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SEASON

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MSM SYMPHONY ORCHESTRA

Joshua Gersen, Conductor

Terri Ji, piano

Winner of the Spring 2024 Dora Zaslavsky Koch Piano Competition

JT Kane, Dean of Instrumental Studies and Orchestral Performance

TUESDAY, OCTOBER 1, 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.

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PROGRAM

GABRIELA ORTIZ
(b. 1964)

Kauyumari

SERGEI RACHMANINOFF
(1873–1943)

Rhapsody on a Theme of Paganini, Op. 43

Introduction: *Allegro vivace*

Var. I: *(Precedente)*

Tema: *Listesso tempo*

Var. II: *Listesso tempo*

Var. III: *Listesso tempo*

Var. IV: *Più vivo*

Var. V: *Tempo precedente*

Var. VI: *Listesso tempo*

Var. VII: *Meno mosso, a tempo moderato*

Var. VIII: *Tempo I*

Var. IX: *Listesso tempo*

Var. X: ♩ = ♩

Var. XI: *Moderato*

Var. XII: *Tempo di minuetto*

Var. XIII: *Allegro*

Var. XIV: *Listesso tempo*

Var. XV: *Più vivo. Scherzando*

Var. XVI: *Allegretto*

Var. XVII: [*Listesso tempo*]

Var. XVIII: *Andante cantabile*

Var. XIX: *A tempo vivace*

Var. XX: *Un poco più vivo*
Var. XXI: *Un poco più vivo*
Var. XXII: *Un poco più vivo (alla breve)*
Var. XXIII: *Listesso tempo*
Var. XXIV: *A tempo un poco meno mosso*

Intermission

MODEST MUSORGSKY
(1839–1881)
(ARR. M. RAVEL)

Pictures at an Exhibition

Promenade
Gnomus
Promenade
The Old Castle
Promenade
Tuileries
Bydlo
Promenade
Ballet of the Chicks in Their Shells
Samuel Goldenberg and Schmuyle
Limoges
Catacombs
Cum mortuis in lingua mortua
The Hut on Fowl's Legs
The Great Gate of Kiev

MSM SYMPHONY ORCHESTRA

Joshua Gersen, Conductor

Terri Ji, piano

VIOLIN 1

Wenqi Ke,
concertmaster
Nanjing, China

Adeline Baban,
concertmaster
McLean, Virginia

Sonya Shin
Edmonton, Canada

Gyung Min Myung
Anyang, South Korea

Jingyi Huang
Shanghai, China

Arianna Behrendt
Redwood City, California

Marina Alba Lopez
Madrid, Spain

Yunji Kim
Seoul, South Korea

Jialin Ding
Beijing, China

Cecilia Martin
Bexley, Ohio

Soulbin Lee
Gangneung, South Korea

Yuna Kashiwa
Shanghai, China

Honghan Lu
Shenzhen, China

Shengbo Tu
Shanghai, China

VIOLIN 2

Jihyun Baik, principal
Gwacheon-Si, South Korea

Jou Wen Liu
Zhubei City, Taiwan

Grace Chen
Johns Creek, Georgia

Koshiro Takeuchi
Setagaya, Japan

Oliver Costello
Denver, Colorado

Cody Conley
Turtle Creek, Pennsylvania

George Pope
Arlington, Virginia

Hosokawa Tomohiko
Dongguan, China

Xuan Yao
Changsha, China

Te-hsuan Bu
Keelung, Taiwan

Eojin Jung
Jinju, South Korea

Kaya Gur
The Hague, Netherlands

VIOLA

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principal
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Hong Kong, Hong Kong

Olympia Nelson
Henderson, Nevada

Owne Xayboury
Milwaukee, Wisconsin

Sage Small
Phoenix, Arizona

Yiyun Cao
Shanghai, China

Kyuwon Yoo
Paju, South Korea

Hannah Thill
Geneva, Illinois

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Los Angeles, California

Yuchen Tu
Chongqing, China

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principal
Shenzhen, China

Owen Graham
Hopewell, New Jersey

Sam Chung
New York, New York

David Lee
New York, New York

August Schwob
Oak Park, Illinois

Chaehwan Lee
Anyang, South Korea

Brandon Jo
*Englewood Cliffs,
New Jersey*

Chenyi Hu
Baoding, China

Mei-chi Wang
Taichung City, Taiwan

Olivia Schulte
Scottsdale, Arizona

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Chenhong Shi
Lanzhou, China

Minjun Lu
Kunshan, China

Amaree Sanchez
Highland, California

Binxuan Yu
Changsha, China

Tong Wu
Nanjing, China

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Katherine Lee[†]
Seoul, South Korea

Lorien Britt[†]
Fate, Texas

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Janice Wu[†]
Arcadia, California

Michael Yu[†]
Suzhou, China

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Granada Hills, California

Kahlin Jordan[†]
Hoover, Alabama

Sakira Fujimoto[†]
Otdu, Japan

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*Pawleys Island, South
Carolina*

Han-Yi Huang[†]
Changhua, Taiwan

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RACHMANINOFF

† MUSORGSKY

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Sarah Bell[†]
Winnipeg, Canada

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Gabriel Levy
Toronto, Canada

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Portland, Oregon

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Basking Ridge, New Jersey

Mischa Gerbrecht
Vancouver, Canada

Chung Yin Chin
Vancouver, Canada

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Linya Qiao
Beijing, China

Shirley Guo
Peakhurst, Australia

PIANO

Bei-Chia Lu
Taipei City, Taiwan

SAXOPHONE

Zachary Kern
Cypress, California

Kaayumari

Rhapsody on a Theme of Paganini, Op. 43

Pictures at an Exhibition

PROGRAM NOTES

Kauyumari

Gabriela Ortiz

Born into a musical family—her parents were founding members of Los Folkloristas—Gabriela Ortiz says she didn't choose music, music chose her. She played guitar and charango (small guitar-like instrument of the lute family) in the group, and in fact her first time in Europe was on a Folkloristas tour. Her multifaceted education in vibrant Mexico City also included classical piano lessons and composition studies at the National School of Music (now called the Faculty of Music at UNAM) and at the National Conservatory of Music. What her country lacked in 1990, however, was a graduate degree program in music, so she earned scholarships to study in London, first at the Guildhall School and then City University, where she earned her PhD in composition and electronic music.

In Europe, however, Mexican music was considered “exotic” in a world where centuries of tradition were assumed but could be a burden and where schools of composition were completely embracing avant-garde techniques. “This meant to me,” said Ortiz, “that I had to find a personal aesthetic language that wouldn't lose its roots, without necessarily referring to '30s or '40s nationalist style.” She embraced not only traditional and popular Mexican idioms but influences from Indian music, jazz, and Latin American music as well as certain multimedia and avant-garde techniques.

When she returned to Mexico, she taught at UNAM—where she still teaches—and was receiving prestigious commissions and performances from the likes of the Kronos Quartet, Dawn Upshaw, the Cuarteto Americano, Indiana University's opera department, and Esa-Pekka Salonen for the Los Angeles Philharmonic, but the huge surge in demand for her works came after Dudamel premiered her *Téenek* with the LA Phil in 2017. When he performed the work with the Berlin Philharmonic in 2023 it was the first time they had ever played a work by a Latin-American woman and the crowd went wild.

In the last seven years Ortiz has barely been able to keep up with the demand—which is how she likes it. Just this season Alisa Weilerstein premieres Ortiz's cello concerto *Dzonot* with the LA Phil and the NY Phil led by Dudamel, the Curtis New Music Ensemble premieres her *Cedrus*, violinist María Dueñas and

pianist Alexander Malofeev premiere her *De cuerda y madera in Austra*, and the vocal ensemble Roomful of Teeth and Attacca String Quartet Quartet both premiere new works. This season Ortiz is also busy with prestigious composer residencies at Carnegie Hall, with the Orquesta Sinfónica de Castilla y León, and at the Curtis Institute of Music.

About *Kauyumari*—premiered October 9, 2021, by Dudamel and the LA Phil—and which is receiving performances across the globe—Ortiz writes:

Among the Huichol people of Mexico, *kauyumari* means ‘blue deer.’ The blue deer represents a spiritual guide, one that is transformed through an extended pilgrimage into a hallucinogenic cactus called peyote. It allows the Huichol to communicate with their ancestors, do their bidding, and take on their role as guardians of the planet. Each year, these Native Mexicans embark on a symbolic journey to ‘hunt’ the blue deer, making offerings in gratitude for having been granted access to the invisible world, through which they also are able to heal the wounds of the soul.

When I received the commission from the Los Angeles Philharmonic to compose a piece that would reflect on our return to the stage following the pandemic, I immediately thought of the blue deer and its power to enter the world of the intangible as akin to a celebration of the reopening of live music. Specifically, I thought of a Huichol melody sung by the De La Cruz family—dedicated to recording ancestral folklore—that I used for the final movement of my piece, *Altar de muertos* (Altar of the Dead), commissioned by the Kronos String Quartet in 1997.

I used this material within the orchestral context and elaborated on the construction and progressive development of the melody and its accompaniment in such a way that it would symbolize the blue deer. This in turn was transformed into an orchestral texture which gradually evolves into a complex rhythm pattern, to such a degree that the melody itself becomes unrecognizable (the imaginary effect of peyote and our awareness of the invisible realm), giving rise to a choral wind section while maintaining an incisive rhythmic accompaniment as a form of reassurance that the world will naturally follow its course.

While composing this piece, I noted once again how music has the power to grant us access to the intangible, healing our wounds and binding us to what can only be expressed through sound. Although life is filled with interruptions, *Kauyumari* is a comprehension and celebration of the fact that each of these rifts is also a new beginning.

—©Jane Vial Jaffe and Gabriela Ortiz

Rhapsody on a Theme of Paganini, Op. 43 **Sergei Rachmaninoff**

Happy to be spending the summer of 1934 at Senar, his newly completed villa on the shores of Switzerland's Lake Lucerne, Rachmaninoff composed his *Rhapsody on a Theme of Paganini* in seven weeks. Beyond simply writing variations on a theme by Paganini, he may have felt like an ancient rhapsodist (reciter of epic poetry) in telling a programmatic tale about the virtuoso violinist. In 1935 he suggested a detailed scenario for the work to choreographer Michel Fokine based on "the legend about Paganini, who, for perfection in his art and for a woman, sold his soul to an evil spirit."

Though the scenario was formulated one year after the completion of the work, Rachmaninoff scholar Barrie Martyn has made a convincing case for the composer having had a Paganini story in mind all along. Such a story may have prompted him to weave the *Dies irae* (medieval sequence from the Mass for the Dead) into several of the variations. Rachmaninoff's unexplained obsession with the *Dies irae* manifested itself frequently in his compositions, though he always quoted only its opening phrase.

Rachmaninoff premiered the *Paganini* Rhapsody with Leopold Stokowski and the Philadelphia Orchestra in Baltimore on November 7, 1934, and soon played it throughout the United States and Europe. It won instant popularity, owing in large measure to the glorious eighteenth variation, which has since been taken out of context frequently and used for radio, television, and movie themes. Critical reaction to the work was mixed, but since that time, far from fading into oblivion in the way of other "virtuoso-music" and "fluff," the *Paganini* Rhapsody has secured an even stronger place in the repertory, along with several of Rachmaninoff's concertos and symphonies.

The Paganini theme, from his Caprice No. 24 in A minor for solo violin, has cried out for variation from the start. Paganini himself was the first to subject it to variation treatment in that Caprice; Schumann, Liszt, and Brahms all made their contributions. Nor was Rachmaninoff the last—Witold Lutosławski and Boris Blacher, and popular composers such as John Dankworth and Andrew Lloyd Webber have all been attracted to it.

Rachmaninoff's structural design for the Rhapsody falls naturally into three sections corresponding to the movements of a concerto: opening movement, Variations 1–10; cadenza-like transition, Variation 11; slow movement, Variations

12–18; and finale, Variations 19–24. One thinks of Beethoven in regard to Rachmaninoff’s stern eight-bar introduction and detached-note first variation, which precedes the presentation of the theme, in the manner of Beethoven’s *Eroica* finale.

The *Dies irae* makes its first appearance in Variation 7, where Rachmaninoff envisioned “a dialogue with Paganini, when his theme appears alongside *Dies irae*.” After Variation 10, in which the *Dies irae* returns, a wonderful change of mood is ushered in by the “cadenza” of No. 11. The “slow movement” variations, in a variety of keys other than the home key of A minor, include: a minuet (12), a marchlike variation (13), a major-key variation with the first suggestion of the theme inverted (14), a *scherzando* variation full of pianistic dazzle (15), a delicately scored, shimmering variation (16), a dark variation in B-flat minor (17), and the radiant eighteenth variation. The lush melody of No. 18 is based on an inversion of the Paganini theme, yet Martyn has pointed out that it also bears a certain resemblance to the slow movement of Nikolai Medtner’s *Sonata-Fairy-Tale*, which Rachmaninoff sometimes played in concert.

The last group of variations returns to the home key of A minor, increasing in pianistic brilliance through the final variation. In Variations 19 and 24 one is struck by the references to aspects of Paganini’s legendary violin technique. Variations 22 and 24 bring back the *Dies irae*. The dazzling final variation ends with two tossed-off measures approached by a difficult leap, which apparently caused problems even for the composer. According to a charming story often told by Benno Moiseiwitsch, a glass of crème de menthe provided the solution for hitting the right notes for Rachmaninoff, who never drank as a rule. The Rhapsody’s witty ending after all that has gone before provides a rare glimpse of Rachmaninoff’s sense of humor.

Pictures at an Exhibition **Modest Musorgsky**

Vladimir Stasov, who championed everything “progressive” and “truly Russian” in all forms of art, held gatherings of painters, sculptors, musicians, and writers at his home, and it was probably there in 1870 that Musorgsky met the lively architect, designer, and painter Victor Alexandrovich Hartmann. The great friendship that sprang up was cut short, however, when three years later Hartmann died suddenly of an aneurism. It was the grief-stricken Musorgsky who informed Stasov in Vienna by an almost incoherent letter that paraphrased *King Lear*: “What a terrible blow! ‘Why should a dog, a horse, a rat have life,’—and creatures like Hartmann must die!”

In Hartmann's honor, Stasov organized a memorial exhibition for the spring of 1874 that featured not only watercolors and drawings, but architectural sketches and designs for jewelry, useful objects, stage sets, and costumes. The display inspired Musorgsky's famous *Pictures at an Exhibition*, a piano piece that depicts ten works in the exhibition, with an eleventh "picture," Promenade, which portrays the composer himself walking through the gallery.

Uncharacteristically enthusiastic about his progress, Musorgsky bubbled over to Stasov in a letter dated "Wednesday, some date or other in June '74":

Hartmann [*Pictures at an Exhibition*] is boiling as *Boris* [his opera *Boris Godunov*] boiled—the sounds and the idea hung in the air, and now I am gulping and overeating, I can hardly manage to scribble it down on paper. Am writing 4 numbers—with good transitions (on "promenade"). I want to do it as quickly and reliably as possible. My physiognomy [he was far from dainty] can be seen in the intermezzi. I consider it successful so far.

At this point the four he had worked on were Gnomus (The Gnome), Il vecchio castello (The Old Castle), Tuileries, and Bydlo (Cattle). He mentioned in a postscript that he wanted to add "Vitiushka's Jews" (Vitiushka was Hartmann's pet name), referring to two sketches, "A rich Jew wearing a fur hat" and "A poor Sandomierz Jew," that he had lent to the exhibition. Musorgsky completed the entire composition in a single burst of twenty days, dedicating it to Stasov, whose preface to the original edition follows:

The introduction bears the title "Promenade."

No. 1. Gnomus: Sketch [for a nutcracker as a Christmas tree ornament] depicting a little gnome, clumsily running on crooked legs.

No. 2. Il vecchio castello: A medieval castle before which stands a singing troubadour.

No. 3. Tuileries. Disput d'enfants après jeux [Quarreling of children after play]: A walkway in the Tuileries gardens with a swarm of children and nurses.

No. 4. Bydlo: A Polish cart on enormous wheels, drawn by oxen.

No. 5. Ballet of Unhatched Chicks: Hartmann's sketch of costumes for a picturesque scene in the ballet *Trilby*. [The exhibition catalog describes them as "canary chicks, enclosed in eggs as in suits of armor" with "heads put on like helmets."]

No. 6. Two Polish Jews, rich and poor. [Musorgsky's original title, "Samuel Goldenberg und "Schmuyle" (Schmuyle is Yiddish for Samuel), represents his fusion of two Jewish stereotypes into one musical depiction. It has often been suppressed as derogatory in favor of Stasov's "cleansed" title.]

No. 7. Limoges. Le marché: French women quarreling violently in the market. [Here in his manuscript Musorgsky scribbled two absurd dialogues of marketplace gossip in French.]

No. 8. Catacombæ [Musorgsky included the subtitle “Sepulcrum romanum.”]: Hartmann depicted himself viewing the Paris catacombs by lantern light.

No. 9. The Hut on Fowl’s Legs (Baba Yaga): Hartmann’s drawing depicted a clock in the form of Baba-Yaga’s hut but on fowl’s legs. Musorgsky added the witch’s flight in a mortar.

No. 10. The Heroes’ Gate at Kyiv: Hartmann’s sketch was his design for a city gate at Kyiv in the ancient Russian massive style with a cupola shaped like a Slavonic helmet.

The opening Promenade returns in various guises before Nos. 2, 3, and 5, and in a shrouded variant as the second part of No. 8, which Musorgsky inscribed: “N.B.: Latin text: *con mortuis in lingua mortua* [with the dead in a dead language]. A Latin text would be suitable: the creative soul of the dead Hartmann leads me to the skulls, invokes them, the skulls shine softly.” (Musorgsky used “*con*” instead of the proper Latin “*cum*”; Ravel followed suit.)

Musorgsky quotes the Promenade again in the finale, The Great Gate of Kyiv, as if he himself has joined the grand procession in Hartmann’s rendering. Hartmann had entered what he considered his finest work into a competition for a gateway design to commemorate Czar Alexander II’s miraculous escape from assassination in 1866, but the competition was called off for lack of funds.

In its original piano version, Musorgsky’s *Pictures at an Exhibition* had been somewhat overlooked, but it was immensely popularized by Ravel’s orchestration, commissioned by Serge Koussevitzky and premiered in Paris on October 19, 1922. More than thirty others have tried their hand at orchestrating the work—among them Rimsky-Korsakov and Leopold Stokowski—yet it is still best known and beloved in Ravel’s arrangement.

—Program notes ©Jane Vial Jaffe

ABOUT THE ARTISTS

Joshua Gersen, Conductor

An artist of impeccable musical credentials, Joshua Gersen is widely respected as an engaging and inspiring conductor, able to communicate effortlessly with orchestras internationally. A native of the New York area, he made his debut as a conductor at the early age of 11 and has established himself as a dynamic presence on the podium.

Joshua recently concluded his tenure as the Assistant Conductor of the New York Philharmonic, where he notably made his subscription debut with just a few hours' notice, filling in for an indisposed Semyon Bychkov. "Impassioned and incisive," wrote the *New York Times*, "the performance earned a standing ovation and prolonged applause from his colleagues in the orchestra." He conducted his own subscription concert the following season, which included the orchestra's only performance of Bernstein's *Symphonic Dances* from *West Side Story* during the Bernstein Centennial year.

As an educator, Joshua has frequently worked with students and ensembles at The Juilliard School, Manhattan School of Music, Boston University, and the Curtis Institute of Music. During his time with the New York Philharmonic, he also conducted many of the orchestra's celebrated Young People's Concerts and worked extensively with both the Very Young Composers Program and the Harmony Program, which provides music education for students in underserved communities across New York City. Previously, Joshua was Music Director of the New York Youth Symphony, where he conducted numerous concerts to critical acclaim, and successfully led the orchestra on their first international tour in over 50 seasons.

Joshua studied composition with Michael Gandolfi at the New England Conservatory of Music before studying conducting at the Curtis Institute of Music. He conducted several world premieres of new works with the New York Youth Symphony and has collaborated with many prominent contemporary composers including John Adams, Steve Reich, Esa-Pekka Salonen, Jennifer Higdon, and Mason Bates. He is particularly committed to featuring works by the newer generation of composers, such as Gabriella Smith, Valerie Coleman, Carlos Simon, and Chris Rogerson, among others.

In addition to his love of contemporary music, he remains passionate about the core classical repertoire, including the German and Russian masters, and classic American composers including Copland, Gershwin, Barber and Bernstein.

Joshua has enjoyed a very successful relationship with the New World Symphony, where he served as the John S. and James L. Knight Foundation Conducting Fellow, acting as assistant conductor to the symphony's Artistic Director Michael Tilson Thomas. He made his conducting debut with the San Francisco Symphony in the fall of 2013 and has since been invited back numerous times to conduct a variety of concerts.

Other recent guest conducting appearances include performances with the Chicago Symphony Orchestra, St. Louis Symphony Orchestra, Detroit Symphony Orchestra, Toronto Symphony Orchestra, Hannover Opera, New Jersey Symphony Orchestra, Indianapolis Symphony Orchestra, San Antonio Symphony Orchestra, Phoenix Symphony Orchestra, North Carolina Symphony Orchestra, Charlotte Symphony Orchestra, and the Colorado Music Festival. He also crossed the pond to Ireland to make his debut with the RTE Concert Orchestra in May 2023 and was immediately re-invited the following September. He is the recipient of a 2015 and 2016 Solti Foundation U.S. Career Assistance Award.

Terri Ji, piano

Terri Ji is the winner of the 2024 Dora Zaslavsky Koch Piano Competition. Recent performance highlights include a soloist appearance with the Vienna Ball Orchestra at Vienna Konzerthaus and being featured as a Young Artist Awards finalist with Northwest Focus Live, 98.1KingFM. She is also the winner of 2022 Pacific International Piano Competition and gold medalist at the 2021 Chopin Northwest Festival. She made her orchestral debut with the Philharmonia Northwest as a winner of the 2017 Seattle Young Artists Music Festival.

She is currently a junior at the Manhattan School of Music, where she studies with Dr. Marc Silverman.

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



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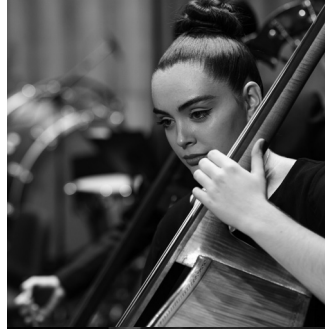
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The Centennial Project was an ambitious program of improvements to the School's architecturally distinguished campus coinciding with MSM's 100th anniversary. The centerpiece of the Project was the renovation of Neidorff-Karpati Hall, which has been 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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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.

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