

M Manhattan
School of Music

MSM WOMEN'S CHORUS

**Kent Tritle, Ronnie Oliver, Jr., Hannah Nacheman, and
Alejandro Zuleta, Conductors**

Vanessa May-lok Lee, piano

Francesca Leo, flute

Liana Hoffman and Shengmu Wang, horn

Minyoung Kwon and Frances Konomi, harp

Tamika Gorski (MM '17), marimba

Elliot Roman and Alexandros Darna, percussion

**WEDNESDAY, FEBRUARY 27, 2019 | 7:30 PM
NEIDORFF-KARPATI HALL**



WEDNESDAY, FEBRUARY 27, 2019 | 7:30 PM
NEIDORFF-KARPATI HALL

MSM WOMEN'S CHORUS

Kent Tritle, Ronnie Oliver, Jr., Hannah Nacheman, and Alejandro Zuleta,
Conductors

Vanessa May-lok Lee, piano

Francesca Leo, flute

Liana Hoffman and **Shengmu Wang,** horn

Minyoung Kwon and **Frances Konomi,** harp

Tamika Gorski (MM '17), marimba

Elliot Roman and **Alexandros Darna,** percussion

PROGRAM

STEPHEN PAULUS
(1949–2014)

The Earth Sings

I. Day Break

II. Sea and Sky

III. Wind and Sun

Alejandro Zuleta, Conductor

Vanessa May-lok Lee, piano

Elliot Roman and **Alexandros Darna,** percussion

GUSTAV HOLST
(1874–1934)

Choral Hymns from the Rig Veda, Group 3, H. 99,
Op. 26

Hymn to the Dawn

Hymn to the Waters

Hymn to Vena (Sun rising through the mist)

Hymn of the Travellers

Hannah Nacheman, Conductor

Minyoung Kwon, harp

VINCENT
PERSICHETTI
(1915–1987)

Winter Cantata, Op. 97

- I. *A Copper Pheasant*
- II. *Winter's First Drizzle*
- III. *Winter Seclusion*
- IV. *The Woodcutter*
- V. *Gentlest Fall of Snow*
- VI. *One Umbrella*
- VII. *Of Crimson Ice*
- VIII. *The Branch Is Black*
- IX. *Fallen Leaves*
- X. *So Deep*
- XI. *The Wind's Whetstone*
- XII. *Epilogue*

Ronnie Oliver, Jr., Conductor

Francesca Leo, flute

Tamika Gorski (MM '17), marimba

JOHANNES BRAHMS
(1833–1897)

Vier Gesänge (Four Songs), Op. 17

- I. *Es tönt ein voller Harfenklang* (The harp resounds)
- IV. *Gesang aus Fingal*

Kent Tritle, Conductor

Liana Hoffman, horn

Shengmu Wang, horn

Frances Konomi, harp

PROGRAM NOTES

The Earth Sings

Stephen Paulus

Prolific American composer Stephen Paulus earned his Bachelor's, Master's, and doctoral degrees at the University of Minnesota, where he studied composition with Paul Fetler and Dominick Argento. Immediately upon receiving his doctorate he received a commission from the Opera Theatre of Saint Louis that resulted in *The Village Singer* (1979), which in turn led to *The Postman Always Rings Twice* (1982), the first American opera to be presented at the Edinburgh Festival. His more than 600 works also include music for chorus, orchestra, chamber ensemble, solo voice, concert band, piano, and organ, written for renowned ensembles and artists in the U.S. ranging from the Minnesota Orchestra and New York Choral Society to Doc Severinson and Thomas Hampson.

Paulus's many honors include Guggenheim and NEA fellowships, the Kennedy Center Friedheim prize, and composer residencies with the orchestras of Atlanta, Minnesota, Tucson, and Annapolis. He also earned posthumous Grammy Awards in 2016 for Best Contemporary Classical Composition (*Prayers and Remembrances*) and Best Classical Compendium (*Stephen Paulus: Three Places of Enlightenment, Veil of Tears & Grand Concerto*). A strong champion of contemporary music, Paulus founded the Minnesota Composers Forum together with fellow graduate student Libby Larsen in 1973. Now known as the American Composers Forum, it has become the largest composer service organization in the U.S.

Thousands of performances of Paulus's more than 400 choral works have graced the world's stages and churches. His basically tonal idiom is laced with chromaticism, simultaneous inflections of more than one key, and fluid rhythms, all bound up in a style that switches easily from lyric expressivity to propulsive energy. He composed *The Earth Sings* in 1995 on a commission from the Young Singers of Callanwolde and their director Stephen J. Ortlip. (The publication date of 1997 is often incorrectly given as the date of composition.) Made up of three pieces that celebrate nature, the work was premiered on May 21, 1995, at Atlanta's Rosewell United Methodist Church, sung by four choirs—Harmony Youth Chorus, Spivey Hall Children's Chorus, Gwinnet Young Singers, and Young Singers of Callanwolde—all conducted by Henry Leck.

Paulus scored *The Earth Sings* for three-part treble chorus with percussion and piano accompaniment, making the percussion parts—maracas, tambourine, finger cymbals, low wood block, and bell tree—suitable

for members of the choral ensemble to play. For “Day Break” he chose an anonymous text from the Mudbara tribe of Wave Hill, Australia (translated by Australian anthropologist Ronald M. Berndt), which portrays the sun as a goddess. Paulus sets up a catchy syncopated rhythmic pattern, over which the chorus enters in sustained chords that soon break into lines that aptly fit the text rhythms. The lively first section, with its signature “daylight breaking” and “stretching her arms” gestures, returns to cap the three-part form.

Slow and sustained until just before the end, “Sea and Sky” sets a famous text by Uvavnuk, a 19th-century spiritual healer and oral poet of the Arctic Inuit people, whose story was transmitted through Greenlandic-Danish explorer Knud Rasmussen (English translation by Tom Lowenstein). When Uvavnuk experienced her spiritual transformation, a poem-song came to her that has been translated many times and frequently analyzed by anthropologists, ethnographers, and poets. Paulus’s setting particularly highlights the piano, which begins in its low range, as do the voices. Soon, chiming chords underlie the sustained vocal lines, which become especially picturesque for “carries me with it” and jubilant for “So I shake with joy.”

For “Wind and Sun” Paulus selected a medieval Latin text from the famous 11th-century collection of Goliardic song texts, *Carmina cantabrigiensia* (Cambridge songs), from a codex whose surviving leaves are held at the Cambridge University Library. The poem is actually a lament about a woman’s loneliness (scholars debate whether it was written by a man or woman), but Paulus wanted to conclude joyfully and selected only the poem’s first fifteen lines, which celebrate spring. His opening shimmer of sound opens into a buoyant, rhythmic celebration. These two styles of expression alternate and eventually combine just before the ringing conclusion.

Text

The Earth Sings

I. Day Break

The day breaks—the first rays of the rising Sun, stretching her arms.
Daylight breaking, as the Sun rises to her feet,

Sun rising, scattering the darkness, lighting up the land
With disk shining, bringing daylight, lighting up the land . . .
People are talking, moving about, feeling the warmth,
Burning through the gorge she rises, walking westwards,
Wearing her waistband of human hair.
She shines on the blossoming coolibah tree, with its sprawling roots,
Its branches spreading.

—*Anon. (Mudbara tribe, Australia), trans. Ronald M. Berndt*

II. Sea and Sky

The great sea stirs me.
The great sea sets me adrift,
it sways me like the weed
on a river-stone.

The sky's height stirs me.
The strong wind blows through my mind.
It carries me with it,
so I shake with joy.

—*Uvavnuk (Igulik Inuit text), trans. Tom Lowenstein*

III. Wind and Sun

Wind is thin,
sun warm,
the earth overflows
with good things.

Spring is purple
jewelry;
flowers on the ground,
green in the forest:

Quadrupeds shine
and wander. Birds
nest. On blossoming
branches they cry joy!

My eyes see, my ears
hear so much, and
I am thrilled.

—*Anon. (medieval Latin text), trans. Alikei and Willis Barnstone*

Choral Hymns from the Rig Veda, Group 3, H. 99, Op. 26 Gustav Holst

For the majority of his career, Holst divided his time between teaching and composing. After succeeding Vaughan Williams for a two-year stint at James Allen's Girls' School in Dulwich, Holst accepted the appointment in 1905 as head of music at St. Paul's Girls' School, Hammersmith, where he remained for the rest of his life. He concurrently held a number of other posts, such as those at Morley College and eventually at the Royal College of Music and University College, Reading, but he always did his composing at St. Paul's during weekends and school holidays when all was quiet.

In 1914 Holst wrote, "As a rule I only study things that suggest music to me. That's why I worried at Sanskrit." He had studied Sanskrit at University College, London, because he was unhappy with existing translations of Hindu poems that he wanted to set to music. Though he never became entirely fluent, he was able to provide himself with texts, setting his first group, *Choral Hymns from the Rig Veda*, Op. 24, in 1908–10. He added a second group in 1909, a third in 1910, and a fourth in 1912. He had not heard any Indian music and was apparently not interested in evoking it in these songs. Rather, he sought to portray the poetry in his own largely Romantic musical idioms.

Holst dedicated Group 3 to "Frank Duckworth and his Ladies' Choir, Blackburn," who gave the premiere with harpist Harold Jarvis in the Blackburn Town Hall on March 16, 1911. This set has become the most frequently performed group of the four owing to its lovely use of the harp in combination with its four-part treble chorus.

Hymn to the Dawn creates an ethereal atmosphere with its rocking, ascending harp patterns under a lovely shimmer of voices that enter from lowest to highest on the interval of a rising fifth. Holst asks that the second soprano part be brought out since it "has the melody," but it is the addition of the first soprano part above it that creates such a poignant harmonic effect. Happily, Holst sets the three verses to the same music, giving the listener further chances to drink in its sublimity.

One of the products of Holst's Sanskrit studies was an interest in irregular meter, which carried through much of his mature music. The sprightly *Hymn to the Waters* bears the unusual time signature 21/8, with Holst's marking for the dancelike bars of the opening and closing sections to be divided into 4 + 3 beats and the rising lines of the central section into 3 + 4 beats. In the second half of the middle section he cleverly superimposes

just a few voices with the dancelike 4 + 3 music on the rising 3 + 4 music before bringing back the playful opening. Cascading harp figures add the perfect water imagery.

Hymn to Vena (Sun rising through the mist) runs the gamut from slow repeated-note “chanting” and crystalline harp chords to majestic peaks, a harp cadenza, and a sweetly flowing section—all in service of the text. Holst returns the listener to the slow chanting of the opening at “Wise men,” but he alters this section ingeniously to fit the text, concluding jubilantly.

In *Hymn of the Travellers*, Holst uses modal gestures and repeating patterns to give a sense of distant places. Here again he revels in an irregular meter—5/4—and superimposes increasingly elaborate strands on his repetitive gestures, sometimes below and sometimes above. The ending fades away as if the travellers are receding in the distance. Holst once proposed the piece as an overture for his opera *Sivitri*, signaling both his partiality for it and its familial connection with another of his Sanskrit-inspired creations.

Texts

Choral Hymns from the Rig Veda

Hymn to the Dawn

Hear our hymn, O Goddess,
Rich in wealth and wisdom,
Ever young yet ancient,
True to Law Eternal.

Wak’ner of the songbirds,
Ensign of the Eternal,
Draw thou near, O Fair One
In thy radiant Chariot.

Bring to her your off’ring;
Humbly bow before her:
Raise your songs of welcome
As she comes in splendour.

Hymn to the Waters

Flowing from the firmament forth to the ocean,
Healing all in earth and air, never halting.

Indra, Lord of Heav'n formed their courses,
Indra's mighty laws can never be broken.
Cleansing waters flow ye on, hasten and help us.

Lo, in the waters, dwelleth One,
Knower of all on earth and sea,
Whose dread command no man may shun,
Varuna, sovran Lord is He.

Onward, ye waters, onward hie,
Dance in the bright beams of the sun,
Obey the ruler of the sky
Who dug the path for you to run.

Flowing from the firmament . . .

Hymn to Vena (Sun rising through the mist)

Vena comes, born of light;
He drives the many-colour'd clouds onward.
Here, where the sunlight and the waters mingle,
Our songs float up and caress the new-born infant.

The child of cloud and mist appeareth on the ridge of the sky.
He shines on the summit of creation.
The hosts proclaim the glory of our common Father.

He hath come to the bosom of his beloved.
Smiling on him
She beareth him to highest heav'n.
With yearning heart
On thee we gaze, O gold-wing'd messenger of mighty gods.

Wise men see him in their libations
As the sacrifice mounts to the eternal heights, mingling with our solemn
chant;

He stands erect in highest heav'n.
Clad in noble raiment, arm'd with shining weapons,
Hurling light to the farthest region,
Rejoicing in his radiant splendour.

Hymn of the Travellers

The god invoked in this hymn is the Guide of travellers along the roads of this world and along that leading to the next.

Go thou on before us,
Guide us on our way,
Mighty One.
Make our journey pleasant,
Never let us stray.
Wonder-worker, hearken.
Come in thy splendour; come in thy mighty pow'r.

Trample on the wicked,
All who would oppose,
Mighty One.
Drive away the robber;
Drive away our foes.
Wonder-worker, hearken.
Come in thy splendour; come in thy mighty pow'r.

As we journey onward,
Songs to thee we raise,
Mighty One.
Thou didst aid our fathers.
Guard us all our days.
Wonder-worker, hearken.
Come in thy splendour; come in thy mighty pow'r.

Feed us and inspire us;
Keep us in thy care,
Mighty One.
Lead us past pursuers
Unto meadows fair.
Wonder-worker, hearken.
Come in thy splendour; come in thy mighty pow'r.

—Trans. from the Sanskrit by Gustav Holst

Winter Cantata, Op. 97

Vincent Persichetti

Persichetti's thorough music education and early teaching career centered around Philadelphia. From ages five(!) to twenty he attended the

Combs College of Music, where he studied piano, organ, double bass, and eventually theory and composition, earning his Bachelor's degree in 1935. He immediately became head of Combs's theory and composition department, a position he maintained even as he began graduate studies in 1937—piano and composition at the Philadelphia Conservatory and conducting with Fritz Reiner at the Curtis Institute. In 1941, the same year he earned his Master's degree, he left his Combs position and became head of theory, composition, and postgraduate study at the Philadelphia Conservatory, where he had already been teaching as a graduate assistant. In 1945 he earned his own doctorate there, where he continued to teach until 1962.

Meanwhile, in 1947 he also joined the faculty at the Juilliard School, where Leo Brouwer, Richard Danielpour, Philip Glass, Lowell Liebermann, Steve Reich, Peter Schickele, and Conrad Susa were just a few of the recipients of his legendary teaching. He further extended his influence as an educator through his valuable manual *Twentieth Century Harmony: Creative Aspects and Practice* (1961). He also aided the careers of many composers in his thoughtful, painstaking work as music editor and director of publications for Elkan-Vogel, Inc.

All the while Persichetti composed a prodigious amount of music—symphonies, an opera, and much band, piano, chamber, choral, and solo vocal music—which reflects a wide range of styles and levels of difficulty, all marked by virtuoso craftsmanship. His works show an amazing ability to combine Modernist, Classic, and Romantic idioms and are characterized by two main creative tendencies that Persichetti himself described respectively as “graceful” and “gritty.”

Persichetti's *Winter Cantata* is one of the repertoire's most successful works for women's chorus, partly because of his atmospheric use of flute and marimba to suggest winter. His inspiration came from his daughter's gift in 1964 of a collection of haiku, *A Net of Fireflies*, by poets Kikaku, Bashô, Hô-Ô, Busô, Yaha, Rankô, Ryôkan, and Izembô in translations by Harold Stewart. (Persichetti drew from the collection again in 1970 for his song cycle *A Net of Fireflies*.) His other motivation was a commission from the Emma Willard School in Troy, New York, where the premiere took place under the direction of Russell Locke on April 9, 1965.

Each poem follows the haiku convention of including at least one *kigo* (season word or phrase), so Persichetti selected eleven poems with winter *kigo*—“chilly sky,” “winter's first drizzle,” “winter seclusion,” and so on—adding an epilogue that ties them all together. Stewart's translations do not maintain the rigorous construction of three lines of five, seven, and five syllables each, concentrating instead on preserving the poems' imagery. Persichetti also

allows himself a certain freedom in that he repeats phrases for musical effect, though the settings remain succinct. He does not quote actual Japanese melodies, but his modal language suggests an Asian palette.

Persichetti treats the *Winter Cantata* as a cycle, not only through his unifying epilogue but by carrying various flute and marimba motives from song to song. At the same time, he plays with contrast, both between songs and within certain songs. *One Umbrella*, for example, with its playful repetitions of that phrase, comes to a contemplative end, and *The Winter Whetstone* contrasts violence and introspection. Among his choice musical images are the picturesque drizzles of the second song, the marimba's harsh representation of the axe in *The Woodcutter*, the nursery-rhyme-like oscillations in *The Branch Is Black*, and the jaunty mood in *Fallen Leaves*. The Epilogue shows Persichetti's remarkable compositional skills in his sequential combining of a phrase from each poem into a movement that coheres on its own as well as summing up the cycle.

Texts

Winter Cantata

I. *A Copper Pheasant*

A copper pheasant wakes with shrill-edged cry:
The silver crescent cuts the chilly sky.

—*Kikaku*

II. *Winter's First Drizzle*

Winter's first drizzle falls,
The air is raw,
That shivering monkey needs a cape of straw.

—*Bashô*

III. *Winter Seclusion*

Winter seclusion:
on the window pane,
The silver fern of frost has grown again.

—*Hô-Ô*

IV. *The Woodcutter*

Within the wintry grove,
my axe-head fell
And bit the bark how
startling was its smell!

—*Buson*

V. *Gentlest Fall of Snow*

Ah! the first,
the gentlest fall of snow:
Enough to make the jonquil leaves bend low.

—*Bashô*

VI. *One Umbrella*

One umbrella,
as snowy dusk draws on,
Has come;
one umbrella has come,
and passes by;
and now is gone

—*Yaba*

VII. *Of Crimson Ice*

The rime has frozen overnight
to gems of crimson ice along the buckwheat stems.

—*Rankô*

VIII. *The Branch Is Black*

The branch is black and bare again;
a crow shook down its coverlet of powdered snow.

—*Hô-Ô*

IX. *Fallen Leaves*

The winter's fitful gusts, as they expire,
Bring enough fallen leaves to build a fire.

—*Ryôkon*

X. *So Deep*

So deep, the heavy snow since yesterday,
Its drifts remain
Sweep, sweep as you may.

—*Lzembô*

XI. *The Wind's Whetstone*

Through jagged cedars rips the winter blast,
honed cragged ledges as it passed.

—*Bashô*

XII. *Epilogue*

A copper pheasant . . .
winter's drizzle falls . . .
seclusion . . .
within the wintry grove . . .
Ah! the first, the gentlest fall of snow . . .
one umbrella . . .
the rime has frozen . . .
a crow shook down its coverlet to build a fire . . .
so deep . . .
through jagged cedars . . .
as it passed. (From haikus 1–11)

—*Trans. Harold Stewart*

Vier Gesänge (Four Songs), Op. 17 Johannes Brahms

Always enamored of the sound of women's voices, Brahms founded the Hamburg Frauenchor (Women's Choir) in 1859. He composed a number of original works for them to sing—among them his *Marienlieder*, Psalm 13, and the first two of his *Three Sacred Choruses*—and arranged numerous folk songs for them as well. He began the present *Vier Gesänge* in early 1860, and the Frauenchor gave the first performance at a concert on January 15, 1861. After hearing that performance of the songs Clara Schumann wrote in her diary: “They are pearls. How can one help loving such a man?”

Brahms has often been labeled a Classicist, but these songs—the first and fourth of which will be performed tonight—are some of his most quintessentially Romantic offerings. To begin with, he chose poems that all have themes and images beloved by the Romantics—Nature, ancient times, unrequited love, and death. He furthered their atmospheric impression by adopting an unusual combination of instruments as accompaniment: harp—the storyteller's instrument and a symbol of wind and water—and horns (whose sound fascinated Brahms), which conjure up forest images.

The first song, *Es tönt ein voller Harfenklang* (The harp resounds), sets a text by Romantic poet Friedrich Ruperti, rife with images of unrequited love, longing, and death. Brahms creates a magical, mysterious atmosphere, in which the “droplets” of harp sound symbolize falling tears.

The *Lied von Shakespeare* takes its verses about unrequited love from Shakespeare's *Twelfth Night*, Act II, Scene 4. Brahms, however, set the

text in the German translation by August Wilhelm von Schlegel, a poet at the forefront of German Romanticism. The third song, *Der Gärtner* (*The Gardener*), with its bubbly harp accompaniment, sets a poem by another beloved Romantic poet, Joseph Freiherr von Eichendorff.

Brahms closes with a lament whose text came from the spectacular literary hoax, Fingal, an epic poem from 1760 that James MacPherson claimed was based on fragments by Ossian, purportedly an ancient Scottish Gaelic narrator and author. By the time Brahms was writing, he was probably aware that the epic was a fake, but like preceding Romantics he was captivated by its imagery of a maiden mourning for her Scottish warrior. He sets the poem in the manner of a funeral march, perhaps influenced by Schubert's beloved song *Death and the Maiden* or perhaps the *Allegretto* of Beethoven's Seventh Symphony. Brahms makes his through-composed ternary setting his own through archaic-sounding chantlike utterances, haunting horn calls and "growls," and water and wind-inspired harp sounds.

—Program notes ©Jane Vial Jaffe

TEXTS AND TRANSLATIONS

Es tönt ein voller Harfenklang

Es tönt ein voller Harfenklang,
den Lieb und Sehnsucht schwellen.
Er dringt zum Herzen tief und bang
und lässt das Auge quellen.

O rinnet, Tränen, nur herab,
o schlage Herz mit Beben.
Es sanken Lieb' und Glück ins Grab,
verloren ist das Leben!

—F. Ruperti

The full sound of harps rings out

The full sound of harps rings out
with love and longing swelling,
it pierces the heart deeply and
anxiously
and leaves the eyes streaming.

O flow, my tears, only down,
O pound, my heart, with quaking.
Love and happiness fell into the grave,
lost is my life.

Gesang aus Fingal

Wein' an den Felsen der brausenden
Winde
weine o Mädchen von Inistore!
Beug' über die Wogen dein schönes
Haupt,
lieblicher du als der Geist der
Berge wenn er um Mittag in einem
Sonnenstrahl
über das Schweigen von Morven fährt.

Er ist gefallen, dein Jünglein liegt
darnieder, bleich sank er unter
Cuthullins Schwert.
Nimmer wird Mut deinen Lieblich
mehr reizen,
das Blut von Königen zu vergiessen.

Wein' an den Felsen der brausenden
Winde,
weine, o Mädchen, von Inistore.
Trenar, der liebliche Trenar, starb. O
Mädchen von Inistore!
Seine grauen Hunde heulen
daheim; sie sehen seinen Geist
vorüberziehen.
Trenar, der liebliche Trenar, starb. O
Mädchen von Inistore.

Sein Bogen hängt ungespannt in der
Halle nichts regt sich auf der Heide
der Rehe.

Wein' an den Felsen der brausenden
Winde, weine, o Mädchen von
Inistore. Wein!

—James Macpherson

Song from Fingal

Weep on the rocks of the raging
winds,
weep, o maiden of Inistore!
Bend over the waters thy beautiful
head;
lovelier than the mountain spirit
when it
moves at noon in a sunbeam
over the silence of Morven.

He is fallen, thy youth lies prostrate,
pale he fell under Cuthullin's sword.

Never again will valor inspire him
to shed the blood of kings.

Weep on the rocks of the raging
winds,
weep, o maiden of Inistore.
Trenar, the lovely Trenar, died. O
maiden of Inistore!
His gray hounds growl at home; they
see his passing ghost.

Trenar, the lovely Trenar, died. O
maiden of Inistore.

His bow hangs unstrung in the hall,
nothing
moves on the heath where deer
wandered.

Weep on the rocks of the raging
winds,
weep, o thou maiden of Inistore.
Weep!

WOMEN'S CHORUS

Kent Tritle, Conductor

Ronnie Oliver, Jr., Associate Conductor

Vanessa May-lok Lee, Collaborative Pianist

Hannah Nacheman and **Alejandro Zuleta**, Graduate Assistants

The MSM Women's Chorus was established in 2014 to explore the repertoire written and arranged for women's voices. The membership is made up of first- and second-year undergraduates majoring in voice, piano, guitar, and composition.

Soprano I

Victoria Iparraguirre

Angelica Kang

Seul Woo Lee

Kunyu Lu

Arthi Nandakumar

Seolbin Oh

Katherine Pound

Emilie Suarez

Adja Thomas

Soo Min Yoo

Trisha Zhou

Alto I

Rayna Campbell

Yi Wei Chin

Yue Jia

Liuxuanfang Li

Yijun Li

Shuwen Liao

Adrianna Svitak

Xiaoru Wen

Yali Wu

Rini Zhang

Jun Zheng

Soprano II

Elizabeth Anderson

Chira Bell

Xiang Chen

Abby Dutler

Fan Feng

Maia Gonzalez

Rose Iannuzzi

Sophia Jin

Sarah Lassiter

Ji Yoon Lee

Anna Orekhova

Irene Shin

Anna Maria Vacca

Wenjia Wei

Ziyi Yu

Huanyuan Zhang

Alto II

Catarina Amaral

Emily Frederick

Zijing Guo

Edmonda Lam

Siyuan Liu

Zhe Qiao

Tian Qin

Sila Senturk

Ruini Wang

Liangdianzi Zhang

Tianran Zhou

Soloists

PAULUS

**Elliot Roman and Alexandros
Darna**, percussion

HOLST

Minyoung Kwon, harp
Seoul, South Korea

PERSICHETTI

Francesca Leo, flute
Pleasant Ridge, Michigan

Tamika Gorski (MM '17), marimba
New York, NY

BRAHMS

Liana Hoffman, horn
Coral Springs, Florida

Shengmu Wang, horn
Taoyuan, Taiwan

Frances Konomi, harp
Kuala Lumpur, Malaysia

ABOUT THE CONDUCTORS

Hannah Nacheman

Hannah Nacheman is a second-year Master's degree candidate at Manhattan School of Music, studying choral conducting with Kent Tritle and Dr. Ronnie Oliver. A lifelong choral singer, Hannah began her training in the acclaimed New Jersey Youth Chorus, where she had the opportunity to perform on many prestigious stages including the Alice Tully and David Geffen halls of Lincoln Center, the David H. Koch Theater, NJPAC, and Carnegie Hall. From there, her passion for music education was ignited—her undergraduate thesis research, studying the effects of classical music on human behavior, demonstrates that music enables people to overcome challenges in exceptionally creative ways.

Hannah serves as Assistant Conductor for the National Children's Chorus in the New York division. In addition to vocal performance, her musical training includes harp, piano, and violin, which she teaches in her private studio. Hannah has also worked for leading music institutions, including WQXR Classical Radio, the Metropolitan Opera Guild, and Symphony Space. She holds a dual degree from Bryn Mawr College in vocal performance and psychology, and has further studied music at the Palais Corbelli in Vienna and the Schola Cantorum in Paris.

Hannah currently sings with the Choral Society at Grace Church in New York, as well as the Chamber, Lab, and Symphonic Choirs at Manhattan School of Music. She is an active member of the American Choral Directors Association and the New York Choral Consortium.

Alejandro Zuleta

A New York based choral conductor, composer, pianist, organist, producer, and singer, Alejandro Zuleta is currently studying choral conducting at Manhattan School of Music with Dr. Ronnie Oliver and Mr. Kent Tritle. Born in Bogotá, Colombia, he carries on the Zuleta family legacy as one of a long line of celebrated Colombian Vallenato musicians and son of Emiro Zuleta, one of the most prolific, recorded, and celebrated Vallenato songwriters of his generation. His musical training started at the age of 5, both in the oral tradition of Vallenato music and in Western classical music through singing and choral practice.

Alejandro Zuleta's music has been broadcast and commissioned by CBS, the History Channel, Teatro SEA NYC, Caracol TV, and Señal Colombia

among others. His songs, performed by him and several other artists, have been at the top of the charts on Colombian radio stations. In December 2015, his music for Teatro SEA's show "Sueño" was performed by a chamber section of the Puerto Rico Philharmonic orchestra under Mr. Zuleta's baton at el Castillo del Morro in San Juan, Puerto Rico. Under his musical direction the 2013 Teatro SEA production of "Rafael Hernandez Romance" won Best Musical Theatre Production at the ACE awards. In 2015, "La Gloria: A Latin Cabaret" under Mr. Zuleta's musical direction won four ATI, six ACE, and two HOLA awards, making it the most awarded Latino musical of the season.

Mr. Zuleta serves as Director of Music at the Co-Cathedral of St. Joseph in Brooklyn, where he plays the organ for Sunday services and conducts the cathedral's three choral ensembles. He holds an MM from NYU, where he studied jazz with Ralph Alessi, composition with Gil Goldstein, and film scoring with Mark Suozzo, and a BA in music composition from Universidad Javeriana (Bogotá, Colombia). He has also studied and performed with Andy Milne, Jean Michel Pilc, John Benitez, Peter Bernstein, Brad Shepik, Billy Drews, Blas Emilio Atehortua, and Julian Lombana.

Ronnie Oliver, Jr.

Ronnie Oliver, Jr., Associate Director of Choral Activities at Manhattan School of Music, is a conductor and educator whose commitment to the advancement of the choral art through performance, mentoring, and teaching has spanned over thirty years.

Dr. Oliver is Artistic Director and Conductor of EnsembleNYC and has served as choral director and teacher of conducting at Westminster Choir College (Princeton, New Jersey), Western Michigan University, Western Kentucky University, Greensboro College (North Carolina), and Texas Tech University.

As Executive Director of Manhattan Concert Productions, Dr. Oliver was responsible for the overall administration and management of festival concerts at Carnegie Hall, Lincoln Center, the Kennedy Center, Orchestra Hall in Chicago, and the Disney Concert Hall in Los Angeles. His duties included collaborating with guest conductors, working directly with the production teams at the various venues, and escorting performing ensembles on tours of Europe and Great Britain, as well as fiscal management. Dr. Oliver served as Managing Director of Musica Sacra, a professional choral ensemble in New York City, for the 2009–10 season. He was also selected as

a Conducting Fellow for the 2012 Chorus America Master Class in Choral-Orchestral Conducting.

Dr. Oliver received his Bachelor of Music education degree from Murray State University in Murray, Kentucky and his Master of Music degree in choral conducting and doctorate in fine arts from Texas Tech University.

He has studied conducting with Robert Baar, Gerald Welker, and Kenneth Davis. In addition, Dr. Oliver has participated in master classes and clinics with Paul Salamunovich, Robert Page, Dennis Keene, and Robert Shaw. He was selected as a conducting fellow in the Oregon Bach Festival's Conducting Master Class with Helmuth Rilling. Dr. Oliver has appeared at Carnegie Hall, most recently conducting Fauré's Requiem with the Masterworks Festival Chorus and New York City Chamber Orchestra.

He is a member of the American Choral Directors Association, National Association for Music Education, the National Collegiate Choral Organization, New York Choral Consortium (Board Member), the College Music Society, Pi Kappa Lambda, and Phi Mu Alpha Sinfonia.

Kent Tritle

Kent Tritle, Director of Choral Activities at Manhattan School of Music, is one of America's leading choral conductors. Called "the brightest star in New York's choral music world" by the *New York Times*, he is Director of Cathedral Music and Organist at the Cathedral of St. John the Divine, Music Director of Musica Sacra, and Music Director of the Oratorio Society of New York. He is also the organist of the New York Philharmonic and the American Symphony Orchestra and a member of the MSM organ faculty.

Kent Tritle's 2018–19 season is marked by the expansion of the Oratorio Society's Carnegie Hall season to four concerts, including *Kullervo*, the rarely performed symphonic poem by Sibelius. Among recent notable performances were Verdi's Requiem, Mahler's "Symphony of a Thousand," and Britten's *War Requiem* performed by the Oratorio Society and the MSM Symphony and Symphonic Chorus at the Cathedral of St. John the Divine. Among other collaborations with major players in the New York music scene, he directed the MSM Symphonic Chorus for performances of Beethoven's Symphony No. 9 with the New York Philharmonic led by Alan Gilbert.

He has prepared choruses for conductors Alan Gilbert, Philippe Entremont, Christoph von Dohnányi, Leonard Slatkin, Michael Tilson Thomas, Robert Spano, Gerard Schwarz, Vladimir Spivakov, Nicholas McGegan, Leon Botstein, and Dennis Russell Davies. Among the soloists with whom he has

collaborated are singers Renée Fleming, Jessye Norman, Hei-Kyung Hong, Marilyn Horne, Susanne Mentzer, Susan Graham, and Sherrill Milnes; cellist Yo-Yo Ma; and pianist André Previn.

As Director of Choral Activities at MSM, Kent Tritle established the school's first doctoral program in choral conducting. He is also renowned as a master clinician. He holds graduate and undergraduate degrees from the Juilliard School in organ performance and choral conducting and has been a Juilliard School faculty member since 1996.

THE CENTENNIAL PROJECT

Manhattan School of Music's Centennial Project is an ambitious program of improvements to the School's architecturally distinguished campus. The centerpiece of the Project is the renovation of Neidorff-Karpati Hall, MSM's principal performance space, which has been transformed into a state-of-the-art venue to showcase our talented students. Built in 1931 and designed by Shreve, Lamb & Harmon, the architects of the Empire State Building, the hall has been called "one of the Art Deco treats in the city" by the *New York Times*. The Project also includes a dramatic and welcoming new campus entrance on Claremont Avenue, new practice rooms, and an expansion of the main entryway and lobby.

Anchor Gift

Noémi K. & Michael Neidorff
and the Centene Charitable
Foundation

\$2,800,000

City of New York
Bill de Blasio, Mayor

\$250,000 to \$499,999

David G. Knott Ph.D. and
Françoise Girard
Donald and Marcia Clay Hamilton
Maecenata Foundation/
Peter Luerssen
Bill and Patricia O'Connor
Melody Sawyer Richardson
Sceneworks Studios

\$150,000 to \$249,999

Carla Bossi-Cornelli and
Marco Pecori
Lorraine Gallard and
Richard H. Levy
Ilene and Edward Lowenthal

\$100,000 to \$149,000

Ed Annuziato
Dr. James Gandret and
Dr. Boris Thomas
Linda and Toby Mercurio
Michelle Ong/First Initiative
Foundation Limited

\$75,000 to \$99,999

Alfredo and Mita Aparicio
Jane A. Gross
Raul M. and Magdalena Gutierrez
Maria E. Salgar
Chiona Xanthopoulou Schwarz
Maria and Guillermo F. Vogel

\$50,000 to \$74,999

Mónica and Angel Sosa

\$25,000 to \$49,999

Delin and Abelardo Bru
Margot Alberti de Mazzeri
Susan Ennis and Dr. Owen Lewis
Richard Gaddes
Thomas Hampson
Nancy Freund Heller and
Jeffrey Heller

McKinsey & Company
Margot and Adolfo Patron
Leonard Slatkin
Epp K.J. Sonin

\$10,000 to \$24,999

Joyce Aboussie
Louis Alexander
Sharon E. Daley-Johnson
Evco Mechanical Corporation
Capt. Kenneth R. Force,
USMS (ret.)
Carl and Aviva Saphier
Dona D. Vaughn† and Ron Raines

\$5,000 to \$9,999

An Anonymous Donor
American String Quartet
Yvette Bendahan
Justin Bischof
John K. Blanchard†
Cynthia Boxrud
Chartwells Dining Services
Glenn Dicterow and
Karen Dreyfust
Dianne Flagello
Hans and Gloria Gesell
Ruth Golden†
Joan Gordon
Bryan J. Greaney†
Luisa Guembes-Buchanan
HBO
Holzman Moss Bottino
Architecture
IDB Bank
J & J Flooring
Warren Jones†
Phillip N. Kawin†
Patinka Kopect and
Dr. Jay Selman
Dr. Henry A. Kissinger and
Nancy M. Kissinger
Esther O. Lee
Mary Lou and George Manahant
Carol Matost
Gary Mercer
Dr. Marjorie Merrymant
Gary W. Meyert
Alexandre A. Moutouzkine†
James Petercsak
Luis Plaza†
Stan Ponte and John Metzner
Regina Rheinstein

RIK Electric Corporation
Nolan M. Robertson
Israel Schossev†
Dr. Marc Silvermant
Robert and Victoria Sirota
Dorothy Strelsin Foundation
Yorke Construction Corporation

\$2,500 to \$4,999

Joan Taub Ades
Nick and Melissa Borkowski
Jeff Breithaupt† and
Shelley McPherson
Bright Power
Peter Christensen and
Dr. Monica Coen Christensen†
Brian Dailey†
Bill Delaney
General Plumbing Corporation
Geneva Pension Consultants
Melissa Kaish and Jon Dorfman
Harry Tze-Him Lee
Susan and David Rahm
Cassie and Billy Rahm
Lucie Robert and Jeffrey Cohent
Inesa Sinkevych†
Steinway & Sons
Telebeam Telephone Systems
Mallory and Diane Walker

\$1,000 to \$2,499

An Anonymous Donor
Marcos Arbaitman
Nina and Arkady Aronov†
Daniel Avshalomov†
Bellet Construction
Christopher Breiseth
Elizabeth A. R. &
Ralph S. Brown, Jr.
Burda Construction
Laurie Carney†
Linda Chesis†
Jeffrey Cohen and Lucie Robert†
Michael R. and Nina I. Douglas
Alan S. Epstein
Daniel Epstein†
Ghent Realty Services
Phil Glick
David Goodman
Thomas Gottschalk
Carol B. Grossman
The Stecher and
Horowitz Foundation

Stephen Jacobsohn and Dr.
Maura Reinblatt
Wolfram Koessel† and Mae Barizo
Byung-Kook Kwak
Lubrano Ciavarra Architects
Tondra and Jeffrey H. Lynford
Chris and Jody Parrish
Maitland Peters†
William Plapinger and Cassie
Murray
Dr. Jeffrey Langford† and Dr.
Joanne Polk†
Red Hook Management
Ted and Lesley Rosenthal†
Bette and Richard Saltzman
Cynthia D. and Thomas P. Sculco
Sound Associates
Richard W. Southwick FAIA
Sterling National Bank

Adrienne and Gianluigi Vittadini
Nina Baroness von Maltzahn
Ronald G. Weiner
Peter Winograd† and Caterina
Szepes†

\$500 to \$999

Robert Bucker
Noreen and Kenneth Buckfire
Paul and Delight Dodyk
Duane Morris
Casey M. Dunn† and
David Molino Dunn
Patti Eylar and Charles Gardner
David Geber and Julia Lichten†
Michael Graff
Kathy and Arthur Langhaus
Dr. Solomon Mikowsky†
Dr. John Paganof

Dr. Kariné Poghosyant
Jesse Rosen
Dr. Eduardo Salvati
Laura Sametz†
Paul Sperry†

\$100 to \$499

Mary Ellin Barrett
Elizabeth J. de Almeida
Merrimon Hipps, Jr.
David Jolley†
Carrie Newman
Kelly Sawatsky† and
Dr. Jeremy Fletcher
Sybil Shainwald
Donna and James Storey
Christine and Rob Thorn
William Vollinger
Jason Wachtler

MANHATTAN SCHOOL OF MUSIC DONORS

(As of June 30, 2018)

Manhattan School of Music is deeply grateful to the community of generous donors who support our commitment to excellence in education, performance, and creative activity and to the cultural enrichment of the larger community. While space limitations allow us to list only those donors of \$100 or more, we sincerely appreciate every gift.

For more information about giving opportunities, please contact Susan Madden, Vice President for Advancement, at 917-493-4115 or smadden@msmny.edu.

ANNUAL GIFTS

\$100,000 and above

Estate of C.J. Stuart Allan
Sceneworks Studio

\$50,000 to \$99,999

The Joan and Alan Ades-Taub
Family Foundation
Licia Albanese-Puccini Foundation
Lorraine Gallard and
Richard H. Levy
Dr. Solomon Mikowsky†
Noémi K. & Michael Neidorff
and the Centene Charitable
Foundation
Bill and Patricia O'Connor
Estate of Harold Schonberg
Twiford Foundation

\$25,000 to \$49,999

Ed Annunziato
Augustine Foundation
Estate of Elizabeth G. Beinecke
Carla Bossi-Comelli
Delin and Abelardo Bru
Susan Ennis and Dr. Owen Lewis
Donald and Marcia Clay Hamilton
Nancy Freund Heller and
Jeffrey Heller
Brian and Vivian Henderson

David G. Knott Ph.D. and
Françoise Girard
Ilene and Edward Lowenthal
Linda and Toby Mercurio
The Ambrose Monell Foundation
The Arthur and
Mae Orvis Foundation
Melody Sawyer Richardson
The Fan Fox and
Leslie R. Samuels Foundation
Solon E. Summerfield Foundation
Swantje and George von Werz

\$10,000 to \$24,999

An Anonymous Donor
Joyce Aboussie
The ASCAP Foundation
The Frank and Lydia Bergen
Foundation
Dr. Alejandro Cordero
The Enoch Foundation
Evco Mechanical Corporation
First Initiative Foundation Limited
Luisa Guembes-Buchanan
Raul and Magdalena Gutierrez
Jephson Educational Trusts
Ruth M. Knight Foundation
A. L. and Jennie L. Luria
Foundation

New York City Council
Christopher Preiss
Leonard Slatkin
Mónica and Angel Sosa

\$5,000 to \$9,999

Anonymous Donors (2)
Activist Artist Management/
Selema "Sal" Masekela
The Louis Armstrong Educational
Foundation
The Theodore H. Barth
Foundation
Bloomberg
Chartwells Dining Services
Michael R. and Nina I. Douglas
Educational Assistance LTD.
Nicolas and Dianne Flagello
Israel Discount Bank
Nancy M. Kissinger
Charles E. Knapp
Samuel M. Levy Family Foundation
Charlotte Mathey
Linda B. McKean
The Clement Meadmore
Foundation
Lloyd Miller
Lane F. Miller
James Peterscsak

Regina and Robert Rheinstein
Mari and Kenneth Share
The Shoshana Foundation
Shelley Deal and
Claude L. Winfield
Lucie Zippolos

\$2,500 to \$4,999

Joan Taub Ades
Candace and
Frederick Beinecke
Robert Buckner
Connie Kanako Clarke and
James Clarke
The D'Addario Music
Foundation For The
Performing Arts
Capt. Kenneth R. Force,
USMS (ret.)
Dr. James Gandret and
Dr. Boris Thomas
Mira Goldberg
Jane A. Gross
The Arthur Loeb Foundation
Ilene and Edward Lowenthal
Barbara and Dermot O'Reilly
The Presser Foundation
Kathleen Ritch
Alfred and Jane Ross
Foundation
Gail Sanders
Robert Seigel and
Susan Kargman
Christopher W. Welch and
Katherine L. Hosford
Dr. Theo George Wilson

\$1,000 to \$2,499

Anonymous Donors (2)
Ralph and JJ Allen
Susan Appel
Beekman Housing Ventures
Joel Bell and Marife Hernandez
Belle Construction
Bond Schoeneck & King
Nick and Melissa Borkowski
Barbara F. and
Timothy A. Boroughs
Margaret A. Boulware
Bright Power
Elizabeth A. R. and
Ralph S. Brown, Jr.
Noreen and Kenneth Buckfire
Dr. Robert J. Campbell MD
KCSJ and Sir Cesare L.
Santeramo KCSJ
Connor Strong &
Buckelew Companies
Pamela Drexel
Eagan Family Foundation
Epstein Engineering
First American Education
Finance
Charles Gardner and Patti Eyer
General Plumbing Corporation
Geneva Pension Consultants
Hans and Gloria Gesell

Ghent Realty
Ruth Golden†
Charlotte Gollubier
David Goodman
Greg Grimaldi
Roger* and Joanne Greenspun
Hansoree
Kathleen F. Hegierski
Marie Theresa Hermand
de Arango
Dr. Charles Herring
Holzman Moss Bottino
Architecture
J & J Flooring
Robert and Susan Kaplan
Jack and Helga Katz
Phillip N. Kawint
Theresa and Rosey Khawly
Sungrim Kim and
Wonsuk Chang
Michael J. Kokola
Christiana Leonard
Lubrano Ciavarra Architects
Jeffrey Lynford
Thomas Maguire
Mary Moeller
Marjorie Neuwirth
Connie and James A. Newcomb
Kim and Anthony Papini†
Margot and Adolfo Patron
Maitland Peterst
Kalmon D. Post and
Linda Farber Post
Cassie and William Rahm
Red Hook Management/
Thomas Trynin
RIK Electric Corporation/
Richard and Tara Petrocelli
Lesley and Ted Rosenthal†
Michael de C. Rosenfeld
Sabian LTD
Bette and Richard Saltzman
Eduardo and Antonella Salvati
Morris Sandler
Yolanda Santos
Cynthia D. and
Thomas P. Sulco
Karen L. Shapiro
Richard W. Southwick FAIA
Annaliese Soros
Special Risk Consultants/
Rich P. Seufer
Robert Stackpole
The Stecher &
Horowitz Foundation
Jane E. Steele and
William Sussman
Sterling National Bank
Linda Stocknoff
John Sweeney
Telebeam Telephone Systems
Dace Udris
Elizabeth R. and
Michael A. Varet
Adrienne and Gianluigi Vittadini
Ronald G. Weiner
Vita Weir and Edward Brice

Keith L. Wiggs
Laura Yang and
Dr. Ming-Lung Allen Yang

\$500 to \$999

Richard E. Adams
Orren Alperstein
The Bagby Foundation for the
Musical Arts
Bruce M. Beckwith
Noma Blechman
Dr. Juna Bobby
Dr. Vincent Celenza
John Chan and Fan Jiang
Dr. Monica Coen Christensen†
Sharon E. Daley-Johnson
Bill Delaney
Casey M. Dunn†
Adrienne Stetson Forrest
Judith Friedman
Loraine F. Gardner
Stephen Jacobsohn and
Dr. Maura Reinblatt
Dr. Herve Jacquet
Cecile R. Jim
Dr. Harriet S. Kaplan
Millen Katz
Patinka Kopect and
Dr. Jay Selman
Chung Nung Lee
Alta T. Malberg
Susan Olsen Maren
Laurie Margolies
Elissa and Christopher Morris
Christianne Orto†
Dr. John Paganof
Naomi Paley
The Pfizer Foundation
Henry C. Pinkham
Luis Plaza†
Dr. Kariné Poghosyan†
Jane L. Polin
Dr. Bennett Pologe
Susan L. Quittmeyer and
James Morriss†
Mary Radcliffe
Reliable Office Solutions/
Christina Gallo
Mary S. Riebold
James S. Ritchie
Saremi Health and
Wellness Foundation
Israel Schossev†
Ilse Gordon and Neil Shapiro
Anne Shikany†
Dr. Marc Silvermant
Ted Smith
Paul Sperry†
William M. Stein, Jr.
Kathleen Byrum Suss
Wendy and Salvatore Talio
Marian Williams
Carolyn Zepf Hagner

\$250 to \$499
An Anonymous Donor
Roman Bachli

Mary Ellin Barrett
 Louise Basbas
 Paul J. Beck
 Kevin M. Bohl
 Ronnie Boriskin
 Ann and Stanley Borowiec
 Langis Breton
 Elizabeth Brody
 Angela Brown
 Elizabeth A. Browne
 Jennifer M. and Albert Bruno
 Dr. Gines-Didier Cano
 Walid M. Dardir
 Rita Delespara
 Salvatore and Santa Maria
 Di Vittorio
 Elaine Enger
 Gale Epstein
 Fay Fernandez
 Marsha and
 Monroe H. Firestone
 Pam Goldberg
 Laurie Hamilton
 Lawrence Indik
 Robert John Just
 Andrea Klepetar-Fallek
 Warren N. Laffredo
 James P. McCarthy
 Linda McKnight
 Carrie Newman
 Lin-Hou Ng-Cheng
 Yahoo and John Kenneth Olenik
 Dr. Abby O'Neil and
 Dr. Carroll Joynes
 Susan S. and Kanti Rai
 Saul D. Raw, LCSW
 Irwin L. Reese
 Frederick B. Rosoff
 Thomas L. Schissler
 Mary Schmidt
 Julie and Allen Schwait
 Glenn Schwartz
 Kira Sergievsky
 Walter F. and
 Margaret M. Siebecker
 Robert and Victoria Sirota
 Tamara and Michael Sload
 Myrna Tanchoco-Rossen and
 Robert Rossen
 Gordon Turk
 Elizabeth R. Van Arsdell
 John Walton
 Daniel E. Weiss
 Noreen and Ned Zimmerman

\$100 to \$249

Anonymous Donors (4)
 Eileen C. Acheson-Bohn
 Meg Lowenthal Akabas
 Cecile Alexis
 Alex Alsop
 Ari F. Ambrose Esq.
 Angelo Badalamenti
 Susan Barbash and
 Dr. Eric Katz
 Barbara and Alan Barry
 Linda Dupree-Bell

Evangeline Benedetti
 Jerome and Judy Benson Dinkin
 Patricia Berman and
 Harvey Singer
 Susan Biskeborn
 Raymond Bonar
 Louis M. Bonifati, Ed. D.
 Dr. Carlton and
 Dr. Agnes Boxhill
 Julianne and
 Tallmadge L. Boyd, Jr.
 Carlvant and Peter A. Boysen
 Joy Hodges Branagan
 Robert Brenner
 Ellen and Douglas Brett
 Francine R. Brewer
 Walter Brewus
 Anthony N. Brittin
 David Britton
 Frank Bruno
 Raymond J. Burghardt
 Louise C. Caldwell
 Mabel A. Campbell
 Sherrie and David Caplan
 Filis A. and
 Alexander M. Cardieri
 Nadine and Norman Carey
 H. R. Carlisle
 Richard Carr
 Elizabeth S. and Dalmo Carra
 John E. Carranza*
 Martha Chapo Family Gift Fund
 Sandy C. Coffin
 Edward and Annette Cornelius
 Toby and Lester Crystal
 Helen N. Danehower
 Dr. David K. Davis
 Elizabeth J. de Almeida
 Allan J. Dean
 Robert J. Dell'Angelo
 Theresa and Guy Dellecave
 Mark Delpriorat
 Anaa Desai-Stephens
 Dr. Nancy Zipay DeSalvo
 Michael and
 Catherine Diefenbach
 John Dispenza
 Marjory M. Duncalfe
 Michael and Marjorie Engber
 Carolyn J. Enger
 William R. Evans
 Yingjiu Fan and Zuojun Cao
 Robert Felicetti
 Elsa H. Fine
 Alice and Aldo Fossella
 Paula A. Franklin
 Caroline and Shlomo Freidfertig
 Edith Hall Friedheim
 Emanuel A. Friedman
 Cameron Bennett and
 Korine Fujiwara
 Catherine A. Gale
 John and Hannelore Gerlach
 Phil Glick
 Nancy and Marc Goldberg
 Judith Uman and
 I. Michael Goodman

Robert Gorman
 Dr. Richard A. Gradone
 David W. Granger
 Laura Greenwald
 Wendy Griffiths, DMA
 Louis Grimaldi
 Madelon and Jerald Grobman
 Dr. Grace A. Hackett-Faroul
 Holly Hall
 Dr. Heather A. Hamilton
 Stacie E. Haneline
 Diane D. and John B. Haney
 June and Patrick J. Hannan
 Dr. Carl Hanson
 Dr. Mary H. Harding
 Dr. Andrew E. Henderson and
 Mary W. Hufft
 Amy Hersh
 Peter T. Hess &
 Debra M. Kenyon Family Fund
 Fung Ho
 Larry Hochman
 Judith Hunt
 Leon Hyman
 Judith and Leonard Hyman
 Family Fund
 Michael Ibrahim and
 Alexandra Hamilton
 Bernard Tamosaitis and
 Sayuri Iida
 Jonathan A. and Rheva K. Irving
 Shirley Rosenzweig Jackel
 Peter H. Judd
 Noreen Kerrigan
 Ethan Jeon
 Daniel Kirk-Foster
 Lorinda Klein
 Lauren and Matthew J. Kluger
 Kenneth H. Knight
 Hae Soon Koh
 Jennifer and Jeffrey Kolitch
 Dr. Michael and Rachel Kollmer
 Michael Kowal
 Gene B. Kuntz
 Ursula Kwasnicka
 Tom Landrum
 Robert Laporte
 Dr. Ann Lemke
 Amy Levine
 Dr. Ira M. Lieberman
 George Litton
 Xin Liu and Hong Chen
 Edward Loizides
 Eleanor and Mort Lowenthal
 Carmel Lowenthal
 Melissa M. and Philip Mark
 Gunther Marx
 Meredith Wood McCaughey
 Robert D. and
 Judith M. McFadden
 Bob McGrath
 Eugene G. McLeod
 Theresa McNeil
 Robert and Linda Miller
 Jacqueline R. Miron
 Nadine Nozomi Mitake
 Frank Montaturo

Dr. Andrea H. Morris
Mary Anne and Wayne Mueller
Kay C. Murray
Francisco Nájera and
Ileana Ordóñez
Norma Nelson
Richard Niemann
Rebecca Noreen
The O'Mara Family
Frederick and Anna Ostrofsky
Duncan Patton†
Myrna Payne
Maria Magliaro Politano
Jill M. Pollack LCSW BCD
Dr. Maria Radichevat
Dr. Jonathan Raskin
Mona Reisman Schoen
William W. Reynolds
Joyce Richardson
Amy Franklin Richter
Lindsay Rider
Howard G. Rittner
Carol Robbins
Lois Roman
Alex Romanov
Roger F. Rose
Amy S. Rosen
Stanley Rosenberg
Chris Rosenberg

Mary Jaccoma Rozenberg
Reto A. Ruedy
June Sadowski-Devarez
Frank E. Salomon
Victoria and Anthony Scelba
Alan Schaplowsky
Stanley Scheller
Gil Seadale
William Shadel
Julie and Steve Sharp
Nancy Covert Sheftel
Angela Allen Sherzer
Amy K. Shoremount
Ruth Siegler
Claire Hollister Singer
Alice Jane Sklar
Norman Solomon, M.D.
Jeanne M. and David E. Sperber
Catherine and Carl Stahl
James Stalzer
Steve Stalze
Felice E. Swados
Manabu Takasawa
Sondra Tammam
Bruce Tang and Yi Lu
Gary Thalheimer
Nickolas Themelis
Elaine C. Thomas
Dr. Barbara L. Tischler

Jacquelyn Tomlet
Gemma H. Tung
Dawn Upshaw
Jill F. Van Syckle
Mark Vandersall and
Laura Mendelson
Jon Verbalis
Dr. Katharina Volk
Jason Wachtler
Jianlong Wang
Adam B. Ward
Doris Joy Warner
Michael Washburn and
Nancy Carmichael Gift Fund
Patricia Weiss
Jack L. Wenger
Gabriella R. Will
Michael C. Wimberly
Carole M. Wolek
Lam Wong
Dr. Roy Wylie
Barbara Yahr
Zhendai Yang
Dr. Velia Yedra-Chruszcz
June Zaccone
Elda Zappi
Hongwei Zhou and
Jianlong Wang

*Deceased

TRIBUTE GIFTS

In Honor of

Dr. Gladstone Atwell by
Richard I. Cooper
Martin Bookspan's 91st Birthday by
Dr. and Mrs. Sidney H. Sobel
Susan Ennis by
Susan S. and Kanti Rai
Hilda Harris by
Bruce M. Beckwith
Isaac Kaplan (BM'11, MM'13) by
Susan and Robert Kaplan
Melvin R. Kaplan, Grandfather by
Dr. Harriet S. Kaplan
Ed and Ilene Lowenthal by
Margaret M. and
Walter F. Siebecker
Bill and Patricia O'Connor by
Tallmadge and Julianne Boyd
David Rahm by
Larry B. Hochman
Elizabeth and Michael A. Varet

In Memory of

Rose and Edward Joseph Acheson
by Eileen C. Acheson-Bohn
C. Erika Alexis by
Cecile E. Alexis
Betty Allen by
Lorinda A. Klein
Cynthia Auerbach by
Dr. Bennett Pologe
Andre Badalamenti by
Angelo Badalamenti
Stanley Bednar by
Northwestern Mutual Foundation
Leonard Bernstein—100 years! by
Ann Stahl

Glennie Blanchard by
John K. Blanchard
John E. Carranza by
John E. Carranza
Cheung Ching Chan by
Noreen Kerrigan
Audrey Chesis by
Noémi and Michael Neidorff
Dave Conner by
Rod Thorn
Nicolas Flagello by
Dianne Danese Flagello
Trudy Hochberg Goldstein by
Nancy C. Sheffel
Shirley Heller by
Richard S. Hoffman
Mrs. Ponsie B. Hillman by
Michelle D. Winfield
Everett Holland by
Stanley Rosenberg
Trudy Just by
Robert J. Just
Danny Kopec by
Carolyn and Richard Glickstein
Mrs. Betty Wright Landreth by
Laurie Landreth
Edyth H. Larson by
Mary Kay L. McGarvey
Michael "Blair" Lawhead by
William R. Evans
Choon Hwa Lee by
Juna Bobby
Stephen Maxym by
Gines-Didier Cano
Francis Pincus by
Bennett Pologe

Douglas Rask by
Keith L. Wiggs
David Reismann by
Barbara L. Reissman
Martha Laredo Salomon by
Frank E. Salomon
Anthony Smaldon by
Alex Alsup
Charlie Small by
Norman Small
Lew Soloff by
Phillip Namanworth
Paul Stebbins by
April Johnson
Kathryn S. Jones
Emily Kronenberg
Frank E. Salomon
Jonathan Strasser by
Ann M. McKinney
Northwestern Mutual Foundation
Richard Porter
David J. Thompson by
John P. Elliott
Zane Udris by
Dace Udris
Ludmila Ulehla by
Anthony Scelba
William F. Vollinger
Neil Warner by
Robert D. McFadden
Josephine Whitford by
Edward L. Cornelius
Dora Zaslavsky by
Luisa Guembes-Buchanan
Nancy Nagy Sen

ANNUAL NAMED SCHOLARSHIPS

College

An Anonymous Flute Scholarship
Richard E. Adams Scholarship for
a French Horn
Joan Taub Ades Scholarship
The Louis Armstrong Educational
Foundation Scholarship
ASCAP/Fran Morgenstern Davis
Scholarship
Augustine Foundation Scholarship
Theodore H. Barth Foundation
Scholarship
Elizabeth Beinecke Scholarship
Jordan Berk Scholarship
Educational Assistance
Scholarship
Margaret Enoch Scholarship
First Initiative Hong Kong/China
Scholarship

International Advisory Board
Scholarship
Janey Fund Charitable Trust
Scholarship
Jephson Educational Trusts
Scholarship
JMP Musicial Theatre Scholarship
A. L. and Jennie L. Luria
Foundation Scholarship
Ambrose Monell Foundation
Scholarship
Mae Zenke Orvis Opera
Scholarship
Peterscak Percussion Scholarship
The Presser Foundation
Scholarship
Sabian/Robert Zildjian Memorial
Percussion Scholarship

Harold and Helene Schonberg
Pianist Scholarship
Solon E. Summerfield Foundation
Scholarship
L. John Twiford Violin Scholarship

Precollege

CWKH Precollege Scholarship
Hansoree Scholarship
Ponsie Barclay Hillman Precollege
Scholarship
Josephine Luby Precollege
Scholarship
Alfred and Jane Ross Precollege
Scholarship
Dr. Theodore G. Wilson
Precollege Scholarship

ENDOWED NAMED SCHOLARSHIPS

College

Joan Taub Ades Scholarship for
Musical Theatre
Licia Albanese Scholarship
Cynthia Auerbach Memorial Fund
Augustine Guitar Scholarship
Herbert R. and Evelyn Axelrod
Scholarship
Frances Hall Ballard Scholarship
Artur Balsam Scholarship
Hans and Klara Bauer
Scholarship
Berkman-Rahm Scholarship Fund
Selma W. Berkman Memorial
Scholarship
Vera Blacker Scholarship in Piano
Carmine Caruso Memorial
Scholarship
Edgar Foster Daniels Scholarship
in Voice
Helen Airoff Dowling Scholarship
Baisley Powell Elebash
Scholarship
Gart Family Foundation
Scholarship
Lloyd Gelassen Scholarship
Rita and Herbert Z. Gold
Scholarship
Michael Greene Scholarship
Charles Grossman Memorial
Endowment Scholarship
Grusin/Rosen Jazz Scholarship
Adolphus Hailstork-Mary Weaver
Scholarship
William Randolph Hearst
Foundation Scholarship
Margaret Hoswell van der Marck
Memorial Scholarship in Opera
Helen Fahnstock Hubbard
Family Scholarship
Alexandra Hunt Endowed Vocal
Scholarship
Deolus Husband Memorial
Scholarship for Composition
Eugene Istomin Scholarship in
Piano

Peter J. Kent Scholarship
Marga and Arthur King
Scholarship
Kraeuter Violin Scholarship
Edith Kriss Piano Scholarship
LADO Scholarship Fund
Marquis George MacDonald
Scholarship
Robert Mann Scholarship in Violin
& Chamber Music
Viola B. Marcus Memorial
Scholarship Fund (Graduate)
Viola B. Marcus Memorial
Scholarship Fund
(Undergraduate)
Clement Meadmore Scholarship
in Jazz Studies
Homer and Constance Mensch
Scholarship
Samuel and Mitzi Newhouse
Scholarship
Birgit Nilsson Scholarship
Scott Oakley Memorial
Scholarship in Musical Theatre
Mae Zenke Orvis Opera
Scholarship
Paul Price Percussion Scholarship
Rodgers and Hammerstein/
Richard Rodgers Scholarship
Jay Rubinton Scholarship
Leon Russianoff Memorial
Scholarship
Scott Shayne Sinclair Scholarship
in Guitar
Joseph M. Smith Scholarship
Elva Van Gelder Memorial
Scholarship
Emily M. Voorhis Scholarship
Rachmael Weinstock Scholarship
in Violin
Avedis Zildjian Percussion
Scholarship

Precollege

An Anonymous Jazz Precollege
Scholarship
Alex Assoian Music Project
Precollege Scholarship
Dr. Michelle Solarz August
Precollege Scholarship in Piano
Kate Bamberger Memorial Violin
Scholarship
Jordan Berk Scholarship
Matilda Cascio Precollege
Scholarship
Cuker/Stern Precollege
Scholarship
Marion Feldman Scholarship
Dianne Danese Flagello
Precollege Scholarship
Rosetta Goodkind Precollege
Scholarship
Andrew Goodman Memorial
Precollege Scholarship
Dorothy Hales Gary Scholarship
Jocelyn Gertel Precollege
Scholarship
Constance Keene Precollege
Piano Scholarship
Patinka Kopec Precollege Violin
Scholarship
Mary B. Lenom Scholarship
Sassa Maniottis Endowed
Precollege Piano Scholarship
Nana's Way Precollege Division
Scholarship
Carl Owen Memorial Scholarship
Maitland Peters and Karen
Beardsley Precollege Voice
Scholarship
Prep Parents Scholarship
Rita and Morris Relson
Scholarship
Paul Stebbins Precollege
Scholarship in Bassoon
Jonathan and Conrad Strasser
Memorial Scholarship
Elva Van Gelder Memorial
Scholarship

ENDOWMENT GIFTS

An Anonymous Donor	Xilun Chen	Ortega Family
Joan Taub Ades	Baisley Powell Elebash Fund	Arthur and Mae Orvis Foundation
Licia Albanese-Puccini Foundation	Susan Ennis and Dr. Owen Lewis	Maitland Peters† and Karen Beardsley
Alex Assoian Music Project	Eric Fisk	Cassie and Billy Rahm
Gabrielle Bamberger	Carol B. Grossman	Melody Sawyer Richardson
Michael A. Bamberger and The Honorable Phyllis S. Bamberger	Susan Anne Ingerman	Nicolas Rohatyn and Jeanne Greenberg Rohatyn
Allen H. Berkman & Selma W. Berkman Charitable Trust	Kevin Kang	Irene Schultz
Fred J. Brotherton Charitable Foundation	Yiduo Liu	Dr. Marc Silvermant
	Alan Lurie	
	Marquis George MacDonald Foundation	
	Ann M. McKinney	

GALAXY SOCIETY

Members of the Galaxy Society ensure the future of Manhattan School of Music through inclusion of the School in their long-range financial and estate plans. We are grateful for their vision and generosity, which helps ensure that MSM continues to thrive into the next century and enables aspiring young artists to reach for the stars.

Anonymous Donors (2)	Capt. Kenneth R. Force, USMS (ret.)	Regina Rheinstein
Richard E. Adams	Rabbi Mordecai Genn	Melody Sawyer Richardson
Joan Taub Ades	Ruth Golden†	Mary S. Riebold
Louis Alexander	Luisa Guembes-Buchanan	Evelyn Ronell
Frank Bamberger	Dr. Heather A. Hamilton	Lesley and Ted Rosenthal†
Gabrielle Bamberger	Shirley Katz-Cohen	Cate Ryan
Renee Bash	Phillip N. Kawin†	Alex Shapiro
Peter Basquin	Alan M. and Karen Schiebler Knieter	Dr. Marc Silvermant
William S. Beinecke	Doris Konig	Amy R. Sperling
Yvette Benjamin	Dr. Robert Ira Lewy	Carleton B. Spotts
Blanche H. Blitstein	Shigeru Matsuno	Jonathan Sternberg
Louis M. Bonifati, Ed. D.	Charlotte Mayerson	Hetty Te Korte
Carla Bossi-Comelli	Claire A. Meyer	Flavio Varani
James B. Coker	Warren R. Mikulka	Dona D. Vaughn† and Ron Raines
Alex Davis	Charles B. Nelson Jr.	Keith L. Wiggs
Michael P. Devine	Barbara and Dermot O'Reilly	Dr. Theo George Wilson
J. S. Ellenberger	Duncan Pledger	Carolyn Zepf Hagner
Jonathan Fey		

*Deceased

†MSM Faculty/Staff

FOUNDER'S SOCIETY

The Founder's Society honors the extraordinary generosity of the following individuals and institutions whose cumulative giving to Manhattan School of Music exceeded \$250,000 (as of June 30, 2018). These exceptional donors enable MSM to provide world-class conservatory training to immensely talented students. We are deeply grateful for their special dedication to the School's mission and culture of artistic excellence and musicianship.

\$5,000,000 and above

Noémi K. & Michael Neidorff
and the Centene Charitable
Foundation
G. Chris Andersen and
SungEun Han-Andersen

\$2,500,000 and above

Joan Taub Ades and
Alan M. Ades*
Estate of Jacqueline Kacere
Estate of Dora Zaslavsky Koch
Alfred* and Claude Mann
The Octavian Society
The Peter Jay Sharp Foundation
William R. Miller (HonDMA '11)

\$1,000,000 and above

The ASCAP Foundation
Carla Bossi-Comelli
Gordon K. Greenfield*
The Gordon and Harriet
Greenfield Foundation, Inc.
Joseph F. McCrindle Foundation
and Estate of Joseph
F. McCrindle
Estate of Homer Mensch
The Miller Family Foundation
The Arthur and Mae Orvis
Foundation
Susan and David Rahm
The Helen F. Whitaker Fund

\$500,000 and above

Altman Foundation
Nancy Turner Behrman*/
The Fund for Individual Potential

William S. Beinecke
Mary Owen Borden Foundation
Estate of Ruth Chatfield
The Baisley Powell Elebash Fund
Lorraine Gallard and
Richard H. Levy
Gart Family Foundation
Ann and Gordon Getty
Foundation
Michael W. Greene
Marcia and Donald Hamilton
Jewish Foundation for Education
of Women
Estate of Kellogg Johnson
Estate of Marga King
Estate of Edith Kriss
Ilene and Edward Lowenthal
Peter Luerssen/
Maecenata Foundation
A. L. and Jennie L. Luria
Foundation
Estate of Viola B. Marcus
The Andrew W. Mellon
Foundation
Dr. Solomon Mikowsky†
The Ambrose Monell Foundation
The Fan Fox and Leslie
R. Samuels Foundation
Estate of Harold Schonberg

\$250,000 and above

An Anonymous Donor
Annie Laurie Aitken
Charitable Trust
Estate of C. J. Stuart Allan
Amato Opera Theater

Rose L. Augustine* and
The Augustine Foundation
Herbert R. and Evelyn Axelrod
Michael R. Bloomberg
Bristol-Myers Squibb Foundation
Carnegie Corporation of New York
Edgar Foster Daniels
Ervika Foundation
Cecilia and John Farrell
Estate of Ellen G. Fezer
Yveta S. Graff*
Estate of Rea F. Hooker
Jephson Educational Trusts
The Stanley Thomas Johnson
Foundation
Mr. and Mrs. Michael M. Kellen
Ruth M. Knight Trust
David G. Knott Ph.D. and
Françoise Girard
Estate of Anna Case Mackay
Linda and Toby Mercurio
National Endowment for the Arts
New York State Higher Education
Capital Matching Grant Board
Henry Nias Foundation
Bill and Patricia O'Connor
Sceneworks Studio
Melody Sawyer Richardson
Jody and Peter Robbins
The Evelyn Sharp Foundation
Harold and Helene Schonberg
Trust
The Starr Foundation
Surdna Foundation
Patrick N. W. Turner
Gabe Wiener Foundation

*Deceased

†MSM Faculty/Staff

We have made every effort to list MSM donors accurately. If your name is not listed as you wish, or if you notice an inaccuracy, please contact Linda Perry in the Advancement Office at 917-493-4490, or at lperry@msmny.edu.

MANHATTAN SCHOOL OF MUSIC LEADERSHIP

BOARD OF TRUSTEES

Lorraine Gallard, *Chair*
Edward Lowenthal, *Vice Chair and Treasurer*
Noémi K. Neidorff (BM '70, MM '72, HonDMA '17),
Secretary
Joan Taub Ades (HonDMA '14)
Ed Annunziato
Terence Blanchard (HonDMA '17)
Carla Bossi-Comelli
Delin Bru
Susan Ennis
James Gandre, *President*
Marcia Clay Hamilton
Thomas Hampson (HonDMA '09)
Nancy Freund Heller

Warren Jones
David G. Knott
Linda Bell Mercurio
Bebe Neuwirth (HonDMA '15)
Bill O'Connor
Laura Sametz
Melody Sawyer Richardson
Leonard Slatkin (HonDMA '13)
Trustees Emeriti
Marta Istomin (HonDMA '05), *President Emerita*
William R. Miller (HonDMA '11)
David A. Rahm (HonDMA '07), *Chair Emeritus*
Robert G. Simon

INTERNATIONAL ADVISORY BOARD

Carla Bossi-Comelli, *Chair*, Switzerland
Mita Aparicio, Mexico
Marcos Arbaitman, Brazil
Delin Bru, United States
Alejandro Cordero, Argentina
Raul M. Gutierrez, Mexico/Spain
Michelle Ong, Hong Kong

Margot Alberti de Mazzeri, Italy
Margot Patron, Mexico
Maria Elvira Salgar, Colombia/United States
Chiona X. Schwarz, Germany
Angel Sosa, Mexico
Guillermo Vogel, Mexico

ARTISTIC ADVISORY COUNCIL

Terence Blanchard (HonDMA '17)
Anthony Roth Costanzo (MM '08)
Glenn Dicterow
Peter Duchin
Richard Gaddes (HonDMA '17)
Thomas Hampson (HonDMA '09)
Stefon Harris (BM '95, MM '97)

Marta Istomin (HonDMA '05), *President Emerita*
Bernard Labadie (HonDMA '18)
Lang Lang (HonDMA '12)
Bebe Neuwirth (HonDMA '15)
Leonard Slatkin (HonDMA '13)
Pinchas Zukerman (HonDMA '93)

PRESIDENT'S COUNCIL

James Gandre, *President*
Joyce Griggs, *Executive Vice President and Provost*
Gary Meyer, *Senior Vice President and CFO*
Susan Madden, *Vice President for Advancement*
Jeff Breithaupt, *Vice President for Media and Communications*
Carol Matos, *Vice President for Administration and Human Relations*
Amy Anderson, *Dean of Enrollment*

Monica Coen Christensen, *Dean of Students*
Bryan Greaney, *Dean of Academic Operations*
Christianne Orto, *Dean of Distance Learning and Recording Arts*
Luis Plaza, *Director of Facilities and Campus Safety*
Kelly Sawatsky, *Dean of the Precollege*
Alexa Smith, *Chief of Staff*
Henry Valoris, *Dean of Performance and Production Operations*

DEPARTMENT CHAIRS AND PROGRAM DIRECTORS

Linda Chesis, *Chair*, Woodwinds
Glenn Dicterow, *Chair*, Graduate Program in
Orchestral Performance
Casey Molino Dunn, *Director*, Center for Music
Entrepreneurship
John Forconi, *Chair*, Collaborative Piano
Reiko Fueting, *Chair*, Theory
David Geber, *Director of Chamber Music*
Stefon Harris, *Associate Dean and Director*,
Jazz Arts Program
Andrew Henderson, *Chair*, Organ
David Jolley, *Chair*, Brass
Margaret Kampmeier, *Artistic Director and Chair*,
Contemporary Performance Program
Kathryn LaBouff, *Assistant Chair*, Voice

Christopher Lamb, *Chair*, Percussion
Jeffrey Langford, *Associate Dean of Doctoral Studies and Chair*, Music History
David Leisner, *Chair*, Guitar
George Manahan, *Director of Orchestral Activities*
Nicholas Mann, *Chair*, Strings
John Pagano, *Chair*, Humanities
Liza Gennaro, *Associate Dean and Director*,
Musical Theatre Program
Maitland Peters, *Chair*, Voice
Marc Silverman, *Chair*, Piano
J. Mark Stambaugh, *Acting Chair*, Composition
Kent Trittle, *Director of Choral Activities*
Dona D. Vaughn, *Artistic Director of Opera*

CENTENNIAL COMMITTEE

Co-Chairs

Jeff Breithaupt

Vice President for Media and Communications

Susan Madden

Vice President for Advancement

Vice Chairs

John Blanchard (MM '89)

Institutional Historian and Director of Archives

Nolan Robertson (BM '05)

Dean of Performance (through 8/31/18)

Lou Alexander (MM '79)

Chair, Alumni Advisory Council

Justin Bischof (BM '90, MM '92, DMA '98)

Vice-Chair, Alumni Advisory Council

Monica Christensen*

Dean of Students

Sharon Daley-Johnson (BM '88, MM '89)

Alumni Advisory Council

Katharine Dryden*

Director of Instrumental Ensembles

Lauren Frankovich (MM '09)*

Associate Director for Alumni Engagement

Lorraine Gallard

Chair, Board of Trustees

James Gandre*

President

Ruth Golden*

Voice faculty member

Bryan Greaney (BM '08, MM '10)*

Dean of Academic Operations

Joyce Griggs*

Executive Vice President and Provost

Kelly Hall-Tompkins (MM '95, HonDMA '14)

Stefon Harris (BM '95, MM '97)*

Associate Dean and Director of Jazz Arts

Nancy Freund Heller*

Board of Trustees

Joseph Joubert (BM '79, MM '81)

Distinguished Alumni Award recipient

Phillip Kawin (BM '82, MM '85)

Piano faculty member

Esther Lee (BM '98, MM '00)

Alumni Advisory Council

Noémi K. Neidorff (BM '70, MM '72)

Secretary, Board of Trustees

Bill O'Connor*

Board of Trustees

Kelly Sawatsky (MM '02)*

Dean of the Precollege

*Steering Committee member

CENTENNIAL LEADERSHIP COUNCIL

LIST IN FORMATION

Richard Elder Adams[^]
Former Vice President, MSM

Kara Medoff Barnett
Executive Director,
American Ballet Theatre

Leszek Barwinski-Brown
CEO, Lang Lang Foundation

Sian Beilock, PhD
President, Barnard College

Terence Blanchard⁺
Composer and Jazz Trumpeter

Judy Blazer[^]
Broadway Performer

Deborah Borda
President & CEO,
New York Philharmonic

Ronald Carter[^]
Grammy Award-winning
Jazz Bassist

Anton Coppola[^]
Conductor and Composer

John Corigliano[^]
Pulitzer Prize, Grammy, and
Academy Award-winning
Composer

Anthony Roth Costanzo⁺
Metropolitan Opera
Countertenor

Patricia Cruz
Executive Director,
Harlem Stage

Glenn Dicterow⁺
Former Concertmaster,
New York Philharmonic

F. Paul Driscoll⁺
Editor-in-Chief, *Opera News*

Richard Gaddes⁺
Founder and Former General
Manager, Opera Theatre of
Saint Louis, Former General
Manager, Santa Fe Opera

Sir James and Lady Galway
Founders,
Galway Flute Academy

Paul Gemignani⁺
Tony and Emmy Award-winning
Broadway Musical Director
and Conductor

Susan Graham[^]
Metropolitan Opera
Mezzo-Soprano

Russell Granet
Acting President and CEO,
Lincoln Center for the
Performing Arts

David Grusin⁺
Composer and Pianist

Thomas Hampson⁺
Metropolitan Opera Baritone

Shuler Hensley[^]
Tony Award-winning Baritone

Howard Herring[^]
President & CEO,
New World Symphony

Norman Horowitz
Executive Director, Stecher
and Horowitz Foundation

Andrew Jorgensen
General Director,
Opera Theatre of Saint Louis

Aaron Jay Kernis[^]
Pulitzer Prize-winning Composer

Nancy Maginnes Kissinger[^]
Philanthropist

Lang Lang⁺
Grammy Award-winning Pianist

Margaret Lioi
Chief Executive Officer,
Chamber Music America

Robert Lopez[^]
Tony, Grammy, Emmy, and
Academy Award-winning
Composer

Ron Losby
President & CEO,
Steinway & Sons

Robert McGrath[^]
"Bob" from *Sesame Street*

Johanna Meier[^]
Metropolitan Opera Soprano

William R. Miller⁺

Alicia Hall Moran[^]
Broadway Performer and
Recording Artist

Jason Moran[^]
Jazz Pianist and Artistic
Director for Jazz, Kennedy
Center for the Performing Arts

James Morris
Metropolitan Opera Bass;
MSM Faculty Member

John Musto[^]
Composer and Pianist

Bebe Neuwirth⁺
Tony and Emmy
Award-winning Actress

Amy Niles
President & CEO, WBGO

Elmar Oliveira[^]
Internationally Acclaimed
Violinist

Susan L. Quittmeyer[^]
Metropolitan Opera
Mezzo-Soprano

James Roe
President & Executive Director,
Orchestra of St. Luke's

Ned Rorem⁺
Pulitzer Prize-winning Composer

Jesse Rosen[^]
President & CEO,
League of American Orchestras

**Democratic Leader
Charles E. Schumer**

Peter Simon
President, The Royal
Conservatory; Former
President, MSM

Robert Sirota
Composer and Former
President, MSM

Leonard Slatkin⁺
Grammy Award-winning
Conductor

Melvin Stecher
Executive Director, Stecher
and Horowitz Foundation

Michael G. Stewart M.D.
Founder and Medical Director,
Center for the Performing Artist,
Weill Cornell Medical College /
New York-Presbyterian Hospital

Limor Tomer⁺
General Manager of Concerts
& Lectures, The Metropolitan
Museum of Art

Ann Ziff
Chairman, Board of Directors,
The Metropolitan Opera

Pinchas Zukerman⁺
Grammy Award-winning
Conductor, Violinist, and Violist

* Honorary doctorate recipient

+ Artistic Advisory Board member

^ Alumna/alumnus

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 960 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 program continues to offer superior music instruction to 475 young musicians between the ages of 5 and 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 Advancement Office at 917-493-4434 or visit msmnyc.edu/support

📍 MSM.NYC 🐦 MSMNYC 📘 MSMNYC

MManhattan
School of Music