

The Legacy of Solomon Mikowsky

FESTIVAL CONCERT

Featuring **Enriqueta Somarriba** (PS '14), piano,

Emily White (DMA '95), piano,

Chun Wang (DMA '20), piano,

Yeontaek Oh (DMA '24), piano,

and **Jenny Q Chai** (DMA '13), piano

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

James Gandre, President

Joyce Griggs, Executive Vice President and Provost

Faculty and Administration of the Artistic Planning Committee



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



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

FRIDAY, NOVEMBER 15, 2024 | 7:30 PM
GORDON K. AND HARRIET GREENFIELD HALL

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PROGRAM

DOMENICO SCARLATTI
(1685–1757)

Sonata in D major, K. 118

TANIA LEÓN
(b. 1943)

Tumbao

MANUEL DE FALLA
(1876–1946)

Two pieces from *El Amor Brujo*
(Arr. by the composer)

Pantomima

Danza del Terror

Enriqueta Somarrriba (PS '14), piano

KAROL SZYMANOWSKI
(1882–1937)

4 Etudes, Op. 4

I. *Allegro moderato*

II. *Allegro molto*

III. *Andante - in moda d'una canzone*

IV. *Allegro*

Emily White (DMA '95), piano

ENRIQUE GRANADOS
(1867–1916)

Two pieces from *Goyescas*, Op. 11
No.1 *Los Requebros*
No.3 *Fandango del Candil*
Chun Wang (DMA '20), piano

Intermission

ROBERT SCHUMANN
(1810–1856)

Piano Sonata No. 1 in F-sharp minor, Op. 11
I. *Un poco adagio - Allegro vivace*

MANUEL PONCE
(1882–1948)

Intermezzo No.1
Yeontaek Oh (DMA '24), piano

JOHN CAGE
(1912–1992)

The Wonderful Widow of Eighteen Springs

HENRY COWELL
(1897–1965)

Aeolian Harp

The Tides of Manaunaun

GYÖRGY LIGETI
(1923–2006)

Musica Ricercata

I.

VII.

Jenny Q Chai (DMA '13), piano

ABOUT THE ARTISTS

Enriqueta Somarriba (PS '14), piano

Pianist Enriqueta Somarriba thrives in a prolific and versatile career as a sought-after performer and music educator. Praised by the *New York Concert Review* for her “aplomb” and her “natural, individual interpretation”, Somarriba performs regularly in the United States and her native Spain, in venues and festivals such as Carnegie Hall, Auditorio Nacional of Madrid, Cervantes Institute of New York, State Theatre of New Jersey, Organization of American States in D.C. and the Festival de Música y Danza de Granada, among others.

With the mission of promoting Hispanic music in the US, Somarriba often curates concerts and lectures with emphasis on new music by Spanish and Latin American composers, in institutions such as Cornell University, Manhattan School of Music, Rutgers University, Georgetown University, University of Michigan and Peabody Conservatory.

She has recorded for the Spanish National Radio, 98.7 WFMT Chicago, Veracruz Television-Radio (México), 89.1 WWFM Radio and MSR Classics. She also recorded as solo pianist for the Netflix feature film “Dancing on Glass” by composer Iván Palomares, whose sound-track was nominated for the Spanish Film Academy Awards (‘Goyas’) in 2023.

Combining her performance career with the arts education, Somarriba has taught at more than fifty K12 schools, universities and programs in the US and Spain. She currently holds the position of Director of Education at SpeakMusic Conservatory in New Jersey, where she focuses on developing educational music programs for students of all ages.

Somarriba holds degrees from the Madrid Royal Conservatory (BM), Chicago College of Performing Arts (MM) Manhattan School of Music (Professional Studies Degree) and Rutgers University (DMA).

Emily White (DMA '95), piano

Commended by the *New York Times* and *London Times*, Emily White (DMA, 1995, student of Solomon Mikowsky and Donn-Alexandre Feder) has appeared in recital at London’s Wigmore Hall and South Bank Centre, New York’s Isaac Stern Auditorium and Weill Recital Hall at Carnegie Hall, the Queen’s Hall in Edinburgh, Saint David’s Hall in Cardiff, the Palais de l’Athénée in Geneva, and in Eastern Europe and Asia, as well as the United States and Canada. Her recordings on Arabesque include Szymanowski Piano Works, Brahms’s Concerto No. 2 in

B-flat Major with the Sudeten Philharmonic in Poland, and American Collection, works of Samuel Barber, Yehudi Wyner, Charles Tomlinson Griffes, William Bolcom, and George Gershwin. She has performed as soloist with the National Orchestral Institute in Maryland, Brooklyn Symphony in New York, Lake Forest Symphony in Illinois, Lambeth Orchestra in London, and Oltenia Philharmonic in Romania. As collaborative artist, she has worked with the Emperor Quartet in London and as official pianist for the Music Mountain Festival, the Berkshire Music Festival at Tanglewood, and the Gubbio Festival in Italy.

Born in Rye, New York and raised in Miami, Florida, Emily White was the first American fully sponsored by the London Symphony Orchestra for postgraduate study at the Royal Academy of Music. In her second year, she was invited to give a private recital for Prime Minister Margaret Thatcher at the Iveagh Bequest, Kenwood. In addition to earning the Recital Diploma, the Queen's Commendation for Excellence, and Associateship of the Academy (A.R.A.M.), she has won top prizes at the Tunbridge Wells International Competition (U.K.), the International Mozart Competition (Austria), the Chopin Competition of Greater New York, and the National Federation of Music Clubs Young Artist Auditions. She has taken part in the International Tchaikovsky Competition and was the only American semifinalist in the Paloma O'Shea International Competition in Santander, Spain. She has been featured on WFLN-Philadelphia, WQXR-New York, WWFM.org, NPR, and Accent4 in Strasbourg, France. Dr. White has given master classes at the Universities of Washington and Oregon, Southern Methodist University, the Colchester Institute in England, Bucharest Conservatory and the Gheorghe Dima Academy in Romania, Opusfest in the Philippines, and two HKSMSA festivals in Hong Kong. She holds music degrees from from the University of Maryland, The Juilliard School, the Royal Academy of Music, and Manhattan School of Music and she has taught in the College and Evening Divisions at The Juilliard School, the Kaufman Music Center, Hoff-Barthelson Music School, and Brooklyn College Preparatory Center. Emily White is a Steinway Artist and Member Laureate of the international music fraternity Sigma Alpha Iota.

Chun Wang (PS '14), piano

Born in Fuzhou, China, Chun Wang began studying the piano at the age of five. After winning several major youth competitions in China, he entered the Central Conservatory of Music in Beijing at the age of thirteen for further studies. He received his Bachelor and Master of Music in Piano Performance at the Juilliard School under the tutelage of Robert McDonald and completed his doctoral studies at Manhattan School of Music with Solomon Mikowsky.

As a pianist, Mr. Wang has toured extensively and given numerous recitals at major concert venues around the world such as Salle Cortot in Paris, Wigmore Hall in London, Sala Cecília Meireles in Rio, and Teatro Coliseo in Buenos Aires. He launched his career in Latin America after winning the Villa-Lobos Competition in São Paulo, Brazil in 2006, starting with several debut performances in Argentina and other South American countries in the following years, including a solo appearance with Buenos Aires Philharmonic Orchestra under the baton of Franz-Paul Decker. In June 2016, he made his first appearance in Cuba with the National Symphony Orchestra in Havana. In 2017, he made his concerto debut in New York with MSM Symphony Orchestra, playing Richard Strauss's *Burlesque*, which received critical acclaim. His debut performances with Johannesburg Philharmonic Orchestra have been praised by major South African newspaper *Beeld* for "the full sound and magic he obtains from the Steinway to disclose the true French romanticism. . . One does not often hear a pianist with so many lyrical qualities in mostly lustful and powerful music." He is also a laureate of major international contests such as the UNISA Competition in South Africa, Panamá Piano Competition, Grand Prix Animato in Paris, Jaén Competition in Spain, and Hamamatsu Piano Competition in Japan. Mr. Wang has also participated in many international music festivals, masterclasses, and summer academy programs such as the Morningside Music Bridge in Calgary, Canada and Verbier Festival in Switzerland, where he received solo and chamber coachings from world-renowned musicians such as Joshua Bell, Michel Béroff, Renaud Capuçon, Gábor Takács-Nagy, Lang Lang, Menahem Pressler, and Jean-Yves Thibaudet.

Yeontaek Oh (DMA '24), piano

Praised by critics for the "millimeter precision of touch," "full of contrasts and nuances," "rare sensitivity and dazzling virtuosity," "finesse of touch and technical mastery," and "brave administration of silence," Yeontaek Oh started playing the piano at the age of 5 and studied at the Seoul Arts Center Academy for Gifted, Seoul Arts High School, Seoul National University, and New England Conservatory of Music, where he graduated with honors and a Gilbert Foundation scholarship. He also completed his Konzertexamen degree at Hochschule für Musik Freiburg as a recipient of a DAAD and German Government Scholarship, and his Concertiste degree at École Normale de Musique de Paris with a full scholarship. Recently, he finished his DMA at Manhattan School of Music under the tutelage of Dr. Solomon Mikowsky.

He made his concerto debut with the Wonju Philharmonic Orchestra at the age of 13. Following his debut, he performed as a soloist with other orchestras such as the Daegu Philharmonic Orchestra, the Daejeon Pop Orchestra, the Euro-Asian Orchestra, the Gwangju Philharmonic Orchestra, the Jeonju Clamu Orchestra, the Symphony Orchestra of the University of Alicante, the CRR-Cergy Orchestra, the Morocco Philharmonic Orchestra, the Orquesta Sinfónica de Castilla y León, Accordi Musicali Orchestra, UOS Chamber Orchestra, the Rome Tre University Orchestra, and the Chuncheon Youth Orchestra. He has also given solo recitals in Korea, France, Germany, Spain, and the US in collaboration with the Lyon Chopin Association, the Animato Association, the Piano Campus Foundation, the Great Mountain Festival, the Kumho Foundation, the House Concert, the Chosun-Ilbo, and many others. In 2019, his performance in Paris was live-recorded and released by the Piano Campus Foundation. Recently, he also gave masterclasses at Gangwon Arts High School and Gangwon University in Korea.

In addition to winning over ten national competitions in Korea, including the prestigious Joong-Ang Music Competition and the Artsylvia Chamber Competition, Oh has won international awards such as the Valsesia Musica International Piano Competition (2nd Prize), Palma D'oro International Piano Competition (2nd Prize), Concours International de Piano de Lyon (3rd Prize), Concorso Internazionale Pianistica "Piana del Cavaliere" (2nd Prize), Piano Campus International Competition (1st Prize), Animato International Piano Competition (3rd Prize), and the Morocco Philharmonic Orchestra Competition (2nd Prize). He recently won prizes at the Arthur Lephien Wettbewerb (1st Prize), the Frechilla-Zuloaga International Piano Competition (1st Prize), and the Rome Chopin International Competition (2nd Prize). In 2022, he won the first prize at the Rio de Janeiro International Competition and the second prize at the Prix de Bern by Interlaken Klassics, with a recital at Salle Cortot in Paris. He was also invited by the musicians of Lenox Hill, Freiburg Musikhochschule Orchestra, and the Cuba National Symphony Orchestra to perform in New York, Freiburg, and Havana. Last year, he was also invited to give several concerts in Korea, including a solo recital at the Seoul Arts Center Summer Festival and the House Concert "July Festival." Recently, he performed at Teatro Municipal in Rio de Janeiro with the Brazilian Symphony Orchestra and gave a solo recital at the Piano Pic Festival in Bagneres-de-Bigorre, France.

Yeontaek Oh is a Young Steinway Artist.

Jenny Q Chai (DMA '13), piano

An artist of singular vision, pianist Jenny Q Chai is widely renowned for her ability to illuminate musical connections throughout the centuries. With radical joie de vivre and razor-sharp intention, Chai creates layered multimedia programs which explore and unite elements of science, nature, fashion, and art. *The New Yorker* describes Chai as “a pianist whose dazzling facility is matched by her deep musicality.”

Chai's instinctive understanding of new music is complemented by a deep grounding in core repertoire, with special affinity for Schumann, Scarlatti, Beethoven, Bach, Debussy, and Ravel. She is a noted interpreter of 20th-century masters Cage, Messiaen, and Ligeti, and her career is threaded through with strong relationships and close collaborations with a range of notable contemporary composers, including Tan Dun, Jarosław Kapuściński, Andy Akiho, Pamela Z, Lukas Ligeti, Cindy Cox, Annie Gosfield and György Kurtág. With a deft poetic touch, Chai weaves this wide-ranging repertoire into a gorgeous and lucid musical tapestry. Chai is also a vital champion and early tester of the groundbreaking synchronous score following software program, Antescofo. Developed at IRCAM by scientist Arshia Cont, the software offers a real time computer and animation response to live performance elements, enabling performers to create multimedia presentations of AI sophisticated and expressive fluency. Chai explored and helped hone Antescofo in residence at IRCAM alongside frequent collaborator Jarosław Kapuściński, and has since toured internationally with the software offering multimedia performances in Shanghai, New York, Havana, and elsewhere. In September 2019, Chai gave a TEDx Talk titled *When Classical Music Meets Technology*.

Other notable highlights include her 2012 Carnegie Hall recital debut; many performances at (le) Poisson Rouge, including a 2016 Antescofo-supported program, *Where's Chopin?*; her 2018 Wigmore Hall debut with a program exploring the relation between color and sound; lectures and recitals at Shanghai Symphony Hall, Shanghai Concert Hall, and Shanghai Mercedes Benz Arena; a featured performance at Tan Dun's International Music Medicine Festival in Qingdao; the Leo Brouwer Festival in Havana, Cuba; Philippe Manoury's double-piano concerto, *Zones de turbulences*, at the Warsaw Autumn International Festival of Contemporary Music with duo partner, pianist Adam Kośmiejka and the Polish National Radio Symphony Orchestra; and much more.

Her immersive approach to music is also channeled into her work with FaceArt Institute of Music, the Shanghai-based organization she founded and runs,

offering music education and an international exchange of music and musicians in China and beyond. In summer 2019, Chai oversees FaceART's first ever month-long Co-Creation Summer Festival, which invites International piano and composition faculty. Additionally, Chai served on the Board of Directors of the New York City-based contemporary music organization Ear to Mind, and has published a doctoral dissertation on Marco Stroppa's *Miniature Estrose* which is collected by many schools including Stanford and Harvard University.

Chai has recorded for labels such as Divine Art, Deutschlandfunk, Naxos, ArpaViva and MSR. In 2010, she released her debut recording, *New York Love Songs*, featuring interpretations of works by Cage and Ives among others, and her most recent recording, *(S)yn(e)sth(e)te*, was released by MSR Records in 2017. She can also be heard on Michael Vincent Waller's *Five Easy Pieces* and Cindy Cox's *Hierogamos*. In 2021, her newest album on Bach, Ives and Schumann Kreisleriana received positive reviews globally. The album was featured by Apple Music as one of its selected best Classical Music albums.

The recipient of the Yvar Mikhashoff Trust's 2011 Pianist/Composer Commissioning Project, the DAAD Arts and Performance award in 2010, Chamber Music America commissioning award and first prize winner of the Keys to the Future Contemporary Solo Piano Festival, Jenny Q Chai studied at the Shanghai Music Conservatory, the Curtis Institute of Music, the Manhattan School of Music, and in Cologne University of Music and Dance. Her teachers include Pierre-Laurent Aimard, Seymour Lipkin, Solomon Mikowsky, Marilyn Nonken, and Anthony de Mare.

Chai is a piano faculty member of the University of California Berkeley, an alumni mentor at Curtis Institute of Music and an official career mentor at Manhattan School of Music. In 2022, Chai became Fazioli Global Piano Ambassador.

Chai is a social activist who works passionately on environmental causes through her music and runs a personal animal shelter. She has rescued over one hundred small animals in China since the pandemic and is an active donor to many animal rescue organizations.

The Galaxy Society

What Will Your Legacy Be?

Through a bequest or other planned gift, you can help to ensure that Manhattan School of Music will provide a music education of the highest quality to exceptionally talented young artists for generations to come while also strengthening the School's long-term financial health.

Bequests are one of the easiest ways to create a living legacy and to help MSM meet important priorities, including increasing our scholarship endowment and supporting our world-class faculty.

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

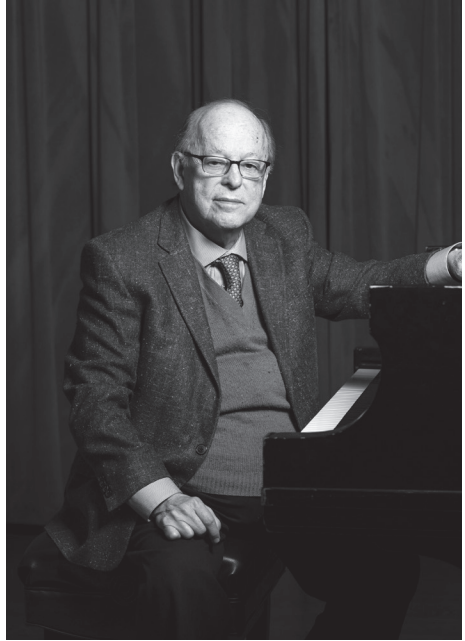
Help a young artist reach for the stars!

MSMNYC.EDU/GALAXY-SOCIETY



ABOUT SOLOMON MIKOWSKY (1936–2024)

Solomon Mikowsky – who possessed a singular pedagogical genius which he brought to his work at Manhattan School of Music – joined the MSM Precollege faculty in 1969 and the College faculty in 1974. With 55 years of service to our institution, Solomon taught for more than half of MSM’s 105-year history. Included in Benjamin Saver’s *The Most Wanted Piano Teachers in the USA* and cited by *Clavier* as “one of the world’s most sought-after artist teachers,” Mikowsky stands as one of this country’s giants of music pedagogy.



Solomon approached his inextinguishable passion for teaching with a dry wit and immense skill as

both musician and teacher. Over five-plus decades, he taught into being a living musical legacy – an expansive community of former students who are performing and teaching at many of the world’s greatest performance halls and institutions of higher education (including 11 who have taught at MSM’s College and Precollege). France’s *Sur Exprès* referred in an article to Solomon’s “magical ability to develop his piano students into artists,” a contention evidenced by this partial list of those former students enjoying international careers, including Alexandra Beliakovich, Jenny Q. Chai, Jovianney Emmanuel Cruz, Gustavo Díaz-Jerez, Simone Dinnerstein, Wael Farouk (MSM faculty), Po-Wei Ger, Kirill Gerstein, Kookhee Hong, Adam Kent (MSM Precollege faculty), Kho Woon Kim, Kyu Yeon Kim, Youngho Kim, Sofya Melikyan, José Ramón Mendez, Misha Namirovsky, Edward Neeman, Yuan Sheng, Aaron Shorr, Tatiana Tessman, Chun Wang, Xiayin Wang, Yungwook Yoo, Jie Yuan, and current Co-Heads of MSM’s Piano department Alexandre Moutouzkin and Inesa Sinkevych.

Moreover, we see Solomon’s pedagogical legacy and philanthropic devotion to the institution live on in highly visible fashion on the MSM campus. A longtime MSM donor and member of the Galaxy Society, Solomon made two

generous gifts which led to the creation of the Solomon Mikowsky Recital Hall, inaugurated in 2010 and expanded in 2018, in conjunction with the School's Centennial. Many of those same former students mentioned above returned to perform at both the hall's inauguration and its expansion and reopening eight years later.

A Steinway Artist, Solomon was a recipient of the MSM President's Medal for Distinguished Service and was celebrated during the pandemic with the MSM website presentation of seven sets of Mozart's *Twinkle Variations* featuring Solomon and 47 of his students and an 85th-birthday celebration featuring him and 75 of his students performing in *A Birthday Celebration!*

Born in Cuba to Polish parents, Solomon received his early training with César Pérez Sentenat, and then, awarded scholarships by the Cuban government and The Juilliard School, he continued his studies in New York City with Sascha Gorodnitzki, receiving BM and MM degrees from Juilliard and completing his studies with a doctorate from Teachers College of Columbia University. In addition to his foundational service on the MSM faculty, Solomon's incredible life journey also saw him teaching and giving master classes at leading conservatories as well as judging international competitions around the world.

This festival honors the pedagogical brilliance of Solomon, whose work at MSM has shaped generations of artists, performers, and music educators. His students, who now hold pivotal roles across Asia, Europe, and the Americas, will come together over the course of this season to pay tribute to his legacy.

WORDS OF REMEMBRANCE

I cannot thank Dr. Mikowsky enough for his ongoing support over the decades. When I started the FaceArt Institute of Music in 2011, he, along with Inesa, flew to Shanghai with some of his students and gave master classes for our grand opening. On our tenth anniversary, he still flew all the way from New York to support us! He was always so honest, real, and full of wisdom.

The most important thing for me was how Dr. Mikowsky formed the bonds between his students. He organized tours in Europe and Canary Islands where we played concerts and shared great time together. It is the most precious thing for me that his students come from all over the world and now we love and support each other around the globe!

Jenny Q Chai (DMA '13)
*Piano faculty, University of California, Berkeley,
and Founder, FaceArt Institute of Music*

Years ago, I described Dr. Mikowsky's support and guidance as a lighthouse in the vast ocean, illuminating my path whenever I felt lost. Now, after his passing and my graduation, I believe in this metaphor more deeply. He will be fondly remembered and greatly missed as a guiding light for all his pupils. Thank you, Dr. Mikowsky.

Yeontaek Oh (DMA '24)
Concert Pianist

Dr. Mikowsky's knowledge, dedication, and charisma were unparalleled. He taught me how to be faithful to the score while exploring an array of creativity and colors. He taught me how to listen. His teachings, however, went beyond the piano, encouraging students to go to museums, the theatre, to try new restaurants, mentoring us to live life to the fullest, like he did. In my case and that of many others, his mentorship continued after graduation, with email exchanges and conversations about music education and recordings, his advice filled with a wonderful sense of humor. He built a loyal musical family around him and I deeply treasure the friendships I have forged under his wing. I hope we continue transmitting his legacy for generations to come.

Enriqueta Somarriba (PS '14)
Director of Education and Community, SpeakMusic Conservatory

Dr. Solomon Mikowsky was the first teacher who opened my eyes to the incredibly diverse world of modern and contemporary piano literature. His guidance forever changed my view on new music; he was honest, passionate, and cared deeply about the artistic development of each of his students. He will be missed dearly by all of us as his students, colleagues, and friends. May his memory be a blessing to all who knew him.

Chun Wang (DMA '20)
Board Member, Piano Teachers Congress of New York

What is a legendary piano teacher? Solomon Mikowsky made the decision early and trained to be the ultimate pedagogue; but as in performance or any other craft, shepherding young artists calls for a sixth sense which can't be taught, and that was his magic. When I started working with him as a doctoral student, the first thing that struck me was his extensive knowledge of the repertoire and his uncanny ability to match any pianist to the perfect showpiece, before the student had ever touched a note or perhaps even heard of the piece. I watched

the progress of his “warhorse” kids as they found their voices, each different and persuasive. I wanted to take him to dinner and ask a thousand questions, which of course, I never did because he was constantly in motion. I wondered what he had in store for me, since I had already been through several incarnations of technical rebuilding and interpretative soul-searching, and I wasn’t up for that again, or so I thought. But every teacher leaves a profound influence, either consciously or by osmosis. In fact, the greatest long-term contribution of a teacher is to become part of the student’s future: to impart the career sense which affects how a person joins the profession and makes yet another generation-ful of shrewd decisions, helping the next crop of artists band together and shape music departments, concert series, recordings, audiences. Solomon knew this. He worked his way into my head and into my playing and teaching, through his generosity, through humor, and often through sarcasm. He once listened to my student, a soon-to-be MSM undergraduate, and proposed a spontaneous program change that gave her a ticket to the school and to a livelihood in music – and taught me a lesson at the same time. When MSM security cracked down on “illegal” practicing and disciplined the teenage Kirill Gerstein for opening a studio door with a credit card, he said publicly, “You tell that guard you *emigrated* from *Russia* just so you could sneak into my studio with a credit card and practice!” When I called to tell him I was being considered to play a concerto by a woman composer and asked for a suggestion, he said, “Why a woman composer? Enough festivals for women composers. How about a homosexual composer? How about... Tchaikovsky?” And for my big showcase, the surprising piece he assigned on short notice, Stravinsky’s Concerto for Piano and Winds, led me to a victory in the MSM concerto competition and opened up a completely new twentieth-century avenue in my playing. Solomon in his self-effacing way used to say he could only give comments about Romantic music. He had no idea.

Emily White (DMA '95)

We have received an overwhelming number of tributes from Dr. Mikowsky's friends, colleagues, and former students.

Please visit the link below to see the ongoing additions to these reflections:



ABOUT MANHATTAN SCHOOL OF MUSIC

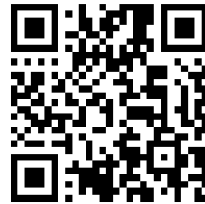
Founded as a community music school by Janet Daniels Schenck in 1918, today MSM is recognized for its 1,025 superbly talented undergraduate and graduate students who come from 54 countries and nearly all 50 states; its innovative curricula and world-renowned artist-teacher faculty that includes musicians from the New York Philharmonic, the Met Orchestra, and the top ranks of the jazz and Broadway communities; and a distinguished community of accomplished, award-winning alumni working at the highest levels of the musical, educational, cultural, and professional worlds.

The School is dedicated to the personal, artistic, and intellectual development of aspiring musicians, from its Precollege students through those pursuing doctoral studies. Offering classical, jazz, and musical theatre training, MSM grants a range of undergraduate and graduate degrees. True to MSM's origins as a music school for children, the Precollege Division is a professionally oriented Saturday music program dedicated to the musical and personal growth of talented young musicians ages 5 to 18. The School also serves some 2,000 New York City schoolchildren through its Arts-in-Education Program, and another 2,000 students through its critically acclaimed Distance Learning Program.

Your gift helps a young artist reach for the stars!

To enable Manhattan School of Music to continue educating and inspiring generations of talented students and audiences alike, please consider making a charitable contribution today.

Contact the Philanthropy Office at 917-493-4434 or to make an online gift, scan this code or visit giving.msmnyc.edu.



Land Acknowledgment

We want to acknowledge that we gather as Manhattan School of Music on the traditional land of the Lenape and Wappinger past and present, and honor with gratitude the land itself and the people who have stewarded it throughout the generations. This calls us to commit to continuing to learn how to be better stewards of the land we inhabit as well.



MSMNYC.EDU