

**M** Manhattan  
School of Music

# MSM SYMPHONY ORCHESTRA

**Leonard Slatkin** (HonDMA '13), Conductor

*Distinguished Visiting Artist in Conducting and Orchestral Studies*

THURSDAY, SEPTEMBER 28, 2023 | 7:30 PM  
NEIDORFF-KARPATI HALL



**Council on  
the Arts**

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

THURSDAY, SEPTEMBER 28, 2023 | 7:30 PM  
NEIDORFF-KARPATI HALL

# MSM SYMPHONY ORCHESTRA

**Leonard Slatkin** (HonDMA '13), Conductor

*Distinguished Visiting Artist in Conducting and Orchestral Studies*

## PROGRAM

DUKE ELLINGTON  
(1899–1974)

*Three Black Kings*  
King of the Magi  
King Solomon  
Martin Luther King

MASON BATES  
(b. 1977)

*The B-Sides*

ALAN HOVHANESS  
(1911–2000)

Symphony No. 2, Op. 132 (“Mysterious Mountain”)  
*Andante con moto*  
Double fugue (*Moderato maestoso, allegro vivo*)  
*Andante espressivo*

GEORGE GERSHWIN  
(1898–1937)

*An American in Paris*

# MSM SYMPHONY ORCHESTRA

Leonard Slatkin (HonDMA '13), Conductor

## VIOLIN 1

**William Lee**,  
concertmaster  
*Hsinchu County, Taiwan*

**Jimi Kim**  
*Daegu, South Korea*

**Amelia Bailey**  
*Round Hill, Virginia*

**Risa Hokamura**  
*Kodaira, Japan*

**Eugene Liu**  
*Clarksville, Maryland*

**Arianna Behrendt**  
*Redwood City, California*

**May Yu**  
*Calgary, Canada*

**Zixiang Lin**  
*Shanghai, China*

**Bangjun Xia**  
*Astoria, New York*

**Kaya Gur**  
*The Hague, Netherlands*

**Zewei Huang**  
*Deqing, China*

**Soulbin Lee**  
*Gangneung, South Korea*

**Juliana Poyry**  
*Helsinki, Finland*

**Jou Wen Liu**  
*Zhubei City, Taiwan*

## VIOLIN 2

**Jasmine Lin**, principal  
*Etobicoke, Canada*

**Carlos Martinez**  
**Arroyo**  
*Cabra, Spain*

**Junlong Qu**  
*Qingdao, China*

**Oliver Costello**  
*Denver, Colorado*

**Mina Kim**  
*Gimpo, South Korea*

**Betania Johnny**  
*London, United Kingdom*

**Cheng-Cian Li**  
*Hsinchu City, Taiwan*

**Alix Auclair**  
*Paris, France*

**Dayeon Jang**  
*Jeonju, South Korea*

**Luxi Wang**  
*Guangyuan, China*

**Jiachen Xu**  
*Ningbo, China*

**Bill Xiong**  
*Shanghai, China*

## VIOLA

**Candy Yang**, principal  
*Taichung, Taiwan*

**Ariana Mascari**  
*Chicago, Illinois*

**Jack Rittendale**  
*New York, New York*

**Shia He Lin**  
*Taipei City, Taiwan*

**Melis Turker**  
*Istanbul, Turkey*

**Hayley Lau**  
*Sydney, Australia*

**Yu Chieh Lin**  
*New Taipei City, Taiwan*

**Anna Huang**  
*Zhubei City, Taiwan*

**Yuchen Tu**  
*Chongqing, China*

**Katya Eibozhenko**  
*Moscow, Russia*

## CELLO

**Hamzah Zaidi**,  
principal  
*London, United Kingdom*

**Clara Cho**  
*Ulsan, South Korea*

**Anthony De Pena**  
*Miami, Florida*

**Tianbo Zhang**  
*Shijiazhuang, China*

**Olivia Schulte**  
*Scottsdale, Arizona*

**Weigen Jiang**  
*Qingdao, China*

**Haeun Chung**  
 *Jinju, South Korea*

**Kin Chen**  
*Kwai Tsing, Hong Kong*

**Chenyi Hu**  
*Baojing, China*

**Aidan Pan**  
*Ithaca, New York*

**DOUBLE BASS**

**Lauren Seery**, principal  
*Bethpage, New York*

**Isaac Said**  
*Adelaide, Australia*

**Riley Schultz**  
*Bayville, New York*

**Chenhong Shi**  
*Lanzhou, China*

**Peter Wiseman**  
*Austin, Texas*

**Aiden Johnson**  
*Dacula, Georgia*

**FLUTE**

**Lucy Rubin**<sup>‡</sup>  
*Roswell, Georgia*

**Jocelyn Braun**<sup>\*</sup>  
*Sunnyvale, California*

**Xinyi Liu**  
*Xiamen, China*

**Minseo Lee**<sup>\*</sup>  
*Goyang, South Korea*

**OBOE**

**Aaron Haettenschwiler**  
*New York, New York*

**Hsiao-Ling Ting**<sup>‡</sup>  
*Kaohsiung, Taiwan*

**Dominik Klemetsrud**<sup>\*</sup>  
*Jacksonville, Florida*

**Jiadi Pei**<sup>\*</sup>  
*Beijing, China*

**Megan Strait**<sup>#</sup>  
*Greenwood, Indiana*

**CLARINET**

**Sakira Fujimoto**<sup>\*</sup>  
*Otdu, Japan*

**Jeongmin Hong**<sup>‡</sup>  
*Goyang, South Korea*

**Kahlin Jordan**<sup>\*</sup>  
*Hoover, Alabama*

**Daniel King**<sup>#</sup>  
*Westmont, Illinois*

**BASSOON**

**Jae Demers**<sup>‡</sup>  
*Boston, Massachusetts*

**Chanelle Junio**<sup>†</sup>  
*Honolulu, Hawaii*

**Anna Zhang**<sup>#</sup>  
*Philadelphia, Pennsylvania*

**HORN**

**Dylan Correia**<sup>\*</sup>  
*Moorpark, California*

**Taylor Krause**<sup>‡</sup>  
*Calgary, Canada*

**Cameron Pollard**<sup>†</sup>  
*High Point, North Carolina*

**Dana Reckard**<sup>\*</sup>  
*Grafton, Wisconsin*

**Hui-An Wen**  
*Taoyuan City, Taiwan*

**TRUMPET**

**Marcus Gonzalez**  
*Southbridge, Massachusetts*

**Steven Haxel**<sup>†</sup>  
*Aledo, Texas*

**Sean Murphy**<sup>\*</sup>  
*Floral Park, New York*

**Lindsay Ross**<sup>‡</sup>  
*Lake Forest, California*

**TROMBONE**

**Edward Dealecio**<sup>#</sup>  
*Astoria, New York*

**Jacob Ogbu**<sup>‡</sup>  
*Frisco, Texas*

**Dante Guinta**<sup>\*</sup>  
*Morris Plains, New Jersey*

**BASS TROMBONE**

**Jordan Davenport**  
*Highland Village, Texas*

**TUBA**

**Fumiya Miyata**  
*Tsurumi, Japan*

**TIMPANI**

**Zoe Beyler**  
*Portland, Oregon*

**Gabriel Levy**  
*Toronto, Canada*

**PERCUSSION**

**Zach Masri**  
*Vancouver, Canada*

**Glenn Choe**  
*Cedar Park, Texas*

**Hwaneek Pak**  
*Columbia, Maryland*

**Josh Conklin**  
*Basking Ridge, New Jersey*

**HARP**

**Isabel Cardenes**  
*Pittsburgh, Pennsylvania*

**Shirley Guo**  
*Peakhurst, Australia*

**Christina Kant**  
*Edmonton, Canada*

**KEYBOARD**

**Milena Martínez**  
**Alicino**  
*Valladolid, Spain*

**JAZZ PIANO**

**Jun Hee Park**  
*Seoul, South Korea*

**JAZZ SAXOPHONE**

**Maxwell Barnes**  
*Red Hook, New York*

**JAZZ TRUMPET**

**Evan Dalling\***  
*Ottawa, Canada*

**JAZZ DRUM SET**

**Daniel Petersen**  
*New York, New York*

**JAZZ BASS**

**Steven Bowman**  
*Chicago, Illinois*

**BRASS AND WIND PRINCIPALS**

\* ELLINGTON

# BATES

† HOVHANESS

‡ GERSHWIN

*Three Black Kings*

*The B-Sides*

*Symphony No. 2, Op. 132 (“Mysterious Mountain”)*  
*An American in Paris*

# PROGRAM NOTES

## *Three Black Kings* Duke Ellington

One of the most celebrated figures in the history of big-band jazz, Duke Ellington is renowned both as a composer and as a performer. Dubbed “Duke” by a boyhood friend on account of his regal bearing, Ellington entered the jazz world as a pianist, influenced greatly by ragtime. A native of Washington, DC, he began making a name for himself in New York in the 1920s with his four-piece band, the Washingtonians, which was soon enlarged to a 10-piece orchestra. Though he rose to the top of the jazz world, it took the overwhelming success of his *Mood Indigo* in 1930 to make his name a household word.

Between 1932 and 1942 Ellington produced his most creative big-band sonorities through unusual timbral effects, tonal experiments, and innovative voicings. Dubbed the “Ellington effect” by composer, arranger, and pianist Billy Strayhorn, who joined his band in 1939, this hallmark sound depended largely on the individual traits of each band member, but it was Ellington’s genius that made a blend like no other. His enlargement of the band in the 1940s coincided with his writing a series of works of enormously ambitious scope, beginning with *Black, Brown, and Beige*, which he called a “tone parallel,” intended to depict the history of Black people in America through their music. In addition to his myriad short jazz-band pieces and larger instrumental suites, Ellington wrote stage works, film scores, and sacred music, becoming one of history’s most prolific composers, with some 2,000 works to his name.

Ellington left *Three Black Kings* unfinished at the time of his death in 1974. He often left the final details until the day of the premiere, owing partly to superstition and partly to the spontaneity of the jazz world. His son Mercer Ellington, also an accomplished bandleader and composer, completed the work, which arranger and composer Luther Henderson arranged for jazz band and orchestra in time for Mercer to conduct it for a tribute concert to his father in 1976. Alvin Ailey then choreographed the work for his company’s 1976–77 season, and finally conductor Maurice Peress, who had worked closely with Ellington, orchestrated it for symphony orchestra.

*Three Black Kings* continues Ellington’s exploration of Black history by making ties across centuries. According to his son Mercer,

He intended it as a eulogy for Martin Luther King and he decided to go back into myth and history to include other black kings. Primitivity,

the opening movement, represents the black king of the Magi. King Solomon is next, with the song of jazz and perfume and dancing girls and all that, then the dirge for Dr. King. The piece owes its inspiration to a stained glass window of the three Kings Ellington saw in the Cathedral del Mar in Barcelona.

Referencing King Balthazar, the first movement features lively, percussive patterns that occasionally erupt into grandiose melodies. The middle movement features a more intimate, sometimes sultry opening, a prominent trumpet solo, a spirited bossa nova, and a swing beat with tenor saxophone solo before returning to the sultry opening. Ellington pays tribute to Dr. Martin Luther King, Jr. in gospel style with tenor saxophone taking center stage and the whole orchestra rising with it to a central climax.

## ***The B-Sides*** **Mason Bates**

American composer and disc jockey Mason Bates studied piano and composition growing up in Richmond, Virginia, where he received his first commission as a high school student. He earned bachelor's and master's degrees in the Columbia-Juilliard program in English literature and composition, studying with John Corigliano (63), David Del Tredici, and Samuel Adler, and he earned his doctorate at the University of California–Berkeley as a student of Edmund Campion at the Center for New Music and Audio Technologies. Bates's curatorial approach to all different kinds of music, his love of words, and what he calls “the magical intersection between music and technology” are central to his compositions.

As the first composer-in-residence with the Kennedy Center for the Performing Arts, Bates became well known for his ongoing series KC Jukebox, which presents innovative immersive productions. He is also on the faculty of the San Francisco Conservatory of Music, but he is just as well known in the Bay Area for his working clubs as DJ Masonic. His show Mercury Soul, which originated in San Francisco has packed houses nationwide.

Conductors such as tonight's maestro Leonard Slatkin (HonDMA '13), Riccardo Muti, Michael Tilson Thomas, and Marin Alsop have championed his music in large part *because* of its unique approach to combining symphonic music with contemporary culture. Bates's most-performed work, *Philharmonia Fantastique: The Making of the Orchestra*, is an animated film collaboration with multi-Oscar-winning Gary Rydstrom of Lucasfilm and Jim Capobianco of Aerial Contrivance that “explores the connection between creativity and technology with the help



of a magical Sprite, who flies through instruments as they are played.” The Grammy-winning soundtrack was recorded by the Chicago Symphony Orchestra conducted by Edwin Outwater.

Bates’s recent highlights include his opera *The (R)evolution of Steve Jobs*, premiered so successfully by the Santa Fe Opera in 2017 that an additional performance had to be added and the soundtrack won a 2019 Grammy. Further performances by co-commissioners Seattle and San Francisco Operas and the Indiana University’s Jacobs School of Music are ongoing. Other highlights this season include his *Nomad Concerto* for violinist Gil Shaham, co-commissioned by the Philadelphia Orchestra and the Nashville and San Diego Symphonies.

Bates composed *The B-Sides* for Michael Tilson Thomas and the San Francisco Symphony, who premiered it on May 20, 2009. The composer colorfully describes its genesis and content:

It was between Tchaikovsky and Brahms that Michael Tilson Thomas, surprisingly mellow in his dressing room during one intermission, broached the idea of a new work. Fresh off the podium after the concerto, and apparently undistracted by the looming symphony in the second half, he suggested a collection of five pieces focusing on texture and sonority—perhaps like Schoenberg’s Five Pieces for Orchestra. Since my music had largely gone in the other direction—large works that bathed the listener in immersive experiences—the idea intrigued me. I had often imagined a suite of concise, off-kilter symphonic pieces that would incorporate the grooves and theatrics of electronica in a highly focused manner. So, like the forgotten bands from the flipside of an old piece of vinyl, *The B-Sides* offers brief landings on a variety of peculiar planets, unified by a focus on fluorescent orchestral sonorities and the morphing rhythms of electronica.

The first stop is the dusky, circuit-board landscape of Broom of the System. To the ticking of a future clock, our broom—brought to life by sandpaper blocks and, at one point, an actual broom—quietly and anonymously keeps everything running, like a chimney-sweep in a huge machine. The title is from a short-story collection by David Foster Wallace, though one could place the fairy-like broom in Borges’s *Anthology of Fantastic Zoology*.

The ensuing Aerosol Melody (Hanalei) blooms on the Northshore of Kauai, where a gentle, bending melody evaporates at cadence points. Djembe and springy pizzicati populate the strange fauna of this purely

acoustic movement, inspired by several trips with the Fleishhacker family. The lazy string glissandi ultimately put the movement, beachside, to sleep.

Gemini in the Solar Wind is a re-imagination of the first American spacewalk, using actual communication samples from the 1965 Gemini IV voyage provided by NASA. In this retelling, clips of words, phrases, and static from the original are rearranged to show Ed White, seduced by the vastness and mystery of space, deliriously unhooking from the spacecraft to drift away blissfully.

His [White's] final vision of the coast of Northern California drops us down close to home. The initial grit of Temescal Noir, like the Oakland neighborhood of the title, eventually shows its subtle charm in hazy, jazz-tinged hues. Unbothered by electronics, this movement receives some industrious help in the rhythm department by a typewriter and oil drum. At its end, the broom returns in a cameo, again altering the tempo, and this propels us into Warehouse Medicine. An homage to techno's birthplace—the empty warehouses of Detroit—the final stop on *The B-Sides* gives no quarter. Huge brass swells and out-of-tune pizzicati emulate some of the visceral sonorities of techno, and on this pounding note *The B-Sides* bows out. —*Mason Bates*

## **Symphony No. 2, Op. 132 (“Mysterious Mountain”)** **Alan Hovhaness**

Alan Hovhaness ranks with Duke Ellington and Darius Milhaud as one of twentieth-century America's most prolific composers. His more than 400 works include at least 60 symphonies, a number of operas and ballets, much chamber music, and hundreds of vocal and choral compositions. These are the works he considered worth preserving, but he had written many more—in the early 1940s he destroyed over 1,000 of his earlier works!

Hovhaness received his education at Tufts University in Boston and at the New England Conservatory, where he studied composition with Frederick Converse. In the summer of 1942 he furthered his studies with Czech composer Bohuslav Martinů at Tanglewood in Massachusetts. Hovhaness became fascinated by the ancient worlds of Armenia, Greece, Egypt, and India, opened up for him by Greek mystic painter Hermon DiGiovanno in 1943.

As a professor himself, Hovhanness taught at the New England Conservatory and at the University of Hawaii. Three Guggenheim fellowships allowed him to concentrate on his own compositions, and Fulbright and Rockefeller fellowships enabled him to study music in India, Japan, and Korea. He was very active in promoting the folk music of Armenia, part of his own heritage, and his music often shows an intriguing combination of Western elements and Armenian, Asian, and Indian borrowings.

The illustrious conductor Leopold Stokowski, best known for his long tenures with the Philadelphia Orchestra and NBC Symphony Orchestra, asked Hovhanness to compose a new work for his debut as the Houston Symphony's new music director in 1955. Stokowski had given the US premiere of Hovhanness's First Symphony in 1942 with the NBC Symphony, which was broadcast over the radio, and had continued to champion his music. At first Hovhanness provided a fanfare called *To a Mysterious Mountain*, but he composed his three-movement Symphony No. 2 instead when Stokowski asked for something more substantial.

Years later Hovhanness told composer Charles Amirkhonian that Stokowski had asked him if the work had an opus number since "people like opus numbers," and on finding it had none, suggested "132" if that would allow enough room for earlier works. Hovhanness agreed saying, "Sure, that's okay. I'll start making a catalogue." Next, as Hovhanness tells it, Stokowski said, "I like your titles, give it a title." And so I gave it the title *Mysterious Mountain*. Which I felt was mysterious enough."

Whether or not it was the title that helped propel the work, *Mysterious Mountain* established Hovhanness's reputation. The Houston Symphony's premiere in 1955, broadcast by NBC radio, was well received, leading to further performances and the benchmark 1958 recording by Fritz Reiner and the Chicago Symphony. The Symphony's success, however, came to irk Hovhanness much in the way the popularity of *Bolero* irritated Ravel or the appeal of the *1812 Overture* annoyed Tchaikovsky. Said Hovhanness, "As to my *Mysterious Mountain* my feelings are mixed—I am happy it is popular but I have written much better music." Ironically, Hovhanness was never paid for his best known work.

Hovhanness's talent for melody is on full display in this work, in which he relies throughout on modal scales and evocative orchestration. The first movement, predominantly in the Phrygian mode, opens with a solemn hymn followed by a profusion of melodic lines colored by celesta and harp shimmers. Whether or

not the title was somewhat haphazardly applied, the qualities of mystery and contemplation of an immense mountain are apt.

The second movement shows Hovhaness's "academic" side in a skillfully constructed double fugue. The first subject, built on a pentatonic (five-note) scale, unfolds much like Renaissance vocal polyphony. Bristling with energy, the second fugue stems from his First String Quartet (1936), and the combination of the two results in a grandiose climax.

Mysterious contemplation returns in the third movement, which again begins in hymnlike fashion. Hovhaness also incorporates a chantlike melody, and again, colorful orchestration provides an air of mystery. The hymn returns, growing into a majestic concluding edifice.

## ***An American in Paris*** **George Gershwin**

In January 1928 Gershwin began composing *An American in Paris* even without a commission. As America's most famous composer he could be assured that someone would want to perform the piece, especially following the success of two orchestral works that had ingeniously fused jazz and classical elements—*Rhapsody in Blue* (1924) and the Concerto in F (1925). In March 1928, with two hits running on Broadway, *Funny Face* and *Rosalie*, Gershwin decided he could take a "vacation" and he set sail for Europe, where he and several family members spent much of their sojourn in Paris.

Contrary to popular lore, Gershwin did not go to Paris to compose *An American in Paris*, but he had brought with him two sketches he had begun, one for solo piano and the other for two pianos. Amid parties, sightseeing, and meetings with important composers and society figures, Gershwin did find time to work on the piece—and to purchase the taxi horns that famously sound in the opening and closing sections.

After returning to the States in June, Gershwin was busy writing and rehearsing the show *Treasure Girl*. He told conductor Walter Damrosch—who was anxious to present *An American in Paris*—that he had completed the solo piano version, had a day or two to go on the two-piano version, and would then begin the orchestration. Damrosch scheduled the Carnegie Hall premiere for December 13, and while *Treasure Girl* was floundering at the Alvin Theater, Gershwin finished orchestrating *An American in Paris* on November 28. The premiere

was enthusiastically applauded by the audience, though, as with Gershwin's previous innovative orchestral works, the critics gave mixed reviews. The tone poem, as he labeled it, has since become one of the beloved staples of the orchestral repertoire.

Gershwin was always somewhat ashamed of his lack of classical training, in regard to both formal procedures and orchestration. *An American in Paris* was only the second large-scale work that he had fully orchestrated, the first being the Concerto in F. His wonderful range of colors and "exotic" textures, including passages involving solo violin, string quartet, taxi horns, saxophones, and xylophone, show that his self-education had been highly successful.

Formally, Gershwin used several techniques that had served him well in the past: immediately restating his memorable tunes before introducing contrasting material, and bringing back a recurring main theme in grandiose style toward the composition's end. *An American in Paris* is ingeniously laid out in three main connected sections, each defined by the introduction of one or more new themes, followed by a recapitulatory coda that draws on all three sections. Though Gershwin claimed that he did not attempt to portray specific scenes, he clearly had a scenario in mind: "My purpose here is to portray the impressions of an American visitor in Paris as he strolls about the city, listens to various street noises, and absorbs the French atmosphere."

In the first section Gershwin presents the cheerful bustle of the city, various "walking" themes, and several pauses for taking in sights—all ideas that he develops locally but many of which reappear in the following section. The lively second section begins with a bright new theme bursting on the scene following a quiet, chromatically inflected descent in the flutes. In a calm transition Gershwin's hero meets a girl, enters a café, and engages in conversation—this last involving solo violin and English horn.

In the third section, which Gershwin described as "a rich 'blues' with a strong undercurrent," the famous main theme portrays the American, who after a few drinks "has suddenly succumbed to a spasm of homesickness;" the blues theme returns toward the end in his grandiose climax. Of the ensuing coda, the composer said,

The spirit of the music returns to the vivacity and bubbling exuberance of the opening part with its impressions of Paris. Apparently the homesick American, having left the café and reached the open air, has downed his spell of blues and once again is an alert spectator of Parisian life.

Annotator Deems Taylor provided a more detailed narrative for the premiere, which was subsequently included as the preface to the printed score, but as he and Gershwin disagreed over the interpretation of certain passages, it seems best to follow the composer's advice that the individual listener should "read into the music such episodes as his imagination pictures for him."

*—Program notes ©Jane Vial Jaffe*

# ABOUT THE ARTIST

## Leonard Slatkin (HonDMA '13), Conductor

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

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

The 2023–24 season includes engagements with the Oregon Symphony, Orquesta de València, Orquesta Sinfónica de Radio Televisión Española, Polish National Radio Symphony Orchestra, National Symphony Orchestra (Ireland), ONL, SLSO, Manhattan School of Music Symphony Orchestra, Carnegie Mellon University Philharmonic, Vancouver Symphony Orchestra, George Enescu Philharmonic Orchestra, OFGC, Prague Symphony Orchestra, and Bilbao Orkestra Sinfonikoa.

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

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

Slatkin has conducted virtually all the leading orchestras in the world. As Music Director, he has held posts in New Orleans; St. Louis; Washington, D.C.; London (with the BBC Symphony Orchestra); Detroit; and Lyon, France. He has also served as Principal Guest Conductor in Pittsburgh, Los Angeles, Minneapolis, and Cleveland.

For more information, visit [leonardslatkin.com](http://leonardslatkin.com).

*Leonard Slatkin is a member of Manhattan School of Music's Board of Trustees and Artistic Advisory Council, and holds the position of Distinguished Visiting Artist in Conducting and Orchestral Studies.*



# ABOUT MANHATTAN SCHOOL OF MUSIC

Founded as a community music school by Janet Daniels Schenck in 1918, today MSM is recognized for its more than 1,000 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 Division is a highly competitive and professionally oriented Saturday music program, dedicated to the musical and personal growth of talented young musicians ages 5 to 18. The School also serves some 2,000 New York City schoolchildren through its Arts-in-Education Program, and another 2,000 students through its critically acclaimed Distance Learning Program.

## Your gift helps a young artist reach for the stars!

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

Contact the Advancement Office at 917-493-4434 or visit [giving.msmnyc.edu](https://giving.msmnyc.edu)

## Land Acknowledgment

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



**MSMNYC.EDU**

# MANHATTAN SCHOOL OF MUSIC DONORS

Gifts received in FY 2023 (July 1, 2022–June 30, 2023)

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.

## \$250,000 to \$999,999

An Anonymous Donor  
Catherine Prince Trust  
Arts and Letters Foundation  
Estate of Cathleen A. Ryan

## \$100,000 to \$249,999

Kishore Ballal and Maithili Rao  
Luisa G. Buchanan (BM '63)  
Estate of Maurice Eisenstadt  
Eric Gronningsater  
Marcia Clay Hamilton (HonDMA '23)  
and Don Hamilton  
Noémi K. Neidorff (BM '70,  
MM '72, HonDMA '17)  
Elizabeth and Walt Sayre  
(BM '74, MM '79)

## \$50,000 to \$99,999

Joan Taub Ades (HonDMA '14)  
Estate of Elizabeth G. Beinecke  
Susan Ennis and Owen Lewis  
Lorraine Gallard and  
Richard H. Levy  
David G. Knott and Françoise Girard/  
McKinsey & Company  
Frank Lotrario (BM '63, MM '65)  
Edward Lowenthal (HonDMA '23)  
Bill and Patricia O'Connor  
Arthur and Mae Orvis Foundation  
Peter Luerssen  
The Rubin-Ladd Foundation  
Paul and Joanne Schnell/  
Skadden Arps  
Harold and Helene Schonberg Trust

## \$25,000 to \$49,999

Augustine Foundation  
Cornelia T. Bailey Foundation  
Carla Bossi-Comelli (HonDMA '20)  
Fred J. Brotherton  
Charitable Foundation  
Elizabeth De Cuevas\*  
The Enoch Foundation  
Clark R. Green Charitable Foundation  
Carol B. Grossman  
Nancy Freund Heller and Jeffrey Heller  
Han Jo Kim  
New York State Council on the Arts  
Susan Rochlis/  
Rochlis Family Foundation  
Lois Roman  
Fan Fox and Leslie R.  
Samuels Foundation  
Theodore E. Somerville ('78)  
Yvonne and Howard Tsao  
Twiford Foundation  
Maria and Guillermo Vogel  
Rosalie J. Coe Weir Foundation  
Bernie Williams (BM '16)  
Nanar and Tony Yoseloff

## \$10,000 to \$24,999

Two Anonymous Donors  
Joyce Aboussie  
The MCJ Amelior Foundation  
Alfredo and Mita Aparicio  
Louis Armstrong  
Educational Foundation  
The Theodore H. Barth Foundation  
Bellet Construction  
Frank and Lydia Bergen Foundation  
Delin and Abelardo Bru  
Dr. Andre H. Clavel  
Charitable Foundation  
Jane Frank  
Edith H. Friedheim (MM '72)/  
Eric Friedheim Foundation  
Karey and Javier Gonzalez  
Jane A. Gross  
Raul M. and Magdalena Gutierrez  
Joseph Handleman/I Believe  
In You Trust Foundation  
The J.C.C. Fund  
Jephson Educational Trusts  
The Joel Foundation  
Max Kade Foundation  
Michael A. Kaplan ('91)  
Ruth M. Knight Foundation  
Dominique Laffont  
Samuel M. Levy Family Foundation  
The Walter W. Naumburg Foundation  
Margot Patron  
Saul D. Raw and Constance E. Nickel  
Carl and Aviva Saphier  
Mari and Kenneth Share  
Epp Sonin (MM '70)  
Mónica and Angel Sosa  
Michael G. Stewart  
Flavio Varani (BM '68, MM '70)  
Michelle Deal Winfield and  
Claude L. Winfield  
Allen and Laura Yang  
Frank and Jean Zhang/  
Jin Hua Foundation

## \$5,000 to \$9,999

The ASCAP Foundation  
Annunziato Family  
Charitable Gift Fund  
The Barker Welfare Foundation  
Beekman Housing Ventures  
Bond Schoeneck & King  
Virginia Brody  
Noreen and Ken Buckfire  
Chartwells Dining Services  
Jeffrey Cohen† and Lucie Robert†  
Complete Mechanical Solutions  
Katherine Deans and William Conger  
Catherine and Michael Diefenbach  
Shirley Brumbaugh Dillard (MM '77)  
EALgreen

Evco Mechanical Corporation  
Richard Gaddes (HonDMA '17)  
Ilse Gordon  
David Goodman  
Howard Herring (MM '78,  
HonDMA '15)  
Harriet Holtzman  
J & J Flooring  
Dan and Gloria Kearney  
Nancy M. Kissinger ('54)  
Elaine Kligerman  
Amy and Edward Knight  
Dana Leifer and Anne Tokor  
Marquis George MacDonald  
Foundation  
Alta T. Malberg (BM '69)  
and Marc I. Malberg  
The McDougal Family  
The Clement Meadmore Foundation  
New York City Council,  
Shaun Abreu, Council Member  
Barbara O'Reilly (PC '89)  
and Dermot O'Reilly  
Steven Palladino  
Susan and David Rahm  
(HonDMA '07)  
Arthur T. and Beverly Shorin  
Spotts Family Trust  
Ian D. Wilson

## \$2,500 to \$4,999

Two Anonymous Donors  
JJ and Ralph Allen  
Approved Oil of Brooklyn  
Averick Philanthropic Foundation  
Carl Baron  
Lea Ciavarra  
Susan Elizabeth Deaver†  
Eagan Family Foundation  
Emerson Reid  
Janet F. Frank  
Thomas A. and Barbara Gottschalk  
Sylvia Hemingway /  
The Hemingway Foundation  
Peter L. Horvath (BM '64, MM '65)  
Israel Discount Bank of New York  
Tianyue Jiang /  
Les Yeaux Art Foundation  
Guan-Kooi and Cecile Jim  
Chloé Kiffer (MM '14, PS '15)†  
and Alexandre Moutouzkiné  
(MM '03, PS '05, AD '06)†  
Gail R. Levine and Robert Fried  
The Arthur Loeb Foundation  
Meera Mani and Nikhil Iyengar  
Julie Newdell  
Alan and Lynn Pearce  
James J. Petercsak  
(BM '66, MM '68)  
The Presser Foundation

RIK Electric Corporation☺  
Mary and Morris Rossabi  
Alfred and Jane Ross Foundation☺  
Bette and Richard Saltzman  
Sir Cesare L. Santeramo KCSJ  
Antoine Schetritt and  
Amanda Brotman  
Irene Schultz  
Cynthia and Tom Sculco  
Alexandra M. Smith (MM '10)  
Gianluigi and Adrienne Vittadini  
Voya Financial  
The Widder Foundation  
Keith L. Wiggs (BM '84)☺

**\$1,000 to \$2,499**

An Anonymous Donor  
Richard E. Adams☺  
Louis Alexander (MM '79)  
Roslyn Allison and Bert Lewen  
Gabrielle Bamberger☺  
Michael A. Bamberger☺  
Stephen and Elisa Baroni  
Karen Bedrosian-Richardson  
Therese Bernbach  
Justin Bischof (BM '90,  
MM '92, DMA '98)  
Bright Power  
Elizabeth A. Browne  
Laurie J. Carney†  
Rumiko K. Carroll  
Joel Chatfield (MM '82)  
Xilun Chen  
Tony Converse  
The Cowles Charitable Trust  
Steve Dawson  
Talitha W. Day  
Allan J. Dean (BM '59, MME '60)  
Leon Lee Dorsey (MM '86)  
Michael R. and Nina I. Douglas  
FireMaxx Systems Corporation  
Dianne Flagello (BM '52,  
MM '52, HonDMA '99)☺  
Donis G. Flagello  
Steve Foster and  
Friends from Knoxville, TN  
James Gandre† and Boris Thomas☺  
Loraine F. Gardner  
Buzzy Geduld  
Hans Gesell☺  
Karen and Phil Glick  
Ann Gottlieb  
Joanne Greenspun☺  
Jerald and Madelon Grobman  
Coco Han  
Hansoree☺  
Fred and Ellen Harris  
Stephen and Anne Hoffman  
Xiyue Huang (BM '19, MM '21)  
Bridget Hunt (MM '93,  
PS '94) and Rob Carli  
Eric M. Katz and Susan Barbash  
Jack and Helga Katz  
Michael Keller (BM '71)  
Michael J. Kokola☺  
Patinka Kopec† and Jay Selman☺  
Jose Landauro  
Chung Nung and  
Bik-Lam Lee (MM '62)

George A. Long  
Alan Lurie  
The Madon Family  
Mary Lou and George W. Manahan†  
(BM '73, MM '76)  
Ann M. McKinney (MM '81)  
Linda McKnight☺  
Marjorie Messer  
Douglas J. Montgomery  
Leslie Middlebrook Moore (MM '78)  
Michelle and John Morris  
The Oliff and Waxenbaum Families  
Carol and Edward Palanker (BM '62)  
Michael Parloff† and Inmo Parloff  
Cathy R. Paul (MM '84)  
Bennett Pologe  
Jonathan Raskin  
Barbara L. Reissman  
Robert and Regina J.  
Rheinstein (MM '79)  
Mary Riebold☺  
Patrick and Marti Ritto  
The Rodgers & Hammerstein  
Foundation  
Daniel Rodas  
Sabian  
Claire and John Sarno  
Anthony Scelba (BM '70, MM '71)  
Steven P. Singer and Alan S. Salzman  
Ted Smith☺  
Annaliese Soros☺  
Richard W. Southwick FAIA  
Stecher & Horowitz Foundation  
Richard Stewart  
Henry Sung  
Sussman/Steele Fund  
John Sweeney (BM '78, MM '85)  
Yael Taquq  
Thomas Trynin  
Dace Udris☺  
Niils Vingeland  
Shalini P. Vijayan (BM '95, MM '97)  
Mallory and Diana Walker  
Reynold H. Weidenaar  
Ronald G. Weiner  
Daniel E. Weiss

**\$500 to \$999**

An Anonymous Donor  
James L. Alexander and  
Curtis D. Drayer  
Main Violin  
Karen Faust Baer and Paul Baer☺  
The Bagby Foundation for  
the Musical Arts☺  
Bloomerang Company  
Etty Bousso  
Angela Brown (MM '81)  
Amane and Stephan Brun  
Michael Washburn and  
Nancy Carmichael (BM '80)  
Richard Carr (MM '75)  
Dr. Vincent Celenza  
Linda Chesis†  
Annette Coco (BM '73, MM '74)☺  
Delano Copprue†  
Michael Devine ('90)  
Laurel Dvorak  
Elaine Enger

Judith Friedman Charitable Fund  
Ruth Golden†  
Joyce Griggs†  
Daniel Hirschberg  
Cynthia Hoffmann†  
Frank R. Hugus  
Herve M. Jacquet  
Regina Kass  
Millen Katz (BM '74, MM '75)☺  
Michael Koenig  
Gary and Donna Kunde  
Chang K. Lee  
Christiana M. Leonard  
Yiduo Liu (MM '14)  
Thomas Maguire (BM '66)  
Catherine Malfitano (BM '71)†  
Eve Meltzer  
Malcolm J. Merriweather (DMA '15)†  
Solomon Mikowsky☺  
Barbara Babcock Millhouse  
Nathan Mortimer  
Anthony Napoli  
Beth Neumann  
Marjorie Neuwrith☺  
Nouveau Elevator  
Erin S. O'Mara  
Lanny Paykin and Laura Ann Hamilton  
Henry C. Pinkham☺  
Maria Magliaro Politano (MM '78)  
Linda and Kalmon Post  
Susan Quittmeyer (MM '78)  
and James Morris†  
Lisa Raskin Sofield  
Frederick B. Rosoff  
Eve M. Schooler  
Inesa Sinkevych (PS '06)†  
Robert and Victoria Sirota  
Elliott M. Smith  
Paul J. Sperry†  
James Stalzer (BM '78, MM '79)☺  
Jane Startz and Peter Barton  
William M. Stein, Jr.  
Fen Yee Teh  
Mimi Tompkins†  
Rebecca C. Tracy  
Rb. Abraham Unger (BM '88)  
Vince Vawter  
John Walton (BM '79)  
Alexandra C. White

**\$250 to \$499**  
Robert and Cathy Altholz  
Philip Ardell  
Michael Ballam  
Patricia Barile  
Willie C. Beaton (BM '20)  
Martha Todd Blaine (BM '68)  
Seamus Caragher  
Dalmo ('58, '61) and Elizabeth Carra  
Martha Chapo  
Ginger Chinn  
James and Kanako Clarke  
Cosmos Communications  
Mark Delpriora (BM '82, MM '87)†  
Bruce J. Dudley (BM '80)  
Michael and Marjorie Engber  
Carolyn Enger ('89)  
Georgyn G. Fest (MM '71)  
Geoffrey Fitzgerald

John Foster and Cheryl Bunker  
 Jeffrey Frasure  
 Bill and Boc Fulton  
 Catherine A. Gale (BM '93)  
 Pam Goldberg (MM '95)  
 Eleanor Goldnar and John Vollmer  
 Judith Uman and I. Michael Goodman  
 Laura J. Greenwald (DMA '98)☺  
 Adolphus C. Hailstork (BM '65,  
 MM '66, HonDMA '19)  
 Kathleen B. Haskins  
 Heather M. Hill (MM '03)  
 Brian E. Hill  
 Fung Ho (MM '82)  
 Doris Holloway (MM '78)  
 Judith and Leonard Hyman  
 Family Fund  
 Jacqueline M. Johnson (BM '15)  
 Jacqueline Venable Jordan (BM '81)

Debra Kenyon and Peter Hess  
 Kranzdorf Family Foundation  
 Gary Trout and Kenneth Latsch  
 Randie Levine-Miller  
 Elizabeth Loewy-Vukic  
 Make the World a Better Place Fund  
 James P. McCarthy  
 (BM '63, MM '64)☺  
 The Rev. Andy McQuery  
 (BM '98, MM '00)  
 Kevin Meserve / Voya Financial  
 Florence Meisels Nelson  
 (MM '64, MM '65)  
 Richard Presser†  
 Susan and Kanti Rai  
 Irwin L. Reese (MM '86)  
 Heasook Rhee†  
 Roger Rose☺  
 Amy S. Rosen (MM '76)☺

Phyllis Ross  
 Robert Roy  
 Jarvis and Mary Jo Ryals  
 Mary Schmidt (MM '81)  
 Harry Searing (BM '75, MM '78)  
 Gaurav Shukla  
 Walter F. and Margaret M. Siebecker  
 Andrews Sill (MM '84, DMA '87)  
 Bonnie Steves  
 David J. Tancredi (MM '76)  
 Anne Teshima  
 Nickolas and Liliana Themelis  
 Katharina Volk and James Zetzel  
 Caroline and Rodney Hine  
 BeBe Shopp Waring (BM '52)  
 Fawn Wiener

**We also gratefully recognize the 374  
 donors of gifts under \$250.**

The Applause Society recognizes the steadfast and loyal support of foundations and individuals who have made gifts to the School each and every year for 10 years or more.

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 Jake Levyns in the Advancement Office at 917-493-4490, or at jlevyns@msmny.edu.

## THE SECOND CENTURY CAMPAIGN

Gifts received since July 1, 2018

Donors who have made endowment gifts to the School's Second Century Campaign are helping to ensure a bright future for an extraordinary institution, one that has marshaled the talents and shaped the lives of accomplished and passionate musicians across the globe for more than a century.

### \$3,000,000

Cate Ryan Estate

### \$2,000,000

Michael (HonDMA '17)\* and  
 Noémi K. Neidorff (BM '70,  
 MM '72, HonDMA '17)

### \$1,000,000 to \$1,999,999

Philip Kawin (BM '82, MM '85) Estate  
 Flavio Varani (BM '68, MM '70)  
 Carol Lieberman Estate

### \$750,000 to \$999,999

Joan Taub Ades (HonDMA '14)  
 Terry Allison and Sylvain Héту  
 Gart Family Foundation

### \$500,000 to \$749,999

Christianne Orto Estate

### \$250,000 to \$499,999

Maurice Eisenstadt Estate  
 Lorraine Gallard  
 Eric Gronningsater  
 Bill and Patricia O'Connor  
 Catherine Prince Trust

### \$200,000 to \$249,000

Frank Lotrario (BM '63, MM '65)  
 Walt (BM '74, MM '79) and Liz Sayre

### \$100,000 to \$199,999

Kishore Ballal and Maithili Rao  
 Fred J. Brotherton  
 Charitable Foundation

Luisa G. Buchanan (BM '63)  
 Baisley Powell Elebash Fund  
 William Goldstein (BM '65)  
 Carol B. Grossman  
 Marcia Clay Hamilton (HonDMA '23)  
 and Don Hamilton  
 Linda and Tobia Mercurio\*  
 PwC Charitable Foundation

### \$75,000 to \$99,999

The Chisholm Foundation  
 Dorothy Strelsin Foundation

### \$50,000 to \$74,999

Justin Bischof (BM '90,  
 MM '92, DMA '98)  
 Delin and Abelardo Bru  
 Anna Bulgari Estate  
 Shirley Katz Cohen Estate  
 So-Chung Shinn Lee  
 (MM '19, PS '21, PPD '24)  
 Rosalie J. Coe Weir Foundation  
 Claude and Michelle D. Winfield

### \$25,000 to \$49,999

Arts and Letters Foundation  
 Allen H. and Selma W. Berkman  
 Charitable Trust  
 Richard Gaddes (HonDMA '17)  
 Marquis George MacDonald  
 Foundation  
 Clement Meadmore Foundation  
 Arthur and Mae Orvis Foundation  
 Rochlis Family Foundation

The Rohatyn Group  
 Theodore E. Somerville ('78) Estate  
 Harold and Ruth Stern Estate

### \$10,000 to \$24,999

Licia Albanese-Puccini Foundation  
 Alex Assoian Music Project  
 Gabrielle Bamberger  
 Michael Bamberger  
 Carl I. Baron (MM '11)  
 Irene Schultz

### Up to \$9,999

George S. Braverman  
 Jeffrey Cohen† and Lucie Robert†  
 Dan Epstein†  
 Dianne Flagello (BM '52,  
 MM '52, HonDMA '99)  
 Donis Flagello  
 Adolphus Hailstork (BM '63,  
 MM '65, HonDMA '19)  
 Alan Lurie  
 The Oliff and Waxenbaum Families  
 David (HonDMA'07) and Susan Rahm/  
 Rahm Family Fund  
 Jonathan Raskin  
 Steinway & Sons

# THE CENTENNIAL PROJECT / NEIDORFF-KARPATI HALL RENOVATION

The Centennial Project was an ambitious program of improvements to the School's architecturally distinguished campus coinciding with MSM's 100th anniversary. The centerpiece of the Project was the renovation of Neidorff-Karpati Hall, which has been transformed into a state-of-the-art venue to showcase our talented students. The Project also included a dramatic and welcoming new campus entrance on Claremont Avenue, new practice rooms, and an expansion of the main entryway and lobby.

## Anchor Gift

Michael (HonDMA '17) and  
Noémi K. Neidorff (BM '70,  
MM '72, HonDMA '17) / Centene  
Charitable Foundation

**\$100,000 to \$149,000**

Ed Annunziato  
James Gandre<sup>†</sup> and Boris Thomas  
Linda and Toby Mercurio\*  
Michelle Ong/First Initiative  
Foundation Limited

Leonard Slatkin (HonDMA '13)  
and Cindy McTee  
Epp K.J. Sonin

**\$10,000 to \$24,999**

Joyce Aboussie  
Joan and Alan Ades-Taub  
Family Foundation  
Louis Alexander (MM '79)  
Chartwells  
Sharon E. Daley-Johnson  
(BM '88, MM '89)  
Evco Mechanical Corporation  
Capt. Kenneth R. Force, USMS  
(ret.) (BM '64, MM '65, PD '70)  
Ruth Golden<sup>†</sup>  
Hyde and Watson Foundation  
Warren Jones  
Henry A. Kissinger and  
Nancy M. Kissinger ('54)  
Orin O'Brien<sup>†</sup>  
Arthur and Mae Orvis Foundation  
Carl and Aviva Saphier  
Dona D. Vaughn and Ron Raines

## \$2 million and above

City of New York

## \$250,000 to \$499,999

Baisley Powell Elebash Fund  
Marcia Clay Hamilton (HonDMA '23)  
and Don Hamilton  
David G. Knott and Françoise Girard  
Peter Luerssen/Maecenata  
Foundation  
Bill and Patricia O'Connor  
Melody Sawyer Richardson  
Sceneworks Studios

**\$50,000 to \$99,999**

Alfredo and Mita Aparicio  
Jane A. Gross  
Raul M. and Magdalena Gutierrez  
New York State Council on the Arts  
Maria E. Salgar  
Chiona Xanthopoulou-Schwarz  
Mónica and Angel Sosa  
Maria and Guillermo F. Vogel

**\$25,000 to \$49,999**

Delin and Abelardo Bru  
Susan Ennis and Owen Lewis  
Richard Gaddes (HonDMA '17)  
Thomas Hampson (HonDMA '09)  
Nancy Freund Heller and Jeffrey Heller  
Margot Alberti de Mazzeri  
McKinsey & Company  
Margot and Adolfo\* Patron

## \$150,000 to \$249,999

Carla Bossi-Comelli (HonDMA '20)  
and Marco Pecori  
Lorraine Gallard and Richard H. Levy  
Edward Lowenthal (HonDMA '23)

## 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, 2023). 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\* (HonDMA '17) and  
Noémi K. Neidorff (BM '70,  
MM '72, HonDMA '17)/  
Centene Charitable Foundation  
G. Chris Andersen and  
SungEun Han-Andersen

Gordon and Harriet  
Greenfield Foundation  
Estate of Jacqueline Kacere  
Estate of Phillip Kawin  
Estate of Dora Zaslavsky Koch  
Carol Lieberman

Susan and David Rahm  
(HonDMA'07)  
Estate of Cathleen A. Ryan  
Peter Jay Sharp Foundation  
Flavio Varani (BM '68, MM '70)  
Helen F. Whitaker Fund

## \$1 to \$5 million

Joan Taub Ades (HonDMA '14)  
and Alan M. Ades  
(HonDMA '10)\*  
The ASCAP Foundation  
Carla Bossi-Comelli (HonDMA '20)  
The ELMA Philanthropies  
Baisley Powell Elebash Fund  
Lorraine Gallard and  
Richard H. Levy  
Gart Family Foundation  
Gordon K. Greenfield\*

Ilene\* and Edward Lowenthal  
(HonDMA '23)  
Alfred\* and Claude Mann  
Joseph F. McCrindle  
Foundation and Estate of  
Joseph F. McCrindle  
Estate of Homer Mensch  
Miller Family Foundation  
William R. Miller\*  
Bill and Patricia O'Connor  
Octavian Society  
Arthur and Mae Orvis Foundation

**\$500,000 to \$999,999**  
An Anonymous Donor  
Altman Foundation  
Nancy Terner Behrman\*/  
Fund for Individual Potential  
Elizabeth G. Beinecke\*  
Mary Owen Borden Foundation  
Estate of Ruth Chatfield  
Ann and Gordon Getty  
Foundation  
Michael W. Greene\*

Marcia Clay Hamilton (HonDMA '23) and Don Hamilton	<b>\$250,000 to \$499,999</b> An Anonymous Donor	William Randolph Hearst Foundation
Jewish Foundation for Education of Women	Annie Laurie Aitken Charitable Trust	Estate of Rea F. Hooker
Estate of Kellogg Johnson	Estate of C. J. Stuart Allan	Jephson Educational Trusts
Estate of Marga King	Amato Opera Theater	Stanley Thomas Johnson Foundation
Ruth M. Knight Foundation	Arts and Letters Foundation	Anna-Maria and Stephen Kellen Foundation
David G. Knott and Françoise Girard	Rose L. Augustine* and Augustine Foundation	Estate of Anna Case Mackay
Estate of Edith Kriss	Herbert R. and Evelyn Axelrod	National Endowment for the Arts
Peter Luerssen/Maecenata Foundation	Michael R. Bloomberg	New York State Higher Education Capital Matching Grant Board
A. L. and Jennie L. Luria Foundation	Bristol-Myers Squibb Foundation	Henry Nias Foundation
Estate of Viola B. Marcus	Delin and Abelardo Bru / Kimberly-Clark Foundation	Catherine Prince Trust
Andrew W. Mellon Foundation	Luisa G. Buchanan (BM '63)	Estate of Rosalie Weir
Linda Bell Mercurio* and Toby Mercurio*	Carnegie Corporation of New York	Melody Sawyer Richardson
Solomon Mikowsky†	Edgar Foster Daniels*	Jody and Peter Robbins
Ambrose Monell Foundation	Estate of Maurice Eisenstadt	Robert B. Sharon ('79)
Estate of Christianne Orto	Ervika Foundation	Evelyn Sharp Foundation
Fan Fox and Leslie R. Samuels Foundation	Cecilia and John Farrell	The Starr Foundation
Sceneworks Studio	Estate of Ellen G. Fezer	Surdna Foundation
Harold and Helene Schonberg Trust	First Initiative Foundation/ Michelle Ong	Patrick N. W. Turner
	Yveta S. Graff*	Gabe Wiener Foundation
	Eric Gronningsater	Maria and Guillermo Vogel

## 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.

An Anonymous Donor	Dianne (BM '52, MM '52, HonDMA '99) and Nicolas* Flagello	Charles B. Nelson Jr. (MM '54)
Richard E. Adams (MM '61)	Capt. Kenneth R. Force, USMS	Constance E. Nickel and Saul D. Raw
Joan Taub Ades (HonDMA '14)	(ret.) (BM '64, MM '65, PD '70)	Christianne Orto*
Louis Alexander (MM '79)	Janet F. Frank	John A. and Catherine Prince*
Terry L. Allison and Sylvain Hétu	Rabbi Mordecai Genn	Anthony Posk* (BM '64)
Frank Bamberger	Ruth Golden†	Barbara and Dermot O'Reilly
Gabrielle Bamberger	William Goldstein (BM '65)	Barbara L. Reissman
Alan J. Barry (BM '66)	Marian Greathouse (BM '77)	Regina Rheinstejn (MM '79)
Renee Bash	Carolyn Zepf Hagner (MM '69)	Melody Sawyer Richardson
Peter Basquin	Louis Halk*	Mary S. Riebold
Elizabeth Beinecke*	Heather A. Hamilton	Evelyn Ronell
Yvette Benjamin	(MM '93, MM '95)	Lesley and Ted Rosenthal
Justin Bischof (BM '90, MM '92, DMA '98)	Laura Hamilton (BM '81, MM '82)	(BM '81, MM '83)†
Blanche H. Blitstein	Phillip N. Kawin (BM '82, MM '85)*	Elizabeth and Walt Sayre
Louis M. Bonifati	Diane Kettering (BM '78)	(BM '74, MM '79)
Seymour Bortner	Alan M. and Karen Schiebler Knieter	Gerry Sebesky (BM '62, MM '63)
Luisa G. Buchanan (BM '63)	Doris König ('66)	Alex Shapiro
Carla Bossi-Comelli (HonDMA '20)	Warren Laffredo ('59)*	Robert B. Sharon ('79)
Susan Brenner	Gail Levine-Fried	Marc Silverman
Lynda L. Ciolek (MM '76)*	Robert I. Lewy*	(MM '77, DMA '83)†
Morton B. Cohen (BM '65 MM '67)*	Carol Lieberman	Allen Lee Smith (BM '77)
James B. Coker	Frank Lotrario (BM '63, MM '65)	Theodore E. Somerville ('78)
Alex Davis*	Alta (BM '69) and Marc I. Malberg	Amy R. Sperling
Michael Devine (MM '80)	Shigeru Matsuno ('63)	Carleton B. Spotts
Maurice Eisenstadt*	Margaret Park Mautner*	Sondra Tammam (BM '73)†
J. S. Ellenberger	Charlotte Mayerson*	Flavio Varani (BM '68, MM '70)
Susan Ennis	Claire A. Meyer	Dona D. Vaughn and Ron Raines
Jonathan Fey*	Solomon Mikowsky†	Keith L. Wiggs (BM '84)
	Warren R. Mikulka	Theo George Wilson

# ANNUAL NAMED SCHOLARSHIPS

## College

Richard E. Adams French  
Horn Scholarship  
Louis Armstrong Educational  
Foundation Scholarship  
The ASCAP/Fran Morgenstern  
Davis Scholarship  
Augustine Foundation Scholarship  
Artur Balsam Memorial Scholarship  
Theodore H. Barth Foundation  
Scholarship  
Bettina Baruch Foundation  
Scholarship  
Elizabeth Beinecke Scholarship  
Frank & Lydia Bergen  
Foundation Scholarship  
EAL Green Scholarship

First Initiative Foundation/  
Hong Kong-China Scholarship  
International Advisory  
Board Scholarship  
J.C.C. Fund Scholarship  
Jephson Educational  
Trust Scholarship  
Hugh Masekela Heritage Scholarship  
Walter W. Naumburg  
Foundation Scholarship  
Arthur and Mae Orvis  
Opera Scholarship  
Jim Petercsak Percussion Scholarship  
Rochlis Family Foundation Scholarship  
Sabian/Robert Zildjian  
Memorial Scholarship

Harold and Helene Schonberg  
Pianist Scholarship  
Glen K. Twiford Piano Scholarship  
L. John Twiford Music Scholarship  
Flavio Varani Scholarship in Piano

## Precollege

Susan Deaver Precollege Scholarship  
Hansoree Scholarship  
Chloé Kiffer Precollege Scholarship  
Nancy Kissinger Precollege  
Scholarship  
Josephine Luby Precollege  
Scholarship  
Alfred and Jane Ross  
Precollege Scholarship  
Rochlis Family Foundation Scholarship

# ENDOWED NAMED SCHOLARSHIPS

## College

Alan M. and Joan Taub  
Ades Scholarship  
Licia Albanese Scholarship  
Augustine Guitar Scholarship  
Herbert R. and Evelyn  
Axelrod Scholarship  
Frances Hall Ballard Scholarship  
Artur Balsam Scholarship  
Hans & Klara Bauer  
Scholarship for Cello  
Selma W. Berkman Memorial  
Scholarship  
Vera Blacker Scholarship in Piano  
Luisa Buchanan Scholarship  
Carmine Caruso Scholarship  
Edgar Foster Daniels  
Scholarship in Voice  
Baisley Powell Elebash Scholarship  
Gart Family Foundation Scholarship  
Lloyd Gelassen Fellowship  
Fund Scholarship  
Elva Van Gelder Memorial  
Piano Scholarship  
Rita Y. and Herbert Z.  
Gold Scholarship  
William Goldstein Scholarship  
Michael W. Greene Scholarship  
Charles Grossman Memorial  
Scholarship  
Grusin/Rosen Jazz Scholarship  
Adolphus Hailstork-Mary  
Weaver Scholarship  
Marcia and Donald Hamilton  
Flute Scholarship  
William Randolph Hearst Scholarship  
Helen Fahnestock Hubbard  
Family Scholarship  
Alexandra Hunt Vocal Scholarship  
Deolus Husband Scholarship  
for Composition  
Eugene Istomin Capital  
Campaign Scholarship

Phillip Kawin Memorial Scholarship  
Peter J. Kent Scholarship  
Marga and Arthur King Scholarship  
Krauter Violin Scholarship  
Edith Kriss Scholarship  
Lado Scholarship  
Marquis George MacDonald  
Scholarship  
Robert Mann Scholarship for  
Violin and Chamber Studies  
Viola B. Marcus Memorial Scholarship  
Masolinar "Mackie" Marks  
Scholarship  
Joseph F. McCrindle Scholarship  
Clement Meadmore  
Scholarship in Jazz  
Homer and Constance  
Mensch Scholarship  
Samuel and Mitzi Newhouse  
Scholarship  
Birgit Nilsson Scholarship  
Scott Edward Oakley Scholarship  
in Musical Theater  
Mae Zenke Orvis Opera Scholarship  
Ethel Hollander Plancher Scholarship  
Paul Price Percussion Scholarship  
Rahm/Berkman Scholarship  
Judith Raskin Scholarship  
Jay Rubinton Scholarship  
Leon Russianoff Memorial Scholarship  
Walt Sayre Trombone Scholarship  
Scott Shayne Sinclair Scholarship  
Joseph M. Smith Scholarship  
Margaret Hoswell van Der Marck  
Scholarship in Opera  
Flavio Varani Scholarship in Piano  
Dona D. Vaughn Voice Scholarship  
Emily M. Voorhis Scholarship  
Rachmael Weinstock  
Scholarship in Violin  
Dora Zaslavsky Scholarship  
Avedis Zildjian Percussion Scholarship

## Precollege

An Anonymous Jazz  
Precollege Scholarship  
An Anonymous Precollege Scholarship  
Alex Assoian Music Project Scholarship  
Dr. Michelle Solarz August  
Scholarship in Piano  
Kate Bamberger Memorial  
Violin Scholarship  
Jordan Berk Scholarship  
Matilda Cascio Scholarship  
Cuker/Stern Scholarship  
Florence Duvall Scholarship  
Marion Feldman Cello Scholarship  
Dianne Danese Flagello Scholarship  
Rosetta Goodkind Scholarship  
Andrew Goodman Memorial  
Scholarship  
Dorothy Hales Gary Scholarship  
Jocelyn Gertel Scholarship  
Constance Keene Piano Scholarship  
Patinka Kopec Violin Scholarship  
Mary B. Lenom Scholarship  
Frank and Joseph Lotrario Scholarship  
Sassa Maniotis Scholarship  
Jan Morreel Classical Music  
Scholarship  
Nana's Way Scholarship  
Carl Owen Memorial Scholarship  
Maitland Peters and Karen Beardsley  
Voice Scholarship  
Precollege Parents Scholarship  
Rita and Morris Relson Scholarship  
Jonathan and Conrad Strasser  
Memorial Scholarship  
Elva Van Gelder Memorial  
Piano Scholarship  
Michelle Deal and Claude L. Winfield  
Jazz 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 Jake Levyns in the Advancement Office at 917-493-4490, or at [jlevyns@msmny.edu](mailto:jlevyns@msmny.edu).



*Help our students  
reach for the stars!*



**GIVE TODAY!**



**GIVING.MSMNYC.EDU**



# MANHATTAN SCHOOL OF MUSIC LEADERSHIP

## Board of Trustees

Lorraine Gallard, Chair  
David G. Knott, PhD, Vice Chair  
James Gandre, EdD, President  
Nancy Freund Heller, Treasurer  
Noémi K. Neidorff (BM '70,  
MM '72, HonDMA '17), Secretary  
Kishore Ballal  
Terence Blanchard (HonDMA '17)  
Delano R. Copprue  
Anthony Roth Costanzo (MM '08,  
HonDMA '22)

Susan Ennis  
Eric Gronningsater  
Han Jo Kim, MD  
Nicholas Mann  
Bebe Neuwirth (HonDMA '15)  
Bill O'Connor  
Paul T. Schnell  
Leonard Slatkin (HonDMA '13)  
Angel Sosa  
Yvonne Tsao  
Bernie Williams (BM '16)

*Trustees Emeriti*  
Joan Taub Ades (HonDMA '14)  
Carla Bossi-Comelli (HonDMA '20)  
Marcia Clay Hamilton (HonDMA '23)  
Thomas Hampson (HonDMA '09)  
Marta Istomin (HonDMA '05),  
*President Emerita*  
Edward Lowenthal (HonDMA '23)  
David A. Rahm (HonDMA '07),  
*Chair Emeritus*  
Robert G. Simon

## International Advisory Board

Carla Bossi-Comelli (HonDMA '20),  
Chair, Switzerland  
Mita Aparicio, Mexico  
Delin Bru, United States  
Alejandro Cordero, Argentina  
Edith Hall Friedheim (MM '72),  
Canada/United States

Eric Gronningsater, United States  
Raul M. Gutierrez, Mexico/Spain  
Masaaki Maeda, Japan/United States  
Margot Patron, Mexico  
Chiona Xanthopoulou-Schwarz,  
Germany  
Angel Sosa, Mexico

Flavio Varani (BM '68,  
MM '70), Brazil/United States  
Guillermo Vogel, Mexico

## Artistic Advisory Council

Terence Blanchard (HonDMA '17)  
Anthony Roth Costanzo (MM '08,  
HonDMA '22)  
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)  
Melissa Wegner (MM '05)  
Pinchas Zukerman (HonDMA '93)

## Alumni Council

Justin Bischof (BM '90,  
MM '92, DMA '98), Chair  
Michael Fahie (MM '02), Vice Chair  
Elaine Alvarez (BM '02, MM '04)

Chira Bell (BM '22)  
Blair Cagney (BM '18, MM '20)  
Brian Holman (MM '04)  
Penny Prince (BM '74, MM '76)

Eganam Segbefia (MM '18)  
Rabbi Abraham Unger (BM '88)  
Jarett Winters Morley (BM '20)

## President's Council

James Gandre, President  
Joyce Griggs, Executive Vice President and Provost  
Rosina Barba, Senior Vice President  
and Chief Financial Officer  
Jeff Breithaupt, Vice President for  
Media and Communications  
Rebecca Charnow, Dean of Youth Education  
and Community-Career Connections  
Monica C. Christensen, Dean of Students  
Melissa Cocco-Fernandes, Vice President  
for Enrollment Management  
Reiko Fütting, Dean of Academic Core  
and Head of Composition  
Liza Gennaro, Dean of Musical Theatre  
Nicolas Gonzalez, Assistant Vice President for  
Strategic Innovation and Special Initiatives

Carleen Graham, Dean of Vocal Arts  
Bryan Greaney, Associate Vice President  
for Facilities and Campus Safety  
Ingrid Jensen, Dean of Jazz Arts  
JT Kane, Dean of Instrumental Studies  
and Orchestral Performance  
Devon Kelly, Chief of Staff and Liaison  
to the Board of Trustees  
Neeraj Kumar, Interim Chief Information Officer  
Susan Madden, Vice President for Advancement  
Carol Matos, Vice President for Administration  
and Human Relations  
Ruben Mullodzhonov, Controller  
Kelly Sawatsky, Dean of Academic Affairs  
Madeline Tolliver, Dean of Performance  
and Production Operations

## Department Chairs and Program Directors

Michelle Baker, Chair, Brass  
David Chan, Head, Orchestral Performance Program  
Linda Chesis, Chair, Woodwinds  
Mark Delpriora, Chair, Guitar  
Reiko Fütting, Dean of Academic Core  
and Head of Composition  
John Forconi, Chair, Collaborative Piano  
Christopher Lamb, Chair, Percussion  
Jeffrey Langford, Associate Dean of  
Doctoral Studies

George Manahan, Director of Orchestral Activities  
Nicholas Mann, Chair, Strings  
Ryan Kamm, Assistant Dean for Youth  
Programs and Director of Precollege  
Alexandre Moutouzkine, Co-Head, Piano  
Erin Rogers, Co-Artistic and Administrative Advisor,  
Contemporary Performance Program  
Inesa Sinkevych, Co-Head, Piano  
Matt Ward, Co-Artistic and Administrative Advisor,  
Contemporary Performance Program