardener and enjoys hikes with his dog Arlo, and anyone who can keep up.

Quinn Saylin, Conductor

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, Conductor

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 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.

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

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.



MSMNYC.EDU