

M Manhattan
School of Music

MSM PHILHARMONIA ORCHESTRA

George Manahan (BM '73, MM '76), Conductor
Sae Lin Kim (MM '18, PS '19), mezzo-soprano
*Winner of the Vocal Division of the 2018–19
Eisenberg-Fried Competition*

Friday, January 31, 2020 | 7:30 PM
Neidorff-Karpati Hall

Friday, January 31, 2020 | 7:30 PM
Neidorff-Karpati Hall

MSM PHILHARMONIA ORCHESTRA

George Manahan (BM '73, MM '76), Conductor

Sae Lin Kim (MM '18, PS '19), mezzo-soprano

Winner of the Vocal Division of the 2018–19 Eisenberg-Fried Competition

PROGRAM

RICHARD WAGNER
(1813–1883)

Overture to *Der fliegende Holländer*
(*The Flying Dutchman*), WWV 63

W. A. MOZART
(1756–1791)

Symphony No. 38 in D Major, K. 504 (“Prague”)
Adagio; Allegro
Andante
Presto

Intermission

GUSTAV MAHLER
(1860–1911)

Lieder eines fahrenden Gesellen (Songs of a Wayfarer)

Wenn mein Schatz Hochzeit macht

Ging heut' morgen über's Feld

Ich hab' ein glühend Messer

Die zwei blauen Augen von meinem Schatz

Sae Lin Kim, mezzo-soprano

SERGEI PROKOFIEV
(1891–1953)

Romeo and Juliet, Suite No. 2, Op. 64b

The Montagues and the Capulets

Juliet: The Young Girl

Friar Laurence

Dance

Romeo and Juliet before Parting

Dance of the Maids from the Antilles

Romeo at Juliet's Grave

MSM PHILHARMONIA ORCHESTRA

George Manahan (BM '73, MM '76), Conductor

VIOLIN 1

Wing Yan Kwok,
concertmaster

Hong Kong

Ziqing Guo

Luoyang, China

Harry Rayner

Los Angeles, California

Tzu Tung Liao

Yilan, Taiwan

Hajung Cho

Seoul, South Korea

Man Yin Yeung

Hong Kong

Clara Hongju Jeon

Deajeon, South Korea

Minseon Kim

Daegu, South Korea

Young Ye Roh

Ridgewood, New Jersey

Maomao Huang

Wubu, China

Jeehyun Park

Seoul, South Korea

Corinne Au

Short Hills, New Jersey

Jeeyoon Kim

New York, New York

Lumeng Yang

Beijing, China

TaTan Huang

Tainan, Taiwan

VIOLIN 2

Maithena Girault,
principal

Montréal, Canada

Da Huang

Beijing, China

Jinyu Xiong

Shanghai, China

Yuna Jo

Seoul, South Korea

Yihan Zhu

Shanghai, China

Charles Yoonsuh Lee

Seoul, South Korea

Maia Schmidt

Caldwell, New Jersey

Fujia Zhang

Shenyang, China

Woo-jin Lyu

Gwang Ju, South Korea

Yuanxinyue Gao

Nanjing, China

Jiayin Liu

Shanghai, China

Taihi Chin

Kobe, Japan

Amos Lee

Astoria, New York

VIOLA

Dudley Raine,
principal

Lynchburg, Virginia

Ruisi Du

Wuhan, China

Midori Witkoski

New York, New York

Ella Bukszpan

Giv'atayim, Israel

Kenny Wang

New York, New York

Joseph Rittendale

St. Louis, Missouri

Kiley Rowe

Gosben, New York

CELLO

Signe Bitsch, principal

Copenhagen, Denmark

William Laney

Greenville, South Carolina

Ida Nørby Sørensen

Copenhagen, Denmark

Thomas Readett

Mystic, Connecticut

Ting-Yu Lin

Hsinchu, Taiwan

Emma Kato

New York, New York

Sam Chung

Seoul, South Korea

Dongmin Hyun

Busan, South Korea

DOUBLE BASS

Thomas Forletti,
principal

Setauket, New York

Ryan Sujdak

Gainesville, Florida

Logan May

Lagrangeville, New York

Sienna George

Long Beach, California

Tyler Vittoria

Eden Prairie, Montana

Royal Mitchell

New Orleans, Louisiana

FLUTE

Cierra Hall

Baltimore, Maryland

Jonah Murphy

Brooklyn, New York

Marcos Ruiz

Miami, Florida

Lindsey Wong⁺

Cincinnati, Ohio

Yuxi Yang[#]

Guangzhou, China

OBOE

Aaron

Haettenschwiller[^]

Baltimore, Maryland

Joel Roches^{*}

Puerto Cortes, Honduras

Ashley Shinliver[#]

Missouri City, Texas

Yiwen Nan⁺

Vancouver, Canada

CLARINET

Cosmos Fristachi[#]

Virginia Beach, Virginia

Jung Woo Lee

New York, New York

Jue Mei

Lanzhou Gansu, China

Wonyoung Yoon⁺

Seoul, South Korea

BASSOON

Erin Acree⁺

Bradenton, Florida

Matthew Pauls^{#}**

Simi Valley, California

Kennedy Plains

Wylie, Texas

HORN

Andrew Angelos[#]

Seattle, Washington

Victoria Drexler^{*}

Brooklyn, New York

Kevin Mueller[^]

Oshkosh, Wisconsin

Constance Mulford

Setauket, New York

Emma Potter^{*}

Surprise, Arizona

TRUMPET

Julia Bravo^{^+}

Hollywood, Florida

Benjamin Lieberman[#]

Commack, New York

Jesdelson Vasquez^{*}

Brooklyn, New York

TROMBONE

Samuel Amore⁺

Milwaukee, Wisconsin

Puyuan Chen[#]

Shanghai, China

Jude Morris

Frisco, Texas

Logan Reid

Orlando, Florida

Thomas Urich^{*}

Pittsburgh, Pennsylvania

TUBA

Emerick Falta^{#}**

New Rochelle, New York

TIMPANI

Riley Barnes⁺

Flower Mound, Texas

William Hopkins^{^#}

Dallas, Texas

PERCUSSION

William Chinn^{#}**

Irvine, California

Gabriel Costache

Denver, Colorado

Christian Santos

Dumont, New Jersey

Evan Silberstein

Sparta, New Jersey

Matthias Ziolkowski

Montigny-En-Gobelle, France

HARP

Minyoung Kwon⁺

Seoul, South Korea

Anna Mitton[#]

Provo, Utah

Karen Tay^{*}

Singapore

PIANO

Sining Liu[#]

Nanning, China

SAXOPHONE

Guy Dellecave[#]

Lake Grove, New York

Brass & Wind Principals

* Wagner

^ Mozart

+ Mahler

Prokofiev

PROGRAM NOTES

Overture to Der fliegende Holländer (The Flying Dutchman)

Richard Wagner

Wagner's *The Flying Dutchman* was inspired by Heinrich Heine's retelling of the nautical legend in which a sailor is cursed to wander the seas unless he can find redemption in the faithful love of a woman. Permitted to come ashore once every seven years, the sailor finds such a woman, but sets sail again "lest she be lost with him." She throws herself into the sea to prove her fidelity and thus "saves" her beloved sailor. His ghostly ship sinks beneath the waves as his curse is ended, granting him final peace.

Wagner later claimed that parts of the opera originated in the summer of 1839 soon after the ship he was on had sought refuge from a storm in a Norwegian bay. It seems, however, that the earliest numbers, including the Norwegian sailors' chorus, were not composed until May–July 1840. The full poetic libretto, which he wrote himself, came next in May 1841, and the remainder of the music followed that summer. The Overture was composed last, in November 1841. Wagner made numerous revisions—those of 1860 significantly affected the Overture by giving it a more *Tristan*-style ending.

Following Heine's version of the legend, Wagner's opera originally took place off the coast of Scotland. As soon as *The Flying Dutchman* entered rehearsals in Dresden in 1842, however, Wagner shifted the action to the Norwegian coast. Not only did he wish to avoid similarities with *Le vaisseau fantôme*, which the Paris Opéra was staging at the same time, but the change brought his opera closer to his autobiographical story.

The Overture miraculously encapsulates the entire opera. Amid the surging, stormy ocean music we hear the somber open-fifth motive that consistently represents the Flying Dutchman. A calm descends as the ship puts into the Norwegian bay, followed by music based on the famous second-act ballad sung by Senta, the Dutchman's redemptress. The tempestuous ocean music resumes, with various interjections—including music sung by the Dutchman in the first act and the sailors' chorus. The impassioned ending represents Senta's sacrifice of herself to save her lover.

Symphony No. 38 in D Major, K. 504 (“Prague”) Wolfgang Amadeus Mozart

Mozart completed his Symphony No. 38 in Vienna on December 6, 1786, in anticipation of his visit to Prague in January 1787. Following the enormous success there of his *Le nozze di Figaro*, Mozart had been persuaded to journey to the Bohemian capital, where he attended one performance of the opera and conducted another. He had brought his new symphony with him in expectation of performing it while he was there, an event that in fact took place on January 19 to an ecstatic reception by the citizens of Prague, both for his symphony and for his piano playing, particularly his improvisations. The happy relationship with the people of this city constituted one of the great bright spots in the last years of Mozart’s life. His popularity seemed to be declining in Vienna, but he continued to be adored in Prague.

The *Prague* Symphony, with hindsight, has often been called “the symphony without the minuet,” but many three-movement symphonies were written at the time by lesser-known composers and Mozart himself had written quite a few. It just happens that the classic symphonies most frequently performed for nineteenth and early twentieth-century audiences—Haydn’s *London* symphonies, Mozart’s other late symphonies, all of Beethoven’s (except the *Pastoral*)—contain four movements.

The first movement is slightly unusual in Mozart’s symphonic output—it begins with a slow introduction, an event that occurs in only five of his symphonies, including two that were extracted from serenades. It is further set apart by its treatment of sonata form: initially the theme in the second key area begins as a variant of the first theme, thus leading one to suspect the monothematic sonata form favored by Haydn, but Mozart follows the contrapuntal and sequential continuation with a distinctly lyrical theme.

Mozart’s operatic world is suggested both by the slow introduction, which anticipates the spirit of the Overture to *Don Giovanni* (also written for Prague), and the insistent phrase in the first theme that foreshadows the famous “fugue theme” of the *Magic Flute* Overture. Sketches survive for this movement (a rarity for Mozart’s works) that show various contrapuntal combinations for the development section; thus even for Mozart, whose facility is legendary, such a magnificent result was not effortless.

The slow movement equally displays the masterful subtleties of Mozart’s contrapuntal art, but here combined with the composer’s best singing

qualities. Hints of darkness occasionally make themselves known in the predominantly peaceful atmosphere of the movement.

The finale brings the operatic world to mind again with its opening theme, which stems from Susanna and Cherubino's duet "Aprite presto" from *The Marriage of Figaro*. This reference must have delighted Mozart's Prague audience. Alan Tyson has recently shown that this was the first of the movements to be composed, possibly intended as a substitute finale for an earlier D major symphony such as the *Paris*. Perhaps Mozart thought an old symphony would do in Prague if it just had a new finale with a *Figaro* reference in it, then thought better of it and composed a whole new work.

Contrapuntal elaboration and imitative treatment again play a role in the finale, as does Mozart's ingenious approach to sonata form. In this case the recapitulation begins, only to be interrupted by more development. Following two such outbursts, the recapitulation continues where it had left off, thus delightfully splicing the development and recapitulation together.

Lieder eines fahrenden Gesellen (Songs of a Wayfarer) **Gustav Mahler**

Mahler's *Lieder eines fahrenden Gesellen (Songs of a Wayfarer)* are similar in spirit to Schubert's great cycle *Winterreise*, in which the rejected lover sets out on an aimless journey, finding an end to grief only in death. In Mahler's case the songs were the artistic offshoot of his unhappy love affair with the actress Johanne Richter. He wrote to his friend Friedrich Löhr, "I have written a cycle of songs, six for the present, all of which are dedicated to her. She does not know them. What more could they tell her than what she knows already?"

By the time the songs were published, Mahler had weeded out two of the songs; the printed version consists of only four. Composed between December 1883 and January 1885, the *Gesellen* songs came to life in a version with piano accompaniment before being orchestrated. Many discrepancies appear in the several manuscript versions, even as to key schemes. Thus the final sophisticated key scheme of the published orchestral cycle was not part of the original conception. Mahler used themes from the second and fourth *Gesellen* songs in his First Symphony, and it is possible that hearing them in orchestral garb when the Symphony premiered in 1889 inspired him to return to the original songs and orchestrate their accompaniments.

Mahler himself wrote the texts of three of the songs; the other text, first in the cycle, was taken from *Des Knaben Wunderhorn*, an anthology published in 1806–08 containing folk songs, poems, and carols of three centuries. (In fact,

it turns out that the editors, Arnim and Brentano, made up many of the items themselves in a folk style.) Mahler never claimed authorship of his own texts because he didn't want to be ridiculed for their simplicity.

In “Wenn mein Schatz Hochzeit macht” (When my darling has her wedding day) the wayfarer anticipates the torture he will endure when his former lover gets married. Mahler sets up a folklike atmosphere with a simple melodic turn over repeated fifths, a favorite device reminiscent of folk instrument drones. The melody contains the interval of a fourth on the words “*Hochzeit macht.*” This interval was of utmost melodic and harmonic importance to Mahler in the *Gesellen* songs, in the First Symphony, and in other works of this time.

“Ging heut' Morgen übers Feld” (I walked the fields this morning), which is quoted and developed in the First Symphony, begins with the same characteristic fourth. The mood of the song is quite cheerful as the text speaks of the beauties of nature, but even these cannot bring happiness to the wayfarer.

A dramatic, Romantic outcry, “Ich hab ein gluhend Messer” (I have a glowing knife), begins in stormy desperation, which later gives way to a tender reminiscence of the wayfarer's lost love. Finally he expresses the wish that he were dead and the song ends in a hush.

The final song, “Die zwei blauen Augen von meinen Schatz” (The two blue eyes of my darling), alludes to this wish for death musically by beginning with a funeral march. The wonderful orchestral coloring at the outset is achieved by a combination of three low flutes, English horn, clarinets, and harp. The melody is folklike throughout. At one point the wayfarer, like his Schubertian predecessor in *Winterreise* (and many other characters in nineteenth-century poetry and song), lies down to sleep—often symbolic of death—and is covered with linden (lime tree) blossoms, which symbolize consolation or redemption. Mahler also used this melody in his First Symphony, but unlike its continuation there, he slips back into the melancholy “wayfarer mood,” ending the song version quietly with a recall of the opening funeral march.

***Romeo and Juliet*, Suite No. 2, Op. 64b** **Sergei Prokofiev**

Prokofiev had already achieved considerable success in Paris as a ballet composer, but it took some time after strengthening his ties to his native Russia in 1932 and making Moscow his primary residence in 1936 for his first Soviet ballet to be produced. The composer, quite matter-of-factly and without complaint, recounted the severe trials and tribulations that beset

Romeo and Juliet in his autobiography, from its inception in 1934 for the Kirov Theater—which backed out—to the Bol’shoy Theater rejecting it in 1935 as too difficult, and the Leningrad Ballet School breaking their contract to perform the work in 1937. At last the Brno Opera (in former Czechoslovakia) agreed to stage *Romeo and Juliet*, and the premiere took place there in December 1939. The Kirov did perform the ballet in 1940 and the Bol’shoy mounted a new production in 1946 that became widely known in the West owing to their 1956 tour. Numerous other productions followed and *Romeo and Juliet* finally took its place among the great full-length ballets.

The composer also reported the fuss over his and his choreographers’ attempts to give *Romeo and Juliet* a happy ending—purely practical because, as he said, “living people can dance, the dying cannot.” He marveled that whereas the idea of a happy ending “was received quite calmly in London, our own Shakespeare scholars proved more papal than the pope and rushed to the defense of Shakespeare.” He was eventually convinced to write a tragic ending when someone suggested to him that the music he had already written “does not express any real joy at the end.” Wrote Prokofiev, “That was quite true. After several conferences with the choreographers, it was found that the tragic ending could be expressed in the dance and in due time the music for that ending was written.”

Prokofiev went on to describe his first two orchestral suites from the ballet, each consisting of seven parts: “They do not follow each other consecutively; both suites develop parallel to each other. Some numbers were taken directly from the ballet without alteration, others were compiled from diverse other material. These two suites do not cover the entire music and I shall perhaps be able to make a third [which he did in 1941]. . . . The suites were performed before the ballet was produced.”

The premiere of the First Suite took place in Moscow on November 24, 1936, conducted by N. S. Golovanov; Prokofiev himself conducted the U.S. premiere with the Chicago Symphony Orchestra on January 21, 1937. The Second Suite followed soon on its heels, first performed in Leningrad on April 15, 1937, with numerous other performances ensuing in Paris, Prague, London, and Boston, where the composer himself led the U.S. premiere on March 25, 1938. Thus the music had already gained an enthusiastic audience before the full ballet had its first performance in Brno that December.

Suite No. 2 begins with the **Montagues and Capulets**—a composite movement drawn from the slow introduction from Act I in which the Duke forbids further fights between the two families; the ballroom scene (Act I, Scene 2) in which the heavy-footed “Dance of the [Capulet] Knights” theme dominates (arpeggiated ascents and descents in heavy dotted rhythms); and

a contrasting middle section in which Juliet is represented by solo flute. **The Young Girl Juliet**, from Act I, Scene 2, reflects Juliet's kaleidoscopic thoughts on her impending marriage and on the ball that evening—nervous excitement, elegance, innocence, and introspection surface in rapid succession.

The **Friar Laurence** music occurs in Act II as Romeo awaits Juliet's arrival for their marriage, the ecclesiastical atmosphere heightened by the solemn "Russian" theme of the bassoon and tuba, followed by the miraculously warm music of the divided cellos. The lively **Dance**, based on the Dance of the Five Couples from the folk festival scene at the opening of Act II, features a jaunty oboe solo and a sweet theme for the violins, all over busy pizzicato strings with periodic jabs of piquant dissonance. In **Romeo and Juliet Before Parting**, tremolo strings, muted fragments, and melancholy flute solos suggest the morning light after their first and last night together and the anguish of their parting; the movement also incorporates some of the music from when Juliet is left alone and decides to visit Friar Laurence.

The **Dance of the Antilles Girls** is based on the Dance of the Girls with Lilies from Act III, Scene 8. On the morning of Juliet's wedding to Paris, the girls dance a ritual dance, unaware that Juliet has taken the potion to simulate death; the entire scene is scored delicately as if in fear of awakening the sleeping Juliet. Suite No. 2 concludes with **Romeo at the Tomb of Juliet**, taken from the final scene of the ballet, which depicts Juliet's funeral procession coming into view, Romeo's arrival, and his anguish on finding her "dead," though at this point she has only taken a death-simulating potion.

—Program notes ©Jane Vial Jaffe

TEXT AND TRANSLATION

Lieder eines fahrenden Gesellen

Wenn mein Schatz Hochzeit macht	When my darling has her wedding day
Wenn mein Schatz Hochzeit macht, Fröhliche Hochzeit macht, Hab' ich meinen traurigen Tag!	When my darling has her wedding day, has a happy wedding day, my day of sorrow it will be!
Geh' ich in mein Kämmerlein, dunkles Kämmerlein! Weine! Wein!' um meinen Schatz, um meinen lieben Schatz! Blümlein blau! Verdorre nicht! Vöglein süß! Du singst auf grüner Heide! Ach! Wie ist die Welt so schön! Ziküth!	To my room, my dark room I'll go, and weep, weep for my darling, my dear darling. Blue flower, do not fade! Sweet bird, on the green heath you sing. Ah, how fair the world is, chirrup!
Singet nicht, blühet nicht! Lenz ist ja vorbei! Alles Singen ist nun aus! Des Abends, wenn ich schlafen geh', Denk' ich an mein Leide, an mein Leide!	Sing not. Bloom not. For spring is over. All singing now is done. At night, when I go to rest, I think of my sorrow, my sorrow!

—Des Knaben Wunderhorn

Ging heut' morgen über's Feld

Ging heut' morgen über's Feld,
Tau noch auf den Gräsern hing;
Sprach zu mir der lust'ge Fink:
"Ei, du! Gelt? Guten Morgen!
Ei gelt? Du!
Wird's nicht eine schöne Welt?
schöne Welt!?
Zink! Zink! schön und flink!
Wie mir doch die Welt gefällt!"

Auch die Glockenblum' am Feld
Hat mir lustig, guter Ding'
Mit dem Glöckchen klinge, kling,
Ihren Morgengruss geschellt:
"Wird's nicht eine schöne Welt?
schöne Welt?
Kling! Kling! Schönes Ding!
Wie mir doch die Welt gefällt!
Hei-a!"

Und da fing im Sonnenschein
Gleich die Welt, zu funkeln an;
Alles, alles, Ton und Farbe gewann
im Sonnenschein!
Blum' und Vogel, gross und klein!
Guten Tag, guten Tag! Ist's nicht
eine schöne Welt?
Ei du! Gelt! schöne Welt?

Nun fängt auch mein Glück wohl an?!
Nein! Nein! Das ich mein', mir
nimmer blühen kann!

I walked the fields this morning

I walked the fields this morning,
dew still hung upon the grass;
the merry finch said to me:
"Hey, you there! Good day to you!
Hey, you there!
Isn't this a splendid world,
splendid world?
Tweet, tweet! Fine and bright!
O how I love the world!"

And the bluebell in the field,
told of good cheer
with its bell, ting-a-ling,
as it rang its morning greeting:
"Isn't this a splendid world,
splendid world?
Ding, Ding! Beauteous thing!
O how I love the world!
Hurrah!"

And then, in the sunshine,
the world at once began to sparkle;
all, all gained tone and color
in the sun.
Flower and bird, great and small,
"Good day, good day! Isn't this
a splendid world?
Hey, you there! Lovely world?"

Will my happiness now begin?!
No! No! The happiness I mean
will never bloom!

Ich hab' ein glühend Messer

Ich hab' ein glühend Messer, ein
Messer in meiner Brust.

O weh! o weh!

Das schneid't so tief in jede Freud'
und jede Lust, so tief!

Ach, was ist das für ein böser Gast!

Nimmer hält er Ruh', nimmer hält
er Rast,

Nicht bei Tag, noch bei Nacht,
wenn ich schliefe!

O weh! o weh!

Wenn ich in den Himmel seh',
Seh' ich zwei blaue Augen steh'n!

O weh! o weh!

Wenn ich im gelben Felde geh',
Seh' ich von fern das blonde Haar
im Winde weh'n!

O weh! o weh!

Wenn ich aus dem Traum auffahr'
Und höre klingen ihr silbern Lachen,

O weh! o weh!

Ich wollt', ich läg' auf der schwarzen
Bahr',

Könnt' nimmer die Augen aufmachen!

I have a glowing knife

I have a glowing knife, a
knife in my breast.

Alas, alas!

That cuts so deep into each joy
and each delight, so deep!

Ah, what an evil guest!

Never at rest, never
at peace,

neither by day, nor by night,
when I would sleep!

Alas, alas!

When I look into the heavens
two blue eyes I see!

Alas, alas!

When I go into the golden field,
I see from afar her blond hair
in the wind!

Alas, alas!

When from my dream I start
and hear her silvery laugh,

Alas, alas!

I would that I lay on the somber
bier,

and might never open my eyes again!

**Die zwei blauen Augen von
meinem Schatz**

Die zwei blauen Augen von
meinen Schatz,
Die haben mich in die welte
Welt geschickt.
Da musst' ich Abschied nehmen
vom allerliebsten Platz!
O Augen, blau! Warum habt
ihr nicht angeblickt?
Nun hab' ich ewig Leid und Grämen!

Ich bin ausgegangen in stiller Nacht,
In stiller Nacht wohl über die
dunkle Heide.
Hat mir niemand Ade gesagt, Ade!
Mein Gesell' war Lieb' und Leide!
Auf der Strasse stand ein Lindenbaum,
Da hab' ich zum ersten Mal im
Schlaf geruht!

Unter dem Lindenbaum der hat
Seine Blüten über mich geschneit,
Da wusst' ich nicht, wie das Leben tut,
War Alles, ach Alles wieder gut!
Alles! Alles! Lieb' und Leid!
Und Welt und Traum!

—*Gustav Mabler*

The two blue eyes of my darling

The two blue eyes of
my darling
have sent me into the wide
world.
I had to part from the place
I loved the most!
O blue eyes, why did you
look on me?
Now grief and sorrow are forever mine.

In the still night I went out,
in the still night, over the
dark heath.
No one bade me farewell, farewell.
Love and sorrow were my company!
By my way stood a linden tree;
There at last I found rest
in sleep!

Under the linden tree
which snowed on me its blossoms,
I knew not how life went on,
and all, ah all was well again.
All, all! Love and sorrow,
and world and dream!

ABOUT THE ARTISTS

George Manahan (BM '73, MM '76), Conductor

George Manahan is in his 10th season as Director of Orchestral Activities at Manhattan School of Music, as well as Music Director of the American Composers Orchestra and the Portland Opera. He served as Music Director of the New York City Opera for 14 seasons and was hailed for his leadership of the orchestra. He was also Music Director of the Richmond Symphony (VA) for 12 seasons. Recipient of Columbia University's Ditson Conductor's Award, Mr. Manahan was also honored by the American Society of Composers and Publishers (ASCAP) for his "career-long advocacy for American composers and the music of our time." His Carnegie Hall performance of Samuel Barber's *Antony and Cleopatra* was hailed by audiences and critics alike. "The fervent and sensitive performance that Mr. Manahan presided over made the best case for this opera that I have ever encountered," said the *New York Times*.

Mr. Manahan's guest appearances include the Orchestra of St. Luke's, Atlanta, San Francisco, Hollywood Bowl, and New Jersey, where he served as acting Music Director for four seasons. He has been a regular guest with the Curtis Institute and the Aspen Music Festival and has appeared with the opera companies of Seattle, Philadelphia, San Francisco, Chicago, Santa Fe, Paris, Sydney, Bologna, St. Louis, the Bergen Festival (Norway), and the Casals Festival (Puerto Rico). His many appearances on television include productions of *La bohème*, *Lizzie Borden*, and *Tosca* on PBS. The Live from Lincoln Center telecast of New York City Opera's production of *Madama Butterfly*, under his direction, won a 2007 Emmy Award.

George Manahan's wide-ranging recording activities include the premiere recording of Steve Reich's *Tebillim* for ECM; recordings of Edward Thomas's *Desire Under the Elms*, which was nominated for a Grammy; Joe Jackson's *Will Power*; and Tobias Picker's *Emmeline*. He has conducted numerous world premieres, including Charles Wuorinen's *Haroun and the Sea of Stories*, David Lang's *Modern Painters*, Hans Werner Henze's *The English Cat*, Tobias Picker's *Dolores Claiborne*, and Terence Blanchard's *Champion*.

He received his formal musical training at Manhattan School of Music, studying conducting with Anton Coppola and George Schick, and was appointed to the faculty of the school upon his graduation, at which time the Juilliard School awarded him a fellowship as Assistant Conductor with the American Opera Center. Mr. Manahan was chosen as the Exxon Arts Endowment Conductor of the New Jersey Symphony the same year he made his opera debut with the Santa Fe Opera, conducting the American premiere of Arnold Schoenberg's *Von Heute auf Morgen*.

Sae Lin Kim (MM '18, PS '19), mezzo-soprano

Korean mezzo-soprano Sae Lin Kim, winner of the vocal division of the 2018–19 Eisenberg–Fried Concerto Competition, began singing when she was 18 years old. She graduated from Kyunghee University with a Bachelor of Music degree in 2015, received her Master of Music degree from Manhattan School of Music in 2018, and earned her Professional Studies Certificate as a student of Neil Rosenshein at Manhattan School of Music in 2019.

At Manhattan School of Music Sae Lin Kim sang the roles of Principessa in *Suor Angelica* and the 3rd Dame in *Die Zauberflöte*. Other appearances include Ruggiero (*Alcina*), Dragonfly (*L'enfant et les sortilèges*), and Rinaldo (*Rinaldo*) with Music Academy International; Cherubino (*Le nozze di Figaro*) with Daejon Arts Center; and Hänsel (*Hänsel and Gretel*) and Idamante (*Idomeneo*) with Kyunghee University. She was awarded the Dr. David Dichiera Encouragement Grant at the Premiere Opera International Vocal Competition in 2018, second prize at the Music Art Evaluation Competition in 2014, and second prize at the Universal Music Competition in 2014. In addition to competitions, Ms. Kim has performed in concerts and recitals, including work with the vocal ensemble Uni, conducted by Han pil Ryu, and the alto solo in Vivaldi's oratorio *Gloria* at Hannam University and the oldest Anglican Catholic Church in Korea. She has also sung Mozart's *Exsultate, Jubilate* and Schumann's *Frauenliebe und Leben*.

ORCHESTRAL STUDIES AT MSM

George Manahan, Director of Orchestral Activities

Katharine Dryden, Managing Director of Instrumental Ensembles

Alejandro López-Samamé, Manager of Orchestral Operations and the Orchestral Performance 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. 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, 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 Jane Glover and Perry So.

The Centennial Project

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

Anchor Gift

Michael and Noémi K. Neidorff/
Centene Charitable Foundation

\$2 million and above

City of New York
Bill de Blasio, Mayor

\$250,000 to \$499,999

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

\$150,000 to \$249,999

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

\$100,000 to \$149,000

Ed Annunziato
Dr. James Gandre* and
Dr. Boris Thomas
Dr. Linda Mercurio and Toby Mercurio
Michelle Ong/First Initiative
Foundation Limited

\$75,000 to \$99,999

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

\$25,000 to \$49,999

Margot Alberti de Mazzeri
Delin and Abelardo Bru
Susan Ennis and Dr. Owen Lewis
Richard Gaddes
Nancy Freund Heller and
Jeffrey Heller
McKinsey & Company
Margot and Adolfo Patron
Leonard Slatkin† and Cindy McTea
Epp K.J. Sonin

\$10,000 to \$24,999

Joyce Aboussie
Joan and Alan Ades-Taub
Family Foundation
Louis Alexander
Chartwells Dining Services
Sharon E. Daley-Johnson
Evco Mechanical Corporation
Capt. Kenneth R. Force, USMS (ret.)
Hyde and Watson Foundation
Dr. Henry A. Kissinger and
Nancy M. Kissinger
Arthur and Mae Orvis Foundation
Carl and Aviva Saphier
Dona D. Vaughn† and Ron Raines

\$5,000 to \$9,999

An Anonymous Donor
American String Quartet†
Yvette Bendahan
Justin Bischof
John K. Blanchard†
Glenn Dicterow* and Karen Dreyfus†
Dianne Flagello
Hans and Gloria* Gesell
Ruth Golden†
Joan Gordon†
Bryan J. Greaney†
Carol B. Grossman
Luisa Guembes-Buchanan
HBO
Holzman Moss Bottino Architecture
IDB Bank
J & J Flooring
Warren Jones†
Phillip N. Kawin†
Patinka Kopec† and Dr. Jay Selman
Esther O. Lee
So-Chung Shinn and Tony W. Lee
George† and Mary Lou Manahan
Carol Matos†
Gary Mercer
Dr. Marjorie Merryman†
Gary W. Meyer†
Alexandre A. Moutouzkin†
James Peterscak
Luis Plaza
Stan Ponte and John Metzner
Regina Rheinstejn
RIK Electric Corporation
Nolan M. Robertson
Robert A. Siegel
Dr. Marc Silverman†
Robert and Victoria Sirota

Dorothy Strelsin Foundation
Yorke Construction Corporation

\$2,500 to \$4,999

Bond Schoeneck & King
Nick & Melissa Borkowski
Jeff Breithaupt† and
Shelley McPherson
Bright Power
Peter Christensen and
Dr. Monica Coen Christensen†
Brian Dailey
Bill Delaney
General Plumbing Corporation
Geneva Pension Consultants
Melissa Kaish and Jon Dorfman
Judith Klotz
Harry Tze-Him Lee
Susan Madden†
Philippe Muller†
Susan and David Rahm
Cassie and Billy Rahm
Lucie Robert† and Jeffrey Cohen†
Jimmy Roberts
Lois R. Roman
Israel Schossev†
Inesa Sinkevych†
Steinway & Sons
Telebeam Telephone Systems
Mallory and Diane Walker
Carol Wincenc

\$1,000 to \$2,499

An Anonymous Donor
American Elevator & Machine Corp
Marcos Arbitman
Nina and Arkady† Aronov
Daniel Avshalomov†
Bellet Construction
Christopher Breiseth
Elizabeth A. R. and
Ralph S. Brown, Jr.
Burda Construction
Laurie Carney†
Linda Chesis†
Michael R. and Nina I. Douglas
Alan S. Epstein
Daniel Epstein†
Ghent Realty Services
Phil Glick
David Goodman
Thomas Gottschalk
The Stecher and Horowitz Foundation
Stephen Jacobsohn and
Dr. Maura Reinblatt

*Deceased

†MSM Faculty/Staff

Han Jo and Regina Kim
 Wolfram Koessel† and Mae Barizo
 Byung-Kook Kwak
 Lubrano Ciavarra Architects
 Tondra and Jeffrey H. Lynford
 Nash Family Foundation
 Chris and Jody Parrish
 Maitland Peters† and
 Karen Beardsley Peters†
 William Plapinger and Cassie Murray
 Dr. Jeffrey Langford† and
 Dr. Joanne Polk†
 Red Hook Management
 Ted† and Lesley Rosenthal
 Bette and Richard Saltzman
 Cynthia D. and Thomas P. Sculco
 Sound Associates
 Richard W. Southwick FAIA
 Sterling National Bank
 Richard Stewart/ECS Enterprises
 Adrienne and Gianluigi Vittadini
 Nina Baroness von Maltzahn
 Ronald G. Weiner
 Peter Winograd† and Caterina Szepes

\$500 to \$999
 Laurie Beckelman
 Robert Bucker
 Noreen and Kenneth Buckfire
 Paul and Delight Dodyk
 Jonathan Feldman
 Duane Morris
 Casey M. Dunn† and
 David Molino Dunn
 Patti Eylar and Charles Gardner
 David Geber† and Julia Lichten†
 Michael Graff
 Kathy and Arthur Langhaus
 Dr. Solomon Mikowsky†
 Dr. John Pagano†
 Dr. Kariné Poghosyan†
 Jesse Rosen
 Dr. Eduardo Salvati
 Laura Sametz†
 Paul Sperry†

\$100 to \$499
 Karen F. Baer
 Mary Ellin Barrett
 Joel Chatfield

Robert Stillman Cohen
 Elizabeth J. de Almeida
 Simone Dinnerstein and
 Jeremy Greensmith
 Doris Holloway
 Merrimon Hipps, Jr.
 Jacqueline M. Johnson
 David Jolley†
 Andrew Jorgensen and Mark
 Stuart-Smith
 Carol Lam
 Carrie Newman
 Angelyn MacWilliams
 Lee Middlebrook Moore
 Farida Paramita
 Tobias Picker
 Christopher Preiss
 Kelly Sawatsky† and
 Dr. Jeremy Fletcher
 Sybil Shainwald
 Donna and James Storey
 Christine and Rob Thorn
 William Vollinger
 Jason Wachtler

Manhattan School of Music Donors

Gifts received in FY 2019 (July 1, 2018–June 30, 2019)

Manhattan School of Music is deeply grateful to the community of generous donors who support our commitment to excellence in education, performance, and creative activity and to the cultural enrichment of the larger community.

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

\$1 million and above

City of New York
 Bill de Blasio, Mayor
 ELMA Philanthropies
 Michael and Noémi K. Neidorff /
 Centene Charitable Foundation

\$250,000 to \$999,999

Estate of Rosalie J. Coe Weir
 Gart Family Foundation

\$100,000 to \$249,999

Joan Taub Ades
 Ilene and Edward Lowenthal
 Maecenata Foundation /
 Peter Luerssen
 Eric Gronningsater and Amy Levine
 Bill and Patricia O'Connor
 Lorraine Gallard and Richard H. Levy
 The Starr Foundation
 Ann Ziff
 The Baisley Powell Elebash Fund

\$50,000 to \$99,999

Alfredo and Mita Aparicio
 Dr. and Mrs. Raul M. Gutierrez
 Dr. David G. Knott and Ms.
 Françoise Girard
 Linda and Toby Mercurio
 Dr. Solomon Mikowsky†

The Arthur and Mae Orvis
 Foundation
 Estate of Harold Schonberg
 So-Chung Shinn Lee and Tony W. Lee
 Melody Sawyer Richardson
 Maria and Guillermo Vogel
 Estate of David Wells

\$25,000 to \$49,999

An Anonymous Donor
 Ed Annunziato
 Augustine Foundation
 Cornelia T. Bailey Foundation
 Estate of Elizabeth G. Beinecke
 The Frank and Lydia Bergen
 Foundation
 Carla Bossi-Cornelli
 Fred J. Brotherton Charitable
 Foundation
 Delin and Abelardo Bru
 The Chisholm Foundation
 The Fred Ebb Foundation
 Susan Ennis and Dr. Owen Lewis
 Donald and Marcia Hamilton
 Nancy Freund Heller and
 Jeffrey Heller
 McKinsey & Company
 Joe and Lauren Pizza
 The Rochlis Family Foundation
 The Fan Fox and Leslie R. Samuels
 Foundation

Estate of Harold and Ruth Stern
 Twiford Foundation

\$10,000 to \$24,999

Joyce Aboussie
 Licia Albanese-Puccini Foundation
 Margot Alberti de Mazzeri
 The ASCAP Foundation
 Alex Assoian Music Project
 The Barker Welfare Foundation
 Luisa Guembes-Buchanan
 Anna Bulgari
 Dr. Alejandro Cordero
 EALGreen
 The Enoch Foundation
 Evco Mechanical Corporation
 Capt. Kenneth R. Force, USMS (ret.)
 The Eric and Margaret Friedberg
 Foundation
 Dr. James Gandre† and
 Dr. Boris Thomas
 Charles & Carol Grossman
 Family Fund
 Dr. Alan and Mrs. Lori Harris
 Hyde and Watson Foundation
 Jephson Educational Trusts
 Ruth M. Knight Foundation
 A. L. and Jennie L. Luria
 Foundation
 Robert and Amy McGraw
 National Endowment for the Arts

*Deceased

†MSM Faculty/Staff

New York City Council
Susan and David Rahm
Allen H. and Selma W. Berkman
Charitable Trust
Paul and Joanne Schnell
Dorothy Strelsin Foundation
Yorke Construction Corporation

\$5,000 to \$9,999

An Anonymous Donor
The Hilaria and Alec Baldwin
Foundation
The Theodore H. Barth Foundation
Elizabeth A. R. & Ralph S. Brown, Jr.
Teresa Bulgheroni
Chartwells
Nelson DeFigueiredo
Samuel M. Levy Family Foundation
Mark and Kerry Hanson
Israel Discount Bank of New York
J & J Flooring
Warren Jones'
Dr. and Mrs. Henry A. Kissinger
Harry Tze-Him Lee
Lemberg Foundation
The Arthur Loeb Foundation
The Louis Armstrong Educational
Foundation
Marquis George MacDonald
Foundation
Linda McKean
The Clement Meadmore
Foundation
James Petercsak
Allen H. and Selma W. Berkman
Charitable Trust
RIK Electric Corporation
Milena Roos
Maria Elvira Salgar
Carl and Aviva Saphier
Skadden, Arps, Slate, Meagher
& Flom
Mari and Kenneth Share
Arthur T. and Beverly Shorin
Robert Siegel
Robert and Victoria Sirota
Leonard Slatkin[†] and Cindy McTee
Epp Sonin
Monica and Angel Sosa
Jane E. Steele and William Sussman
Dr. Michael G. Stewart
Dona D. Vaughn[†] and Ron Raines
Shelley Deal & Claude L. Winfield

\$2,500 to \$4,999

Bellet Construction
Matt and Andrea Bergeron
Sarah Billingham Solomon
Bloomberg
Bond Schoeneck & King
Bright Power
Michael R. and Nina I. Douglas
Patricia Falkenberg
Richard Gaddes
General Plumbing Corporation
Hans Gesell
Kimberly D. Grigsby
Jane A. Gross

Gemzel Hernandez, MD
Holzman Moss Bottino Architecture
Robert and Susan Kaplan
Phillip N. Kawin[†]
Han Jo Kim, MD and Regina M. Kim
Judith Klotz
Susan A. Madden[†]
Office of the Manhattan Borough
President
Mary Moeller
Philippe Muller
Barbara and Dermot O'Reilly
The Presser Foundation
Saul D. Raw, LCSW
Kathleen Ritch
Jimmy Roberts
Lois Roman
Alfred and Jane Ross Foundation
Israel Schossev
Irene Schultz
Richard Stewart / ECS Enterprises
Christopher W. Welch and
Katherine L. Hosford
Carol Wincenc

\$1,000 to \$2,499

Anonymous Donors (2)
Richard E. Adams
Emilio Ambasz
American Elevator & Machine
Corporation
Pamela Averick
Gabrielle Bamberger
Michael A. Bamberger and The
Honorable Phylis S. Bamberger
Carl Baron
Karen Bedrosian-Richardson
Beekman Housing Ventures
Barbara and Tim Boroughs
Botwinick-Wolfensohn Family
Foundation
Margaret A. Boulware
The Barbara Brookes Trust
Blake Byrne
Dr. Robert J. Campbell MD KCSJ
and Sir Cesare L. Santeramo KCSJ
Dr. Sophie Christman
Kanako and James Clarke
MMC Charitable Trust
The D'Addario Music Foundation
For The Performing Arts
Glenn Dicterow[†] and Karen Dreyfus[†]
Paul and Delight Dodyk
Eagan Family Foundation
Epstein Engineering
Lance A. Etcheverry
Cecilia A. Farrell
Tatyana Feldman and Leonid
Tomilchik
Ruth Golden[†]
Allen and Ellen Goldman Charitable
Gift Fund
Charlotte Gollubier
David Goodman
Mr. and Mrs. Thomas A. Gottschalk
Joanne Greenspun
The John and Marianne Gunzler Fund
Hansoree

Ruth Harf
Sylvia Hemingway
Peter Horvath
Maureen D. Hynes
IBM
Ilse Gordon and Neil Shapiro
Melissa Kaish and Jonathan Dorfman
Jack and Helga Katz
Millen Katz
Sungrim Kim and Wonsuk Chang
Sidney Knafel and Londa Weisman
Michael J. Kokola
Patinka Kopec[†] and Dr. Jay Selman
Dorothy Lewis-Griffith
Paulus Hook Music Foundation
Dr. Alan Lurie
Lynford Family Charitable Trust
Carolyn Marlow and William Teltser
Doris and Charles Michaels
Foundation
Middle Road Foundation
Drs. Aleeza and Dmitry Nemirof
Dr. and Mrs. James A. Newcomb
Mary Ann Oklesson
Mr. and Mrs. Adolfo Patron
Bennett Pologe
Dr. Jonathan Raskin
Robert and Regina J. Rheinstein
Jesse Rosen
Ted[†] and Lesley Rosenthal
The San Francisco Foundation
Yolanda Santos
Chiona X. Schwarz
Dr. and Mrs. Thomas P. Sculco
Rich P. Seuffer
Gloria Shafer
Karen L. Shapiro
Dwight and Susan Sipprelle
Annaliese Soros
Richard W. Southwick FAIA
John Sweeney
Nikolas and Liliana Themelis
Winifred Thrall
Dace Udris
Jill F. VanSyckle
Mallory and Diana Walker
Elizabeth V. White
Keith L. Wiggs
Shirley Young

\$500 to \$999

An Anonymous Donor
Aggressive Energy
Ralph and JJ Allen
Roslyn Allison
Orren J. Alperstein
Dr.[†] and Mrs. Arkady Aronov
Sean Bae
The Bagby Foundation for the
Musical Arts
Susan Barbash and Dr. Eric Katz
Paul J. Beck
Laurie Beckelman
Ety and Jacob Bousso
Alison P. Brown
Ronald and Mary Carlson
Xilun Chen
Jill and Bob Cook

[†]Deceased

[†]MSM Faculty/Staff

Michael R. Douglas Charitable Fund
 Mignon Dunn†
 Laura Falb
 Jonathan Feldman
 Dianne Flagello
 Judith Friedman
 Patti Eylar and Charles Gardner
 Loraine F. Gardner
 Larry and Diane Hochman
 Susan Anne Ingerman
 Herve Jacquet
 Cecile R. Jim
 Dr. and Mrs. Peter K. Kang
 Harriet Kaplan
 Chung Nung and Bik-Lam Lee
 Jeehyoun H. Lee
 The George A. Long Foundation
 Lubrano Ciavarra Architects
 Alta T. Malberg
 Susan Olsen Maren
 Oren Michels
 Christopher and Elissa Morris
 Anthony Napoli
 Marjorie Neuwirth
 Patrick O'Connor
 Yahui Olenik
 Dr. John Paganò†
 Henry Pinkham
 Dr. Kariné Poghosyan†
 Susan Quittmeyer and
 James Morris†
 Mary Radcliffe
 Dr. Maria Radicheva†
 Lisa Raskin
 Mary S. Riebold
 Esther Rosenberg and
 Michael Ostroff
 Dr. Ed Rubin and Mrs. Vicki Rubin
 Dr. and Mrs. Eduardo Salvati
 Saremi Health and Wellness
 Foundation
 Eve M. Schooler
 Marc Scorca
 Dr. Marc Silverman†
 The Skylark Foundation
 Ted Smith
 Alex Solowey
 Kathleen Byrum Suss
 Telebeam Telephone Systems
 Mimi Tompkins†
 Lucie Vippolis
 The Cecilia and Mark Vonderheide
 Charitable Fund
 Xiayin Wang
 Rachel B. Weinstein
 Daniel E. Weiss
 Michael Ytterberg
 June Zaccane

\$250 to \$499

An Anonymous Donor
 Paul Baer
 Louise Basbas
 Dr. Hayes Biggs† and Ms. Susan
 Orzel-Biggs
 John S. Britt and Janice Chisholm
 Angela Brown
 Elizabeth A. Browne

Dr. Vincent Celenza
 Steven Connell
 Stephanie R. Cooper, Esq.
 Edward and Annette Cornelius
 Toby and Les Crystal
 James J. Dale
 Allan J. Dean
 Dr. Susan E. Deaver
 Gwendolyn DeLuca
 Gale Epstein Charitable Fund
 Dr. Renee C. Epstein
 Daniel Epstein
 Everest Scaffolding
 Mr. and Mrs. Aldo Fossella
 Allan Dodds Frank and Lillian M. King
 Jerry and Leah Garchik
 Gensler
 Philip and Karen Glick
 Pam Goldberg
 Dr. Richard A. Gradone
 Madelon and Jerald Grobman
 Laurie Hamilton
 Dr. Carl Hanson
 Dr. Mary H. Harding
 Caroline and Rodney Hine
 Ilene Jacobs
 Julie Jacobs
 JPMorgan Chase & Co.
 Richard Kayne
 Mr. and Mrs. Matt Kim
 Kathy King
 The Kocan Family
 Wolfram Koessel
 Kranzendorf Family Foundation
 Dr. and Mrs. Eugene Krauss
 Carol Lam
 Gary Trout and Kenneth Latsch
 Jay Lesenger
 Stuart E. Liebman
 Kathy Liu
 Xin Liu and Hong Chen
 James P. McCarthy
 Linda McKnight
 Ruth Meints
 Michelle and John Morris
 Florence Meisels Nelson
 Myrna Payne
 Kane Pryor
 Raul S. Quines
 Bruno A. Quinson
 Noa Rafimayeri
 Mr. and Mrs. Kanti Rai
 Irwin L. Reese
 Judy Reiner Platt and Roger Platt
 Dora and Patrick Rideout
 David and Judith Rivkin
 Laura Schiller
 Susan F. Sekulow
 Kira Sergievsky
 Elizabeth and Robert C. Sheehan
 Walter F. and Margaret M. Siebecker
 Paul Sperry†
 Tchaikovsky
 Gordon Turk
 Marlene and Marshall Turner
 Elizabeth R. Van Arsdel
 Nils Vigeland
 Martine and Ronan Wicks

Peter Winograd† and Caterina Szepes
 Earle Yaffa
 Elda and Eduardo Zappi
 Noreen and Ned Zimmerman

\$100 to \$249

Anonymous Donors (7)
 Peter Abitante
 Eileen C. Acheson-Bohn
 Lauren Aguiar
 Meg Lowenthal Akabas
 Donald Albrecht
 Philip Anderson
 Giorgio Poma & Family
 Ronald and Gail Asinari
 Dr. and Mrs. Victor O. Bacani
 Mrs. Karen F. Baer
 Charles and Miranda Barker
 Denise and Benjamin Battat
 Linda Dupree-Bell
 Yvette Bendahan
 Lawrence O. Benjamin
 James Bennett
 Avis Berman
 Patricia Berman and Harvey Singer
 Susan Biskeborn
 Kevin M. Bohl
 Dr. Louis M. Bonifati, Ed. D.
 Frank Bookhout
 Mr. and Mrs. Stanley Borowiec
 Agnes and Carl Boxhill
 Julianne Boyd
 Mr. and Mrs. Peter A. Boysen
 Joy Hodges Branagan
 Anthony N. Brittin
 David Britton
 Frank Bruno
 Ivy and Ian Bukzin
 Raymond J. Burghardt
 Hugh Burritt
 Mabel A. Campbell
 Alexander and Filis Cardieri
 Norman and Nadine Carey
 Mr. and Mrs. Dalmo Carra
 Martha Chapo Family Gift Fund
 Joel Chatfield
 Min Kyung M. Cho
 Jung Sun Chung and Byung Ju Hyun
 Annette Coco
 Robert Stillman Cohen
 Sue Ann and Tony Converse
 Prudence Costa Jenkins
 Jeffrey Cox
 Dr. David Karl Davis
 Anthony J. de Mare†
 Anaar Desai-Stephens
 Nancy Zipay DeSalvo
 Simone Dinnerstein and Jeremy
 Greensmith
 Thanne Dispenza
 Marjory M. Duncalfe
 Jane Emery
 Michael and Marjorie Engber
 Carolyn J. Enger
 Elaine Enger
 Jeffrey Epstein and Renee C. Epstein
 Warren Feldman
 Grace A. Feldman

*Deceased

†MSM Faculty/Staff

Marion Feldman†
 Robert Felicetti
 Dr. Fenichel
 Elsa Honig Fine
 M & M Firestone Charitable Fund
 Harry First and Eve Cole First
 Dr. John Foster and Dr. Cheryl Bunker
 Miriam Frieden
 Edith Hall Friedheim
 Charles Gallagher
 David Geber† and Julia Lichten†
 Stephen A. Gilbert
 Christine and Peter Glennon
 David M. Goldberg
 Frederick T. and Wendy M. Goldberg
 Morris and Jean Goldberg
 Eleanor Goldhar and John Vollmer
 Lisa K. Gornick and Kenneth
 Hollenbeck
 David W. Granger
 Daniel Green
 Dr. and Mrs. Eric Green
 Laura Greenwald
 Louis R. Grimaldi
 Robert Haddock
 Holly Hall
 Sarah Hall and Edward Keough
 Dr. Heather A. Hamilton
 Mr. and Mrs. Patrick J. Hannan
 Patricia Jacob Hannemann
 Michael Harrison
 Janne and Daniel Heifetz
 Dr. Andrew E. Henderson and
 Mary W. Huff
 Rita K. Herber
 Deborah Herschel
 Amy Hersh
 Betty Himmel
 Doris Holloway
 Eric T. Houghton
 Dr. Warren P. Howe
 Judith T. Hunt
 DeeAnne Huntstein
 Judith and Leonard Hyman
 Family Fund
 Leon Hyman
 Marcie Imberman
 Lawrence Indik
 Carol K. Ingall, Ed.D
 Jonathan and Rheva Irving
 John Jensen and Thomas Bellezza
 Ingyu Jeon
 Jacqueline M. Johnson
 Jennifer Jones
 Andrew Jorgensen and
 Mark Stuart-Smith
 Peter H. Judd
 Mr. and Mrs. Joseph Jurden
 Steven and Carey Kane
 Joanna and John Kapner
 Phyllis Katz
 Debra Kenyon and Peter Hess
 Minjung Kim
 Daniel Kirk-Foster
 Shirley Kirshbaum

Lorinda Klein
 Rhoda Knaff
 Kenneth H. Knight
 Dr. Michael and Mrs. Rachel Kollmer
 Nadine Kolowrat
 Gene B. Kuntz
 Ursula Kwasnicka
 Paul and Denise Lachman
 David Law
 Diane H. Lee
 Esther O. Lee
 Suzanne Lemakis
 Michelle Lin
 Xiaoting Liu
 Julie E. Livingston and Peter Gordon
 Carmel Lowenthal and Eric Tirschwell
 Mr. and Mrs. Mort Lowenthal
 Weier Lu
 Carol P. Lyon
 Angelyn MacWilliams
 Gunther Marx
 Lucille Matriaco
 George Mathew
 Dr. Julia M. McCall-Mboya
 Meredith Wood McCaughey
 Barbara McCrane
 Richard McGeehan
 Bob McGrath
 Andy McQuery
 Kim and Ingrid Meacham
 Julie C. Mech
 Joan and Scott Merlis
 Lee Middlebrook Moore
 Florence Miller
 David Miller
 Nadine Nozomi Mitake
 Joe Morrison
 Ruth Mueller-Maerki
 Frank W. Munzer
 Mr. Lee E. Musiker
 Odette C. Muskin
 Freda Zeiguer
 Norma Nelson
 Blair Deborah Newcomb
 Ruth and Harold Newman
 Yuka Nishino
 Rebecca J. Noreen
 Dr. Abby O'Neil and Dr. Carroll Joynes
 Kay Outwin
 Farida Paramita
 Duncan Patton†
 Tobias Picker
 Doralynn Pines
 Arthur Plutzer
 Jill M. Pollack LCSW BCD
 Anek and Evelyn Pooviriyakul
 Christopher Preiss
 Maya Radiconcini
 Odin Rathnam
 Anthony A. Rayner
 Mona Reisman Schoen
 Barbara L. Reissman, Dr. PH
 Joyce Richardson
 Amy Franklin Richter
 Mr. and Mrs. Anthony Rios

Howard G. Rittner
 Carol Robbins
 Wendy Rolfe
 Alex Romanov
 Roger F. Rose
 Amy S. Rosen
 Stanley Rosenberg
 Mary Jaccoma Rozenberg
 Reto A. Ruedy
 June Sadowski-Devarez
 Frank E. Salomon
 Suki Sandler
 Dr. Anthony Scelba
 Stanley Scheller
 Nanette Seidenberg
 Ari Selman
 Sybil Shainwald
 Ariel Shamai
 Marsha Shapiro
 Angela A Sherzer
 Ruth Siegler
 William and Claire Sit
 James Stalzer
 Thomas P. Stapp
 Matthew Starobin
 Allen Steir
 Susan Stern
 Toni Stern
 Donna and James Storey
 Kwong Sum Charity Fund
 Mark Suozzo
 Nina Svetlanova†
 Felice E. Swados
 Sondra Tammam
 Gary Thalheimer
 Richard Tietze
 Jacquelyn Tomlet
 Dawn Upshaw
 Mark Vandersall and
 Laura Mendelson
 Maria Pia P. Viapiano
 Karen Victoria
 Mary Vinton
 Dr. Katharina Volk
 Vos Family Fund
 Doris Joy Warner
 Michael Washburn and Nancy
 Carmichael Gift Fund
 Patricia S. Weiss
 Fawn Wiener
 Cherisse Williams
 Barbara Wilson
 Michael C. Wimberly
 Patricia A. Winter
 Margo and Charles Wolfson
 Eve J. Wolinsky
 Dr. Roy Wylie
 Barbara Yahr
 Zhendai Yang
 Ellen and Bill Yeckley
 Dr. Velia Yedra-Chruszcz
 Zhi L Yu
 Ji-Ming Zhu
 Pinchas Zukerman†

*Deceased †MSM Faculty/Staff

Endowed Named Scholarships

College

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

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

Precollege

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

Annual Named Scholarships

College

The ASCAP/Fran Morgenstern Davis Scholarship
Louis Armstrong Educational Foundation, Inc. Scholarship
Augustine Foundation Scholarship
Theodore H. Barth Foundation Scholarship
Elizabeth Beinecke Scholarship
Frank & Lydia Bergen Foundation Scholarship
Educational Assistance Scholarship
The First Initiative Hong Kong/China Scholarship
International Advisory Board Scholarship

Janey Fund Charitable Trust Scholarship
Jephson Educational Trust Scholarship
JMP Musical Theatre Scholarship
Hugh Masekela Heritage Scholarship
Mae Zenke Orvis Opera Scholarship
Sabian/Robert Zildjian Memorial Scholarship
Harold and Helene Schonberg Pianist Scholarship
Glen K. Twiford Piano Scholarship
L. John Twiford Music Scholarship

Precollege

Alfred and Jane Ross Foundation Precollege Scholarship
CWKH Scholarship
Eric and Margaret Friedberg Foundation Scholarship
Hansoree Scholarship
Isaac Kaplan Precollege Jazz Scholarship
Josephine Luby Precollege Scholarship
Robert and Amy McGraw Precollege Scholarship
The Rochlis Family Foundation Scholarship

We have made every effort to list MSM donors accurately. If your name is not listed as you wish, or if you notice an inaccuracy, please contact Nina Delgado in the Advancement

24 Office at 917-493-4490, or at ndelgado@msmny.edu.

*Deceased

†MSM Faculty/Staff

Galaxy Society

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

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

Founder's Society

The Founder's Society honors the extraordinary generosity of the following individuals and institutions whose cumulative giving to Manhattan School of Music exceeded \$250,000 (as of June 30, 2019). These exceptional donors enable MSM to provide world-class conservatory training to immensely talented students. We are deeply grateful for their special dedication to the School's mission and culture of artistic excellence and musicianship.

\$5 million and above

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

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

Carnegie Corporation of New York
Edgar Foster Daniels
Ervika Foundation
Cecilia and John Farrell
Estate of Ellen G. Fezer
Yveta S. Graff*
Estate of Rea F. Hooker
Jephson Educational Trusts
Stanley Thomas Johnson
Foundation
Anna-Maria and Stephen Kellen
Foundation
Ruth M. Knight Trust
David G. Knott, PhD and
Françoise Girard
Estate of Anna Case Mackay
Dr. Linda Mercuro and
Toby Mercuro
National Endowment for the Arts
New York State Higher Education
Capital Matching Grant Board
Henry Nias Foundation
Bill and Patricia O'Connor
Estate of Rosalie Weir
Sceneworks Studio
Melody Sawyer Richardson
Jody and Peter Robbins
Evelyn Sharp Foundation
Harold and Helene Schonberg Trust
Starr Foundation
Surdna Foundation
Patrick N. W. Turner
Gabe Wiener Foundation

\$1 to \$5 million

Joan Taub Ades & Alan M. Ades*
The ASCAP Foundation
Carla Bossi-Comelli
ELMA Philanthropies
Gordon K. Greenfield*
Gordon and Harriet Greenfield
Foundation
Estate of Jacqueline Kacere
Estate of Dora Zaslavsky Koch
Ilene and Edward Lowenthal
Alfred* and Claude Mann
Joseph F. McCrindle Foundation
and Estate of Joseph F. McCrindle
Estate of Homer Mensch Miller
Family Foundation
William R. Miller (HonDMA '11)
Octavian Society
Arthur and Mae Orvis Foundation
Susan and David Rahm
Peter Jay Sharp Foundation
Helen F. Whitaker Fund

\$250,000 to \$499,999

An Anonymous Donor
Annie Laurie Aitken Charitable Trust
Estate of C. J. Stuart Allan
Amato Opera Theater
Rose L. Augustine* and Augustine
Foundation
Herbert R. and Evelyn Axelrod
Michael R. Bloomberg
Bristol-Myers Squibb Foundation

\$500,000 to \$999,999

Altman Foundation
Nancy Terner Behrman*/
Fund for Individual Potential
William S. Beinecke

*Deceased

†MSM Faculty/Staff

Manhattan School of Music Leadership

Board of Trustees

Lorraine Gallard, *Chair*
Edward Lowenthal, *Vice Chair*
David G. Knott, *Treasurer*
Noémi K. Neidorff (BM '70, MM '72, HonDMA '17),
Secretary
Terence Blanchard (HonDMA '17)
Carla Bossi-Comelli
Laurie Carney
Susan Ennis
James Gandre, *President*
Marcia Clay Hamilton
Thomas Hampson (HonDMA '09)

Nancy Freund Heller
Han Jo Kim
Warren Jones
Linda Bell Mercurio
Bebe Neuwirth (HonDMA '15)
Bill O'Connor
Leonard Slatkin (HonDMA '13)

Trustees Emeriti

Marta Istomin (HonDMA '05), *President Emerita*
William R. Miller (HonDMA '11)
David A. Rahm (HonDMA '07), *Chair Emeritus*
Robert G. Simon

International Advisory Board

Carla Bossi-Comelli, *Chair*, Switzerland
Mita Aparicio, Mexico
Delin Bru, United States
Alejandro Cordero, Argentina
Raul M. Gutierrez, Mexico/Spain
Lori Harris, United States
Margot Alberti de Mazzeri, Italy

Michelle Ong, Hong Kong
Margot Patron, Mexico
Maria Elvira Salgar, Colombia/United States
Chiona X. Schwarz, Germany
Angel Sosa, Mexico
Guillermo Vogel, Mexico

Artistic Advisory Council

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

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

President's Council

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

Joan Gordon, *Interim Dean of Enrollment Management*
Bryan Greaney, *Director of Facilities and
Campus Safety*
Christianne Orto, *Dean of Distance Learning
and Recording Arts*
Kelly Sawatsky, *Dean of the Precollege*
Alexa Smith, *Chief of Staff*
Henry Valoris, *Dean of Performance and
Production Operations*

Department Chairs and Program Directors

Michelle Baker, *Chair, Brass*
Rebecca Charnow, *Director of Community
Partnerships & MSM Summer*
Linda Chesis, *Chair, Woodwinds*
Glenn Dicterow, *Chair, Graduate Program in
Orchestral Performance*
Casey Molino Dunn, *Director, Center for
Music Entrepreneurship*
John Forconi, *Chair, Collaborative Piano*
Reiko Fütting, *Chair, Theory*
Liza Gennaro, *Associate Dean and Director,
Musical Theatre Program*
Stefon Harris, *Associate Dean and Director,
Jazz Arts Program*
Andrew Henderson, *Chair, Organ*

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

ABOUT MANHATTAN SCHOOL OF MUSIC

Founded as a community music school by Janet Daniels Schenck in 1918, today MSM is recognized for its 970 superbly talented undergraduate and graduate students who come from more than 50 countries and nearly all 50 states; its innovative curricula and world-renowned artist-teacher faculty that includes musicians from the New York Philharmonic, the Met Orchestra, and the top ranks of the jazz and Broadway communities; and a distinguished community of accomplished, award-winning alumni working at the highest levels of the musical, educational, cultural, and professional worlds.

The School is dedicated to the personal, artistic, and intellectual development of aspiring musicians, from its Precollege students through those pursuing doctoral studies. Offering classical, jazz, and musical theatre training, MSM grants a range of undergraduate and graduate degrees. True to MSM's origins as a music school for children, the Precollege program continues to offer superior music instruction to 475 young musicians between the ages of 5 and 18. The School also serves some 2,000 New York City schoolchildren through its Arts-in-Education Program, and another 2,000 students through its critically acclaimed Distance Learning Program.

Your gift helps a young artist reach for the stars!

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

Contact the Advancement Office at 917-493-4434 or visit msmnyc.edu/support

📷 MSM.NYC 🐦 MSMNYC 📘 MSMNYC

M Manhattan
School of Music