



# CONTEMPORARY PERFORMANCE PROGRAM

**Margaret Kampmeier**, Artistic Director and Chair

# TACTUS

**Jeremy Gill**, Guest Conductor

Wednesday, February 26, 2020 | 7:30 PM  
Neidorff-Karpati Hall

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### PROGRAM

CARLOS SIMON  
(b. 1986)

*Elegy: A Cry from the Grave* (2015)

**Madeline Hocking**, violin I  
*Vancouver, British Columbia*

**Rose Kow Xiu Yi**, violin II  
*Singapore*

**Dudley Raine**, viola  
*Lynchburg, Virginia*

**Jordan Bartow**, cello  
*Greer, South Carolina*

DAVID DEL TREDICI  
(b. 1937)

*Night Conjure-Verse* (1965)  
Text by James Joyce

**Shannyn Rinker**,  
soprano  
*Easton, Pennsylvania*

**Luke Paulino**,  
countertenor  
*New York, New York*

**Stefanie Proulx**, flute I  
*Port Chester, New York*

**Joshua Weinberg**,  
flute II / piccolo  
*New York, New York*

**Aaron  
Haettenschwiller**,  
oboe  
*Baltimore, Maryland*

**Bradley Frizzell**,  
clarinet I  
*Boston, Massachusetts*

**Tyler Neidermayer**,  
clarinet II / bass  
clarinet  
*New York, New York*

**Kevin Newton**, horn  
*Danville, Virginia*

**Kennedy Plains**,  
bassoon  
*Wylie, Texas*

**Rose Kow Xiu Yi**,  
violin I

**Madeline Hocking**,  
violin II

**Midori Witkoski**, viola  
*New York, New York*

**Jordan Bartow**, cello  
**Jeremy Gill**, Conductor  
*Harrisburg, Pennsylvania*

### TEXT

#### I. *Simples*

Of cool sweet dew and radiance mild  
The moon a web of silence weaves  
In the still garden where a child  
Gathers the simple salad leaves.

A moon dew stars her hanging hair  
And moonlight kisses her young brow  
And, gathering, she sings an air:  
Fair as the wave is, fair, art thou!  
Be mine, I pray, a waxen ear  
To shield me from her childish croon  
And mine a shielded heart for her  
Who gathers simples of the moon.

#### II. *A Memory of the Players in a Mirror at Midnight*

They mouth love's language. Gnash  
The thirteen teeth  
Your lean jaws grin with. Lash  
Your itch and quailing, nude greed of the flesh.  
Love's breath in you is stale, worded or sung,  
As sour as cat's breath,  
Harsh of tongue.

This grey that stares  
Lies not, stark skin and bone.  
Leave greasy lips their kissing. None  
Will choose her what you see to mouth upon.  
Dire hunger holds his hour.  
Pluck forth your heart, saltblood, a fruit of tears.  
Pluck and devour!

—From *Pomes Penyeach* by James Joyce

TÖRU TAKEMITSU  
(1930–1996)

*Rain Spell* (1982)

**Stefanie Proulx**, flute  
**Bradley Frizzell**, clarinet  
**Alyson Kanne**, harp  
*Naperville, Illinois*  
**Han Geul Lee**, piano  
*Goyang City, South Korea*  
**Dániel Matei**, percussion  
*Budapest, Hungary*

*Intermission*

KAIJA SAARIAHO  
(b. 1952)

*Solar* (1993)

**Joshua Weinberg**, flute  
**Andres Ayola**, oboe  
*New York, New York*  
**Tyler Neidermayer**,  
clarinet  
**Laura Bibbs**, trumpet  
*Hawley, Pennsylvania*  
**Dániel Matei**,  
percussion I  
**William Hopkins**,  
percussion II  
*Lake Jackson, Texas*  
**Alyson Kanne**, harp  
**Jixue Yang**, piano I /  
keyboard  
*Fuzhou, China*  
**Han Geul Lee**, piano II  
**Hyeiri Hattie Ahn**,  
violin  
*Sejongsí, South Korea*  
**Midori Witkoski**, viola  
**Zachary Merkovsky**,  
bass  
*Dumont, New Jersey*  
**Jon Clancy**, electronics  
*Westfield, New Jersey*  
**Jeremy Gill**, Conductor

REIKO FÜTING  
(b. 1970)

*kommen – geben* (2018, arr. 2020)  
(World premiere of the 2020 arrangement)

**Joshua Weinberg**,  
alto flute  
**Stefanie Proulx**,  
bass flute  
**Bradley Frizzell**,  
clarinet  
**Tyler Neidermayer**,  
bass clarinet  
**Laura Bibbs**, trumpet  
**Maxine Troglauer**,  
trombone  
*Wiesbaden, Germany*  
**Jon Clancy**, percussion  
**Dániel Matei**,  
percussion  
**Alyson Kanne**, harp  
**Jixue Yang**, piano  
keyboard  
**Han Geul Lee**, piano  
inside  
**Rose Kow Xiu Yi**,  
violin I  
**Madeline Hocking**,  
violin II  
**Hyeiri Hattie Ahn**,  
violin III  
**Heejin Chang**, viola  
*Seoul, South Korea*  
**Jordan Bartow**, cello  
**Sienna George**, bass  
*Long Beach, California*  
**Shannyn Rinker**,  
soprano  
**Luke Paulino**,  
countertenor  
**Jeremy Gill**, Conductor

*Performance of Night Conjure-Verse by David Del Tredici by agreement with  
Boosey & Hawkes.*

# PROGRAM NOTES

## *Elegy: A Cry from the Grave*

### Carlos Simon

The imagination of Carlos Simon knows no bounds. He works in a wide variety of genres, drawing influence from his youthful experience as a piano player and gospel songwriter at his father's small church in Atlanta, as a jazz keyboardist and arranger, as a self-confessed "tech geek," and as someone trained in classical techniques and styles as well as film scoring. After earning his undergraduate degree at Morehouse College and a Master's degree at Georgia State University, he earned his doctorate at the University of Michigan as a student of Michael Daugherty and Evan Chambers. He also studied at the Hollywood Music Workshop in Baden, Austria, and at New York University's Film Scoring Summer Workshop.

Myriad organizations and artists have sought Simon's talents as a composer and as a performer. Among his most recent commissions, *Night Trip* on a libretto by Sandra Seaton was premiered by the Washington National Opera at the Kennedy Center on January 10, 2020. His *Fate Now Conquers* is scheduled for a March 29 premiere with the Philadelphia Orchestra as part of their BeethovenNOW series, which showcases new works inspired by and performed alongside Beethoven's symphonies. Simon's *Let America Be America Again* on a text by Langston Hughes is to be featured in a PBS documentary about the inaugural Gabriela Lena Frank Academy of Music.

Simon has composed works for the 150th anniversary of Morehouse College and the 200th anniversary of the University of Michigan, as well as pieces for the Reno Philharmonic, American Composers Orchestra, Albany Symphony, and Irving Klein String Competition, among many others. In 2018 he served as a Sundance/Time Warner Composer Fellow, just after his return from touring Japan as a featured composer and lecturer with the Asia/America New Music Institute (AANMI). As music director and keyboardist for Grammy winner Jennifer Holliday, Simon has performed with the Boston Pops and the Jackson and St. Louis Symphonies and has toured internationally with Grammy-nominated soul artist Angie Stone. He recently joined the faculty of Georgetown University, having also taught at Spelman and Morehouse Colleges.

Simon's haunting *Elegy: A Cry from the Grave*—every bit as poignant as Barber's *Adagio for Strings* and George Walker's *Lyric for Strings*—arose as an emotional response to recent tragic events. The piece was premiered by the Red Shoe Company at the University of Michigan on November

15, 2014, and, following slight revisions in 2015, has become one of Simon's most performed pieces. In 2018 the work was featured on the JFK Jukebox Series at the Kennedy Center and on Simon's album *My Ancestor's Gift* on the Navona Records label.

The composer writes: "This piece is an artistic reflection dedicated to those who have been murdered wrongfully by an oppressive power, namely Trayvon Martin, Eric Garner, and Michael Brown. The stimulus for this composing piece came as a result of prosecuting attorney Robert McCulloch announcing that a selected jury had decided not to indict police officer Daren Wilson after fatally shooting unarmed teenager Michael Brown in Ferguson, Missouri.

"The evocative nature of the piece draws on strong lyricism and a lush harmonic charter. A melodic idea is played in all the voices of the ensemble at some point of the piece either whole or fragmented. The recurring ominous motif represents the cry of those struck down unjustly in this country. While the predominant essence of the piece is sorrowful and contemplative, there are moments of extreme hope represented by bright consonant harmonies."

## *Night Conjure-Verse*

### David Del Tredici

"Del Tredici," said Aaron Copland, "is that rare find among composers—a creator with a truly original gift. I venture to say that his music is certain to make a lasting impression on the American musical scene. I know of no other composer of his generation . . . who composes music of greater freshness and daring, or with more personality."

Del Tredici had already made his debut as a pianist with the San Francisco Symphony and was studying with Bernhard Abramowitsch at the University of California, Berkeley, when he spent the summer of 1958 at the Aspen Music Festival. There he wrote his first piece, *Soliloquy*, which prompted Darius Milhaud to encourage him to study composition, which he did on his return to Berkeley. He continued his composition studies at Princeton and took some time to study piano in New York. In 1964 and 1965 he spent the summers at Tanglewood at the invitation of Copland, and in the following two summers he served as composer-in-residence at the Marlboro Festival on a Guggenheim Fellowship. He soon began teaching at Harvard University, then SUNY-Buffalo, Boston University, Manhattan School of Music, and the Juilliard School, and he has served on the faculty of the City College CUNY as Distinguished Professor of Music since 1984.

Del Tredici's early works employ an atonal style and are often based on the writings of James Joyce. In 1968 he became enamored of the works of Lewis Carroll, in particular *Alice's Adventures in Wonderland* and *Through the Looking Glass*, which launched a whole series of works over the next three decades and prompted a shift toward a tonal idiom.

In 1976 his *Final Alice*, an hour-long work for high soprano and large orchestra, brought great visibility to Del Tredici, launching a wave of neo-Romanticism that influenced a generation of younger composers. He followed *Final Alice* with *In Memory of a Summer Day*, which won the Pulitzer Prize in 1980, and continued with *Quaint Events*, *Happy Voices*, and *All in the Golden Afternoon*, which, combined with *In Memory of a Summer Day*, comprise the evening-long *Child Alice* (1977–81). *Haddock's Eyes* followed in 1985, and he concluded the series with the opera *Dum Dee Tweedle* (1990–95), premiered in concert by Leonard Slatkin and the Detroit Symphony.

Chamber music figures strongly in his 21st-century body of work, including his String Quartet No. 1 (2003) for the DaPonte String Quartet and String Quartet No. 2 (2010) for the Orion String Quartet. He also returns often to composing solo piano works—a look back, perhaps, to his beginnings as a piano prodigy. Many of Del Tredici's later works also have followed a new path that celebrates his gay sexuality. *Gay Life* (2001) on poetry of Ginsberg, Monette, and Gunn was commissioned by Michael Tilson Thomas and the San Francisco Symphony and more recently his *Bullycide* (2013) for piano and string quintet deals with gay teen suicide as a result of bullying.

Del Tredici composed *Night Conjure-Verse* in 1965 at Tanglewood, drawing on two James Joyce poems from the collection *Pomes Penyeach—Simples* and *A Memory of the Players in a Mirror at Midnight*. Dedicated to composer Leon Kirchner, the work was premiered by soprano Carole Bogard, countertenor John Thomas, and members of the San Francisco Symphony under Del Tredici's direction on March 2, 1966.

The composer writes: “The first idea and much of the ensuing technical apparatus for the piece came from the poetic image of the second poem, which is a mirror commenting on what has been reflected in it. That idea was to oppose two like voices—a soprano—the ‘real’ voice (the actual events before the mirror) and a countertenor—the ‘false’ voice (the reflection in the mirror). Both have the same range of notes although a very different tone quality. This had to be modified (since a countertenor is often hard to find) to soprano versus mezzo-soprano.

“When I began to compose, the idea of mirror reflection expanded into technical means; that is, both poetic image and technic became, in my

mind, the same—a symbiosis I find necessary before I can set any poem. To be specific: musical passages are followed by their mirror versions, in both small details and over long sections; two opposing sonority groups—string quartet versus wind septet employed behind the two opposing voices; extremely high tessitura in general is used in all parts to suggest flashes of light from a mirror. There is frequent splintering of syllables of the text and retrograding of the text.

“The setting of the first poem, ‘Simples’, I composed last and thought of it as another ‘light’ poem, although a much softer, more mysterious ‘moonlight’ in contrast to the glaring mirror reflections of *A Memory* . . . It, too, abounds in much retrograded motion (rhythmic and melodic) as well as canonic chasing of similar lines—though here with a more playful, delicate, ‘moonlighting’ quality.

“I composed *Night Conjure-Verse* like one puts together a mosaic or jigsaw puzzle. At first I gathered together seven or eight notebooks full of little ideas or different versions of the same idea, with no idea where they would eventually fit. As the pressure of so much material on my hands ‘without a home’ increased, so would my instincts suddenly snap different bits together and this, in turn, would suggest other large fittings—and so it went in different spots all over the piece at once. Perhaps the only guiding hand through it all was the text (like the picture of the completed jigsaw on every puzzle cover) to which the different tiny elements would adhere in more and more profusion.”

## ***Rain Spell*** **Tōru Takemitsu**

Tōru Takemitsu was largely self-taught as a composer, except for some private lessons with Yasuji Kiyose and Fumio Hayasaka. His early compositions embraced the newest developments in Western music of the postwar era, including unconventional instrumentation, chance music, and mixed media. He said that it was only through his study of modern Western music that he recognized his own Japanese traditions. Rather than simply injecting Japanese traditions into Western music or blending the two forms, however, he strove to create an individualized art that illuminates the human condition. His resulting style proved irresistible to commissioning groups and audiences internationally.

Takemitsu became recognized worldwide through his *Requiem* for strings (1957), which Stravinsky declared a masterpiece. In 1970 he designed the Space Theater for Expo '70 in Osaka. He taught at Yale University (1975) and the University of California at San Diego (1981) and lectured at Harvard,

Boston, and Yale Universities in 1983. He organized the annual Music Today festival in Tokyo beginning in 1973 and later served as composer-in-residence for the Colorado Music Festival and Britain's Aldeburgh Festival.

The Akademie der Künste of the German Democratic Republic made Takemitsu an honorary member in 1979, as did the American Academy and Institute of Arts and Letters in 1984, and in 1985 he received the Ordre des Arts et des Lettres of the French government. In addition to his more than 35 works for orchestra and over 50 pieces for a wide variety of smaller instrumental combinations, he wrote some 90(!) film scores.

Takemitsu's fascination with water and with rain in particular is reflected in the titles of many of his pieces—*Water Music* (1960), *Waterways* (1978), *Toward the Sea* (1981), *Toward the Sea II* (1981), *I Hear the Water Dreaming* (1987), *Garden Rain* (1974), *Rain Tree* (1981), *Rain Tree Sketch* (1982), *Rain Coming* (1982), *Rain Spell* (1982), and *Rain Dreaming* (1986). In 1980 he wrote, "Thinking of musical form I think of liquid form. I wish for musical changes to be as gradual as the tides," and as a postscript to the score of *Rain Coming* he wrote (in the third person as was his usual custom), "It was the composer's intention to create a series of works, which, like their subject, pass through various metamorphoses, culminating in a sea of tonality."

Takemitsu composed *Ame no jumon* (*Rain Spell*) for flute, clarinet, harp, piano, and vibraphone for the Japanese contemporary music ensemble Sound Space Ark, which gave the premiere in Yokohama in January 1983. In his preface to the score he wrote, "This work is intended to realize the magical image and the coloration of the rain in a small-scale ensemble." Takemitsu uses all manner of effects to conjure up the spell that rain weaves—among them harmonics, glissandos, and tremolos—with judicious use of silence, pauses, and decaying sound to delineate structure and create a sense of spaciousness. Of special interest is his use of quarter-tone tuning or scordatura of five of the harp's strings that creates a sound reminiscent of the Japanese koto. The quiet beginning and ending are hallmarks of his "rain" pieces, and, as in many of these works, he makes a kind of heightened poetic utterance just before the final fade.

## ***Solar*** **Kaija Saariaho**

One of Finland's leading composers, Kaija Saariaho has been fascinated since the 1980s by different sound qualities and how one sound or texture transforms into another. She had studied composition in Helsinki and Freiburg but in 1982 began working regularly at IRCAM in Paris, where she has lived ever since. There Saariaho developed computer-assisted composition techniques and fluency working with tape and live electronics, which she has combined with—and transferred to—writing for instruments and voices. She has turned increasingly to large forms and performing forces, winning great acclaim for works such as her opera *L'amour de loin* and her oratorio *La passion de Simone*. Her opera *Only the Sound Remains* received its premiere by the Dutch National Opera in 2016 with following performances in Paris, Helsinki, Madrid, and Toronto.

Saariaho has worked out her own harmonic structures and detailed notation system for the incorporation of harmonics, microtones, and a spectrum of sound ranging from pure tone to unpitched noise—all features of one of her most-performed works, *Graal théâtre* for violin and orchestra or ensemble (1994/97). In the course of her career she has succeeded in creating rich, luminous, atmospheric, and captivating music that is championed by a host of first-rate artists and ensembles—conductors Simon Rattle, Esa-Pekka Salonen, and Gustavo Dudamel; director Peter Sellars; the Metropolitan Opera and Dutch National Opera; the Berlin Philharmonic, Royal Concertgebouw Orchestra, and Boston Symphony; pianists Emmanuel Ax and Tuija Hakkila; and vocalists Gerald Finley and Dawn Upshaw, among many others.

*Solar*, composed in 1993, was commissioned by the city of Antwerp for Champs d'Action, originally a contemporary music ensemble founded in 1988 that today is an interdisciplinary development and production platform for creators. According to the composer, "*Solar* is based on the idea of an ever-present harmonic structure, which radiates an image around it and forces the harmony over and over again back to its original form, as if following the laws of gravity. The piece is named after this idea.

"This 'solar' harmony is then contrasted with a very different kind of harmonic principle, based more on polarities.

"The musical material in *Solar* is deliberately limited. The same ideas reappear, orchestrated in different manners, and above all in different tempi;

this is another important aspect of *Solar*. Towards the end of the piece, musical elements—registers, harmony, rhythm, tempo, orchestration—are presented in rapidly changing extremes.”

## ***kommen – gehen***

### **Reiko Fütting**

Born 1970 in Königs Wusterhausen of the German Democratic Republic, Reiko Fütting was educated at the Wernigerode State High School for Music, the Hochschule für Musik in Dresden “Carl Maria von Weber,” the Shepherd School at Rice University in Houston, Manhattan School of Music, and Seoul National University. Some of his most influential teachers have been the composers Jörg Herchet and Nils Vigeland and the pianist Winfried Apel. During his studies, he attended master classes with Edison Denisov, Tristan Murail, and Christian Wolff (composition), and with Elisabeth Schwarzkopf, Olaf Bär, and Semion Skigin (vocal accompanying).

Reiko Fütting joined the theory faculty at Manhattan School of Music in 2000; five years later, he became a member of the composition faculty and was appointed department chair of theory. He has also taught vocal accompanying at the Conservatory of Music and Theater in Rostock, Germany, and appeared as guest faculty and lecturer at universities and conservatories in China (Changchun, Beijing, Shenyang), Colombia (Bogotá, Medellín), Germany (Berlin, Dresden, Rostock, Leipzig), Italy (Rome), Russia (Moscow), and the United States (Baltimore, Boston, Hempstead, New York, Oberlin, Philadelphia, Princeton).

As a composer, Reiko Fütting has received numerous prizes, awards, scholarships, grants, and commissions. His music has been performed by renowned musicians and ensembles in Austria, Belgium, Bulgaria, Canada, China, Colombia, Croatia, the Czech Republic, Denmark, England, France, Germany, Greece, Iceland, Iran, Italy, Japan, Latvia, Luxemburg, Norway, Romania, Russia, South Korea, Spain, the United States, Uzbekistan, and Vietnam, broadcast on radio and television, and released on CDs. His publications include compositions, arrangements, and analytical articles.

“With my music,” writes Fütting, “I aim to explore the psychological nature of memory through the use of musical quotations that are treated to the processes of assimilation, integration, disintegration, and segregation (inclusion vs. exclusion) while moving freely between clear borders and gradual transitions. Therefore, memory and quotation may function as a means to reflect upon contemporary artistic, cultural, social, and political phenomena.”

*kommen – gehen* (to come – to leave) was commissioned by the Gesellschaftshaus Magdeburg, Germany for the Ensemble Junge Musik and its conductor Finn Wiersig. The premiere took place on March 2, 2019. The composer writes: “*kommen – gehen* is a transcription. Its original material is entirely based on pre-existing music: the conductus *Veni creator spiritus*, which is attributed to Perotin, as well as short musical references to the motet *Komm, Jesu, komm* by Johann Sebastian Bach.

“*kommen – gehen* is also a composition. It develops its source material with the intention to create independence, emancipation, and transcendence.

“The revision that will receive its premiere tonight added vocal parts to the instrumental ensemble. Their lyrics are based on the lyrics of the conductus. Additional words are ‘roofless . . . homeless . . . hopeless . . . mindless . . . we,’ which refer to protests by homeless people after the partial destruction by fire of the Notre Dame Cathedral in Paris, France, and the abundance of subsequent donations for its restoration.”

—Program notes compiled by Jane Vial Jaffe

# ABOUT THE CONDUCTOR

## Jeremy Gill

Composer, conductor, and pianist Jeremy Gill is appearing for the second time as guest conductor of Tactus. He is currently conducting NYU's Vocal Performance productions of Benjamin Britten's *Albert Herring* and served as assistant conductor for Juilliard Opera's 2018 production of Britten's *Turn of the Screw*. Jeremy has conducted productions at the Isabella Stewart Gardner Museum in Boston, under the auspices of Beth Morrison Projects, featuring Anthony Roth Costanzo in works by Nico Muhly and Abigail Fischer in Missy Mazzoli's *Song from the Uproar*. He was the first Composer in Residence with Chautauqua Opera (2016) and served as cover conductor to General and Artistic Director Steven Osgood and as a member of the coaching staff. Recent and upcoming collaborators include conductors JoAnn Falletta, Stuart Malina, Gemma New, Steven Osgood, Gil Rose, and Jaap van Zweden; pianists Ching-Yun Hu, Anna Polonsky, Orion Weiss, and Shai Wosner; the vocal sextet Variant 6, and the Grammy-winning Parker Quartet. Since 2015, the Buffalo Philharmonic, Chautauqua Symphony, Dallas Symphony, and Harrisburg Symphony have each commissioned and premiered his compositions.

# ABOUT THE CONTEMPORARY PERFORMANCE PROGRAM

The Contemporary Performance Program at Manhattan School of Music is dedicated to giving advanced student performers the opportunity to study with expert faculty and to work directly with living composers. The CPP concert series presents knowledgeable performances of 20th- and 21st-century masterpieces by the student ensemble Tactus. Past concerts have featured both classic 20th-century repertoire and more recent works played with the composers in attendance. The group presents music by MSM faculty composers and works with the Composition department to read and perform student compositions.

## Administration

### Margaret Kampmeier

Artistic Director and Chair

### Katharine Dryden

Managing Director of Instrumental Ensembles

### Jon Clancy

CPP Instrumental Ensembles Associate

## Faculty

Margaret Kampmeier, Piano

David Adamcyk, Contemporary Survey

Robert Black, Double Bass

David Cossin, Percussion

Anthony de Mare, Piano

Danielle Farina, Viola

John Ferrari, Percussion

Susan Jolles, Harp

Jonathan Klibonoff, Chamber Music

David Krakauer, Clarinet

Michael Lowenstern, Bass Clarinet

Curtis Macomber, Violin

Tara O'Connor, Flute

Christopher Oldfather, Piano/  
Harpsichord

Todd Reynolds, Electronics

Brandon Ridenour, Trumpet

Lucy Shelton, Voice

Fred Sherry, Cello

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School of Music