Dance—the art form George Balanchine called “music made visible”—took center stage for the opening of Manhattan School of Music’s season of “Sound and Image.” Windscape performed Ginastera’s Danzas Argentinas, arranged for wind quintet by clarinetist Alan Kay, and the MSM Chamber Jazz Ensemble, led by Justin DiCioccio, performed the first jazz piece ever commissioned for a work of modern dance—Kenyon Hopkins’s music for Anna Sokolow’s 1955 choreographic masterpiece Rooms, in a brilliant revival by the Limón Dance Company.

This season offers celebrated examples of music written for a dance or ballet. On November 4 the Philharmonia, conducted by George Manahan, performed Copland’s Billy the Kid (1938), a work that paved the way for every “Western” ballet to come and for many a Western film score as well. The concert versions of three Stravinsky ballets—one choreographed by Balanchine for fifty elephants and fifty ballerinas—are being presented this season: Circus Polka, The Fairy’s Kiss, and Petrushka, written for Diaghilev’s Ballets Russes.

Many of Ravel’s most famous pieces were originally ballets, but La Valse (1920) he composed as a symphonic poem—the musical depiction of a courtly Viennese waltz turning into “a fatal sort of dervish’s dance.” The Philharmonia, under the direction of David Gilbert, performed the original concert hall conception on October 14.

The text and music of Menotti’s delightful choral fable, The Unicorn, the Gorgon and the Manticore (1956), conjure up fantastical images even without the dancers Menotti originally envisioned. It will be performed by the Chamber Choir under the direction of Kent Tritle, Director of Choral Activities, on April 3.

The spectacle of opera—from the moment the curtain rises—is the result of the great care taken by the performers, the conductor, and the designers of the costumes, sets, lighting, and choreography to realize the director’s—and ultimately the composer’s—vision. This season Manhattan School of Music Opera Theater presents Mozart’s Così fan tutte, directed by Dona D. Vaughn, on December 7, 9, and 11, and John Corigliano’s The Ghosts of Versailles, directed by Jay Lesenger, on April 25, 27, and 29. Described by the composer as “grand opera buffa,” Corigliano’s opera-within-an-opera about the afterlife of Louis XVI’s court premiered to great acclaim in 1991 at the Metropolitan Opera. The libretto by William F. Hoffman is based on Beaumarchais’s eighteenth-century play La Mère coupable.

(continued on page 2)
It is almost a commonplace to say that ours is a visual age. More and more of our activities are mediated by the visual, even the act of listening to music itself: consider how YouTube has become a go-to source of all forms of music, in homes and in music classrooms.

Our exploration of sound and image this season began with the Limón Dance Company performing Anna Sokolow’s Rooms to a live rendition of the original 1955 jazz score. Composers’ collaborations with choreographers and visual artists, including set, lighting, and costume designers, abound. Among the many inspired examples we present this season are Sergei Eisenstein’s iconic film Alexander Nevsky, with a score by Prokofiev, and John Corigliano’s spectacular (in every sense) opera-within-an-opera, The Ghosts of Versailles, directed by Jay Lesenger.

Thomas Hampson, of the orchestral version of Richard Danielpour’s Come up from the Fields, Father, based on Walt Whitman’s wrenching Civil War poem. The powerful images, the composer says, “also speak for the era from 2003 to 2011 and our soldiers now coming back from war.”

In today’s world of proliferating images, we hope to present music that illuminates, clarifies and enhances the visual. This marriage of art forms—of music with painting, dance, video—is meant to enhance and enrich our experience of the human condition.

While on the subject of images that inspire, it is with great pleasure that I announce the unveiling of Manhattan School of Music’s new website, which was launched on September 7th. We are very excited about the clarity, design, and navigability of the site, which we hope invites exploration. Please visit us often!

On November 2, the MSM Percussion Ensemble, directed by Jeffrey Milarsky, and MSM Brass Orchestra, directed by Mark Gould, presented Ligeti’s Mysteries of the Macabre: three pyrotechnic soprano arias for the character Gepopo, chief of the secret police, from Ligeti’s opera Le grand macabre, arranged by Elgar Howarth. Gepopo becomes more and more panic-stricken as he tries to warn the blasé Prince Go-Go that a comet is about to destroy their planet. The soprano part was first performed by solo trumpet when virtuoso trumpeter Håkan Hardenberger stepped in on short notice for an ailing soprano in a Vienna performance. For MSM’s performance, Brian McWhorter plays the mind-boggling solo trumpet all the while in character as Gepopo.

On April 17 the Baroque Aria Ensemble, led by Kenneth Cooper, will mount a staged production of a Handel opera (to be announced), chosen to fit this season’s voices at Manhattan School of Music.

Oratorio has a libretto, just like opera, but in the absence of staging, costumes, and sets, it is the power of the music and text that must summon images for the listeners. An observer at the first performance of Haydn’s Creation in 1798 wrote, “In that moment when light broke forth for the first time ... the enchantment of the electrified Viennese was so profound that the performers could not proceed for some minutes.” The MSM Chamber Sinfonia and Symphonic Chorus, conducted by Kent Tritle, performed it for a New York audience on November 10.

Films with some of the twentieth century’s most memorable music are also honored this season by live performances and screenings. On February 3 the MSM Symphony and Symphonic Chorus, conducted by Philippe Entremont, performs the Alexander Nevsky cantata that Prokofiev reworked from his film score, preceded by a screening of the historic movie. In 1938, Sergei Eisenstein asked Prokofiev to compose the music for Alexander Nevsky, resulting in a collaboration between sound and image that exerted a lasting influence in the film world. The story of thirteenth-century Teutonic knights attempting to invade Novgorod and being defeated by Prince Alexander culminates in the half-hour Battle of the Ice, for which Prokofiev composed some of his most atmospheric, dramatically paced music.
On March 1 the Chamber Sinfonia, conducted by George Manahan, will give a live performance of Virgil Thomson’s score to *The Plow that Broke the Plains* to accompany a screening of the 1936 documentary depicting devastation in the Great Plains. Thomson incorporated folk, popular, and religious tunes into his score, in close collaboration with filmmaker Pare Lorentz.

The best music written for films can also stand on its own in the concert hall. On October 20 the Grammy-nominated MSM Afro-Cuban Jazz Orchestra, directed by Bobby Sanabria, presented “Mambo Nights in Hollywood,” featuring some of the great Afro-Cuban jazz and Latin dance music popularized in Hollywood movies.

On November 11 the MSM Jazz Orchestra, conducted by Justin DiCioccio, celebrated the 50th anniversary of the film *West Side Story*, with songs by Leonard Bernstein and Stephen Sondheim. The concert featured jazz arrangements by composers/arrangers Dave Grusin, Michael Abene, and Don Sebesky.

This season Kurt Masur leads the MSM Symphony in a performance of one of the most famous examples of composers depicting scenes from nature: Beethoven’s Symphony No. 6. Though Beethoven protested that his Pastoral Symphony was “more an expression of feeling than painting,” his movement titles (*Scene by the Brook, Merry Gathering of Country Folks, Storm*), along with the bird calls (labeled nightingale, quail, and cuckoo!), raindrops and thunder, and lively dance music in the score have painted images in the minds of listeners since the 1808 premiere.

On March 1 the MSM Chamber Sinfonia, conducted by George Manahan, presents the world premiere of the orchestral version of Richard Danielpour’s *Come up from the Fields, Father*, based on Walt Whitman’s wrenching Civil War–inspired poem. The composer said he thought the vocal part would lend itself nicely to the richness of the chamber orchestra and had always heard in his mind the resonant, lyric qualities of Thomas Hampson’s baritone—so this performance is a dream come true. Danielpour also thought the original viola part would work better on cello in the larger orchestration and thus the performance also features MSM cellist David Geber.

The best-known example of pieces inspired by visual works of art may be Mussorgsky’s *Pictures at an Exhibition*, which the Philharmonia performed in Ravel’s famous orchestration on November 4, conducted by George Manahan. Similarly, Debussy’s *L’ïle joyeuse*, featured on Lisa Yui’s February 16 tribute to the composer on his 150th birthday, was inspired by Watteau’s painting *L’embarquement pour Cythère*.

Composers often think of sound in visual terms. Peter Lieberson wrote that he felt like he was “executing a series of thick black brush strokes” while composing his *Raising the Gaze*...
“For over a week, concert after concert, we have admired the beautiful, rich sound of this symphonic ensemble whose quality rivals that of many professional orchestras. These young musicians represent the high symphonic caliber of the future, yet they have already achieved it in the present.”

—André Peyregue, Nice Matin

We arrived after a wild taxi ride past the palm tree-lined bay of the Mediterranean Sea, up the steep hill to our residence overlooking the city: Thirty students from MSM’s Chamber Sinfonia were invited by the Académie Internationale d’Été de Nice, to participate in Les concerts du cloître this past August, and I was happy to be among them. Daily rehearsals of new repertoire were led by Maestro Philippe Entremont, who prepared us for concerts of entirely different repertoire each alternate evening. We accompanied concertos with the festival faculty, played symphonies and shorter works, and performed the official European premiere of Richard Danielpour’s Lacrimae Beati.

Although we spent most of the day in rehearsals, there was time to visit the Matisse and Chagall museums, see the Terra Amata archeological site, and go swimming in the Mediterranean Sea to help ease tension from playing. Mussels fresh from the sea, café au lait at the local cafes, and lavender ice cream down by the shore were a few of the culinary delights we discovered.

The air and light in Nice have influenced many visual artists. Composers, too, gathered here: Stravinsky, Albeniz, Paganini, Darius Milhaud, and even Jacques Offenbach all drew inspiration from the city. Maestro Entremont mentioned to me, after the concert, that the MSM Sinfonia had performed the most moving performance of Ma mère l’oye that he had ever heard or conducted. In addition to interpreting French masterpieces, our role as cultural ambassadors for modern and contemporary American works was a great success. These performances enhanced the cultural dialogue and brought enjoyment to the audiences.

Performing the French repertoire, we experienced the most enlightening: We played Le jardin féerique in the dusk, ocean breeze ruffling our sheets of music, and the scent of the garden filling the air. The opening notes blended with the breeze to create an atmosphere unlike any I’d experienced, even in other outdoor concerts. Over the past five years I have spent many summer months in Fontainebleau, France performing French repertoire with European and American musicians. This experience in Nice, of the Ravel, was unlike any other.

The Chamber Sinfonia came together with incisive and exciting performances each night, and the standing ovations showed the appreciation of our audience. We were a very welcome addition to the festival, in this inaugural year of MSM’s collaboration. The administrators Heidi Stubner, Nolan Robertson and Debra Kinzler made everything run smoothly, aided and abetted by M. Entremont’s protégé Gen Tomuro, who translated for us and helped the cellists pick up better rental instruments. It is with great anticipation we await our return next summer!

—Janice LaMarre

Violist Janice LaMarre is a DMA candidate at Manhattan School of Music.
and twenty-first-century scores, and music director of AXIOM, Juilliard’s acclaimed contemporary music ensemble. In 2008, he was appointed to the Juilliard conducting faculty. A sought-after timpanist and percussionist, Milarsky is principal timpanist of the Santa Fe Opera and has performed with the Pittsburgh Symphony, New York Philharmonic, and the Philadelphia Orchestra.

Todd Reynolds, the new Associate Chair of CPP, is one of the unique voices to have come out of New York’s Bang on a Can, post-minimal scene: a composer, chamber-musician, violinist, and improviser whose collaborative list reads like a Who’s Who of experimental music. Perhaps best known for his work in the foundational era of the string group ETHEL, his work as a chamber musician, including time spent in the Steve Reich Ensemble and the Silk Road Project, has contributed to his unique voice as a performer and composer.

Today Reynolds’s work rises out of both the acoustic and electronic worlds. In production and performance, Reynolds uses a laptop as a constant second instrument along with his traditional violin, to create a hybrid “digital fiddle.” His own performance format, Still Life with Microphone, a site-specific piece of concert laptop-driven theater, currently tours as a duo residency with video artist Luke DuBois. His teaching residencies at universities include creativity conversations, nontraditional master classes, composer forums and software performance integration.

And rounding out the program’s leadership, as a composer who has quietly supported the program from the sidelines since its birth, I am very happy to make my involvement official as CPP’s newly appointed Administrative Director.

We are very excited about leading CPP and about this year’s concert offerings. Following our opening chamber concerts in October and November, Jeffrey Milarsky conducts CPP’s contemporary ensemble Tactus in a terrific program of music by recent American masters—Crumb, Davidovsky, Reich and Druckman—on Tuesday, December 6 at 7:30 PM. Last season, Tactus drew a large and enthusiastic following to Greenfield Hall. Please join the crowd for a CPP concert this year. Orient yourself to the leading edge of the musical tradition that we all support.

—Manly Romero

Composer Manly Romero, Performance Librarian and Administrative Director of the CPP at Manhattan School of Music, is Artistic Director of the composers’ collective Random Access Music (RAM).

Celebrating Jazz Greats

Kenton Centennial

In honor of Stan Kenton’s centennial year, the MSM Jazz Arts Program is proud to present a two-concert series celebrating his legacy, a rare opportunity to hear Kenton’s work, both for full orchestra and jazz big band. During the late 1940s and on through the 1950s, works by Kenton and his top composer/arrangers—Pete Rugolo, Bill Russo, Robert Graettinger and Bill Holman—ushered in a new era for orchestral jazz that knew no boundaries stylistically.

The Kenton library of those years includes Graettinger’s densely clustered modernist work City of Glass, as well as innovative yet swinging scores such as Opus in Pastels.

Under the direction of Justin DiCioccio, Manhattan School of Music continues this legacy of all-inclusive musicality, with two top-tier ensembles: the MSM Jazz Philharmonic Orchestra and the MSM Jazz Orchestra, both of which have performed new works, commissions, and a wide range of jazz repertoire. Manhattan School of Music is one of the only conservatories in the world that has a Jazz Philharmonic (a full symphony orchestra with a jazz big band). The first concert on January 27, 2012, features the MSM Jazz Philharmonic Orchestra performing the music played by Kenton’s own Innovations Orchestra. The second concert, on March 2, 2012, features the MSM Jazz Orchestra performing a Kenton Big Band Retrospective, including such “back-to-the future” modern jazz works as Intermission Riff, Concerto to End All Concertos, Impressionism, and a recreation of Bill Holman’s acclaimed Contemporary Concepts album.

Jazz Trumpet Competition Winners

MSM Jazz Arts trumpet majors Benny Benack, Jr., and Magnus Schriefl, a second-year Master’s student, took first and second place at the 2011 Carmine Caruso International Jazz Trumpet Competition, the most prestigious competition for jazz trumpeters in the world. The winners were announced on September 24, at Missouri State University, the closing night of the competition. First held in 1993, the Carmine Caruso International Jazz Trumpet Competition is sponsored by the International Trumpet Guild in cooperation with the Herb Alpert Foundation. Bravo to Ben and Magnus, and their teacher, MSM Jazz faculty Laurie Frink!

Grammy Nomination for Tito Puente CD

Bobby Sanabria and the Manhattan School of Music Afro-Cuban Jazz Orchestra’s recent release, Tito Puente Masterworks Live!!!, has been nominated for a Latin Grammy for Best Latin Jazz Album of the Year.
Manhattan School of Music’s 2011 Concert Gala honored “three remarkable women who make music happen”: philanthropist Claude Mann (upper left); soprano Barbara Cook (upper right), with Gala Chair Noémi Neidorff in background; and arts patron Mary Sharp Cronson, shown here receiving her award from President Sirota (lower left). Among the guests was Marlo Thomas, another remarkable woman in the arts (lower right), shown here with Michael Neidorff.
CHAMBER SINFONIA IN NICE: LES CONCERTS DU CLOÎTRE

The Manhattan School of Music Chamber Sinfonia performed at the Académie Internationale d’Été in Nice this past August. The students, led by Maestro Philippe Entremont, received glowing reviews and standing ovations for their masterful performances of symphonies and shorter works.

NEA JAZZ MASTER AND NY PHILHARMONIC ARTIST-IN-RESIDENCE GIVE MASTER CLASSES

Jazz Arts Chair Justin DiCioccio (top, left) and saxophonist and composer Jimmy Heath (top, right), NEA Jazz Master and long-time collaborator with Miles Davis, John Coltrane, and Dizzy Gillespie, respond to questions after Heath’s September master class focusing on the importance of melody. New York Philharmonic Artist-in-Residence and renowned violinist Frank Peter Zimmerman (bottom) confers with violinist Tosca Opdam, a senior at Manhattan School of Music, in his master class on October 12.

PAUL GEMIGNANI GIVES HIS REGARDS TO BROADWAY

Conductor Paul Gemignani (top) conducts the Manhattan School of Music Chamber Sinfonia in Give Our Regards to Broadway. Soloists Alexander Gemignani, lyric baritone, and Kate Baldwin, soprano (bottom), sang (and danced to) songs by Cole Porter, Stephen Sondheim, Rodgers & Hammerstein, and Frank Loesser, among others.
Manhattan School of Music Welcomes New Trustees

Manhattan School of Music is pleased to announce the election of three distinguished new Trustees: Marcia Clay Hamilton, Brian C. McK. Henderson, and Linda Bell Mercuro. We are grateful for their commitment to the School and for the distinctive talents and energy each of them brings to the Board.

Marcia Clay Hamilton was introduced to MSM through her daughter, Alexandra (BM ’08). Marcia’s career spans nearly four decades and includes positions of leadership in large and small companies, nonprofit and community organizations, and entrepreneurial activities. Marcia has been a long-time member of the Board of Directors of the Greenwich Symphony Orchestra, and is a founding and current Board member of the Greenwich Music Festival. She and her husband Don created a music fund at the Gateway School in New York City that helps purchase instruments and fund visiting performing artists. Marcia received a BA in English Literature from Wheaton College and an MBA from the London Business School.

Brian C. McK. Henderson serves as Senior Advisor to the Chairman of Espirito Santo Financial Group, S.A. in New York and also serves on the Board of Espirito Santo Bank, Florida and the Board of Espirito Santo Investment Holdings Ltd., U.K. Prior to joining Group Espirito Santo, he devoted over 36 years to the financial services industry, including 22 years at Merrill Lynch & Co. and 14 years at the Chase Manhattan Bank. Mr. Henderson serves on the following not-for-profit boards: Vice Chairman of The Atlantic Council of the United States; Harvard Project on American Indian Economic Development, John F. Kennedy School of Government, Harvard University; The Institute for the Study of Diplomacy, School of Foreign Service, Georgetown University; the American Indian College Fund; and the Fort Apache Heritage Foundation. He is a graduate of Georgetown University’s School of Foreign Service, and also attended the University of Barcelona and Edinburgh University. He has been a member of MSM’s International Advisory Board since 2010.

Linda Bell Mercuro is a former Director at the United States Environmental Protection Agency in the Office of Water. She served on a special task force with former Vice President Al Gore to develop the Clean Water Action Plan to fulfill the goals of the Clean Water Act. She received the award for the Office of Water Excellence in Management and the EPA medal for distinguished service for her work with the Nation’s Indian tribes on pollution issues. Linda is on the Board of Trustees at the National Symphony Orchestra and the Kennedy Center’s International Committee. She is also on the Board of Trustees at the Levine School of Music and on the Wilson Council of the Wilson International Center for Scholars. She holds a Master’s degree and a doctorate in Political Science from New York University.

We appreciate the contributions and service of these three new Trustees, who will be wonderful assets to the Board, helping to provide creative guidance, responsible stewardship, and financial support to the School.

Please Save the Date

MAY 3 2012

Manhattan School of Music Concert Gala 2012

Congratulations

Zenon Fishbein for 50 Years of Distinguished Service to the Precollege Division
Four Manhattan School of Music alumni were honored at a special reunion event on October 14 in recognition of their significant career accomplishments and service to Manhattan School of Music.

Johanna Meier (BM ’60) enjoyed a major international career as a leading soprano, including many appearances with the New York City Opera (debut in 1969) and the Metropolitan Opera (1976–1988). She achieved recognition as one of the foremost Wagnerian sopranos of her era, being the first American ever to sing the role of Isolde at Bayreuth. Other appearances included performances at the Vienna Staatsoper, English National Opera, Teatro Colón in Buenos Aires, and with the opera companies of Canada, Berlin, Mexico, Munich, Hamburg, Paris, Rome, Venice, Madrid, Barcelona, Zurich, and the Netherlands. Meier sang with the New York Philharmonic, Chicago Symphony, Los Angeles Philharmonic, Cleveland Orchestra, l’Orchestre de Paris, Munich Philharmonic, Royal Concertgebouw, and many others. She founded the Johanna Meier Opera Theatre Institute in her home state of South Dakota in 1997, which has now become a successful part of the Black Hills State University Summer Institute of the Arts. Ms. Meier gave a benefit concert for the School’s alumni efforts at Alice Tully Hall in 1977 and served as a member of the Manhattan School of Music Board of Trustees from 1982 to 1987.

Carol Wincenc (BM ’71) is one of the most respected and acclaimed flutists performing today. Last season she celebrated her fortieth anniversary as a performer with a concert series in New York featuring the premières of six newly commissioned works. Devoted to expanding the flute repertoire, she has had numerous works written for her by such prominent composers as Lukas Foss, Henryk Gorecki, Jake Heggie, Thea Musgrave, Tobias Picker, Christopher Rouse, Peter Schickele, Paul Schoenfield, Michael Torke, and Joan Tower. Ms. Wincenc has appeared with the Atlanta, Chicago, London, St. Louis, San Francisco, and Seattle symphony orchestras and with the English, Los Angeles, and St. Paul chamber orchestras. Equally sought after as a chamber musician, Ms. Wincenc has collaborated with the Guarneri, Emerson, and Tokyo string quartets, is flutist of the New York Woodwind Quintet, and is a founding member of the trio Les Amies. This past summer she was honored with a Lifetime Achievement Award from the National Flute Association. A renowned pedagogue, she teaches master classes worldwide and is a professor of flute at both the Juilliard School and Stony Brook University.

John Musto (BM ’76 / MM ’80) is recognized as one of the foremost living composers of music for the voice and opera theater. In the past few years, he has seen the production of no less than four new operas with productions by the Wolf Trap Festival for the Performing Arts, National Gallery of Art in Washington, Glimmerglass Festival, New York Festival of Song, Caramoor, and Manhattan School of Music, among others. His works have been performed and recorded by such artists as soprano Amy Burton, baritone Patrick Mason, pianist Michael Barrett, guitarist David Starobin, baritone William Sharp, soprano Felicity Lott, tenor Paul Sperry, baritone Nathan Gunn, and pianist Nobuyuki Tsujii, as well as by the Cleveland Chamber Symphony, Music from Copland House, and the two-piano team Split Second. Also an accomplished pianist, Mr. Musto often performs with vocalists in the performance of his works and, in 2006, appeared as soloist in the premieres of both of his Piano Concertos in the space of five months: one with the Orchestra of St. Luke’s at the Caramoor Festival and the other at Columbia University’s Miller Theater. His music is published by Peer music.

Jason Moran (BM ’97), the recipient of this year’s Outstanding Young Alumni Award, is one of the premier musicians redefining jazz in the modern era. Jazz pianist and composer Moran’s debut recording as a Blue Note Recording artist was named Best Album of the Year by Ben Ratliff of the New York Times and Best Debut Recording by the Jazz Journalists Association. Since then he has garnered numerous awards, including a 2010 MacArthur Foundation Fellowship (often called the “Genius Award”), and was named the winner in three categories of the 2011 Downbeat Critic’s Poll: Jazz Pianist of the Year, Jazz Album of the Year, and Jazz Artist of the Year. Moran has received commissions from such institutions as the Walker Art Center, Dia Art Foundation, Duke University, Monterey Jazz Festival, and Jazz at Lincoln Center, and his music is in the collections of both MoMA and the Whitney. He was also commissioned to create “In My Mind: Monk at Town Hall 1959,” a multimedia performance piece that explores Thelonious Monk’s famous recording, which was transformed into a feature documentary by director Gary Hawkins. Mr. Moran recently released Ten, his tenth anniversary album with his ensemble The Bandwagon.

Four Manhattan School of Music alumni were honored at a special reunion event on October 14 in recognition of their significant career accomplishments and service to Manhattan School of Music.

Awards Honor Distinguished Alumni
Alumni News

CLASSES OF 1950–1959
Mary Radcliffe (MM ’51) was honored in September with a 2011 “Spirit of Greenwich Award” by the YWCA of Greenwich, Connecticut, for her outstanding and long history of community service. Roy Eaton (BM ’50 / MM ’52) was host and performer in a program last spring on Scott Joplin’s opera Treemonisha, produced by New York City Opera at the Schomburg Center.

Angelo Badalamenti (BM ’58 / MM ’59) was honored at the ASCAP Film and Television Music Awards ceremony in June at the Beverly Hilton Hotel in Los Angeles. ASCAP President and Chairman Paul Williams said, “Angelo’s musical contributions to film and television are of the highest artistic order—unique, memorable and totally in sync with the vision of the great directors he has worked with.” Director David Lynch, for whom Badalamenti wrote music for Twin Peaks and Mulholland Drive, presented Badalamenti with the ASCAP Henry Mancini Award.

CLASSES OF 1960–1969
Ralph Blauvelt (BM ’64 / MM ’67) saw the release last fall of his new CD, Six Movements, and the premiere performance of his new work Swizzle Sticks last May in a program of music and dance.

CLASSES OF 1970–1979
Judith Blazer (BM ’77) appeared with the New York Philharmonic and Michael Tilson Thomas in the conductor’s theater piece, The Thomashefskys: Music and Memories of a Life in the Yiddish Theater, which tells the story of Thomas’s grandparents, Boris and Bessie Thomashefsky. Blazer portrayed Bessie Thomashefsky and has also recently filmed the work for PBS.

Stewart Rose (BM ’77) is performing as associate principal horn with the New York Philharmonic this season. James Oestreich of the New York Times singled him out for his solos in Ravel’s Pavane pour une infante défunte heard on an Avery Fisher Hall concert this June.

Grace A. Hackett-Faroul (BM ’76 / MM ’80) was awarded a Doctor of Philosophy in Educational Leadership, with honors, from Trident University International at a ceremony at the Long Beach Performing Arts Center in California this July. Sebastian Currier (BM ’82 / MM ’83) saw his concerto for violin, Time Machines, premiered by the New York Philharmonic with Anne-Sophie Mutter as soloist in June. Anthony Tommasini of the New York Times wrote: “Though this work is driven by Mr. Currier’s handling of rhythm and time, the music’s harmonic allure and textural richness were often its most striking qualities... With his acute ear and sensitivity to color, whole passages of the piece were rapturously beautiful, especially the mystical final movement, ‘Harmonic Time.’ ” Robert Sayer (BM ’81 / MM ’83) is founder and director of The Music Class Inc. early childhood music education program, which has recently entered into a partnership with Primrose Schools, a leader in providing quality education and childcare services in more than 200 schools in 15 states. The Sayer partnership is providing over 25,000 children with daily music instruction. Alex Shapiro (undergraduate studies ’80–’83) saw her threemovement work for syncopic wind band and digital audio, Immersion, premiered at the University of Minnesota and Ohio State University in February, with further premieres next season at Yale and other participating schools in the conference that co-commissioned it. Lauren Flangan (graduate studies ’81–’84) was featured on the cover of the October 2011 issue of Opera News and in an article titled “On the Sunny Side of the Street: Diva Lauren Flangan Takes Joy In Her Community.” The interview centered on her ambitious undertaking called the Music and Mentoring House in lower Harlem, where Flangan provides low-cost group housing, board and artistic and career guidance for young singers.

Saul Davis Zlatkovski (MM ’84) collaborated with artist Bill Bahmermann on a video art project called Mathematica Esthetics that continues to be on exhibit in the faculty art gallery of the Art Institute of Philadelphia.

Gila Goldstein (MM ’90) joined the piano faculty of Boston University last fall. She is also a faculty member at the Boston University Tanglewood Summer Institute and at the Summit Music Festival in New York. Last season, she performed at the American Liszt Society at the University of Georgia, London’s South Bank Center, Boston’s St. John Church, Israel Symphony Orchestra’s Chamber Series, Beijing Concert Hall, and Budapest’s Liszt Museum. Victor Kiolaphides (BM ’84 / DMA ’92) saw his Guitar Concerto premiered in May by soloist and fellow MSM alumnus Christopher Kenniff and the New York Intergenerational Orchestra. Two weeks earlier, Kiolaphides’ Gotas, a set of songs for soprano and guitar, was also premiered.

Sarah Chan (BM ’94) was awarded the 2011 American Prize in Piano Performance, Professional Division, for her performances of the Brahms Piano Concerto No. 1 and Mozart Piano Concerto No. 25. Iris Gross Derke (graduate studies ’92–’94) is co-founder and General Director of Distinguished Concerts International New York. She made her debut at Lincoln Center as flute soloist in the Mozart Concerto for Flute and Harp. Pam Goldberg (MM ’94) organized NYC’s The Rite of Summer music festival this summer, which started on Governors Island with two performances of Terry Riley’s In C. Her Co-Artistic Director is fellow aluma Blair McMullen. Renee Guerrero (MM ’93 / PS ’94) and husband/alumnus/baritone Lawrence Harris made their recital debut in Italy this September. During the summer, Yahoo! filmed Renee and Lawrence for a feature titled Second Act, which explores how this former pro football lineman (Larry) became an opera singer.

Derek-Antoine Harrison (BM ’93 / MM ’94) currently holds the position of Director of Audience Services at the McCarther Theatre in Princeton, New Jersey, and maintains a private voice studio. Laurelyn Watson Chase (MM ’95) returned to Wolf Trap in a signature role this summer for a production of HMS Pinafore. The Washington Post wrote: “Laurelyn Watson Chase brought an airy soubrette voice and considerable comic charm to the role of Josephine.” Also this summer, she performed Adele in Die Fledermus at Opera Saratoga. Heather Hamilton (MM ’93 / MM ’95) has been appointed Director of Music at Saugatuck (CT) Congregational Church. Stefon Harris (BM ’95 / MM ’97) was named Best Mallet Player at the 2011 Jazz Journalists Association Awards presentation in June. His latest CD, Ninety Miles, recorded in Cuba, has been released on the Concord Records label.

Paul Wargski (BM ’97) has seen the release of his fourth album with his bluegrass band, Tangleweed. Paul is also an established violinnaker based in Chicago. Justin Bischof (BM ’90 / DMA ’98) conducted the world premiere of Andrew Ager’s Concerto for Organ with members of the New Mexico Symphony and fellow Canadian and MSM alumna Maxine Tvenenot as soloist. Justin served as conductor and piano soloist with the Canadian Chamber Orchestra of New York City, which he founded, in their fourth annual benefit, raising money for children in need. Last summer, he was a featured soloist in the 50th anniversary Summer Organ Concert Series at Cologne Cathedral as well as at the Cathedral of Frankfurt. The Frankfurter News called him “a master virtuoso.” Nick Mancini (BM ’98) was honored at the 18th Annual L.A. Jazz Vibe Summit at the Remo Recreational Music Center in June, for making a significant impact by “writing and performing with numerous groups, opening up gig opportunities for adventure-minded jazzers, and teaching the next generation.”
CLASSES OF 2000–2011

Kirill Gerstein (BM ’99 / MM ’00) was featured in an August 12 New York Times article about the ever-increasing level of technique among pianists. Anthony Tommasini wrote: “[His] extraordinary recording of the Liszt Sonata, Schumann’s mercurial ‘Humoreske’ and a fanciful piece by Oliver Knussen on Myrios Classics was one of the best recordings of 2010. In June Mr. Gerstein made his New York Philharmonic debut at a Summertime Classics concert with a boldly interpreted and brilliant account of Tchaikovsky’s First Piano Concerto.” Kyle Barisch (MM ’01) has made his debut in the romantic leading role of Raoul in the Broadway production of Phantom of the Opera. Kyle sang the National Anthem at the July 17, 2011 Mets game. Nathan Warner (MM ’01) was soloist in Aleksandra Pakhmutova’s Concerto for Trumpet and Orchestra with the South Bend Symphony in April, under the baton of Tsung Yeh. Laquita Mitchell (MM ’01 / PS ’02) sang the role of Bess in the Tanglewood performance of Porgy and Bess in August. She will sing Violetta in this season’s New York City Opera production of La Traviata at BAM.

Wang Jie (BM ’05 / MM ’07) was featured on a Merkin Concert Hall program in May that celebrated the 45th season of Continuum, the new-music ensemble. Allan Kozinn of the New York Times wrote: “’A Longing for Spring’ (2011), Wang Jie’s setting of an eighth-century poem by Tu Fu, in both Chinese and English (with artful projections showing the texts in both languages), uses the voice lyrically, sometimes with a florid, even athletic chromaticism that lets it gracefully wind through the colorful violin, clarinet and piano scoring.” Adam Laurence Herskowitz (MM ’07) has made his debut at the Metropolitan Opera singing the Messenger in Verdi’s Aida, followed by appearances as Don Riccardo in Ernani, Captain in Simon Boccanegra, and the Herald in Don Carlo. Krysty Swann (BM ’08) was a featured soloist in a program last spring on Scott Joplin’s opera Treemonisha produced by New York City Opera at the Schomburg Center. Clay Hilley (PS ’09) is a member of the Arizona Opera Studio where he sang Beppe in the company’s season-opening double bill of Cavalleria Rusticana/Pagliacci. In November, he travels to Boston to sing his first Verdi Requiem at Symphony Hall. Sara Urena Cabrera (MM ’10) recently won a position as flutist with the Orchestra of Castille-La Manchain in Spain.

Terry Riley’s In C. Her Co-Artistic Director is fellow alumna Pam Goldberg. Melissa Wegner (MM ’05) has joined The Metropolitan Opera as Associate Director, National Council Auditions. Rena Harms (MM ’06) sang the role of Amelia in the English National Opera’s production of Verdi’s Simon Boccanegra this summer. Dr. Pedro da Silva (BM ’99 / MM ’01 / DMA ’06) taught a course at the Museum of Modern Art entitled Parallels between Visual Arts and Music, 1875–1965, from May 25 to June 29, which explored the close connection between visual arts and music with a focus on specific painters whose work parallels the music of certain important composers.

P. George Mathew (PD ’03) is the 2011 S.T. Lecturer on Social Justice and Public Policy at the University of the Witwatersrand in Johannesburg, South Africa. He presented a lecture on October 4 entitled “Social Transformation Through Music—A Practical Approach” and will be doing a week’s residency at the School of Music at WITS working with their choir, orchestra, composers, and chamber musicians. Victor Goldberg (AD ’04) was recently named an Israel Ambassador on the official website of the Israeli Ministry of Foreign Affairs. With the help of various Israeli embassies, Goldberg toured China, Thailand, and the Philippines following his Carnegie Hall debut last April. Blair McMillen (DMA ’05) organized NYC’s The Rite of Summer music festival this summer, which started on Governors Island with two performances of

2011 Lotte Lenya Competition

Top Prize
Jacob Lewis Smith (BM ’06)

Award for Outstanding Vocal Talent
Jorell Williams (MM ’08 / PS ’09)

Award for Outstanding Performance of an Individual Number
Daniel Schweit (BM ’12)

Finalist
Peabody Southwell (BM ’05)

2011 Gerda Lissner Foundation International Vocal Competitions

First Prize
Liam Bonner (MM ’05)
Joo Won Kang (MM ’11)

Second Prize
Andrea Carroll (BM ’12)
Eve Gigliotti (BM ’97)
Renée Tatum (MM ’06)

Third Prize
Devon Guthrie (BM ’08)
Dan Kempson (MM ’09)
Sun Eun Lee (MM ’07)
Jessica Howard Stavros (MM ’07)

CONGRATULATIONS TO THE FOLLOWING VOICE ALUMNI COMPETITION WINNERS

Itamar Zorman (AD ’10) was awarded a second place medal for violin at the 2011 Tchaikovsky International Competition. John-Morgan Bush (MM ’11) is the new Director of Education with The Little Orchestra Society.

IN MEMORIAM

We honor the memory of alumni, former faculty, and staff members who have passed away in recent months: Rafael Adler, Bobbie Lee Boulware, David Thomas Cook, Theodore Grame, Dr. John Motley, and Warren Tekula.

Manhattan School of Music has a new website!

WWW.MSMNYC.EDU

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Manhattan School of Music Opera Theater
Dona D. Vaughn, Artistic Director

Mozart's Cosi Fan Tutte
Libretto by Lorenzo Da Ponte

Israel Gursky, Conductor
Dona D. Vaughn, Director

OPERAS PREVIEW
DEC 7 / WED
6 PM | Greenfield Hall
Gordon Ostrowski, Assistant Dean of Opera Studies and Production
Free, no tickets required

DEC 7 & 9 / WED & FRI
7:30 PM | Borden Auditorium
DEC 11 / SUN
2:30 PM | Borden Auditorium

TICKETS
$20 Adults; $12 Seniors and Students

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