

M Manhattan
School of Music



2425
PERFORMANCE
SEASON

MManhattan
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MSM SYMPHONY ORCHESTRA

Mei-Ann Chen, Conductor

JT Kane, Dean of Instrumental Studies and Orchestral Performance

FRIDAY, OCTOBER 25, 2024 | 7:30 PM
NEIDORFF-KARPATI HALL

This year's performance season has been inspired by a unifying theme: *Humanity in Harmony: Rituals, Resistance, and Resilience*. We hope during this election year, the biggest in human history with over half the world's population having the opportunity to vote in 72 countries, that this theme reflects the power of the arts to unite us even in moments of discord and differences. The collective experience of collaboration – creating together – reminds us that even in our differences we can find common ground, stand up to tyranny and oppression, and elevate our work as artists to fulfill the hope and promise of a better tomorrow.

James Gandre, President

Joyce Griggs, Executive Vice President and Provost

Faculty and Administration of the Artistic Planning Committee



Manhattan School of Music's public programs are made possible in part by the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature.



Funded in part by a grant from the New York City Tourism Foundation.

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PROGRAM

JAMES STEPHENSON
(b. 1969)

Fanfare for Democracy

JOAN TOWER
(b. 1938)

Sixth Fanfare for the Uncommon Woman

ELSA BARRAINE
(1910–1999)

Symphony No. 2

Adagio–Allegro moderato

Marche funèbre

Finale: Allegretto

Intermission

PYTOR ILYICH TCHAIKOVSKY
(1840–1893)

Symphony No. 6 in B Minor, Op. 74
("Pathétique")

Adagio – Allegro non troppo

Allegro con grazia

Allegro molto vivace

Adagio lamentoso

MSM SYMPHONY ORCHESTRA

Mei-Ann Chen, Conductor

VIOLIN 1

William Lee,
concertmaster
Hsinchu County, Taiwan

Marina Alba Lopez
Madrid, Spain

Shengbo Tu
Shanghai, China

Soulbin Lee
Toronto, Canada

Mina Kim
New York, New York

Subin Choi
Vaughan, Canada

Benjamin Hudak
San Francisco, California

Yunji Kim
Seoul, South Korea

**Josiah Lenferna
De La Motte**
San Francisco, California

Tinatin Narimanidze
Long Island, New York

Jou Wen Liu
Hsinchu County, Taiwan

Ai Xuan Li
Beijing, China

Angelina Tozlyan
Rostov-on-Don, Russia

Adrian Walker
Salt Lake City, Utah

VIOLIN 2

Andy Caveda, principal
Miami, Florida

Caitlin Marshall
Cheltenham, United Kingdom

Yeonsoo Jung
Seoul, South Korea

Max Herrmann
Arlington, Virginia

Allison Lee
Seoul, South Korea

Liang-liang Chen
New Haven, Connecticut

Xenia Bergmann
Murnau, Germany

Minjung Kim
Seoul, South Korea

Erin Han
Irvine, California

Cheng-cian Li
Hsinchu City, Taiwan

Mengzhe Zhao
Lanzhou, China

Zewei Huang
Shanghai, China

VIOLA

Maria Paparoni,
principal
Merida, Venezuela

Olympia Nelson
Las Vegas, Nevada

Ariana Mascari
Chicago, Illinois

Isabella Mier
Los Angeles, California

Yiyun Cao
Shanghai, China

Hannah Thill
Geneva, Illinois

Martin Rojas
St. Petersburg, Florida

Man Chun Li
Hong Kong, Hong Kong

Sage Small
Phoenix, Arizona

Kyuwon Yoo
Paju, South Korea

CELLO

Zoe Hardel, principal
Yarmouth, Maine

Aidan Pan
Ithaca, New York

Kin Chen
Kwai Tsing, Hong Kong

Mi Seo Bai
Flushing, New York

Pablo Elizalde Nino
Pasadena, California

Ying-lin Chen
Yuanlin, Taiwan

Kyle Victor
Houston, Texas

Peiwen Zeng
Shanghai, China

Canming Cui
Xiamen, China

Kristy Liang
Beijing, China

DOUBLE BASS

Lauren Seery, principal
Bethpage, New York

Antonio Suarez
Yonkers, New York

Amaree Sanchez
Highland, California

Peter Wiseman*Austin, Texas***Chenhong Shi***Lanzhou, China***Binxuan Yu***Changsha, China***FLUTE****Xinyi Liu****Xiamen, China***Lucy Rubin§***Highland Park, Illinois***Can Xu†***Nanjing, China***Blue Shelton#***Philadelphia, Pennsylvania***OBOE****Megan Strait†#***Greenwood, Indiana***Zihao Zhang*§***Beijing, China***Clarinet****Tomas Milerius§#***Klaipėda, Lithuania***Ivan Morozov*†***New York, New York***BASSOON****Austin Wegener†#***Rancho Santa Margarita,
California***Matthew So*§***Toronto, Canada***HORN****Dylan Correia#***Ventura, California***Daniel Jansen†***Aspen, Colorado***Taylor Krause§***Calgary, Canada***Keegan McCardell****Ellicott City, Maryland***Ashton Sady***Reno, Nevada***TRUMPET****Alexander Keiser*§***Orlando, Florida***Nathan McKinstry#***State College, Pennsylvania***Sean Murphy†***Floral Park, New York***TROMBONE****Daniel Kent***St. Louis, Missouri***Rebekah Marquez*†***Los Angeles, California***Harry Ning§***Changsha, China***Sarah Rathbun#***Wellington, New Zealand***BASS TROMBONE****Andrew Hildinger*†***Plano, Texas***Timothy Grabow§#***Walnut Creek, California***TUBA****Fumiya Miyata*§***Osaka, Japan***TIMPANI****Secou Van Heusden***Amsterdam, Netherlands***Gabriel Levy***Toronto, Canada***PERCUSSION****Zoe Beyler***Portland, Oregon***Josh Conklin***Basking Ridge, New Jersey***Mischa Gerbrecht***Vancouver, Canada***Chung Yin Chin***Vancouver, Canada***HARP****Linya Qiao***Beijing, China***KEYBOARD****Se Won Lim***Seoul, South Korea***Dohee Yoon***Seoul, South Korea***BRASS AND WIND PRINCIPALS**

* STEPHENSON

† TOWER

§ BARRAINE

TCHAIKOVSKY

*Fanfare for Democracy**Sixth Fanfare for the Uncommon Woman**Symphony No. 2**Symphony No. 6 in B Minor, Op. 74*

PROGRAM NOTES

Fanfare for Democracy James Stephenson

Active as a composer, arranger, conductor, and trumpet player based in Chicago, Jim Stephenson graduated from the New England Conservatory with a degree in trumpet performance. While playing for seventeen years in the Naples (Florida) Philharmonic, he taught himself the art of composing and arranging with such success that it has become his main occupation since 2007. One of his earliest works, *Compose Yourself!* (2000), designed for young audiences, has now received more than 300 performances.

Stephenson's huge body of close to 400 compositions in myriad genres is especially rich in band and chamber music and—with a proclivity rivaling Vivaldi's—in concertos for nearly every symphonic instrument, mostly on commission from principal players of such major orchestras as Chicago, Boston, New York, and Philadelphia. Among the genres Stephenson has added more recently to his catalog are symphony—three to date—as well as ballet and opera. His ballet *Wooden Dimes*, commissioned by the San Francisco Ballet, premiered via streamed video in March 2021, and his one-act opera *Càraboo*, “the true story of a false princess,” premiered in June 2023 under the composer's directions in Lake Forest, Illinois.

Composed on January 7, 2020, Stephenson's *Fanfare for Democracy* was premiered by “The President's Own” United States Marine Band led by Col. Jason K. Fettig on January 20, 2021, for the inauguration of President Joe Biden and Vice-President Kamala Harris. The orchestral version was commissioned by an orchestra from each of the fifty states, plus Washington, DC, and debuted by the Boston Pops on their annual televised July 4 broadcast, 2021, Keith Lockhart conducting.

The composer writes:

During a walk on an unusually warm Saturday, after the presidential election of 2020, I felt a huge sense of relief in the air surrounding an affirmation of our democratic process. Everyone was outside and there was palpable electricity.

I began to hear a fanfare in my head and I couldn't shake it. I wrote it down later that afternoon in an attempt to capture the spirit of hope espoused in millions of Americans. Out of respect for our country's musical history, there are subtle hints to our National Anthem (bass line at measure 17), and to Copland's most well-known *Fanfare for the Common Man* (penultimate measure in percussion).

A few days later I sent it to Jason Fettig, the director at ‘The President’s Own’ United States Marine Band. Much to my delight and surprise, he responded that he would program it for use during the Prelude Concert at the 59th Inaugural Ceremony to be held at the US Capitol, to honor President Joe Biden and Vice-President Kamala Harris.

I was absolutely thrilled beyond words that this fanfare, written out of pure inspiration in response to a moment in history, was premiered at one of our country’s most important moments in history.

—©Jane Vial Jaffe; Jim Stephenson

Sixth Fanfare for the Uncommon Woman **Joan Tower**

Composer, pianist, teacher, and conductor Joan Tower has made lasting contributions to American musical life for more than sixty years. In 1990 she became the first woman ever to receive the Grawemeyer Award in composition for her *Silver Ladders*. More recently Chamber Music America honored her with its Richard J. Bogomolny National Service Award in 2020, the same year *Musical America* chose her to be its Composer of the Year. In 2019 she received the highest honor from the League of American Orchestras, the Gold Baton.

Tower grew up in Bolivia though she was born in New Rochelle, New York. Returning to the United States at age eighteen, she earned degrees at Bennington College and Columbia University, where her teachers included Otto Luening, Chou Wen-chung, and Vladimir Ussachevsky. In 1969 she cofounded the Da Capo Chamber Players, a group specializing in contemporary music, serving as pianist and composer for the group until 1984. She has taught since 1972 at Bard College, where she is Asher B. Edelman Professor in the Arts. Her multiple residencies and partnerships include those with the Orchestra of St. Luke’s, Yale/Norfolk Chamber Music Festival, and the St. Louis, Pittsburgh Symphony, and Albany Symphonies.

Tower was the first composer commissioned by Made in America, a consortium commissioning program funded by Ford under the auspices of the League of American Orchestras and Meet the Composer. Her piece, *Made in America*, was performed by sixty-five orchestras representing fifty states, and the recording by the Nashville Symphony won three Grammy Awards. Her recent commissioned premieres include the cello concerto *A New Day* (2021) for Alisa Weilerstein, 1920/2019 for the New York Philharmonic and conductor Jaap Van Zweden, and *Into the Night* (2022) for a consortium consisting of Collage New Music, Eighth Blackbird, and Bang on a Can.

In 1986 Tower began what became a series of six *Fanfares for the Uncommon Woman*, inspired by Copland's famous *Fanfare for the Common Man*. Each of these tributes to "women who take risks and who are adventurous" is dedicated to a woman colleague in the music business. Tower has quipped that the title of these fanfares "might be better than the music itself," but performances worldwide by over 600 ensembles prove her modesty misplaced.

Commissioned by the Music Teachers' Association of California, Tower composed the *Sixth Fanfare* in 2014 for solo piano, dedicating it to Cuban composer Tania León with whom she shares a Latinx bond having herself grown up in Bolivia. In another small-world connection, León had composed a *Fanfarria* for brass and percussion, commissioned by the Library of Congress for the 2000 Copland Centennial Celebration.

Tower adapted the *Sixth Fanfare* for full orchestra in 2016 on a commission from the Baltimore Symphony Orchestra and conductor Marin Alsop. (Alsop had recorded the first five fanfares with the Colorado Symphony Orchestra in 1999, after which Tower went back and added Alsop to the first fanfare's more general dedication.) Alsop premiered the *Sixth Fanfare* with the Baltimore Symphony Orchestra on May 7, 2016, as part of their centennial celebration. Tower dedicated the orchestra version "to the intrepid Hillary"—her first fanfare dedication outside of music—in recognition Clinton's pioneering role for women. In either version, the *Sixth Fanfare's* steady propulsive rhythms provide a through-line for jazzy brass utterances, kaleidoscopic wind and string colors, satisfying climaxes, and a powerful ending.

—©Jane Vial Jaffe

Symphony No. 2

Elsa Barraine

Elsa Barraine's prodigious musical talents were recognized early by her parents—her father was a solo cellist with the Paris Opera orchestra and her mother a chorister for the Société des Concerts of the Paris Conservatory and a good amateur pianist. Elsa began studying at the Paris Conservatory at age nine, and after preliminary *solfège* and piano studies, she studied composition with the great Paul Dukas, in whose class she met Olivier Messiaen, who became a lifelong friend and champion. By age fifteen Barraine received the first prize in harmony and by seventeen in counterpoint and fugue as well as in piano accompaniment. Only two years later she became only the fourth woman ever to receive the coveted Rome Prize for her sacred trilogy *La vierge guerrière*.

On her return to Paris from Rome, Barraine capitalized on her success with performances of her symphonic poem *Harald Harfagar* and her comic opera *Le roi bossu*. Simultaneously busy as a piano teacher, she also worked variously as an accompanist, recording engineer, and head of singing for the Orchestre National/Radio France, which moved to Rennes during World War II. Under the Vichy government, she was dismissed because of her Jewish lineage on her father's side (her father was also pushed out of the Paris Opera orchestra and, devastated, died in 1943), and when she returned to Paris she was very active in the French Resistance, helping to organize secret concerts of new and banned French music in support of Jewish musicians.

After the War, Barraine served as a sound mixer for Radio France and as recording director for the Le Chant du Monde label. Beginning in 1953 she taught sight-singing and analysis at the Paris Conservatory for two decades, toward the end of which she was also appointed inspector by the Ministry of Culture for all of France's national lyric theaters. She retired to a town near Strasbourg, where her former pupil/adoptive son, Raffi Ourgandjian, had recently earned a position at the national conservatory.

Barraine's body of some 120 works, composed steadily between the ages of ten and eighty-five—orchestral and chamber works, opera, ballet, piano and organ pieces, and film music—was highly acclaimed in her day but has lain neglected until a relatively recent resurgence. Throughout her career Barraine composed music in direct response to political and social issues, and her compositions show a passionate intensity and concern for the human condition that laces tragedy or suffering with hope. She not only wrote Jewish-themed works but Roman Catholic-inspired compositions (influenced by her mother's heritage and Messiaen's devout Catholicism) as well as works inspired by Eastern religions, particularly Buddhism.

Aesthetically, Barraine aligned herself with La Jeune France, a group of composers—Messiaen, André Jolivet, Yves Baudrier, and Jean-Yves Daniel-Lesur—who rejected various early-twentieth-century trends—Neoclassicism, dry serialism, and Les Six's music stimulated by "everyday" sources. Instead, taking up a line from Berlioz through the Romantics to Debussy, they stressed a personal, sensual, and spiritual approach. Said Ourgandjian, "Barraine's spiritual stance responds to a search for the Absolute. Her whole life long she yearned, through sacred texts, poetry and philosophy, for transcendence in being and thought."

Even Barraine's generically titled works reflect her passionate sympathies, as with Symphony No. 2, subtitled "Voïna" (War). Composed in 1938, the work

reflects her growing anxiety over the rise of Fascism in Italy and Nazism in Germany and the imminent threat of war. The three-movement work brings to mind Shostakovich's approach one year earlier in his Fifth Symphony with its pervasive drumbeats and varied orchestral effects as well as a tonal-with-dissonance vocabulary. Unfolding in sonata form, the first movement opens with a plaintive wind theme that is banished almost immediately by the angular main theme. The wind theme, however, returns at structurally important moments throughout the movement. The expressive second theme features expressive oboe and clarinet solos but the unrest soon returns.

The slow movement, *Marche funèbre*, suggests more of a spirit of mourning and fear than a military march, and yet dotted rhythms, percussive effects, and low strings and brass still evoke salient aspects of a funeral march. The arch form allows a return of the opening, capped by a coda with poignant descending violin solo and funereal dotted rhythms.

The finale at first seems rather jolly for a war symphony, and the rondo refrain's returns reinforce a dancelike mood, but reminders throughout suggest that this is a fragile gaiety. As with Shostakovich, the movement conveys an effect of forced rejoicing and at the same time seems like a warning to be vigilant against dark forces.

—©Jane Vial Jaffe

Symphony No. 6 in B Minor, Op. 74, “Pathétique” Pyotr Il'yich Tchaikovsky

Tchaikovsky first mentioned his Sixth Symphony in a letter to his brother Anatoly on February 22, 1893: “I am full of my new [Symphony] at the moment and I find it very difficult to tear myself away from working on it. I think it will be the best thing I have written.” He explained his intentions more fully to his nephew Bob Davidov, to whom the work is dedicated, in a letter the following day:

While I was on my travels I had an idea for another symphony, a program symphony this time; but the program will be left as an enigma—let people guess it for themselves—and the symphony will actually be called “Program Symphony” (No. 6). This program is so intensely personal that as I was mentally composing it on my travels I frequently wept copiously. . . . From the point of view of form there will be much that is new in this Symphony, and the Finale, incidentally, will not be a noisy Allegro but, on the contrary, a very unhurried Adagio.

The plan for the Symphony, later modified, was discovered among some papers that Tchaikovsky had written in 1892:

The ultimate essence of the plan of the symphony is LIFE. First movement—all impulsive passion, confidence, thirst for activity. Must be short. (Finale DEATH—result of collapse.) Second movement love; third disappointments; fourth ends dying away (also short).

Work on the Symphony had to be interrupted to fill some commissions for financial reasons. Tchaikovsky also had some difficulties with the orchestration, but his enthusiasm for the work never waned. His self-congratulatory words to his publisher Jürgenson on August 24, 1893, must be seen in the context of a composer who throughout his life was plagued by self-doubts. “I have finished scoring my new symphony. I have honestly never in my life felt so pleased with myself, so proud, so happy in the knowledge that I really have written something good.”

The Sixth Symphony was the last work that Tchaikovsky completed; he died nine days after the premiere, which he conducted himself. The cause of Tchaikovsky’s death has been widely disputed, the warring factions having reached an impasse. But whether he died from cholera or from an “enforced” suicide to avert a public scandal, his Sixth Symphony stands not as a forecast of his own death but as a powerful consideration of life and death as it affects all mankind—a characteristic theme of much of Tchaikovsky’s work.

The day after the premiere the subtitle “Pathétique” was suggested as an afterthought by his brother Modest. Tchaikovsky liked it much better than “Tragic,” Modest’s earlier suggestion when the composer had been fretting over the use of “Program Symphony” for a work that would have no publicly described program.

Even unaware of Tchaikovsky’s private program, one is immediately impressed by the dramatic quality of the work. Its powerful climaxes are unsurpassed, and it possesses wide ranges of character, variety, and expression—dynamic levels span the gamut from *ffff* to *pppppp*. The first movement in particular supports Tchaikovsky’s claim of originality “from the point of view of form”—successfully integrating harmonic formalism and thematic fantasia. The introduction opens and spends extended time not in the tonic, but in the subdominant (E minor). Although the harmonic structure of the remainder of the movement seems traditional, the *thematic* structure shows this to be anything but a usual sonata-allegro movement. The “exposition” contains an entire set of themes and passages that never return, the first subject is never recapitulated in the traditional sense (though it serves as the basis of the stormy “development”), and brand new material

is introduced near the end of the movement. This material constitutes one of the work's most tragic passages, even considering the Finale.

The second movement, a strangely haunting waltz with trio, is written in an asymmetrical $5/4$ meter—astonishing and unusual at the time—yet lilt in conventional eight-measure phrases. Just as unique is the “march” movement that follows. The main melody—shaped by ascending and descending fourths—is only very gradually formed from thematic fragments, and is not heard in its entirety until seventy bars have elapsed. This rousing march, a sort of false finale, then turns to tragedy in the Finale proper. The two main themes seem to savor the depths of despair with their markedly descending motives—the first with a sense of urgency heightened by complicated voice-crossings, and the second with a majestic sort of resignation, to be played “with slowness and devotion.” The Symphony dies away retaining a sense of anxiety with the pulsating triplets of the basses.

—©Jane Vial Jaffe

ABOUT THE CONDUCTOR

Mei-Ann Chen

Bold, passionate and innovative, Taiwanese American conductor Mei-Ann Chen is renowned as one of the most versatile and dynamic conductors on the podium today, praised for the energy and enthusiasm with which she infuses orchestras and performances. Music Director of the MacArthur Award-winning Chicago Sinfonietta since 2011, her contract has been unanimously extended through the end of the 2028–29 season. Named Artistic Advisor of Springfield Symphony Orchestra in March 2024, Chen has been Chief Conductor of Austria’s Recreation-Grosses Orchester Graz at Styriarte since fall 2021, following two seasons as the orchestra’s first-ever Principal Guest Conductor, making her the first female Asian conductor to hold this position with an Austrian orchestra. She has served as the first-ever Artistic Partner of Houston’s ROCO since 2019, and since 2022, as an Artistic Partner with Northwest Sinfonietta (WA). Highly regarded as a compelling communicator and a creative leader both on and off the podium, and a sought-after guest conductor, she has appeared with distinguished orchestras throughout the Americas, Europe, Taiwan, the United Kingdom, and Scandinavia, and continues to expand her relationships with orchestras worldwide (over 150 orchestras to date).

Highlights of Mei-Ann Chen’s 2024–25 season include world premieres, return engagements, and a five-city tour of The Netherlands. The fall begins with season opening concerts with three orchestras: Chicago Sinfonietta, ROCO (TX) (which features three commissioned world premieres by John Wineglass and Mark Buller, along with a rescore of Gustav Holst’s *The Planets* by Jim Stephenson) and Springfield Symphony Orchestra, in her first concerts as Artistic Director. Maestra Chen returns to Manhattan School of Music, and to American Composers Orchestra @ Carnegie Hall, in a program featuring three ACO commissions by Kebra-Seyoun Charles (world premiere), Curtis Stewart, and Paul Novak (world premiere). She also guests with the Eastman School Symphony Orchestra (ESSO). In January 2025 Chen makes her debut with Philharmonie Zuidnederland in a five-city New Year’s Concert Tour in the Netherlands. Also of note are two Chicago Sinfonietta concerts: with the celebrated duo Flutronix—she leads live performances of the Sinfonietta’s upcoming collaborative recording, *Black Being*, the eponymous title of the concert-length work composed and performed with the duo. Chen also conducts Chicago Sinfonietta in a unique, one-night-only multimedia program to mark the Sesquicentenary of the iconic American composer Charles Ives, curated by renowned cultural historian Joseph Horowitz and preeminent Ives scholar J. Peter Burkholder.

Past engagements include a return to Vienna's Tonkünstler Orchestra at the Grafenegg Festival, conducting Beethoven's *Eroica* in a theatrical project in Graz at the STYRIARTE Summer Festival (which was broadcast on both TV & Radio on Austrian's well-known ORF Klangwolke Werk program), serving as the Alumni Speaker for the 152nd Commencement ceremony at her alma mater, New England Conservatory, and her Spoleto Festival USA debut. Other highlights include an impressive Minnesota Orchestra debut, stepping in last minute for Maestra Marin Alsop to conduct the popular New Year's Eve concerts, international debuts with Germany's Staatsorchester Darmstadt and Liechtenstein Symphony Orchestra, Orchestra National du Capitole de Toulouse (France debut), Spain's Basque National Orchestra, and Finland's Helsinki Philharmonic in Finland. In North America, she debuted with American Composers orchestra at Carnegie Hall, Rochester and Buffalo Philharmonics, and returned to Cincinnati and Pacific Symphonies, Santa Fe Pro Musica, Canada's Calgary Philharmonic, Norwegian Radio, and Sweden's Norrlandsoperan.

As Music Director of Chicago Sinfonietta, Ms. Chen has made two recordings for Cedille Records: *Delights and Dances* (June 2013) and *Project W—Works by Diverse Women Composers* (released March 2019 by Grammy-nominated producer, Jim Ginsburg), featuring world premiere recordings for works by Florence Price, Clarice Assad, Jessie Montgomery, and Reena Esmail. In 2018, Innova Records released ROCO's debut album *ROCO: Visions Take Flight* (produced by Grammy-Award producer, Blanton Alspaugh) featuring five commissioned contemporary works by Karim Al-Zand, Reena Esmail, Derek Bermel, Anthony DiLorenzo, and Marcus Karl Maroney. Invited by Marin Alsop, Ms. Chen recorded Miachel Daugherty's *Time Machine for Three Conductors* with UK's Bournemouth Symphony Orchestra on Naxos Records label in 2011. This 2024–25 season, with Chicago Sinfonietta, she records and releases *Black Being* with Flutronix for Cedille.

Past honors include being named one of 2015 Top 30 Influencers by Musical America, the 2012 Helen M. Thompson Award from the League of American Orchestras, the 2007 Taki Concordia Fellowship founded by Marin Alsop, and 2005 First Prize Winner of the Malko Competition (she remains as the only woman in the competition history since 1965 to have won First Prize). Ms. Chen is Conductor Laureate of the Memphis Symphony after serving as Music Director (2010–2016). Born in Taiwan, Ms. Chen came to the United States to study violin in 1989 at Walnut Hill High School for the Arts, received a violin performance undergraduate degree from New England Conservatory before becoming the first student in New England Conservatory's history to be awarded double master's degrees simultaneously in both violin and conducting, and earned a Doctor of Musical Arts degree in conducting from University of Michigan.

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

The Galaxy Society

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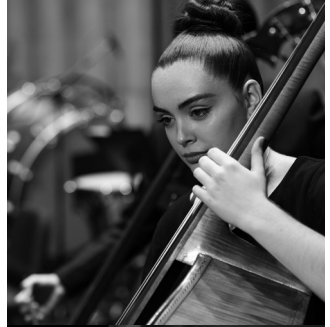
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For further information and to join our Galaxy Society, which honors those who have committed to making a planned gift to the School, **please contact Susan Madden, Vice President for Philanthropy**, at 917-493-4115, or visit: msmnyc.edu/galaxy-society.

Help a young artist reach for the stars!

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ABOUT MANHATTAN SCHOOL OF MUSIC

Founded as a community music school by Janet Daniels Schenck in 1918, today MSM is recognized for its 1,025 superbly talented undergraduate and graduate students who come from 54 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 5 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.

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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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The Centennial Project was an ambitious program of improvements to the School's architecturally distinguished campus coinciding with MSM's 100th anniversary. The centerpiece of the Project was the renovation of Neidorff-Karpati Hall, which has been transformed into a state-of-the-art venue to showcase our talented students. The Project also included a dramatic and welcoming new campus entrance on Claremont Avenue, new practice rooms, and an expansion of the main entryway and lobby.

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