

MManhattan
School of Music

MSM SYMPHONY ORCHESTRA AND MSM JAZZ ORCHESTRA

George Manahan (BM '73, MM '76) and **Ed Neumeister**, Conductors
Nicholas Bell, Student Conductor

Ken Kagawa, trombone

Winner of the 2022–23 Eisenberg–Fried Concerto Competition

Featuring **Ingrid Jensen**, trumpet, and **Ed Neumeister**, trombone

WEDNESDAY, DECEMBER 6, 2023 | 7:30 PM
NEIDORFF-KARPATI HALL



Council on the Arts

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PROGRAM

GIUSEPPE VERDI
(1813–1901)

Overture to *La forza del destino*

Nicholas Bell, Student Conductor

HENRI TOMASI
(1901–1971)

Concerto for Trombone and Orchestra

Andante et Scherzo-valse

Nocturne

Tambourin

Ken Kagawa, trombone

JENNIFER HIGDON
(b. 1962)

blue cathedral

Intermission

ED NEUMEISTER

(b. 1952)

Wake Up Call I, the Madness of Humanity

Negrin

Ingrid Jensen, trumpet

Lucky Sevens

Ed Neumeister, trombone

Happy Coincidence

MSM SYMPHONY ORCHESTRA

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

Nicholas Bell, Student Conductor

Ken Kagawa, trombone

VIOLIN 1

Elaine He,
concertmaster
Guangzhou, China

Curtis Klippel
Millcreek, Utah

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London, United Kingdom

Grace Chen
Johns Creek, Georgia

Sonya Shin
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Yuna Kashiwa
Shanghai, China

Andy Caveda
Miami, Florida

Luxi Wang
Guangyuan, China

May Yu
Calgary, Canada

Bill Xiong
Shanghai, China

VIOLIN 2

Maithena Girault,
principal
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Nini Giorgadze
Kutaisi, Georgia

Risa Hokamura
Kodaira, Japan

Yulin Zhou
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Cheng-Cia Li
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Anyang, South Korea

Zewei Huang
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Alix Auclair
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Jackson Chang
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VIOLA

Se Lyin Hong, principal
New York, New York

Linnea Marchie
Philadelphia, Pennsylvania

Maria Paporoni
Merida, Venezuela

Yat Lee
Hong Kong, Hong Kong

Sage Small
Phoenix, Arizona

Man Chun Li
Hong Kong, Hong Kong

Katya Eibozhenko
Moscow, Russia

Hayley Lau
Sydney, Australia

En-Hui Hsieh
Kaohsiung City, Taiwan

CELLO

Chase Park, principal
*Englewood Cliffs,
New Jersey*

August Schwob
Oak Park, Illinois

Ting-Yu Lin
Hsinchu City, Taiwan

Peter Choi
Fullerton, California

Italia Raimond Jones
New York, New York

Zoe Hardel
Yarmouth, Maine

Kin Chen
Kwai Tsing, Hong Kong

Hyun Woong Bae
Haeundae, South Korea

Francois Gizycki
Shanghai, China

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Riley Schultz, principal
Bayville, New York

Tong Wu
Nanjing, China

Minjun Lu
Kunshan, China

Kyle Perea
Huntington, New York

Binxuan Yu
Changsha, China

Amaree Sanchez
Highland, California

FLUTE**Lorien Britt**[†]*Fate, Texas***Xinyi Liu**^{*}*Xiamen, China***Can Xu***Nanjing, China***OBOE****Aaron****Haettenschwiler**^{*}*New York, New York***Janice Wu**[†]*Arcadia, California***Lizzy Felando***Decatur, Georgia***CLARINET****Mateo Balboa Doldan**^{*}*Ponferrada, Spain***Tomas Milerius**^{*}*Klaipeda, Lithuania***Daniel King**^{*}*Westmont, Illinois***BASSOON****Gloria Sun**[†]*Daqing, China***Anna Zhang**[#]*Philadelphia, Pennsylvania***HORN****Taylor Krause**[†]*Calgary, Canada***Hui-an Wen**^{*}*Taoyuan City, Taiwan***Dana Reckard**^{*}*Grafton, Wisconsin***Cameron Pollard***High Point, North Carolina***TRUMPET****Sean Murphy**^{*}*Floral Park, New York***Kyle Nix**[†]*Pontotoc, Mississippi***Allison Jenkins**[†]*New York, New York***Alexander Keiser**^{*}*Orlando, Florida***TROMBONE****Nate Wasihun**[†]*Lilburn, Georgia***Hans Kang***Lawrenceville, Georgia***BASS TROMBONE****Ryan Parichuk***Budd Lake, New Jersey***TUBA****Fumiya Miyata**[†]*Tsurumi, Japan***Sebastian Gonzalez***Austin, Texas***TIMPANI****Zoe Beyler***Portland, Oregon***BRASS AND WIND PRINCIPALS**

* VERDI

TOMASI

† HIGDON

Overture to *La forza del destino*

Concerto for Trombone and Orchestra

blue cathedral

MSM JAZZ ORCHESTRA

Ed Neumeister, Conductor and trombone

Ingrid Jensen, trumpet

WOODWINDS

Ian Weidmann,
alto saxophone
San Antonio, Texas

Nathan Palmer,
alto saxophone
Menlo Park, California

Rahul Shah,
tenor saxophone
Vestavia Hills, Alabama

Adam Lamoureux,
tenor saxophone
London, Canada

Mackenzie McCarthy,
baritone saxophone
Granite Bay, California

BRASS

Evan Dalling, trumpet
Toronto, Canada

Alejandro Berti,
trumpet
Guarenas, Venezuela

Giovanni Martinez,
trumpet
Jacksonville, Florida

Caleb Davis, trumpet
Eugene, Oregon

Bruno Tzinas,
trombone
Miami, Florida

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Zheng Yin, piano
Maanshan, China

Jack Huang,
vibraphones
Yilan City, Taiwan

Gianni Gardner, guitar
West Hartford, Connecticut

Jonah Grant, bass
Melbourne, Australia

Matthew Fu, drums
Houston, Texas

Eric Zeller, drums
Edmonton, Canada

PROGRAM NOTES

Overture to *La forza del destino* Giuseppe Verdi

Commissioned by the Russian Imperial Theater in 1860, Verdi eventually settled on his subject, a Spanish play by Ángel de Saavedra: *Don Alvaro, la fuerza del sino*. Francesco Maria Piave, a frequent collaborator with the composer, became the librettist, and endured Verdi's typically harsh criticisms of his work in progress. Verdi completed the opera, *La forza del destino*, in time for its scheduled first performance in early 1862, but it was postponed until November 10 of that year, owing to a singer's illness. Despite its success, Verdi was not completely satisfied and made revisions to the music, which in certain cases also involved changes in the libretto with the help of Antonio Ghislanzoni. The new version premiered on February 27, 1869, at La Scala, where it was most favorably received.

The plot involves Leonora and her lover Don Alvaro, who plan an elopement but are stopped by her father, who is then accidentally killed as Don Alvaro throws down his gun in surrender and it fires. The remainder of the action, in which Leonora's brother Don Carlo furiously seeks revenge, includes Leonora's exile as a penitent in a cave, Don Carlo and Don Alvaro in disguise becoming comrades in arms, their eventual duel, Don Alvaro's discovery of Leonora as he seeks help for the mortally wounded Don Carlo, and Don Carlo's dying revenge—the killing of Leonora.

The Overture weaves themes from the opera together in such an effective manner that the piece has become the most frequently performed of Verdi's overtures. Unison "E"s are intoned by brass in sets of "fateful" threes to open the work. Immediately following is the agitated theme most associated with the character Leonora. Following two more brass declamations comes a lyrical melody (in the opera a duet between Don Carlo and Don Alvaro), with the agitated motive serving as countermelody. The music from one of Leonora's ethereal arias follows, soon giving way to another impetuous climax. The clarinet solo above harp accompaniment comes from a scene with Leonora and a religious figure, Padre Guardiano; the chorale-like brass passages that occur later are tied to the same idea. Much of the rest of the Overture employs melodic ideas that are not directly derived from the opera. In contrast to the Prelude of 1862, which ended softly and led directly into the main opera, the now definitive Overture mounts in intensity and closes brilliantly.

—©Jane Vial Jaffe

Concerto for Trombone and Orchestra

Henri Tomasi

Of Corsican descent, French composer and conductor Henri Tomasi studied at the Paris Conservatory with Caussade, Vidal, d'Indy, and Gaubert in the 1920s. His many awards include the Prix de Rome in 1927 and the Grand Prix de la Musique Française in 1952. He was greatly attracted to the stage, for which he composed close to twenty operas and ballets. He also authored a number of symphonic poems based on exotic subjects and locations, some twelve concertos for various instruments, and a variety of chamber music, piano music, and song cycles. Some of his later compositions, such as his *Chant pour le Vietnam* (1969), were inspired by political events.

Tomasi's colorful music shows the Impressionistic tendencies of his French contemporaries, Ravel in particular, as well as the influence of jazz. Composed in 1956 as a test piece for the Paris Conservatory, the Concerto for Trombone and Orchestra shows the French penchant for the singing quality of great American jazz trombonists such as Tommy Dorsey, whose skills are reflected in the Concerto's demanding high range and frequent expression markings.

The first movement, Andante et scherzo—Valse, unfolds in two sections (not three as the title seems to suggest). The first section, “Andante et scherzo,” opens with a broad solo statement by the trombone, which, in fact, begins with Tomasi's refashioning of a theme that Dorsey famously popularized—George Bassman's “I'm Getting Sentimental over You.” This and Tomasi's other main theme, marked “*espressivo*” and “*molto vibrato*,” give the first section of the movement the feeling of a jazz ballad. The quicker waltz section features the “Getting Sentimental” theme again when the trombone enters. The ballad mood returns at the end in a combining of both themes.

In the second movement, Nocturne, Tomasi creates atmospheric “night music” with the muted high chirping in the ostinato accompaniment. The dotted rhythms here suggest a swing feel, and twice Tomasi invokes the marking “*Tempo di Blues*.” A dramatic peak precedes the first blues section and the second builds in intensity itself before the introspection of the ending.

Tomasi called the final movement “Tambourin” after the lively French dance of the eighteenth century (possibly related to a Provençal folk dance), which was often employed in operas or other theatrical works. Tomasi would have known such uses as a conductor of opera and ballet—and would have been familiar with Ravel's use of the designation—but we also get the sense of a bustling city scene as in Gershwin's *An American in Paris*. Tomasi draws on themes from the

other movements for this sonata-rondo, whose refrain draws on the “Getting Sentimental” theme, usually prefaced by a figure that served an accompanimental role in the first movement. He also makes a reference to the main theme of the Nocturne before recalling the first movement’s second main theme. The final acceleration makes for a dazzling conclusion.

—©Jane Vial Jaffe

blue cathedral **Jennifer Higdon**

Jennifer Higdon is one of America’s most acclaimed figures in contemporary classical music, receiving the 2010 Pulitzer Prize in Music for her Violin Concerto, a 2010 Grammy for her Percussion Concerto, a 2018 Grammy for her Viola Concerto, and a 2020 Grammy for her Harp Concerto. In 2018 Higdon received the prestigious Nemmers Prize from Northwestern University which is awarded to contemporary classical composers of exceptional achievement who have significantly influenced the field of composition. Most recently, she was inducted in to the American Academy of Arts and Letters. Higdon enjoys several hundred performances a year of her works, and *blue cathedral* is one of today’s most performed contemporary orchestral works, with more than 700 performances worldwide. Her works have been recorded on more than sixty CDs. Higdon’s first opera, *Cold Mountain*, won the International Opera Award for Best World Premiere and the opera recording was nominated for two Grammy Awards. Her music is published exclusively by Lawdon Press.

—*Composer profile provided by Lawdon Press*

Composed in 1999 for the Curtis Institute in honor of its seventy-fifth anniversary, *blue cathedral* memorializes Jennifer Higdon’s younger brother Andrew Blue Higdon, who had died the previous year of a particularly virulent form of skin cancer. She includes numerous direct references to her brother, most significantly his instrument, the clarinet, which entwines with hers, the flute, in the piece’s main theme. “Because I am the older sibling, it is the flute that appears first in this dialog,” wrote the composer. “At the end of the work, the two instruments continue their dialogue, but it is the flute that drops out and the clarinet that continues on in the upward professing journey.” She also makes reference to his age by having the prepared piano—its sound enhanced by the addition of two screws—“chime” thirty-three times. Furthermore, she said, “I put in my birth date and Andy’s birth date (mine: 12-31; his: 7-13) in a very exposed location in the piece.”

On another level the piece is about life's journey, which her brother's death had led her to contemplate. "This piece represents the expression of the individual and the group—our inner travels and the places our souls carry us, the lessons we learn, and the growth we experience. Tying these thoughts to the Curtis anniversary she wrote: "Curtis is a house of knowledge—a place to reach towards that beautiful expression of the soul which comes through music."

In the title, *blue* refers not only to her brother's name, but to the sky—"where all possibilities soar"—and *cathedral* to "a place of thought, growth, spiritual expression, serving as a symbolic doorway into and out of this world." She continued:

As I was writing this piece, I found myself imagining a journey through a glass cathedral in the sky. Because the walls would be transparent, I saw the image of clouds and blueness permeating from the outside of this church. . . . I wanted to create the sensation of contemplation and quiet peace at the beginning, moving towards the feeling of celebration and ecstatic expansion of the soul, all the while singing along with that heavenly music.

In order to achieve that "heavenly" sonority Higdon included celesta, chimes, glockenspiel, vibes, and crotales in her orchestration, but also some more unusual instruments: Chinese health reflex balls and tuned water goblets. Toward the end, the mysterious shimmering of the Chinese balls—Higdon's "sound of stars"—builds gradually as one by one players begin shaking them. The delicate ring of the goblets, played by rubbing their rims, enhances the ethereal sheen. Though the piece also contains its moments of grief (plaintive English horn solo) and anger (powerful full orchestra section, brass fanfares), peaceful contemplation perseveres. "It was about deciding if life was going to be about living or about death," said Higdon. "I was surprised it turned out so positively."

—©Jane Vial Jaffe

ABOUT THE ARTISTS

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

George Manahan is in his 13th season as Director of Orchestral Activities at Manhattan School of Music, as well as Music Director Emeritus of the American Composers Orchestra. 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*.

Ed Neumeister, Conductor

Ed Neumeister has composed for various classical and jazz ensembles in the U.S., Europe, South America, Australia, and Israel and performed extensively as a conductor and trombone soloist around the world. As a leader, Neumeister has recorded twelve albums, ranging from large ensembles to small groups to solo trombone. Neumeister's arrangement for the Mel Lewis Jazz Orchestra of "A Nightingale Sang in Berkeley Square" was nominated for a Grammy Award in 1992. He recorded multiple albums in Europe, leading large ensembles and small bands; he also wrote for various jazz ensembles, along with composing classical chamber pieces and large-scale concert works.

Neumeister is a founding member of the composer's collective "Improvisatory Minds," which has produced concerts of original works in California and New York. Neumeister has recently established a new jazz orchestra in New York, the diverse, multi-generational *Assemblage*, which is the third such large group of his career, after the *NeuHat Ensemble* (1992–2017, in New York) and *ENJO* (2006–2011, in Los Angeles). As a trombonist, in addition to leading his own groups, Neumeister is a member of the *Joe Lovano Nonet*.

Ed Neumeister received a 2020 Composer Fellowship from the New Jersey State Council on the Arts. His recent releases are the 2021 critically acclaimed *What Have I Done?* and *Explorations*, both on MeisteroMusic Records. Following a stint scoring films in Los Angeles, Neumeister returned to the New York area in 2017, where he has been active as a composer, performer, and educator, and currently teaches at the School of Jazz and Contemporary Music at the New School, New York University, and William Paterson University in New Jersey.

Nicholas Bell, Student Conductor

Nicholas Bell, a conductor and trombonist from Kansas City, Missouri, is currently pursuing a Master's degree in orchestral conducting at Manhattan School of Music. Previously Artistic Director of Classical Revolution Kansas City and Associate Conductor of Symphony of Northwest Arkansas, he has also held the positions of Conductor in Residence of the Taneycomo Festival Orchestra, Orchestra Director for Harmony Project KC, and Conductor at Black House New Music Collective.

Mr. Bell received his undergraduate degree in trombone performance from the University of Missouri–Kansas City, with additional studies in orchestral conducting at the Peabody Conservatory. His primary conducting teachers are George Manahan and Marin Alsop.

Ken Kagawa, trombone

Ken Kagawa, winner of the 2022–23 Eisenberg–Fried Concerto Competition at Manhattan School of Music, is a Japanese–American trombonist who is currently residing in Toronto, Ontario. Born and raised in Cupertino, California, he picked up the trombone at the age of 11 in response to his parents’ desire for him to have an extracurricular pursuit, but they regretted this immediately. His passion for the trombone has stayed with him since.

He was a member of the San Francisco Symphony Youth Orchestra and now plays with the Royal Conservatory Orchestra but has also had the pleasure of performing with the Mississauga Symphony, Camerata Notturna, and Saratoga Community Band. He has studied with trombone icons from around the continent, such as Professor Colin Williams, Nick Platoff, and Ohtae Kwon, and is currently under the guidance of Gordon Wolfe at the Royal Conservatory’s Glenn Gould School in Toronto. He started his Bachelor of Music degree at Manhattan School of Music in 2021.

Ken has spent his summer months at festivals training to become a professional musician. This past summer, he was at the PRISMA Festival in Powell River, British Columbia, and at the Aspen Music Festival, where he had the opportunity to perform Launy Grøndahl’s Trombone Concerto with one of the premier orchestras at the festival. He has also performed in Miami with the National YoungArts Foundation.

At the time of writing, Ken spends most of his time in the practice room, committing his energy to improving his craft, one percent at a time. His goal as a musician is to play with a professional orchestra.

Ingrid Jensen, trumpet

Born in Vancouver and raised in Nanaimo, British Columbia, MSM Dean of Jazz Arts Ingrid Jensen has been hailed as one of the most gifted trumpeters of her generation. After graduating from Berklee College of Music in 1989, she went on to record three highly acclaimed CDs for the ENJA record label, soon becoming one of the most in-demand trumpet players on the global jazz scene.

After a teaching stint in Europe in her early twenties—as the youngest professor in the history of the Bruckner Conservatory in Linz, Austria—Ingrid settled in New York City in the mid-1990s where she joined the innovative jazz orchestras of Maria Schneider (1994–2012) and Darcy James Argue (2002–present). More recently, Ingrid has performed with the Grammy-winning Terri-Lyne Carrington and her Mosaic Project, Helen Sung’s Sung with Words project, and the highly acclaimed all-star ensemble Artemis.

Ingrid is a featured soloist on the Christine Jensen Jazz Orchestra's Juno-award-winning album *Treelines* (2011) and its successor *Habitat* (2013). She has performed with a multi-generational cast of jazz legends ranging from Clark Terry to Esperanza Spalding; Ingrid has also performed alongside British R&B artist Corrine Bailey Rae on *Saturday Night Live* and recorded with Canadian pop icon Sarah McLachlan. In addition to her busy sideman and featured soloist schedule, Jensen leads her own quintet, quartet, and organ trio. Her own bands have garnered glowing reviews and earned her a loyal fan base around the globe.

Also a dedicated jazz educator, Ingrid Jensen serves as Dean of Jazz Arts at Manhattan School of Music and is currently on faculty at both MSM and Purchase College. She has taught trumpet at the University of Michigan and Peabody Conservatory, performed and lectured as a guest artist with the Thelonious Monk Institute High School group featuring Herbie Hancock, and performed and taught at the Centrum Jazz Workshop, the Dave Brubeck Institute, the Banff Centre Workshop in Jazz & Creative Music, the Stanford Jazz Camp, and the Geri Allen Jazz Camp for young women.

Since her victory at the Carmine Caruso Trumpet Competition in 1995, Jensen has sat on the judges' panel twice for said competition. She is regularly invited to trumpet festivals around the world and recently served as Artist-in-Residence at the prestigious Monterey Jazz Festival, performing with her own quintet and giving tribute to the great Geri Allen, with fellow Artist-in-Residence Tia Fuller. In 2019, Ingrid was the recipient of the Jazz Journalists Association's Trumpeter of the Year Award.

One of Ingrid's most frequent and closest collaborators is her sister, saxophonist and composer Christine Jensen. The sisters' release, *Infinitude*, featuring the brilliant guitarist Ben Monder, received heavy praise from the jazz community as did Ingrid's latest recording, *Invisible Sounds*. The album, honoring the late great Kenny Wheeler, received critical acclaim and led to a feature on NPR's *Jazz Night in America* hosted by Christian McBride.

Ingrid Jensen plays a custom Monette trumpet, built personally by the master builder Dave Monette.

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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 professionally oriented Saturday music program dedicated to the musical and personal growth of talented young musicians ages 5 to 18. The School also serves some 2,000 New York City schoolchildren through its Arts-in-Education Program, and another 2,000 students through its critically acclaimed Distance Learning Program.

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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.



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