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PERFORMANCE
SEASON

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MSM SYMPHONY ORCHESTRA

Leonard Slatkin (HonDMA '13), Conductor

Distinguished Visiting Artist in Conducting and Orchestral Studies

Sidney Outlaw, Narrator

JT Kane, Dean of Instrumental Studies and Orchestral Performance

THURSDAY, DECEMBER 5, 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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Students in this performance are recipients of the Bettina Baruch Foundation Scholarship, Robert Mann Endowed Scholarship for Violin and Chamber Studies, Korean Alumni Association Scholarship, J.C.C. Fund, Japanese Chamber of Commerce and Industry of New York Scholarship, Joseph M. Smith Scholarship, Lado Scholarship, Joseph F. McCrindle Scholarship, Homer and Constance Mensch Scholarship, Walter W. Naumburg Foundation Scholarship, Ethel Hollander Plancher Scholarship, Paul Price Percussion Endowed Scholarship, Sabian/Robert Zildjian Memorial Scholarship, Avedis Zildjian Percussion Scholarship, and the Charles Grossman Memorial Endowment Scholarship.



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PROGRAM

JOSEPH SCHWANTNER *New Morning for the World* ("Daybreak of Freedom")
(b. 1943) **Sidney Outlaw**, Narrator

Intermission

DMITRI SHOSTAKOVICH *Symphony No. 11 in G Minor, Op. 103* ("The Year 1905")
(1906–1975) *Adagio* (The Palace Square)
Allegro (The Ninth of January)
Adagio (In memoriam)
Allegro non troppo (Tocsin)

MSM SYMPHONY ORCHESTRA

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VIOLIN 1

Eugenia Cho,
concertmaster
Ann Arbor, Michigan

Coco Sun
New York, New York

Christophe Koenig
East Aurora, New York

Cecilia Martin
Columbus, Ohio

Tristan Siegel
Tenafly, New Jersey

Kaya Gur
New York, New York

Grace Chen
Johns Creek, Georgia

Naru Watanabe
Yamaguchi, Japan

Cedar Rose Newman
Wombarra, Australia

Yunji Kim
Seoul, South Korea

Yuyu Ikeda
Seoul, South Korea

Jackson Pope
Arlington, Virginia

Adrian Walker
Salt Lake City, Utah

Max Herrmann
Arlington, Virginia

VIOLIN 2

Hajung Cho, principal
Seoul, South Korea

Eojin Jung
Jinju, South Korea

Risa Hokamura
Tokyo, Japan

Tinatin Narimanidze
Long Island, New York

Cody Conley
Pittsburgh, Pennsylvania

Shang-Ting Chang
Taoyuan, Taiwan

Sonya Shin
Edmonton, Canada

Curtis Klippel
Salt Lake City, Utah

Jackson Chang
Taipei, Taiwan

Hao Yuan
Kaifeng, China

Liang-liang Chen
New Haven, Connecticut

Ai Xuan Li
Beijing, China

VIOLA

Jack Rittendale,
principal
St. Louis, Missouri

Owne Xayboury
Milwaukee, Wisconsin

Linnea Marchie
Summit, New Jersey

Isabella Mier
Los Angeles, California

Hannah Thill
Geneva, Illinois

Alexandra Hansen
Ridgefield, Connecticut

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Hong Kong, Hong Kong

Maria Paparoni
Merida, Venezuela

Martin Rojas
St Petersburg, Florida

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* SCHWANTNER

SHOSTAKOVICH

New Morning for the World (“Daybreak of Freedom”)*Symphony No. 11 in G Minor, Op. 103* (“The Year 1905”)

PROGRAM NOTES

New Morning for the World (“Daybreak of Freedom”) Joseph Schwantner

Joseph Schwantner’s vibrantly dramatic works have secured a major following for contemporary music across the United States. He earned his Bachelor’s degree in composition from the American Conservatory of Music in Chicago and his Master’s and Doctoral degrees from Northwestern University—even as a high-school student he won the National Band Camp Award for his *Offbeat* (1959).

In 1970 Schwantner joined the faculty of the Eastman School of Music, continuing to compose in a serial manner that began to be free from some of the traditional strictures of twelve-tone music. He has always been fascinated by the colors available from percussion instruments, and his Pulitzer Prize-winning *Afbertones of Infinity* (1978) contains violent percussion eruptions in addition to the sound of tuned crystal goblets.

In the early 1980s Schwantner became increasingly interested in tonal centers—not defined through the traditional tonic-dominant relationship but rather through emphasis on certain pitches, often arranged symmetrically. He took a leave from Eastman from 1982 to 1985 to serve as composer-in-residence with the St. Louis Symphony under Leonard Slatkin, who has consistently championed his music.

Elements of minimalism—repeated melodic and rhythmic patterns—influenced a number of Schwantner’s works beginning in the nineties. One of these, the Percussion Concerto (1994)—written for New York Philharmonic percussionist Charles Lamb for the organization’s 150th anniversary and premiered under Slatkin—won a Grammy Award for its performance by Lamb and the Nashville Symphony led by Giancarlo Guerrero (Naxos 2012).

After serving on the Yale School of Music faculty from 1999 to 2002, Schwantner began focusing on composing rather than teaching. As a consortium composer for the American Symphony Orchestra League and Meet the Composer, he wrote *Chasing Light* (2008), which has since been performed in all fifty states. More recently *The Awakening Hour* (2017) received its premiere by the University of Connecticut Wind Ensemble, and his Violin Concerto—initially a short homage to his friend Gerard Schwarz on his retirement as music director of the Seattle Symphony—was premiered in its expanded version in 2021 by violinist Yevgeny Kutik with none other than Leonard Slatkin leading the Detroit Symphony.

Schwantner composed *New Morning for the World*, (“Daybreak of Freedom”) in 1982 in response to two initial inspirations: 1) Eastman School Director Robert Freeman’s admiration for Willie Stargell, first baseman and team captain of the World Series—

winning Pittsburgh Pirates, whom he envisioned as narrator for a work by Schwantner, and 2) Aaron Copland's *Lincoln Portrait*, the most famous work for narrator and orchestra based on quotations of an iconic historical figure. Schwantner and Stargell quickly agreed on the words of Martin Luther King, Jr., as their point of departure. The resulting *New Morning for the World* was premiered by Stargell and the Eastman Philharmonia led by David Effron at the Kennedy Center in Washington, DC, on January 15, 1983, the 54th anniversary of King's birth. The composer wrote:

I was excited by the opportunity to engage my work with the profound and deeply felt words of Dr. King, a man of great dignity and courage whom I had long admired. The words that I selected for the narration were garnered from a variety of Dr. King's writings, addresses, and speeches, and drawn from a period of more than a decade of his life. These words, eloquently expressed by the thrust of his oratory, bear witness to the power and nobility of Martin Luther King Jr.'s ideas, principles, and beliefs. This work of celebration is humbly dedicated to his memory.

The opening of *New Morning for the World* ("Daybreak of Freedom") immediately contrasts the violence of the struggle for racial equality with the sweetness of the dream King envisioned, a contrast that informs the entire work. The work's one continuous movement unfolds in three main sections—the first framed by struggles in the past, a slower middle section focusing on the present, and an exploration of King's vision for a future without injustice, which Schwantner begins with a new look at the main theme from the second section. Fittingly, Schwantner energizes the music at "We're on the move now," which leads to a brief transfiguration and a ethereal ending by Schwantner's "celestial choir," comprised of delicate humming by the orchestral musicians.

Symphony No. 11 in G Minor, Op. 103 ("The Year 1905") Dmitri Shostakovich

Several times in his career Shostakovich was moved to commemorate events pertaining to the Revolution of 1917. His Second Symphony had dealt with the October 1917 uprising, his Third was subtitled "The Third of May," the present work—the Eleventh—remembered the signal event of 1905 that led to the Revolution, and his Twelfth Symphony, "The Year 1917," was dedicated to the memory of Lenin. Though Shostakovich provided no detailed program for his Eleventh Symphony, the titles of the movements give clear indications of the succession of historic events that occurred in St. Petersburg in front of the Winter Palace of Czar Nicholas II on "Bloody Sunday," 1905.

The continually worsening conditions for the Russian working class at the turn of the century led to various strikes and acts of terrorism. Great hope for improved human rights were pinned on the new Czar Nicholas II, who came to power in 1896. Matters worsened, however, particularly in consequence of a costly war with Japan in 1904, and workers in St. Petersburg began to strike. In 1905 Russian Orthodox priest Georgi Apollonovich Gapon organized a gathering of some 5,000 to 16,000 workers and their families in the square in front of the Winter Palace to peacefully petition Nicholas to right all the grievous wrongs. Informed of the impending gathering by a letter from Gapon, Nicholas fled St. Petersburg with his family. His cavalry and infantry were left behind to await the crowd.

On Sunday January 9, the crowd gathered, carrying banners, crosses, and pictures of the czar and singing hymns, sure that he would hear their plea. The crowd made no immediate move when ordered to disband, and the troops opened fire, leaving some 200 dead and 500 wounded (contemporary officials reported 50 dead, many Soviet sources give 1,000). Their action did more than any agitating on the part of the workers to speed up the Revolution.

Shostakovich composed the Eleventh Symphony in 1957 to celebrate the 40th anniversary of the Revolution, but he may also have chosen the events of 1905 to register his own secret protest of the Red Army's atrocities against Hungary in 1956, as revealed in the controversial memoirs of *Testimony* and corroborated by other musicians who knew him. He presented the Symphony on the piano to Leningrad musicians on September 17, 1957, and again at the Composer's Club in Moscow on September 25; the first orchestral performance took place on October 30 by the USSR State Symphony Orchestra conducted by Nikolai Rachlin.

Shostakovich's characteristic style often consists of anguished passages, sonorities of bleakness and openness, striking dissonances, incredibly driven passages, military idioms, and a wide variety of textures that combine in an emotional journey. Therefore, when he decided to write a work that takes revolutionary events as a narrative shaping force, his language was already perfectly suited to match the tragic historic events. The drawing of preexisting melodies into this style only heightens the narrative power of his own very forceful language.

The Symphony is designed in four movements that are played without pause. The first, The Palace Square, eerily depicts the square—probably in the bitter-cold dawn—before the workers gather. Shostakovich presents the emptiness of the square in open fifths, adding a threatening timpani motive in triplets and a trumpet fanfare to represent the troops. These three ideas are particularly important as unifying material for the entire Symphony, which derives its other thematic materials from Revolutionary songs, which were well known to Russian audiences.

Shostakovich's adaptation of the first Revolutionary song, *Listen* (text by Ivan Gol'ts-Miller, tune by P. Sokal'sky), is presented first by the flutes with more ominous timpani interjections. Segments of *Listen* overlap with the entrance of the next song *The Prisoner* (text by Nikolai Ogarev, anonymous tune)—dotted rhythms in the cello and basses. The three opening ideas return at the close.

The second movement, *The Ninth of January*, is divided into two main sections, the first depicting the gathering crowd and the second the brutal slaughter. These are separated by a return of the music for the Palace Square, which represents anxious expectancy. For the crowd converging on the square, Shostakovich employs two themes he had used before in his *Ten Poems on Texts by Revolutionary Poets* (1951), both setting a poem by A. Kots—first the lines “Oh, thou, our Czar, little father!” and second “Bare your heads!,” which would have shown respect for the czar. Following a final warning fanfare, the blood bath begins in a violent fugal section. At the end the Palace Square music returns in utter desolation.

For the third movement, *In memoriam*, Shostakovich drew on one of the Revolution's best-known melodies, *You Fell As a Victim* (attr. Alexander Varlamov), played by muted violas over pizzicato accompaniment in the cellos and basses. Out of a dark-hued passage in which the horns are prominent, the violins quietly introduce the tune *Welcome the Free Word of Liberty* (anonymous). At the peak of the movement's harsh climax, *Bare Your Heads* is heard again, and the memorial subsides with a return to *You Fell As a Victim*.

The finale, *The Tocsin* (Alarm bell), presents a mixture of anger and incitement to revolutionary action. The forceful opening is based on *Rage, You Tyrants, Scoff at Us* (Polish text translated by Glev Krzhizhanovsky, tune by A. Vakhnyanin). *Boldly, Comrades, Keep in Step* (text by L. Radin, anonymous tune) also makes its appearance, subsumed in Shostakovich's sweeping progress. A Polish song *Varsavianka* (“Enemy whirlwinds blow against us,” text by V. Svetsitsky, Russian by Krzhizhanovsky, anonymous tune) is employed as the determined march music in the strings.

According to Shostakovich scholar David Fanning, the forceful trumpet theme that emerges, also in martial rhythm, came from a workers' demonstration march out of the 1951 operetta *Ogonki* by one of Shostakovich's students Georgy Sviridov. Warning fanfares return—now aimed at the czarist regime? The irresistible forward drive is interrupted dramatically for the sorrowful English horn solo, based again on *Bare Your Heads* over Palace-square music, but resumes in the forceful coda, which recalls the crowd music from the second movement woven together with *Bare Your Heads*. Throughout one hears the raw power of Shostakovich's imagination through which the source materials are shaped.

—Program notes ©Jane Vial Jaffe

ABOUT THE ARTISTS

Leonard Slatkin (HonDMA '13), Conductor

Internationally acclaimed conductor Leonard Slatkin is Music Director Laureate of the Detroit Symphony Orchestra (DSO), Directeur Musical Honoraire of the Orchestre National de Lyon (ONL), Conductor Laureate of the St. Louis Symphony Orchestra (SLSO), and Principal Guest Conductor of the Orquesta Filarmónica de Gran Canaria (OFGC). He maintains a rigorous schedule of guest conducting throughout the world and is active as a composer, author, and educator.

To celebrate his 80th birthday, he is returning to orchestras he led as Music Director, including the DSO, ONL, SLSO, and National Symphony Orchestra (Washington, DC). Additional 2024–25 highlights include the New York Philharmonic, Nashville Symphony, North Carolina Symphony, Manhattan School of Music Symphony Orchestra, Eastman Philharmonia, National Symphony Orchestra (Ireland), Tokyo Metropolitan Symphony Orchestra, Osaka Philharmonic, Hiroshima Symphony Orchestra, Kristiansand Symfoniorkester, Jerusalem Symphony, and Opera Theatre of St. Louis. Moreover, his composition *Schubertiade: An Orchestral Fantasy* and his arrangement of Scarlatti keyboard sonatas for orchestral wind ensemble are receiving world premieres this season.

Slatkin has received six Grammy awards and 35 nominations. His latest recordings are Jeff Beal's *The Paper Lined Shack* on Supertrain Records and *Slatkin Conducts Slatkin*, a compilation of pieces written by generations of his musical family, including three of his own compositions, on Naxos Records. Naxos has also recently remastered and reissued audiophile editions of his recordings of Gershwin's and Rachmaninov's orchestral works (with the SLSO) for Vox. Other recent Naxos releases include works by Saint-Saëns, Ravel, and Berlioz (with the ONL) and music by Copland, Rachmaninov, Borzova, McTee, and John Williams (with the DSO). In addition, he has recorded the complete Brahms, Beethoven, and Tchaikovsky symphonies with the DSO (available online as digital downloads).

A recipient of the prestigious National Medal of Arts, Slatkin also holds the rank of Chevalier in the French Legion of Honor. He has received the Prix Charbonnier from the Federation of Alliances Françaises, Austria's Decoration of Honor in Silver, the League of American Orchestras' Gold Baton Award, and the 2013 ASCAP Deems Taylor Special Recognition Award for his debut book, *Conducting Business*. His second book, *Leading Tones: Reflections on Music, Musicians, and the Music Industry* (2017), was published by Amadeus Press, followed by *Classical Crossroads: The Path Forward for Music in the 21st Century*

(2021). Two volumes of essays that supplement the score-study process, in a new series entitled *Scores to Settle*, are scheduled for release by Rowman & Littlefield in 2024. He is also working on several new compositions.

Slatkin, whose role as MSM Distinguished Visiting Artist in Conducting and Orchestral Studies continues into this season, has conducted virtually all the leading orchestras in the world. As Music Director, he has held posts in New Orleans; St. Louis; Washington, D.C.; London (with the BBC Symphony Orchestra); Detroit; and Lyon, France. He has also served as Principal Guest Conductor in Pittsburgh, Los Angeles, Minneapolis, and Cleveland. For more information, visit leonardslatkin.com.

Sidney Outlaw, Narrator

Lauded by the *New York Times* as a “terrific singer” with a “deep, rich timbre,” and the *San Francisco Chronicle* as an “opera powerhouse” with a “weighty and forthright” sound, Sidney Outlaw, the grand prize winner of the Concurso Internacional de Canto Montserrat Caballe in 2010, delights audiences in the U.S. and abroad with his rich and versatile baritone and engaging stage presence. A graduate of the Merola Opera Program and the Gerdine Young Artist Program at Opera Theatre of Saint Louis, this rising American baritone from Brevard, North Carolina recently received a Grammy nomination for the Naxos Records recording of Darius Milhaud’s 1922 opera trilogy, *L’Orestie d’Eschyle* in which he sang the role of Apollo. The 2021–22 season featured Mr. Outlaw as Salieri in *Mozart and Salieri* with Opera San Jose, Jake in *Porgy and Bess* with Greensboro Opera, Figaro in *Il barbiere di Siviglia* with Pensacola Opera and Opera Saratoga, and Marcello in *La bohème* with Florentine Opera. Engagements for the COVID-affected 2019–20 season included his San Francisco Opera debut as the First Mate in *Billy Budd*, *Messiah* with the National Symphony Orchestra and the Baltimore Symphony, Tommy McIntyre in *Fellow Travelers* with Madison Opera, Dizzy Gillespie in *Yardbird* with New Orleans Opera (cancelled), Beethoven’s *Missa solemnis* with the Colorado Symphony, Mahler’s *Songs of a Wayfarer* with the Toledo Symphony, and Frank in *Die Fledermaus* with Opera Theatre of St. Louis (cancelled). In previous seasons, Mr. Outlaw sang Dizzy Gillespie in Charlie Parker’s *Yardbird* with both Atlanta Opera and Arizona Opera, returned to the Baltimore Symphony as a soloist in Handel’s *Messiah* and Minnesota Opera for the world premiere of *The Fix*, sang Fauré’s Requiem at Augustana College, Brahms’s *Ein deutsches Requiem* at Cornell University, and made his debut with Mill City Summer Opera as Guglielmo in *Così fan tutte*. Mr. Outlaw has been a featured recitalist with Warren Jones at Carnegie Hall and performed *Elijah* with the New York Choral Society. He traveled to Guinea as an Arts Envoy

with the U.S. State Department, where he performed a program of American music in honor of Black History Month and in remembrance of Dr. Martin Luther King.

Mr. Outlaw made his English National Opera debut in the 2011–12 season as Rambo in *The Death of Klinghoffer* and joined the Metropolitan Opera roster in 2014–15, also for *The Death of Klinghoffer*. Recent engagements include Tommy in *Fellow Travelers* with Minnesota Opera, Frank Lloyd Wright in *Shining Brow* with UrbanArias, Mercutio in *Roméo et Juliette* with Madison Opera, Dandini in *La Cenerentola* with Greensboro Opera, Bach's B Minor Mass with the Oratorio Society of New York, his Spoleto Festival debut as Jake in *Porgy and Bess*, Dallapiccola's *Il Prigioniero* with the New York Philharmonic, Schaunard in *La bohème* with the Ash Lawn Festival, and Guglielmo in Mozart's *Così fan tutte* with North Carolina Opera. Other roles include Figaro in *Il barbiere di Siviglia* with Atlanta Opera, the title role in *Moses* with the American Symphony Orchestra, *Malcolm X* at New York City Opera, Prince Yamadori in *Madame Butterfly* at Opera on the James, Ariodante in Handel's *Xerxes* and Demetrius in Britten's *A Midsummer Night's Dream* for the International Vocal Arts Institute, Papageno in *Die Zauberflöte*, and his international debut as Guglielmo in *Così fan tutte*, in both Germany and Israel.

A sought-after concert singer and recitalist, Mr. Outlaw made his Schwabacher Recital debut at the San Francisco Opera center with pianist John Churchwell and collaborates regularly with renowned pianists Warren Jones, Carol Wong, Steven Blier, and Michael Barrett. His concert and recital appearances include debuts of renowned works at major concert halls: Haydn's *Creation* and Handel's *Messiah* at Carnegie Hall, Beethoven's Symphony No. 9 at Avery Fisher Hall, Mahler's *Lieder eines Fabrenden Gesellen* with Music Academy of the West and "Wednesday At One" at Alice Tully Hall, John Stevens in the world premiere concert of H. Leslie Adam's opera *Blake* at the prestigious Schomburg Center for Research in Black Culture in Harlem, and the world premiere of Wayne Oquin's *A Time to Break Silence: Songs Inspired by the Words and Writings of Martin Luther King, Jr.*, commissioned by the Juilliard School.

Mr. Outlaw won second prize in both the Walter W. Naumburg Foundation's International Competition and the 2011 Gerda Lissner Foundation Awards; was a National semi-finalist in the Metropolitan Opera National Council Auditions, a semi-finalist in the Francisco Viñas International Singing Competition, and finalist in both the Concours International Musical de Montreal and the George London Foundation; and won grand prize in the Florida Grand Opera/YPO Vocal Competition. He holds a Bachelor's degree in music performance from the University of North Carolina and a Master's degree in vocal performance from the Juilliard School. Mr. Outlaw is a member of the MSM Vocal Arts faculty.

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

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.

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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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