



JAZZ ARTS

Symposium: *Coltrane at 100*

With guest contributors

Melissa Aldana

Matthew Garrison

Ashley Kahn

John O’Gallagher

Miles Okazaki

Tivon Pennicott

Lewis Porter

Robert Sabin

Jaleel Shaw

THURSDAY, OCTOBER 1, 2026 | 9 AM–9 PM

FRIDAY, OCTOBER 2, 2026 | 10 AM–10 PM

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JAZZ ARTS

Symposium: *Coltrane at 100*

THURSDAY, OCTOBER 1

9 AM (MYERS RECITAL HALL)

Dr. John O’Gallagher

“Pitch-Class Set Usage and Development in Late Period Improvisations by John Coltrane”

The impact of the saxophonist and composer John Coltrane (1926–67) on music is remarkably broad and reflective of a philosophy dedicated to finding new means of expression. Coltrane’s earlier tonal and modal music and their cultural-historical contexts are already well-documented; however, *Interstellar Space* and *Stellar Regions* – produced just one week apart in the final six months of his life – are among his least interrogated works. The analytical core of this presentation investigates to what extent Coltrane’s performances on *Interstellar Space* and *Stellar Regions*, widely regarded merely as unstructured (free) improvisations, contain evidence of rigour and organised pitch structure. This research aims to challenge the ways that these last recordings are understood, prompting a new dialogue relating to the nature of his music and the nature of ‘free’ improvisation. While Coltrane’s late-period music is often characterised as motivic, this presentation evidences the widespread presence of trichordal pitch-class sets as a crucial means for achieving unity and binding the motivic surface. The construct (013), revealed as a constant referent in ‘Iris’, acts as a structural precedent for other pc-set formations within *Interstellar Space* and *Stellar Regions*, and more broadly in other similar loci through Coltrane’s late period. Selected improvisations to be discussed include ‘Iris’, ‘Saturn’, ‘Jupiter’, ‘Jupiter Variation’, ‘Leo’, ‘Acknowledgment’, and ‘Suite: Prayer and Meditation (Day)’.

10 AM (ADES PERFORMANCE SPACE)

Tivon Pennicott

“Nerd vs. Nature in the Practice Room: In Alignment with Trane”

This class emphasizes Coltrane’s early upbringing and how he leaned into that identity even as he became a curious and consistent student of his craft. We want to explore the experience of the improviser living between two approaches—the disciplined mind and the surrendering spirit. The class first encourages students to acknowledge their personal roots and passions, and then to establish meaning and intention within their study. We’ll consider how the way you learn helps center your artistry and methods that help you truly internalize material you’re working on. Students are encouraged to bring their instruments.

11:30 AM (GREENFIELD HALL)

Dr. Lewis Porter

“Recent Coltrane Discoveries”

Dr. Porter’s books, *John Coltrane: His Life and Music* (1998), and the *John Coltrane Reference* (2009), are considered the state of the art. But in the many years since their publication, he has continued to research not only Coltrane, but every possible corner of jazz history, and to publish his findings once a week on Substack. In today’s 90 minutes on Coltrane, you will listen to unknown music and learn about amazing, newly-found connections.

1 PM (ADES PERFORMANCE SPACE)

Ashley Kahn

“John Coltrane’s *A Love Supreme*: The Man, The Music and His Timeless Message”

Too often, John Coltrane’s towering legend and enduring influence overshadows his message, which he meticulously wove into his best known album—which some have called his musical self-portrait—*A Love Supreme*. Celebrating the 60th anniversary of this seminal recording, this presentation employs music and video excerpts to better understand the connection between Coltrane’s music and universal message. How did he work spiritual focus into his music? What role did Coltrane envision for himself and his recordings? What was his core message, and how does it continue to influence musicians and attract an audience well beyond the jazz circle, to this day?

2:30 PM (MILLER RECITAL HALL)

Melissa Aldana

“Transcribing as Practice”

In this masterclass, I'll talk about the way I approach practicing, transcribing, and learning the language of jazz. We'll explore how to really absorb the fundamentals, how to develop a strong and personal sound, and how to take the things we learn from our heroes and eventually make them our own. I'll also talk about developing ideas, listening deeply, and finding a practice process that helps you grow while staying connected to your own voice.

6 PM (GREENFIELD HALL)

Matthew Garrison

“Approach to Modern Bass: Techniques, Sound Explorations, Improvisation and Composition”

7:30 PM (MILLER RECITAL HALL)

Roundtable Discussion

FRIDAY, OCTOBER 2

10 AM (MILLER RECITAL HALL)

Miles Okazaki (MM '99)

“John Coltrane and varieties of Musical Symmetry”

The class will begin with a look at some classic recordings of John Coltrane, looking at some of the concepts of symmetry that he was working with from the late 50's onward. We will then explore possibilities for using symmetry as a concept in harmony, melody, and rhythm for improvisation and composition. Students are welcome to bring instruments and play.

11:30 AM (MILLER RECITAL HALL)

Jaleel Shaw (MM '02, MSM College Faculty)

“Expression and Emotion in Coltrane's Later Period”

In today's class, we will explore the expressive, emotional, and spiritual side of John Coltrane and his quartet. In addition, we will explore the influential role that Black spirituals and world music played in his music. We will also explore Coltrane's band's cohesiveness, freedom, and dynamic range. Students are encouraged to bring instruments and be ready to play.

1 PM (MILLER RECITAL HALL)

Dr. Robert Sabin (MSM Precollege Faculty)

“Works of Rhythm: The Music of John Coltrane and Thelonious Monk”

The synergy between Thelonious Monk and John Coltrane is perhaps most evident in both musicians' approach to rhythm and phrasing, making their performances in 1957-58 some of the most significant within their respective discographies. This presentation will document this singular collaboration, while exploring each player's often overlooked virtuosic rhythmic interpretations. Examples will demonstrate use of simultaneous beat divisions, double and triple time, asymmetrical grouping, accent shift as well as the implications on our own perceptions of the beat. The “Monk beat” will be defined, as well as how this rhythmic approach was potentially a significant influence in Coltrane's improvisations, helping to usher in the “sheets of sound” period in 1958. Further suggestions will be offered on how these approaches can be incorporated into our own personal idiomatic styles. Students are encouraged to bring instruments.

2:30 PM (MILLER RECITAL HALL)

Rick Margitza

Preconcert Q & A Session

7:30 PM (NEIDORFF KARPATI HALL)

MSM JAZZ ORCHESTRA

Coltrane at 100

ABOUT THE ARTISTS

Melissa Aldana, saxophone

GRAMMY-nominated saxophonist and composer Melissa Aldana has garnered international recognition for her visionary work as a band leader, as well as her deeply meditative interpretation of language and vocabulary. She was recently signed with Blue Note Records and releases her debut album with the historic label titled *12 Stars* in March 2022. “Melissa Aldana is one of the foremost musician/composers of her generation,” says Blue Note President Don Was. Aldana was one of the founding members of ARTEMIS, the all-star collective that released their debut album *ARTEMIS* on Blue Note. The album featured Aldana’s simmering composition *Frida*, which was dedicated to Mexican painter Frida Kahlo, who inspired the musician through “her own process of finding self-identity through art.” Kahlo was also the subject of Aldana’s celebrated 2019 album *Visions (Motéma)*, which earned the saxophonist her first-ever GRAMMY nomination for Best Improvised Jazz Solo—an acknowledgement of her impressive tenor solo on her composition *Elsewhere*. In naming *Visions* among the best albums of 2019 for *NPR Music*, critic Nate Chinen wrote that Aldana “has the elusive ability to balance technical achievement against a rich emotional palette.” Aldana was born in Santiago, Chile and grew up in a musical family. Both her father and grandfather were saxophonists and she took up the instrument at age six under her father Marcos’ tutelage. Aldana began on alto, influenced by artists such as Charlie Parker and Cannonball Adderley, but switched to tenor upon first hearing the music of Sonny Rollins. She performed in Santiago jazz clubs in her early teens and was invited by pianist Danilo Pérez to play at the Panama Jazz Festival in 2005. Aldana moved to the U.S. to attend the Berklee College of Music, and the year after graduating she released her first album *Free Fall* on Greg Osby’s Inner Circle label in 2010, followed by *Second Cycle* in 2012. In 2013, at 24, she became the first female instrumentalist and the first South American musician to win the Thelonious Monk International Jazz Saxophone Competition, in which her father had been a semi-finalist in 1991. After her win, she released her third album *Melissa Aldana & Crash Trio* (Concord). Aldana is also an in-demand clinician and educator, and the New England Conservatory’s Jazz Studies Department recently appointed her to their jazz faculty beginning in the Fall of 2021.

Matthew Garrison, bass

New York-native Garrison spent, with his mother Roberta Escamilla Garrison and sister Maia Claire Garrison, the first seven years of his life immersed in a community of musicians, dancers, writers, visual artists and poets. After the death of his father Jimmy Garrison (John Coltrane's bassist), his family relocated to Rome, Italy where he began to study piano and bass guitar. Upon returning to the U.S., he studied intensively with both DeJohnette and bassist Dave Holland. In 1989 Matthew received a full scholarship to attend Berklee College of Music and began his professional career with the likes of Gary Burton, Bob Moses, Betty Carter, Mike Gibbs, and Lyle Mays, to mention a few.

Matthew moved to Brooklyn, New York in 1994 and since then has performed, toured and recorded with artists such as Herbie Hancock, Joe Zawinul, Chaka Khan, Pino Daniele, Meshell Ndege Ocello, Joni Mitchell, Whitney Houston, Wayne Shorter, Jack DeJohnette, Peter Erskine, Marcus Miller, Mike Mainieri, Steve Coleman, Jim Beard, Arto Tunçboyacıyan, Mino Cinelu, Rita Marcotulli, Bill Cosby, Paul Simon, Cassandra Wilson, Wallace Roney, Geri Allen, Gary Thomas, John McLaughlin, Scott Kinsey, Scott Henderson, The Gil Evans Orchestra, Tito Puente, Mike Gibbs, John Scofield, The *Saturday Night Live* Band, Michael Brecker, Randy Brecker, Mike Stern, Pat Metheny, Carlos Santana, Jon Batiste and many others.

In 2012 Matthew opened, alongside his business partner Fortuna Sung, ShapeShifter Lab which quickly became one of the most important and influential music venues in New York. The Brooklyn based venue features performances by the most important artists on the music scene today and has been voted by *Time Out New York* (2013) as one of the best 10 venues in NY, and by *Downbeat* ('15, '16, '17, '18) as one of the best 160 jazz venues in the world. The space is also a place for audio and video capture, photo shoots, workshops, private events, lessons, art exhibits amongst a variety of other possibilities that can take place within the 6,000 square foot location.

In 2021, Matthew & Fortuna, alongside their partner Jontahan Lott, founded ShapeShifter Lab Productions Inc, a company through which they develop and release their groundbreaking software platforms: the "Matt Garrison" & "TuneBend" apps. They are working closely with Apple to push the boundaries of their work in this field, with much more exciting work to come.

In 2014, Matthew, alongside Ravi Coltrane and Fortuna Sung, formed the non-profit organization ShapeShifter Plus. This 501(c)3 has a primary directive to further advance and implement many of the projects already set forth through ShapeShifter Lab. In 2021, Jack & Lydia DeJohnette joined the board of directors and collectively they (Jack, Lydia, Fortuna, Matt and Ravi) are working hard to

create new directions in the NY/USA/Global arts and culture sector.

In June of 2023 Matthew and business partner Fortuna Sung have re-opened ShapeShifter Lab in Park Slope at 837 Union Street (the old Tea Lounge location). Exciting new adventures await throughout the next phase of Matthew's career as a musician, entrepreneur and community leader.

Ashley Kahn, music historian and producer

Ashley Kahn is a Grammy-winning American music historian, author, professor and producer. He teaches at New York University's Clive Davis Institute for Recorded Music, co-wrote Carlos Santana's award-winning autobiography *The Universal Tone: Bringing My Story to Light* (Little, Brown, 2014), and is a producer of *Carlos* (2023), the documentary on Carlos Santana (Imagine Documentaries/Sony Pictures Classics). He has written books on two legendary recordings: *Kind of Blue* by Miles Davis and *A Love Supreme* by John Coltrane, and one on a legendary record label: *The House That Trane Built: The Story of Impulse Records*. His most recent book is *George Harrison on George Harrison: Interviews and Encounters*. He also edited *Rolling Stone: The Seventies*, a 70-essay overview of that pivotal decade.

Kahn, who was recently awarded a Lifetime Achievement Award by the Jazz Journalists Association, broke into the music business as a tour manager and music festival producer, has held a variety of positions in radio, television, and online businesses. As a journalist, his byline has appeared in many publications and websites, including *Rolling Stone*, the *New York Times*, *The New Statesman*, and others, and his writing has garnered four ASCAP/Deems Taylor awards, and three Grammy nominations. In 2015, he was awarded a Grammy for his album notes to the John Coltrane release *Offering: Live at Temple University*, and in 2017, he received the Robert Palmer-Helen Oakley Dance Award for Excellence in Writing from the Jazz Journalists Association.

Kahn has worked on many music documentaries in a variety of roles: as producer/director—*Carlos*; *Kind of Blue: Made in Heaven* for Sony Music (2005)—as a consultant/writer—Netflix's *Chasing Trane* (2016) and Stanley Nelson's documentary on Miles Davis for PBS (2018)—and as on-screen interviewee: *PBS's Soundbreaking: Stories from the Cutting Edge of Recorded Music* (2016); *BBC's 1959: The Year That Changed Jazz* (2009); and many others.

John O’Gallagher, saxophone

John O’Gallagher is an internationally known saxophonist and composer whose career spans a thirty year period living in New York City (1988-2018) and nearly a decade in Europe (living currently near Lisbon, Portugal). He has performed along side some of the most renowned musicians in jazz including Joe Henderson, Kenny Wheeler, Maria Schneider, Tyshawn Sorey, Tony Malaby, Andrew Cyrille, Michael Formanek, Kris Davis, Jeff Williams, Rudresh Mahanthappa, Peter Evans, Thomas Morgan, Clarence Penn, Mike Gibbs, Gerald Clever, Paul Dunmall, Tom Rainey, Drew Gress, Ben Monder, Billy Hart, Jason Palmer, Billy Mintz, Ralph Alessi, Dan Weiss, Noah Preminger, Leo Genovese, Bob Belden, Rudy Royston, Russ Lossing, Ben Street, Jeff Hirshfield, et al.

Appearing on more than 80 CDs (with 13 as a leader), his most recent project *Ancestral* on Whirlwind Recordings features jazz royalty and master drummers Andrew Cyrille and Billy Hart, and guitar virtuoso Ben Monder in a program of original music. Within his discography, three recordings have received Juno Award nominations, two recordings have received Grammy Award nominations, and one recording has received a Grammy Award.

O’Gallagher is also active in jazz education, performing and teaching masterclasses at numerous conservatories around the world. He is the author of *Twelve-Tone Improvisation* published by Advance Music and is currently developing a book from his groundbreaking Ph.D. dissertation on John Coltrane: “Analyzing Pitch Structure in Late-Period Recordings of John Coltrane: Interstellar Space and Stellar Regions.”

Miles Okazaki (MM ’99), guitar

Miles Okazaki is a NYC-based guitarist originally from Port Townsend, a small seaside town in Washington State. His approach to the guitar is described by the *New York Times* as “utterly contemporary, free from the expectations of what it means to play a guitar in a group setting — not just in jazz, but any kind.” His touring and recording experience over three decades includes work with Kenny Barron, John Zorn, Steve Coleman, Miguel Zenón, Stanley Turrentine, Henry Threadgill, Patricia Brennan, Dan Weiss, Anthony Tidd, Adam Rudolph, Anna Webber, Matt Mitchell, Mary Halvorson, Jonathan Finlayson, Jen Shyu, Jacob Garchik, Jon Irabagon, Jane Monheit, Amir ElSaffar, Darcy James Argue, and many others. He has released 12 albums of original compositions over the last 12 years on the Sunnyside, Pi, and Cygnus labels. In 2018 Okazaki received wide critical acclaim for his six-album recording of the complete compositions of Thelonious Monk for solo

guitar, an unprecedented project that Nate Chinen called “the six-string equivalent of a free solo climb up El Capitan.” In 2024 he recorded the entire songbook again from memory in a one night, five-hour concert filmed at The Jazz Gallery in NYC. In addition, Okazaki was voted the #1 rising star guitarist in the *Downbeat* magazine critic’s poll, has published the book *Fundamentals of Guitar on Mel Bay*, teaches at Princeton University, and holds degrees from Harvard University, Manhattan School of Music, and the Juilliard School.

Tivon Pennicott, saxophone

For years, Tivon Pennicott has been transporting audiences to a higher level of consciousness. On his latest album release, *Roots to Branches*, Pennicott lets the Spirit lead, acknowledging the foundation and strength of his Jamaican heritage, accompanied by his vocals, delivered with unmitigated gall. This album showcases Pennicott’s versatility and renewed authenticity, featuring his vocal debut on tracks like *Tell Me Again* (Dox Records, 2022), *Celery Juice* (Dox Records, 2024) and *Fermented Grapes* (Dox Records, 2024). The album also highlights his fiery performances on *Tour Life* (Dox Records, 2023) and the title track *Roots to Branches* (Dox Records, 2024). With a blend of jazz and fusion, Pennicott’s latest release demonstrates his artistic growth and depth.

A Georgia native residing in New York City, the highly sought saxophone player, composer and vocalist is a key contributor to three GRAMMY Award winning albums, appearing on Esperanza Spalding’s disruptive recording *Radio Music Society* (Heads Up International, 2012), Gregory Porter’s *Liquid Spirit* (Blue Note, 2013) and *Take Me to the Alley* (Blue Note, 2017). On screen, Pennicott appeared regularly on *The Late Show with Stephen Colbert* as a member of the Stay Human Band with Jon Batiste before recording on his records *Chronology of a dream: Live At The Village Vanguard* (Verve, 2019) & *Anatomy of Angels* (Verve, 2019) *Live At The Village Vanguard*. His evolving sound is the result of a soulful, sophisticated foundation for groove he honed in the church, and a penchant for unbound harmonic exploration.

Pennicott has toured and collaborated with such visionaries as Roy Hargrove and his RH Factor project and Kenny Burrell with his Jazz Heritage All Stars. After having recorded with Kenny Burrell for his 2010 release *Be Yourself* on High Note Records, Pennicott continues to enjoy a decade- long association with the prolific guitarist and his group. Meanwhile, touring the world with Gregory Porter, Pennicott has performed at iconic venues, including The Royal Albert Hall in London, the Berliner Philharmonie in Germany, and Carnegie Hall in New York, to name a few.

Pennicott earned his Bachelor of Arts in Music from the Frost School of Music at the University of Miami. There he was able to garner strong intentions with

receptive impulses which allow Pennicott to serve every situation—from Ari Hoenig’s rhythmic labyrinths to the most soulful gatherings of Gregory Porter. While he has played an elemental role in advancing and transforming sounds of many innovative artists, Pennicott’s work as a leader is only beginning. In 2014, Pennicott released his debut recording *Lover of Nature* on New Phrase Records, a project that features equally curious musical minds: Mike Battaglia, Spencer Murphy, and Kenneth Salters. And with communion and healing in mind, Pennicott’s sophomore record *Spirit Garden* (self released 2020) featured a 26 piece string orchestra alongside several combinations of a chord-less quartet. This was an audacious endeavor, delightfully composing, orchestrating, and performing on his own musical canvas—certainly a consistent theme of nature and joy all throughout Pennicott’s music.

Lewis Porter, keys

Lewis Porter, pianist, keyboardist, and composer, appears on 30 albums with Dave Liebman, Marc Ribot, Gary Bartz, and many others. Hi 2018 album *Beauty And Mystery* features John Patitucci, Terri Lyne Carrington, and Tia Fuller. His latest recordings include the exciting jazz-rock album *Transcendent* with guitar virtuoso Ray Suhy, on Sunnyside, and *Solo Piano* on the new label Next To Silence. *AllAboutJazz* writes that Porter’s music draws from many sources to make “a beautifully creative whole” and that he is “a first-rate pianist,” to which *NYC Jazz Record* adds that he has “a mind-boggling array of approaches at his ...fingertips.” He received a Grammy nomination in 1995. He has performed across the USA and Europe with Liebman (who premiered one of Dr. Porter’s saxophone concertos), Joe Lovano, Wycliffe Gordon, Ravi Coltrane, Ribot, and many others.

Awarded a Ph.D. in musicology in 1983, he is well-known as a jazz educator, researcher, and author, most notably of a celebrated book on John Coltrane. A long-time former music professor at Rutgers in Newark and at Tufts U, he also taught at The New School, Manhattan School of Music, NYU, William Paterson U, and Brandeis, as well as being a guest teacher throughout the USA and Europe. He also teaches private students worldwide by Zoom/Skype/Facetime/GoogleMeet, etc. Please follow him at Lewisporter.com and on Facebook.

Robert Sabin (MSM Precollege Faculty), bass

Dr. Robert Sabin is a double bassist, composer, author, and educator specializing in jazz and contemporary music. He has appeared alongside such artists as Oliver Lake, Jean-Michel Pilc, Dick Oatts, Donny McCaslin, Ingrid Jensen, Louis Bonilla, Tony Moreno, Rich Perry, John Yao, Matt Panayides, and Brian Lynch. Sabin’s compositions and arrangements are featured on his latest release,

Humanity Part II, featuring Jeremy Noller, Jesse Lewis, Aaron Irwin, Jason Rigby, Matt Holman, Dan Urness, Chris Komer, John Yao, and Ben Stapp.

Sabin's Ph.D. dissertation "Gary Peacock: Analysis of Progressive Double Bass 1963-1965" was written while studying with Peacock and doing extensive research on the early 1960s New York City Avant-Garde.

He has presented workshops for the International Society for Music Education, International Society of Bassists, Association for Popular Music Education, University of Miami Frost School of Music, City College, Manhattan School of Music, and the Jazz Education Network as well as being featured in the *Online Journal of Double Bass Research*.

Sabin is the author of *Jazz Double Bass Repertoire*, a compendium of over 200 bass lines, solos, melodies, and technical studies accessible for free via this website. He is currently working on a two-volume set of rhythmic analysis and studies due out in 2023.

Sabin currently serves on the faculty of Manhattan School of Music Precollege and Molloy College.

Jaleel Shaw (MM '02, MSM College Faculty), saxophone

Alto and soprano saxophonist and bandleader Jaleel Shaw was the winner of the Rising Star Alto Saxophone category in the 2014 *Downbeat* Critics Poll. He is a member of the Roy Haynes Quartet, is featured on Tom Harrell's *Colors of a Dream*, and has also performed with Christian McBride, Jason Moran, the Mingus Big Band, Pat Metheny, Stefon Harris, Roy Hargrove, Chick Corea, Dave Holland, and Jimmy Cobb, among others.

Born and raised in Philadelphia, Jaleel was constantly surrounded by music and picked up the alto saxophone at an early age. He immersed himself in the local jazz scene, studying and performing with many of the great musicians and educators that the city has historically produced. After graduating from high school, he received a full tuition scholarship to attend the Berklee College of Music in Boston, from which he received a dual degree in music education and performance. While at Berklee, Jaleel received the Billboard Endowed Scholarship for Outstanding Academic and Musical Achievement (1998), Woodwind Department Chair Awards (1998, 2000), the Boston Jazz Society Award (1999), and the Outstanding Student Teacher Award (2000). He then received a scholarship to Manhattan School of Music, where he obtained his Master's degree in jazz performance. Jaleel's debut album, *Perspective* (2005), received rave reviews from the *New York Times* and *Jazzwise* magazine. *All About Jazz* named the album one of the top five debut albums of 2005.

His composition *The Heavyweight Champion* received the ASCAP Young Jazz Composer Award. In 2006, Jaleel joined the Roy Haynes Quartet and was featured on the legendary drummer's Grammy-nominated album *Whereas*. In 2008 Jaleel founded his label Changu Records on which he released his second album, *Optimism*. This album received reviews from the *New York Times*, *Downbeat*, and *All About Jazz*, among other publications. That same year he received a second ASCAP Young Composer Award for the composition *The Flipside* and was nominated for the Jazz Journalist Association's Up & Coming Jazz Artist Award. Jaleel was listed in *JazzTimes* magazine's 2011 Readers Poll for Alto Saxophonist of the Year, along with Phil Woods, Lee Konitz, Bunky Green, and Kenny Garrett. In March of 2013, Jaleel released a new album of original compositions titled *The Soundtrack of Things To Come* on his label Changu Records. The album features a working quartet and has been well received by the *New York Times*, *New York City Jazz Record*, and *All About Jazz*.

ABOUT THE MSM JAZZ ARTS PROGRAM

Manhattan School of Music was one of the first conservatories in the United States to acknowledge the importance of jazz as an art form by establishing undergraduate and graduate degree programs in jazz. The program, which celebrated its 40th anniversary in 2024–25, is one of the richest of its kind, combining systematic and rigorous conservatory training with a myriad of performance and networking opportunities in New York City. In addition to a wide variety of more than 20 small combos, student ensembles include the Jazz Orchestra, the Jazz Composers' Big Band, and the Studio Orchestra. The program is under the leadership of Dean of Jazz Arts Jim Saltzman (DMA '18).

Students study with a faculty drawn from the highest ranks of the jazz world and are provided opportunities to play for and observe world-renowned guest artists. Master classes in recent years have been presented by Terence Blanchard (trumpet), Billy Childs (piano, composition), Buster Williams (bass), Ron Carter (bass), Christian Scott (trumpet), Barry Harris (piano), Stefon Harris (BM '95, MM '97) (vibraphone), Maria Schneider (composition), Vijay Iyer (piano), Jason Moran (MM '97) (piano), Christian McBride (bass), Jimmy Heath (tenor saxophone), Gary Burton (vibraphone), and Wycliffe Gordon (trombone).

Every concert season, prominent guest artists are featured with our large ensembles, providing enriched performance experiences for students. Guest artists have included Omar Thomas, Jim McNeely, Jane Monheit (BM '99), Candido, Dave Liebman, Randy Weston, Joe Lovano, Bob Mintzer, Randy Brecker, Paquito D'Rivera, and Miguel Zenón (MM '01).

Jim Saltzman, Dean of Jazz Arts

Edward Gavitt, Assistant Dean for Artistic Operations

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 professionally oriented Saturday music program dedicated to the musical and personal growth of talented young musicians ages 8 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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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.



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