
Manhattan
School of Music
2026
2027
PERFORMANCE
SEASON

Manhattan School of Music

MSM SYMPHONY ORCHESTRA

Kamna Gupta, Conductor

José Antonio Ayllon Miranda (MM ’27), saxophone

Owen Bloomfield (BM ’27), marimba

Su Hyeon Park (PPD ’26), soprano

Michael Xiaopeng Wang (BM ’27), piano

JT Kane, Dean of the Kanter Family Instrumental Studies and Orchestral Performance Division

FRIDAY, OCTOBER 23, 2026 | 7:30 PM
NEIDORFF-KARPATI HALL

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Su Hyeon Park, Jose Ayllon Miranda, and Owen Bloomfield are winners of the 2025-2026 Eisenberg-Fried Concerto Competition.

Michael Xiaopeng Wang is a winner of the 2025-2026 Dora Zaslavsky Koch Piano Competition.

PROGRAM

ALEXANDER GLAZUNOV (1865–1936)

Concerto for Alto Saxophone and String Orchestra, Op. 109

Allegro moderato

Andante sostenuto

Allegro

OWEN BLOOMFIELD (b. 2002)

Motions for Marimba and Chamber Orchestra

Currents

Cycles

Buoyancy—Where Touch and Time Meet

Intermission

CLAUDE DEBUSSY (1862–1918)

(ARR. BRETT DEAN)

Ariettes oubliées

C'est l'extase langoureuse

Il pleure dans mon coeur

L'ombre des arbres

Paysages belges. Chevaux de bois

Aquarelles I. Green

Aquarelles II. Spleen

SERGEI RACHMANINOFF (1873–1943)

Piano Concerto No. 4

Allegro vivace

Largo

Allegro vivace

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VIOLIN I

Naoko Owaki, concertmaster
Tokyo, Japan

Selin Algoz
Istanbul, Turkey

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Beijing, China

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Chiba, Japan

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Wombarra, Australia

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Nishinomiya, Japan

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Highland, California

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Torrance, California

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Seoul, South Korea

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New York, New York

FLUTE

Katherine Lee[2]
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Megu Okida[4]
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Jennifer Park
Houston, Texas

Ellen Lee[3]
Seoul, South Korea

OBOE

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Surabaya, Indonesia

Yang Gao
Oakville, Canada

BRASS AND WIND PRINCIPALS

1 GLAZUNOV — CONCERTO IN E-FLAT MAJOR, OP.109
2 BLOOMFIELD — MOTIONS FOR MARIMBA AND CHAMBER ORCHESTRA
3 DEBUSSY — *ARIETTES OUBLIÉES*
4 RACHMANINOFF — PIANO CONCERTO NO. 4 IN G MINOR, OP. 40

ABOUT THE PREMIERE

Three Motions for Marimba and Chamber Orchestra
(World Premiere)

Owen Bloomfield

Born in 2002.

Composing and performing *Three Motions* has brought together my two greatest passions, percussion and composition, in a challenging yet highly rewarding journey. The piece is the product of two creative periods. During 2020, I wrote what are now the first and third movements for my end-of-school exams in Australia, working with the brilliantly minded composition teacher Jack Symonds. Due to COVID-19, I never performed or heard the piece with the full ensemble, though I could make a recording by compiling sessions of up to five musicians each. The work was selected in the NSW Encore program for 'Music Extension', presented that year as an online exhibition rather than a live concert at the Sydney Opera House. Despite these moments of gratification, I felt there was unfinished business.

Five years later, entering my junior year at Manhattan School of Music, I revisited the piece, revising the existing movements and composing a new one to go in between. At 23, reengaging with work from my 17/18-year-old self, while also working without supervision of a teacher, was very interesting. Despite refining the execution, I found I wanted to change surprisingly little of the underlying ideas. I then created a piano reduction, and prepared to enter the MSM concerto competition. Altogether, composing, revising, reducing, and learning the piece was a mammoth 'extracurricular project'.

The first movement, *Currents*, is inspired by ideas of 'flow', existing on a spectrum of turbulent to still. Some analogous images include: the unique motion of a tendril of smoke, waves seething on a stormy ocean, the stillness of water inside a cave.

The second movement, *Cycles*, explores an opposite kind of motion, with elements behaving in a more quantified or digital manner. Ideas of cycles interrelating at small and large scales are present in the movement's pitch, rhythmic, and structural material, co-existing with elements of free composition. For example, the notes of the opening 12-tone row also serve as the successive key centres through the movement, and the tubular bells enter regular intervals (approx. every 1 minute 45 seconds). This second movement is less of an interlude between the outer two, but rather a centre to the composition.

The third movement, renamed with the revision, is titled *Buoyancy—Where Touch and Time Meet*. This phrase is one of many from my inspiring percussion teacher at MSM, Christopher Lamb, and is related to ideas of 'rhythmic vitality' and groove which are important in this movement. One could see this motion as a combination of the previous two: flow and directional energy, when acting within a structure of time on the clock, results in groove. Motion and time as felt within the body. While my experience on marimba undoubtedly informed the writing, catering to my specific strengths and weaknesses as a player was never made a priority. It has been remarkable how separate my experiences of composer and performer have been, and learning it has brought a full range of experiences, including "Gee, what was the composer thinking?".

Bringing this piece to life with the support of the MSM community is an incredible privilege, and I'm grateful to have this performance as the culmination to this first major 'project' of mine. I hope to continue with many more 'projects' in the future, and if others become interested in playing this piece, I would be delighted if it also takes a path of its own.

—Owen Bloomfield

ABOUT THE ARTISTS

Jose Miranda, saxophone

Jose Miranda is a Cuban saxophonist currently pursuing a Master of Music in Saxophone Performance at Manhattan School of Music, where he studies with Paul Cohen. He earned his Bachelor of Music in Music Performance from Georgia State University, where he graduated from the Honors College. His artistry is rooted in the classical saxophone tradition while drawing inspiration from the musical languages of jazz and Cuban music.

Miranda has performed as a soloist and chamber musician throughout the United States, Cuba, and Europe at distinguished venues including Carnegie Hall, the National Theater of Cuba, and the Rialto Center for the Arts. He has collaborated with renowned artists and ensembles including Eric Whitacre, Dr. Timothy McAllister, Dr. Taimur Sullivan, Dr. Brandyn Taylor, Dr. Stephen Page, and Dr. Luis Jiménez of the Paris Conservatory, as well as the National Band of Cuba, the ICRT Grand Orchestra, Jazz at Lincoln Center, Preservation Hall, and the Pedrito Martinez Group.

Miranda is a prizewinner of several national and international competitions, including First Prize in the American Protégé International Competition, resulting in his debut performance at Carnegie Hall; First Prize in the Grand Prize Virtuoso International Competition in Oxford, England; and Third Place in the Maurice Ravel International Competition in Paris, France.

As a soloist, Miranda has performed with the Washington Square Festival Orchestra and the Georgia State University Symphonic Wind Ensemble. Most recently, he was joined into the New World Symphony in Miami, further expanding his professional experience within the orchestral field.

His international performance experience includes appearances at the Global Conservatory Festival in Denmark, Cubadisco, Jazz Plaza, Jojazz, the New Orleans Jazz & Heritage Festival, and the Atlanta Salsa Festival.

Through his performances, Miranda is committed to expanding the artistic possibilities of the saxophone and highlighting its expressive voice within the classical repertoire. His musical perspective reflects the intersection of his Cuban heritage, classical training, and broad experience across classical, jazz, and Cuban musical traditions.

Owen Bloomfield, Composer and Percussionist

Percussionist and composer Owen Bloomfield is an undergraduate at Manhattan School of Music, where he is studying with Christopher Lamb, Duncan Patton, She-e Wu, and Steven White.

A lover of orchestral music, Owen has performed in venues including the Musikverein, Concertgebouw, and Sydney Opera House, under conductors including David Robertson, Simone Young, Sir Mark Elder, and Leonard Slatkin. In 2025, he was principal timpanist on the Australian Youth Orchestra's international tour, performing Tchaikovsky's 4th Symphony.

Owen embraces percussion's versatility, including playing drum kit in musical theatre (*Pippin*, *West Side Story*), working in percussion ensemble with composers including Andy Akiho and Nina C. Young, and performing solo repertoire on marimba and multi-percussion.

Raised in Orange, in regional NSW, Australia, Owen's first instruments were trumpet and piano. Having learned in his early teen years with the late Richard Gill, a leading Australian conductor and music educator, he remains inspired to eventually continue Richard's advocacy. He completed his last two years of school at the Sydney Conservatorium High School, where as a double major learned from composition teacher Jack Symonds, and percussion teacher Joshua Hill. Before his move to NYC, Owen studied for a year with Shaun Trubiano at the Sydney Conservatorium, himself an alum of the MSM percussion program. His studies at MSM are supported by the Jim Peterczak scholarship. In his spare time, Owen enjoys overcommitting himself to other interests, including writing music, taking singing lessons, and learning styles of music and percussion from around the world.

Su Hyeon Park, Soprano

Su Hyeon Park, South Korean soprano, is noted for her warm lyric voice and expressive *legato*. In the summer of 2026, she participated in the Ravinia Steans Institute.

At Manhattan School of Music, Ms. Park appeared as Vitellia in *La clemenza di Tito* and previously performed as the Foreign Princess in *Rusalka*.

A 2023–24 Hattie Mae Lesley Resident Artist at Fort Worth Opera, she performed Michaëla (*Carmen*), Gretel (*Hänsel und Gretel*), Mrs. Gobineau and Monica (cover) in the Spanish world premiere of *La Médium*, and Mimì (cover) in *La Bohème*. She also appeared as the Daughter in *Cinderella 99* at The Cliburn's Jake Heggie Concert Series.

Previously, at the College-Conservatory of Music (CCM) at the University of Cincinnati, she performed Barbarina (*Le nozze di Figaro*) and Poppea (*Agrippina*).

Ms. Park is the winner of the Eisenberg-Fried Concerto Competition and is also a recipient of the Metropolitan Opera Laffont Competition Encouragement Award and the Grand Prize at the New Jersey Korean Young Artist Competition.

She made her recital debut in 2024 at Hamburg's Laeiszhalle and holds a Professional Performance Diploma from the Manhattan School of Music, a Master of Music from the College-Conservatory of Music at the University of Cincinnati, and a Bachelor of Music from Sejong University.

Michael Xiaopeng Wang, piano

American Chinese pianist Michael Xiaopeng Wang is currently pursuing his bachelor's degree at Manhattan school of music studying under Professor Jeffrey Cohen.

He began playing the piano at the age of three. He had his first personal recital at the age of 14 in the theme of Beethoven, and the premiere with Orchestra at the age of 16 in Beijing Forbidden City Hall featuring Mozart Piano Concerto No.20. As the solo pianist in China philharmonic youth orchestra since 2019, Michael participated international musical events, performing in more than 30 concert halls in different countries.

Michael was awarded the first prize in the 5th international Solo & ensemble competition Singapore in 2023. In 2025, He won the first prize of Dora Zaslavsky Koch Competition at Manhattan School of Music. And in 2026, he won the fourth prize of the 6th George Gershwin international piano competition, and fourth prize of Serge&Olga Koussevitzky Young artist awards.

Kamna Gupta, Conductor

Kamna Gupta is a French-born Indian-American conductor whose work spans operatic, orchestral, and choral repertoires. In the 2026–2027 season, Gupta joins the music staff of Santa Fe Opera as cover conductor of Tobias Picker's *Lili Elbe* and makes her company debut with Chicago Opera Theater conducting *The Importance of Being Earnest*. She also returns to Washington National Opera to conduct this year's American Opera Initiative and to Manhattan School of Music as a guest conductor of the MSM Symphony Orchestra. She serves as the Principal Guest and Associate Conductor of Protestra, a humanitarian orchestra in New York City, which she will lead in several performances during the upcoming season, and is a frequent cover conductor with the New York Philharmonic. In 2026, Gupta was selected as a recipient of the Solti Foundation US Career Assistance Award.

Recent operatic engagements include debuts with Vancouver Opera (*Les Pêcheurs de Perles*), Madison Opera (*Maria de Buenos Aires*), and Highlands Opera Studio

(*The Merry Widow*), as well as leading the creation of a reduction of Poul Ruders' *The Handmaid's Tale* at The Banff Centre for Arts and Creativity. A champion for new music, Gupta has conducted several world premieres at Spoleto Festival USA (*Ruinous Gods*, 2024), the Glimmerglass Festival (*Jungle Book* in 2022 and *The Rip Van Winkles* in 2023), and Los Angeles Opera (*In Our Daughter's Eyes*, 2022). She also took *The Ritual of Breath is the Rite to Resist* to the Lincoln Center Summer for the City Festival in 2024, after music directing and conducting its world premiere and tour in 2022. In addition to her performance work, she is regularly invited to workshop new operas with American Lyric Theater and Beth Morrison Projects, including Jorge Sosa's *Ofrenda* and Sarah Kirkland Snider's *Hildegard*, for which she served as the Associate Conductor during the premiere at the Los Angeles Opera in 2025.

Other recent highlights include leading the Trinity Church Wall Street Choirs and NOVUS in Luna Pearl Woolf's oratorio *Number Our Days* as part of the inaugural season at the Perelman Performing Arts Center; conducting *Rocking Horse Winner* with Tapestry Opera in 2024, which was also recorded and later featured on CBC *Music's Saturday Afternoon at the Opera*; leading *La Calisto* with Mannes Opera from the harpsichord; conducting several concerts with the International Contemporary Ensemble featuring works by Suzanne Farrin and Du Yun; and five seasons with the Glimmerglass Festival. She has served as cover conductor with Washington National Opera and Atlanta Opera, where she was also chorus master.

Gupta has performed in France, Germany, Russia, and the Czech Republic. Among these engagements, leading the Leipzig Barockorchester in an all-Bach program was a special highlight. Other engagements include Seattle Opera, the Royal Opera in Versailles, American Lyric Theater, Sarasota Opera, and Opera Saratoga. In 2026, she was one of three conductors invited to conduct in a masterclass led by Fabio Luisi and the International Conductors Guild. She has also participated in masterclasses with Stéphane Dénève, Mark Stringer, and Tito Muñoz.

Passionate about education, Gupta has collaborated with outreach departments at the New York Philharmonic and the Castleton Festival. Gupta holds a Master of Music in Orchestral Conducting from Arizona State University and a Bachelor of Arts in Music, cum laude, from Princeton University. Currently based in New York City, she is also active as a coach and harpsichordist.

ABOUT THE KANTER FAMILY INSTRUMENTAL STUDIES AND ORCHESTRAL PERFORMANCE DIVISION

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 Mei-Ann Chen, Director of Orchestral Activities and Chair of Conducting, and JT Kane, Dean of the Kanter Family Instrumental Studies and Orchestral Performance Division.

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 Maestra Chen, the orchestras work regularly with Leonard Slatkin, Distinguished Visiting Artist in Conducting and Orchestral Studies, and guest conductors such as Joshua Gersen, Tito Muñoz, Daniela Candillari, and JoAnn Falletta.

Mei-Ann Chen, Director of Orchestral Activities and Chair of Conducting

JT Kane, Dean of the Kanter Family Instrumental Studies and Orchestral Performance Division



Your gift supports MSM's important work nurturing and developing the next generation of performing artists. We thank you for sharing our belief in the transformative power of music!

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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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