



**M** Manhattan  
School of Music

**25  
26**

**PERFORMANCE  
SEASON**



# **MSM SYMPHONY ORCHESTRA**

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

**Bixby Kennedy** (DMA Candidate), clarinet

**Winner of the 2024-2025 Eisenberg-Fried Concerto Competition**

**JT Kane**, Dean of Instrumental Studies and  
Orchestral Performance

**This concert marks the final MSM Symphony Orchestra concert conducted by George Manahan in his role as Director of Orchestral Activities and Chair of the Conducting Department. Congratulations to Maestro Manahan on his upcoming retirement following this academic year!**

*Students performing in this concert are recipients of scholarships, including the Robert Mann Scholarship for Violin and Chamber Studies, the Jim Petercsak Annual Percussion Scholarship, and the Paul Price Percussion Scholarship. We are grateful to the donors whose generosity has made these scholarships possible.*

WEDNESDAY, APRIL 15, 2026 | 7:30 PM  
NEIDORFF-KARPATI HALL

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## PROGRAM

GRAŻYNA BACEWICZ  
(1909–1969)

Overture

AARON COPLAND  
(1900–1990)

Clarinet Concerto

Slowly and expressively– Cadenza

Rather fast

## *Intermission*

OTTORINO RESPIGHI  
(1879–1936)

*Fontane di Roma*, P. 106

*La fontana di Valle Giulia all'alba*

*La fontana del Tritone al mattino*

*La fontana di Trevi al meriggio*

*La fontana di Villa Medici al tramonto*

OTTORINO RESPIGHI

*Pini di Roma*, P. 141

*I pini di Villa Borghese*

*Pini presso una catacomba*

*I pini del Gianicolo*

*I pini della Via Appia*

# MSM SYMPHONY ORCHESTRA

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

Bixby Kennedy (DMA Candidate), clarinet

## VIOLIN 1

**Angel Guanga**,  
concertmaster  
*Clifton, New Jersey*

**Betania Johnny**  
*London, United Kingdom*

**Jackson Chang**  
*Taipei, Taiwan*

**Olive Wang**  
*Edison, New Jersey*

**Sydney Scarlett**  
*Murrieta, California*

**Tomohiko Hosokawa**  
*Tokyo, Japan*

**Xenia Bergmann**  
*Murnau, Germany*

**Yuna Kashiwa**  
*Tokyo, Japan*

**Seo Yeong Baek**  
*Seoul, South Korea*

**Seoyeon Lee**  
*Seoul, South Korea*

**Minjung Kim**  
*Seoul, South Korea*

**Adrian Walker**  
*Salt Lake Cty, Utah*

**Yiru Zhang**  
*Shandong, China*

## VIOLIN 2

**Allison Lee**, principal  
*Seoul, South Korea*

**Riku Korenaga**  
*Bethany, Connecticut*

**Yeonsoo Jung**  
*Seoul, South Korea*

**Maja Uzarska**  
*Warsaw, Poland*

**Diogo Teixeira Lopes**  
*Porto, Portugal*

**Alina Hernandez**  
*Temecula, California*

**Hannah Doo**  
*Seoul, South Korea*

**Zewei Huang**  
*Shanghai, China*

**Hsin-yuan Wu**  
*Chiayi, Taiwan*

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*Tokyo, Japan*

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*New York, New York*

**Shiyu Wang**  
*Boston, Massachusetts*

**Eojin Jung**  
*Jinju, South Korea*

## VIOLA

**Owne Xayboury**,  
principal  
*Milwaukee, Wisconsin*

**Olympia Nelson**  
*Las Vegas, Nevada*

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*Bethesda, Maryland*

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*Los Angeles, California*

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Mainard**  
*Paris, France*

**Sage Small**  
*Phoenix, Arizona*

**Hannah Thill**  
*Geneva, Illinois*

**Phoebe Ro**  
*Old Tappan, New Jersey*

**Ekaterina Eibozhenko**  
*Moscow, Russian*

## CELLO

**Chenyi Hu**, principal  
*Baoding, China*

**Arol Rzayev**  
*Baku, Azerbaijan*

**Hyunjin Kim**  
*Seoul, South Korea*

**Juewen Zhang**  
*Shanghai, China*

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*Taipei, Taiwan*

**Isabella Liu**  
*Cambridge, Massachusetts*

**Phoebe Lee**  
*Los Angeles, California*

**Julio Martin-Navas**  
*Philadelphia, Pennsylvania*

**Ying-Lin Chen**  
*Yuanlin, Taiwan*

**Chan Hee Kim**  
*Busan, South Korea*

**BASS**

**Jielin Lei**, principal  
*Xiamen, China*

**Amaree Sanchez**  
*Highland, California*

**Aiden Johnson**  
*Dacula, Georgia*

**Lauren Seery**  
*Bethpage, New York*

**Juri Chae**  
*Budang, South Korea*

**Binxuan Yu**  
*Changsha, China*

**FLUTE**

**Katherine M Lee**<sup>4</sup>  
*Seoul, South Korea*

**Can Xu**  
*Nanjing, China*

**Bryce Cox**  
*Wethersfield, Connecticut*

**Lorien Britt**<sup>3</sup>  
*Fate, Texas*

**Xinnan Qu**  
*Dalian, China*

**OBOE**

**Zihao Zhang**<sup>1,2</sup>  
*Beijing, China*

**Elizabeth Perez-  
Hickman**  
*Miami, Florida*

**Zane Lowry**<sup>4</sup>  
*San Diego, California*

**CLARINET**

**Kahlin Jordan**<sup>4</sup>  
*Hoover, Alabama*

**Alexander Cha**  
*Westfield, New Jersey*

**Juwon Won**  
*Seoul, South Korea*

**Alice Choi**<sup>3</sup>  
*Anyang, South Korea*

**Sebeen Lee**<sup>1</sup>  
*Seoul, South Korea*

**Jaqueline Martinez  
Alzate**  
*Girardota, Colombia*

**BASSOON**

**Han-Yi Huang**<sup>4</sup>  
*Changhua, Taiwan*

**Emilija Irvin**<sup>3</sup>  
*Downers Grove, Illinois*

**Pierce Manning**<sup>1</sup>  
*Houston, Texas*

**HORN**

**Sarah Bell**<sup>4</sup>  
*Winnipeg, Canada*

**Cameron Pollard**<sup>1</sup>  
*Winston Salem, North Carolina*

**Nicholas Ochoa**  
*Brownsville, Texas*

**Hui-An Wen**  
*Taoyuan City, Taiwan*

**Addison Ashley**  
*Charleston, South Carolina*

**Ashton Sady**<sup>3</sup>  
*Reno, Nevada*

**Agoston Markus**  
*Ráckeve, Hungary*

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**Chase Domke**  
*Dallas, Texas*

**Ryan Crites**<sup>3</sup>  
*Orlando, Florida*

**Benjamin Hambro**<sup>4</sup>  
*Egg Harbor Township,  
New Jersey*

**Jiseop Shin**<sup>1</sup>  
*Seoul, South Korea*

**Bryce Grier**  
*Vernon, New Jersey*

**Joshua Knight**  
*New Orleans, Louisiana*

**Christian Morales**  
*San Antonio, Texas*

**Xiaoyang Wan**  
*Beijing, China*

**TROMBONE**

**Nate Wasihun**<sup>4</sup>  
*Lilburn, Georgia*

**Audrey Hare**  
*Griffin, Georgia*

**Matteo Paoli**<sup>1</sup>  
*Livorno, Italy*

**Leor Arbel**  
*Katy, Texas*

**Hunter Bingham**  
*Arlington, Virginia*

**Harry Ning**<sup>3</sup>  
*Changsha, China*

**BRASS AND WIND PRINCIPALS**

1 BACEWICZ—OVERTURE

2 COPLAND—CONCERTO FOR CLARINET AND ORCHESTRA

3 RESPIGHI—*FONTANE DI ROMA* (FOUNTAINS OF ROME)

4 RESPIGHI—*PINI DI ROMA* (PINES OF ROME)

**BASS TROMBONE****Timothy Grabow***Walnut Creek, California***Jack Johnson***San Diego, California***TUBA****Melissa Sama***Pembroke Pines, Florida***Timpani****Owen Bloomfield***Orange, Australia***Gabriel Levy***Toronto, Canada***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****Yang Gao***Tianjin, China***James Ho***Taipei, Macao***Qi Qin Lim***Singapore, Singapore***KEYBOARD****Marien Femerling Garcia***Monterrey, Mexico***Emily Tong***Flushing, New York*

# PROGRAM NOTES

## Overture

### Grażyna Bacewicz

Born in Łódź, Poland, February 5, 1909; died in Warsaw, January 17, 1969

Poland's most outstanding woman composer of the twentieth century, Grażyna Bacewicz first won great renown in Europe as a violinist. Only recently have her compositions begun to gain attention in the United States. She received her earliest training in violin and piano from her father and wrote her first composition at age thirteen. After studying violin, piano, and theory at a local conservatory in Łódź, she transferred to the Warsaw Conservatory where she received diplomas in violin and composition in 1932. Like so many other musicians, she continued her studies in Paris—composition with Nadia Boulanger and violin with André Touret and Carl Flesch. As a composer, she absorbed the Neoclassic style so prevalent in Paris, though she objected to that label for her music.

Back in Warsaw, Bacewicz taught at the Łódź Conservatory and in 1935 won the prestigious Wieniawski International Violin Competition. She then served for two years as concertmaster for the Polish National Radio Symphony Orchestra. Her career as a composer grew just as quickly, and her role as a performer helped promote her works—she premiered most of her violin concertos and even some of her piano works.

In September 1939 Hitler's troops invaded Poland, and all of Bacewicz's public musical activities came to a halt. Her family was moved first to a displaced persons camp on the outskirts of Warsaw and then to Lublin a hundred miles away. She continued to perform in secret and to compose, managing to create some of her major works, such as her String Quartet No. 2, Sonata No. 1 for solo violin, First Symphony, and the present Overture. As soon as the War ended she fully resumed her musical activities and rolled out premieres of all the works she had composed during the occupation. When Poland came under control of the Soviet Union, she complied with the directive to include folk elements in her music, but her compositions remained remarkably free of political overtones.

By this time Bacewicz had moved on from her earlier Neoclassic tendencies to a stronger personal style with a chromatically based approach to harmony and intricate rhythmic procedures. She had already begun to curtail her performing when in 1954 she was further hampered by injuries from a car

accident. In the late 1950s she dabbled in the inescapable avant-garde trends from abroad, though without conviction, and returned to her own imaginative musical language, eventually incorporating self-borrowing. To top off her multifaceted career, she began writing short stories, novels, and anecdotes about her life, and from 1966 until her death she taught composition at the National Higher School of Music (now the Chopin University of Music) in Warsaw.

Composed in 1943, Bacewicz's Overture was premiered as soon as the War was over at the quickly organized Kraków Festival of Contemporary Music on September 1, 1945, with the Kraków Philharmonic, conducted by Mieczysław Mierzejewski. The brief Overture begins with a pattern of short-short-short-long timpani motives soon camouflaged by bustling strings. The rhythm corresponds to Morse code for "V," which stood for "Victory" during the War, and by chance to the famous opening of Beethoven's Fifth Symphony, which became a powerful symbol for the Allied forces. Though Bacewicz was averse to making programmatic or political statements in her music, commentators wonder if she made an exception here.

With two blazing fast sections surrounding a serene oasis, the overall impression of the Overture is one of unbridled optimism. The outer sections bristle with virtuosic writing for the strings but also for the winds and brass, and the lyrical middle contains a meltingly beautiful flute melody as well as expressive lines for the horns and violas. Often referred to as pastoral, this respite could just as easily bring to mind a lovely park in Paris. The propulsive energy returns abruptly, launching a masterful buildup to the finish.

—©Jane Vial Jaffe

# Clarinet Concerto

## Aaron Copland

Born in Brooklyn, New York, November 14, 1900; died in North Tarrytown, New York, December 2, 1990

Because Benny Goodman commissioned Copland's Clarinet Concerto it was only natural that the composer would include jazz elements to show off the clarinetist's style. Goodman's "cool jazz" style is represented in the slow first movement, and his "hot jazz" style in the cadenza connecting the two movements and in the second movement itself. Goodman's abilities are also represented by the exploitation of the clarinet's high register and by the piece's final *glissando*. The two-movement structure recalls Copland's earlier Piano Concerto.

Copland completed the first movement of the Concerto in Rio de Janeiro on a goodwill tour of South America in 1947; the remainder was completed in 1948. Goodman gave the first performance on November 6, 1950, on a broadcast with the NBC Symphony Orchestra. The Concerto garnered further attention a year later as a ballet entitled *Pied Piper*, choreographed by Jerome Robbins for the New York City Ballet.

In addition to North American jazz elements, Copland incorporated South American influences—he himself mentioned a phrase from a popular Brazilian tune that found its way into the fabric of the fast movement. He took the phrase and filtered it through his own style, which was his typical method for treating outside sources. Most often, however, his tunes are original but made to sound folklike or jazzlike. Niceties of Copland's orchestration include a significant harp part in the first movement that colors the string accompaniment and a piano part that exploits the instrument's percussive qualities in the last movement.

Based on an A-B-A form, the first movement is reminiscent of his early ballet scores in its expansive lyrical quality. It gives the impression of a slow waltz with its triple meter and afterbeat accompaniment.

The brilliant cadenza, which links the two movements, presents three basic ideas that will be treated in the episodes of the rondo-form second movement: an ascending and descending arpeggiation with a bit of syncopation, an ascending scalar idea, and a leaping staccato motive with displaced accents and changing meters. The main theme of the second movement gradually accumulates in the orchestra until the clarinet plays a more complete version of it. The Concerto's conclusion is truly remarkable as the clarinet goes out in a blaze of virtuosic glory.

—©Jane Vial Jaffe

**Fontane di Roma** (Fountains of Rome), P. 106

**Pini di Roma** (Pines of Rome), P. 141

## Ottorino Respighi

Born in Bologna, July 9, 1879; died in Rome, April 18, 1936

Respighi's three symphonic poems celebrating the glories of Rome, his adopted city, became his most popular works: *Fountains of Rome* (1916), *Pines of Rome* (1924), and *Roman Festivals* (1928). Each tests the orchestra's virtuosity with such masterful scoring that it comes as no surprise to learn that the composer spent several years in St. Petersburg studying with the great orchestrator Rimsky-Korsakov.

As with the Russian composer, it irked Respighi that it was his imaginative and colorful orchestrations rather than his compositional ideas that always brought praise. For him the two were inseparable: "Music was always born for a specific instrument or group of instruments. . . . Drafting a score was merely a mechanical operation, every problem being solved with the creation of the music itself," wrote his wife and biographer Elsa.

Respighi completed the first of his Roman trilogy, *Fountains of Rome*, in 1916, having been attracted to the Roman fountains as "the very voice of the city." His wife maintained, though, that *Fountains* is more a synthesis of his feelings, thoughts, and sensations during his first few months in Rome than an illustration of four of the loveliest fountains there. The first performance took place at the Augusteo in Rome under Antonio Guarnieri on March 11, 1917. Elsa's diary on that day reads in part:

*Rather cold reception with some hissing at the end of the work. I am delighted with it and have a violent argument with someone who does not share my view. Almost all the press notices are poor, yet there is unreserved praise for the orchestration.*

Respighi relegated the score to a drawer where it remained for several months. He took it out only when Toscanini asked him for something for his Milan concerts in February; Respighi sent the *Fountains*, having nothing else ready. He was so convinced that it would not be a success, that he did not even attend the performance and only learned of its fantastic reception through a telegram from his publisher Ricordi, who wanted to publish it immediately.

The following description is quoted from Respighi's notes in the score:

*In this symphonic poem the composer has endeavored to give expression to the sentiments and visions suggested to him by four of Rome's fountains contemplated*

*at the hour in which their character is most in harmony with the surrounding landscape, or in which their beauty appears most impressive to the observer.*

*The first part of the poem, inspired by the fountain of Valle Giulia, depicts a pastoral landscape: droves of cattle pass and disappear in the fresh damp mists of a Roman dawn. A sudden loud and insistent blast of horns above the whole orchestra introduces the second part "The Triton Fountain." It is like a joyous call, summoning troops of naiads and tritons, who come running up, pursuing each other and mingling in a frenzied dance between the jets of water.*

*Next there appears a solemn theme borne on the undulations of the orchestra. It is the fountain of Trevi at mid-day. The solemn theme, passing from the wood to the brass instruments, assumes a triumphal character. Trumpets peal: across the radiant surface of the water there passes Neptune's chariot drawn by sea-horses, and followed by a train of sirens and tritons. The procession then vanishes while faint trumpet blasts resound in the distance.*

*The fourth part "The Villa Medici Fountain" is announced by a sad theme which rises above a subdued warbling. It is the nostalgic hour of sunset. The air is full of the sound of tolling bells, birds twittering, leaves rustling. Then all dies peacefully into the silence of the night.*

Turning to the second of Respighi's Rome-inspired symphonic poems, *Pines of Rome* premiered on December 14, 1924, led by Bernardino Molinari at the Augusteo in Rome. Exactly a year and a month later, Toscanini led the US premiere in Carnegie Hall—his first concert as conductor of the New York Philharmonic—and the following day Respighi conducted the work with the Philadelphia Orchestra. For the Philadelphia program Respighi wrote that in the *Pines of Rome* he "uses nature as a point of departure, in order to recall memories and visions. The century-old trees which dominate so characteristically the Roman landscape become testimony for the principal events in Roman life."

*Pines* famously calls for an enormous variety of instruments in addition to the more regular complement of winds, brass, percussion, and strings of an already large orchestra. Respighi augments his palette with six buccine (ancient Roman horns or trumpets, usually played by modern brass instruments offstage), three different keyboards (celesta, piano, and organ), increased metallic percussion (small as well as large cymbals, tambourine, ratchet, glockenspiel, and tam-tam, among others)—and "gramophone" for playing the nightingale recording in the third section (cued electronically in modern times).

The work consists of four connected sections. In the descriptions that follow, the quoted portions were written or at least authorized by Respighi for the preface to the score.

1. *The Pines of the Villa Borghese: Children are at play in the pine grove of the Villa Borghese dancing the Italian equivalent of “Ring around a Rosy,” mimicking marching soldiers and battles, twittering and shrieking like swallows at evening, and they disappear.*

Respighi cast the entire movement in the treble range, giving it a unique sound and aptly representing the activities of children. “Suddenly,” he wrote, “the scene changes to . . .”

2. *The Pines near a Catacomb: We see the shadows of the pines, which overhang the entrance of a catacomb. From the depths rises a chant which reechoes solemnly, like a hymn, and is then mysteriously silenced.*

Because of the focus on the upper registers in the previous movement, the low pitches at the outset of the second movement make an even greater impact. Respighi carefully constructed his “chant” to resemble the ancient Gregorian chants of the Roman Catholic Church.

3. *The Pines of the Janiculum: There is a thrill in the air. The full moon reveals the profile of the pines of Giancolo’s Hill. A nightingale sings (represented by a recording of a nightingale song, heard from the orchestra).*

Here Respighi bathes his *Pines* in beautiful clarinet solos, piano cadenzas, and sweeping Romantic themes.

4. *The Pines of the Appian Way: Misty dawn on the Appian Way. The tragic country is guarded by solitary pines. Indistinctly, incessantly, the rhythm of innumerable steps. To the poet’s fantasy appears a vision of past glories; trumpets blare, and the army of the Consul advances brilliantly in the grandeur of a newly risen sun toward the Sacred Way, mounting in triumph the Capitoline Hill.*

Replete with antiphonal clarion calls, Respighi’s magnificent closing movement builds steadily in a marching crescendo to a blaze of hair-raising intensity. No one knew better than Respighi how to marshal his orchestral forces for maximum effect.

—©Jane Vial Jaffe

## ABOUT THE ARTISTS

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

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 *Tebillim* 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*.

## **Bixby Kennedy** (DMA Candidate), clarinet

Admired for his “marvelous ringing tone” (*Albany Times Union*) Bixby Kennedy is one of the most versatile clarinetists of his generation. He has performed concerti with orchestras including the Minnesota Orchestra, Houston Symphony, and New Haven Symphony Orchestra. As a chamber musician, Bixby has performed throughout the US and Europe in venues including Carnegie Hall, Alice Tully Hall, The Kennedy Center, Marlboro Music Festival, and is the clarinetist for the “explosive” New York City based chamber ensemble Frisson.

He has appeared as a guest artist with Chamber Music Society of Lincoln Center, Saint Paul Chamber Orchestra, Orpheus Chamber Orchestra and The Knights. As an orchestral musician, Bixby has performed with the MET Opera and NY Philharmonic in addition to regular engagements with the Albany and New Haven Symphony Orchestras. On period instruments, Bixby has performed classical repertoire on original and replica instruments throughout the US with Grand Harmonie Orchestra. He is a former member of Ensemble Connect and works as a teaching artist throughout the U.S. As an arranger, his works have been performed by Orpheus Chamber Orchestra, Ensemble Schumann, Frisson, Ensemble Connect, and Symphony in C.

He loves traveling, trying new foods, laughing, hiking, and playing tennis.

Bixby performs exclusively on Backun instruments.

# **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

## **WORDS OF ESTEEM FOR GEORGE MANAHAN (BM '73, MM '76), CONDUCTOR**

This concert marks the final MSM Symphony Orchestra concert conducted by George Manahan in his role as Director of Orchestral Activities and Chair of the Conducting Department. After decades of extraordinary service, artistry, and devotion to Manhattan School of Music, Maestro Manahan is retiring following this academic year.

George's time at MSM impacted generations of students across the instrumental and vocal areas of the School, and we are immensely grateful to him for his devotion and dedication.

Over the course of his matchless career at MSM, George kept busy, distinguishing himself at the podium with many illustrious orchestras and ensembles, including, for 15 years, as Music Director of New York City Opera at Lincoln Center. At MSM, he conducted over 200 performances, mentoring generations of young conductors and instrumentalists, many of whom carry his influence into major musical institutions around the world. His contributions have been recognized with the Distinguished Alumni Award in 2008 and, most recently, the President's Medal for Distinguished Service in 2024, a fitting acknowledgment of a career defined by loyalty, excellence, and selfless commitment.

George Manahan's legacy at Manhattan School of Music is immeasurable. He has been a student, alumnus, teacher, conductor, leader, and steward of the School's artistic values. Above all, he has been a guiding presence — one who has believed deeply in young musicians and held them to the highest standards while supporting them with care and respect.

As George enters this next chapter, we extend our heartfelt thanks for his extraordinary service and lasting influence. MSM is forever shaped by his musicianship, his leadership, and his unwavering belief in the power of education and artistry.

**James Gandre**, *President of Manhattan School of Music*

**Joyce Griggs**, *Executive Vice President & Provost*

**JT Kane**, *Dean of Instrumental Studies and Orchestral Performance*

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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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