

M Manhattan School of Music

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PERFORMANCE
SEASON





MSM SYMPHONY ORCHESTRA

Vinay Parameswaran, Conductor

JT Kane, Dean of the Kanter Family Instrumental Studies and
Orchestral Performance Division

WEDNESDAY, OCTOBER 14, 2026 | 7:30 PM
NEIDORFF-KARPATI HALL

ABOUT THE KANTER FAMILY INSTRUMENTAL STUDIES AND ORCHESTRAL PERFORMANCE DIVISION

In the tradition of the classical music conservatory, the orchestral studies program at MSM forms the heart of the performing experience for classical instrumentalists. All students, placed by competitive audition, participate in a variety of orchestral projects under the guidance of Mei-Ann Chen, Director of Orchestral Activities and Chair of Conducting, and JT Kane, Dean of the Kanter Family Instrumental Studies and Orchestral Performance Division.

Students play in a variety of orchestral formats, giving them ample opportunity to develop their audition and ensemble technique, broaden their knowledge of orchestral repertoire, and perform at New York City venues such as Carnegie Hall, the Cathedral of St. John the Divine, St. Patrick's Cathedral, and Merkin Concert Hall. Winners of the School's annual Eisenberg–Fried Concerto Competition perform with the orchestras as soloists.

In addition to Maestra Chen, the orchestras work regularly with Leonard Slatkin, Distinguished Visiting Artist in Conducting and Orchestral Studies, and guest conductors such as Joshua Gersen, Tito Muñoz, Daniela Candillari, and JoAnn Falletta.

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PROGRAM

GABRIELLA SMITH
(b. 1991)

Tumblebird Contrails

AARON COPLAND
(1900–1990)

Appalachian Spring Suite

Intermission

JEAN SIBELIUS
(1865–1957)

Finlandia, Op. 26

WITOLD LUTOSŁAWSKI
(1913–1994)

Concerto for Orchestra

Intrada: Allegro maestoso

Capriccio notturno ed Arioso: Vivace

Passacaglia, Toccata e Corale:

Andante con moto — Allegro giusto

MSM SYMPHONY ORCHESTRA

Vinay Parameswaran, Conductor

VIOLIN 1

Annissa Gybel,
concertmaster
Copenhagen, Denmark

Nicole Razhanskiy
Stamford, Connecticut

Caroline Jorden
Concord, Massachusetts

Peixuan Wu
Houston, Texas

Honghan Lu
Shenzhen, China

Tinatin Narimanidze
Valley Stream, New York

Sue Nishida
Ridgewood, New Jersey

Vivian Kao
Hong Kong, Hong Kong

Hannah Doo
Seoul, South Korea

Max Herrmann
Arlington, Virginia

**Jayson Rodriguez
Ospina**
Bayamon, Puerto Rico

Sihan Duan
Ningbo, China

Shiyu Wang
New York, New York

VIOLIN 2

Cecilia Martin,
principal
Columbus, Ohio

Emma Johnson
Colorado Springs, Colorado

Po-Hsuan Chiang
Taipei, Taiwan

Tomohiko Hosokawa
Dongguan, China

Yuanchen Zang
Shanghai, China

Liang-Liang Chen
Taipei, Taiwan

Elana Zhang
Edmonton, Canada

Momica Lu
New York, New York

Madison Lee
New York, New York

Seo Yeong Baek
Seoul, South Korea

VIOLA

Hayley Lau, principal
Sydney, Australia

Anna Huang
Zhubei City, Taiwan

Carlos Walker
St. Petersburg, Florida

Asha Baylor
Richmond, Virginia

Alexandra Hansen
Ridgefield, Connecticut

**Laurent Demotes-
Mainard**
Paris, France

Nicholas Lopez
San Juan, Texas

Owne Xayboury
Milwaukee, Wisconsin

Yuhao Xia
Guangzhou, China

Junjie Ma
Changchun, China

CELLO

Aidan Pan, principal
Ithaca, New York

Alexandra Dillulio
Ridgefield, Connecticut

Hyunji Cho
Seoul, South Korea

Alexander Fiszer
Hopewell, New Jersey

Alex Tuan
Los Angeles, California

Paulina Salazar
Los Angeles, California

Mi Seo Bai
Queens, New York

Brandon Jo
Englewood Cliffs, New Jersey

Xinyi Jiao
Beijing, China

Phoebe Lee
Los Angeles, California

BASS

Braden Sulok,
principal
West Bend, Wisconsin

Juri Chae
Bundang District, South Korea

Brendan Wiebe
Sparks, Nevada

Binxuan Yu
Austin, Texas

Wilbert Sullivan*Wilton, Connecticut***Minjun Lu***Suzhou, China***FLUTE****Yeonseo Kim²***Sibeung, South Korea***Ai Okida***Tokyo, Japan***Jonah Ordower^{1,3}***New York, New York***Jukyung Lee⁴***Busan, South Korea***OBOE****Janice Wur^{3,4}***Arcadia, California***Junzhe Huang***Shanghai, China***Kamil Tarnawczyk²***Seattle, Washington***CLARINET****Maya Mueller***Rio Rancho, New Mexico***Tianyi Chu³***Nanjing, China***Sebeen Lee¹***Seoul, South Korea***Rafael Castro^{2,4}***Monterrey, Mexico***BASSOON****Anna Zhang¹***Philadelphia, Pennsylvania***BRASS AND WIND PRINCIPALS**¹ SMTIH — *Tumblebird Contrails*² COPLAND — *Suite From Appalachian Spring*³ SIBELIUS — *Finlandia*, Op. 26⁴ LUTOSŁAWSKI — *Concerto For Orchestra***Sharon Kim⁴***Little Neck, New York***Roan Alonzo²***Austin, Texas***Jaclyn Yee³***Toronto, Canada***HORN****Vera Romero³***Caracas, Venezuela***Hui-An Wen***Taoyuan City, Taiwan***Addison Ashley²***Charleston, South Carolina***Ella Scott¹***Saint Paul, Minnesota***Daniel Halstead⁴***Montgomery, Ohio***TRUMPET****Ryan Crites⁴***Orlando, Florida***Mathew Harper¹***West Palm Beach, Florida***Cameron Knox^{2,3}***Pittsburgh, Pennsylvania***Alex Wudtee***Perry Hall, Maryland***TROMBONE****Rebekah Marquez^{1,4}***Los Angeles, California***Hannah Steward³***San Diego, California***Harry Ning²***Changsha, China***BASS TROMBONE****Jack Johnson***San Diego, California***TUBA****Melissa Samad***Pembroke Pines, Florida***TIMPANI****Jacob Chang***Winfield, Illinois***Amy Lee***Chicago, Illinois***PERCUSSION****Heeyeon Kim***Daejeon, South Korea***Aaron Levine***Tenafly, New Jersey***Yung-Ling Lin***Tainan, Taiwan***Jungmin Lee***Seoul, South Korea***HARP****James Ho***Taipei, Macau***Myron Leonard***Atlanta, Georgia***Qi Qin Lim***Singapore, Singapore***KEYBOARD****Jieun Kim***Incheon, South Korea***Somi Jeon***Seo District, South Korea*

PROGRAM NOTES

Tumblebird Contrails

Gabriella Smith

Born in Berkeley, California, December 26, 1991

Named New Artist of the Month by Musical America in June 2019, Gabriella Smith has already had her works performed throughout the United States and abroad by prominent ensembles including Bang on a Can All-Stars and Eighth Blackbird as well as orchestras around the world. She has been called “the future of American music” by John Adams and has completed commissions for the Los Angeles Philharmonic, San Francisco Symphony, Kronos Quartet, among others.

Smith earned her bachelor’s degree at the Curtis Institute of Music and her doctorate at Princeton University. She grew up hiking, camping, and monitoring songbirds in Northern California, and biological and ecological themes often provide inspiration for her music. When she’s not composing, Smith still revels in the outdoors—backpacking with her trusty ukulele along “just to have some music,” birding, playing capoeira, and recording underwater soundscapes with her hydrophone for use in her compositions.

Smith’s *Tumblebird Contrails* was inspired by a backpacking trip in Point Reyes National Seashore in northern California and was premiered in 2014 by Marin Alsop and the Cabrillo Festival Orchestra in Santa Cruz. She emulates the sound landscape of the ocean and its “keening gulls, pounding surf, rush of approaching waves, sizzle of sand and sea foam in receding tides” using a variety of inventive extended techniques. These include bowing on the short parts of the strings behind the bridge, knocking and patting on the cello, blowing through the brass instruments to imitate wind, and drumming on an upside-down cymbal on a timpano. Smith shares that initially the intent of the piece was to capture the feeling and sound of sitting on the beach by herself during that moment in Point Reyes. In the years since its composition and premiere, however, she reveals that the work has come to represent the duality of “the grief, loss, fear, and rage I have experienced as a result of the climate crisis” along with “the joy in getting to work and be a part of climate solutions.”

—©Jane Vial Jaffe, Ainsley Berrybill

Appalachian Spring Suite

Aaron Copland

Born in Brooklyn, New York, November 14, 1900; died in North Tarrytown, New York, December 2, 1990

Aaron Copland composed one of his most popular, quintessentially American pieces in 1943–44 on commission from Elizabeth Sprague Coolidge for a ballet to be choreographed and danced by Martha Graham. He initially called his work simply “Ballet for Martha” until she chose the title *Appalachian Spring* after a poem by Hart Crane. The ballet, bearing no relation to the poem’s text, celebrates a young farm couple beginning their life together in the Pennsylvania hills in the early nineteenth century. Graham and her troupe first performed *Appalachian Spring* in its original version for a small chamber orchestra of thirteen instruments in the tiny Whittall Auditorium of the Library of Congress, Washington, D.C., on October 30, 1944. Following their performance in New York the following May, the work received both the Pulitzer Prize for Music and the Music Critics Circle of New York award for the outstanding theatrical composition of the 1944–45 season.

Well-aware of its concert-hall potential, Copland arranged the ballet as a suite for large orchestra (1945), then made a large orchestra version of the complete ballet (1954), and was finally persuaded by new-music impresario Lawrence Morton to arrange the suite for the original thirteen instruments (1970), with permission for added strings. The New York Philharmonic, conducted by Artur Rodzinski, first performed the full-orchestra suite version in Carnegie Hall on October 4, 1945; this is the version presented here.

The Suite follows the order of the ballet’s scenario closely except for the omission of a section that Copland thought was of purely choreographic interest, which interrupts the famous variations on the Shaker hymn *Simple Gifts*. His signature music evoking wide open spaces provides a framework for contrasting sections of hesitation, tenderness, liveliness, harshness, and quiet strength. For the first performance of the Suite in 1945, Copland provided the following notes:

“The Suite arranged from the ballet contains the following sections, played without interruption:

1. Very slowly. Introduction of the characters, one by one, in a suffused light.
2. Fast. Sudden burst of unison strings in A major arpeggios starts the action. A sentiment both elated and religious gives the keynote to this scene.
3. Moderate. Duo for the Bride and her Intended—scene of

tenderness and passion.

4. Quite fast. The Revivalist and his flock. Folksy feelings—suggestions of square dances and country fiddlers.

5. Still faster. Solo dance of the Bride—presentiment of motherhood. Extremes of joy and fear and wonder.

6. Very slowly (as at first). Transition scene to music reminiscent of the introduction.

7. Calm and flowing. Scenes of daily activity for the Bride and her Farmer-husband. There are five variations on a Shaker theme. The theme, sung by a solo clarinet, was taken from a collection of Shaker melodies compiled by Edward D. Andrews, and published under the title *The Gift to Be Simple*. The melody I borrowed and used almost literally, is called ‘Simple Gifts.’ It has this text:

<i>’Tis the gift to be simple, ’</i>	<i>Twill be in the valley</i>
<i>’Tis the gift to be free,</i>	<i>Of love and delight.</i>
<i>’Tis the gift to come down</i>	<i>When true simplicity is gain’d,</i>
<i>Where we ought to be.</i>	<i>To bow and to bend we shan’t be asham’d.</i>
<i>And when we find ourselves</i>	<i>To turn, turn will be our delight,</i>
<i>In the place just right,</i>	<i>’Til by turning, turning we come round right.</i>

8. Moderate. Coda. The Bride takes her place among her neighbors. At the end the couple are left ‘quiet and strong in their new house.’ Muted strings intone a hushed, prayerlike passage. The close is reminiscent of the opening music.”

—©Jane Vial Jaffe

***Finlandia*, Op. 26**

Jean Sibelius

Born in Hämeenlinna [Tavastehus], December 8, 1865; died in Järvenpää, September 20, 1957

As Russia’s repression of Finland escalated during the 1890s, Sibelius showed a heightened interest in Finnish nationalism. His *Kullervo Symphony* and *Lemminkäinen Suite* took their inspiration from Finland’s national folk epic Kalevala, and his *Karelia Suite* celebrated an important region of Finland and its history. His stirring *Song of the Athenians* (1899) set a poem by Viktor Rydberg, in which the Greek-Persian conflict was easily read as Finnish-Russian. In this politically charged atmosphere a festival was planned for November 3–5, 1899, officially to raise money for the pension fund of retired journalists, but with the underlying purpose of protesting Russian censorship of the Finnish press. For this occasion Sibelius composed Music for the Press Celebration Days

to accompany declaimed texts in six tableaux. The music for the last, *Finland Awakes!*, was revised in 1900 as *Finlandia*.

Sibelius's admirer and later patron Axel Carpelan suggested in 1900 that he write an overture titled *Finlandia* for the Helsinki Philharmonic to play at the opening concert of the World Exhibition in Paris. With a perfectly suitable piece at hand, Sibelius simply revised the music for *Finland Awakes!* and attached Carpelan's title. *Finlandia* was included on the orchestra's tour that began in Helsinki and continued through Norway, Sweden, Germany, the Netherlands, and Belgium, ending triumphantly at the Paris Exhibition. In order to avoid possible problems with Russian authorities on charges of Finnish separatism, the piece was called "*La patrie*" or "*Vaterland*" outside of Scandinavia. *Finlandia*, by whatever title, was enthusiastically embraced everywhere, making Sibelius's name a household word. Because *Finlandia* sounded rooted in folk tradition, Sibelius found himself having to defend the melodies as original instead of borrowed. "There is a mistaken impression among the press abroad," Sibelius told biographer Rosa Newmarch, "that my themes are often folk melodies. So far I have never used a theme that was not of my own invention." *Finlandia* unfolds as a miniature tone poem in three connected sections, the first an almost angry introduction representing oppression, which ends with trumpet fanfares of intense pathos. The bustling action of the second section might be seen as Finland's liberation. The third section brings peace with the intoning of Sibelius's celebrated patriotic "hymn," before the liberation music combines with the hymn to form a rousing conclusion.

The original symphonic poem included no sung text, but Sibelius later produced a stand-alone version of the hymn with words by Wäinö Sola, opera singer and founder of the Finnish Opera. The words usually sung today are by Finnish poet Veikko Antero Koskenniemi, from his 1940 collection "*Latuja lumessa*" (Ski tracks in the snow), first performed with Sibelius's music in 1941, and accepted officially as the "libretto" by the composer in 1942. The patriotic hymn has nearly achieved the status of a national anthem.

—©Jane Vial Jaffe

Concerto for Orchestra

Witold Lutosławski

Born in Warsaw, January 15, 1913; died in Warsaw, February 7, 1994

After Stalin's death in 1953, Witold Lutosławski, along with Krzysztof Penderecki, led Polish composers in a great renaissance, bringing recognition to Polish music that had been lacking since the days of Chopin. Lutosławski had concurrently studied composition at the Warsaw Conservatory and mathematics at the University of Warsaw. In the 1960s he became internationally known as a conductor of his own works and taught and lectured on composition in Europe and the United States.

Lutosławski's style went through many stages—a folk music stage greatly influenced by Bartók, a twelve-tone phase, and a period in which he developed his own system “which permits me to move within the scope of twelve tones, outside both the tonal system and conventional dodecaphony.” In the 1960s he became interested in aleatory techniques to enhance textural effects, not, as he said, “to free myself of part of my responsibility for the work by transferring it to the players,” but to achieve “a particular result in sound.” His exceptional attention to structure and detail and his careful working methods resulted in long periods of revision and polishing for most works. His list of compositions, therefore, is relatively short, but each is of consistently high quality.

Begun in 1950 and completed in 1954, the Concerto for Orchestra stems from Lutosławski's “folk” phase. Deciding to write a concerto for orchestra in the wake of Bartók, Lutosławski may have felt like Brahms deciding to write a symphony in the wake of Beethoven. Lutosławski made no secret of his admiration for Bartók and his use of folk materials, but aside from the brilliant orchestration and the use of a chorale, Lutosławski's work is clearly and purposefully different from Bartók's celebrated Concerto for Orchestra. Lutosławski's folk materials have been so transformed from their sources as to carry the methods of Bartók's late style to extremes. Lutosławski explained how his experiments with manipulating folk motives led directly to the composition of the Concerto for Orchestra:

“This mainly involved blending simple diatonic motives with chromatic atonal counterpoint, and with nonfunctional, multicolored, capricious harmonies. The rhythmic transformation of these motives, and the polymetrical texture resulting from them together with the accompanying elements are a part of the characteristic style that I have mentioned. In doing all this, I thought at the time that this marginal style would not be entirely fruitless and that despite its having come into being while I was writing typical “functional” music, I could possibly make use of it in writing something more serious.

“A suitable opportunity for putting this into practice soon turned up. This was 1950. The director of the Warsaw Philharmonic Orchestra, Witold Rowicki, asked me to write something especially for his new ensemble. This was to be something not difficult, but which could, however, give the young orchestra an opportunity to show its qualities. I started to work on the new score not realizing that I was to spend nearly four years on it. Folk music and all that follows with it...was to be used in my new work. Folk music has in this work, however, been merely a raw material used to build a large musical form of several movements which does not in the least originate either from folk songs or from folk dances. A work came into being, which I could not help including among my most important works, as a result of my episodic symbiosis with folk music and in a way that was for me somewhat unexpected. This work is the Concerto for Orchestra.”

Rowicki, the work's dedicatee, led the premiere in Warsaw on November 26, 1954. The Concerto's immediate success across the board meant that Lutosławski's "marginal" style pleased the enthusiasts of "serious" music and those of "functional" music. The work became the composer's signature piece, one which he conducted many times and the only one from this period that he continued to regard as important. The Concerto was first performed in the U.S. on December 4, 1958, by the Cleveland Orchestra conducted by Stanislaw Skrowaczewski.

Lutosławski chose Baroque movement titles, opening with an *intrada*, which historically accompanied the entrance of an important person or introduced another piece. Creating a mood of portent, a gigantic pedal point in the low instruments with unrelenting timpani beats underlies the opening section. When this section returns at the movement's conclusion in altered form, the pedal lies in the upper register. In his Lutosławski monograph, Steven Stucky details the folk sources from Masovia (region around Warsaw) that the composer used as building materials. The opening section transforms a tune from the village of Czersk combined with other folk fragments, and the central section alternates folk-derived material with completely original material.

The second movement is organized in *scherzo-trio-scherzo* fashion, with the *Capriccio notturno*—literally a fanciful night piece—surrounding the more lyrical *Arioso*, a term from vocal music for a text setting in between the style of a recitative and an aria. The trumpets play the main arioso melody, which is derived from a folk tune, but completely unrecognizable as such.

The longest movement, the *Passacaglia*, *Toccata* and *Chorale*, shows Lutosławski already concerned with shifting the dramatic weight of a composition to the end, a concept to which he returned frequently in later years. The *Passacaglia*, an elaborate introduction, is modeled after the Baroque form in which a series of variations unfolds over a repeating pattern. Lutosławski's pattern, derived from a folk source, migrates from the lower to the upper register, with occasional alterations. There are fewer variations than repeating patterns; thus, as in many Baroque *passacaglias*, the beginnings and endings are out of phase. Far from sounding like a series of chunks, the *Passacaglia* is carefully engineered to peak and subside.

The bulk of the movement is the *Toccata*—literally a "touch" piece that traditionally contained virtuoso passage work. Stucky informs us that Lutosławski thought of the *Toccata* in terms of sonata form, but without the traditional recapitulation. In this scenario, the *Chorale* comes as an interpolation between the exposition of the *Toccata* themes and their development, and returns majestically toward the end of the coda.

To return to Lutosławski's explanatory statement, it seems incredible that he originally planned something "not difficult" for the young Warsaw Philharmonic, for in the end

result, virtuosity is required of every player. Imaginative orchestration touches pervade the score: the exquisite contrast of the sustained *divisi* strings tinged with celesta that close the *Intrada* and the scurrying muted strings that open the *Capriccio notturno*; the fleeting fragments tossed between string sections to the twittering accompaniment of flute paired with xylophone (*Capriccio notturno*); the impudent wind passages that interrupt the *Arioso*; the “stairstepping” percussion effects alternating with bass clarinet fragments (return of the *Capriccio*); and the sparkling harp, piano, and celesta accompaniment during the strings’ statement of the *Chorale*. Lutosławski’s winning choices of instrumentation, texture, and register are all bound together; not only do they show off the capabilities of the orchestra but they colorfully delineate his complex forms.

—©Jane Vial Jaffe

ABOUT THE CONDUCTOR

Vinay Parameswaran, Conductor

Internationally recognised for his energetic presence, imaginative programming, and compelling musicianship, Vinay Parameswaran is one of the most exciting and versatile young conductors on the podium today.

Recent and forthcoming highlights include UK debuts with the London Philharmonic, Philharmonia (London), BBC Symphony, and BBC Philharmonic Orchestras, alongside US debuts with the Seattle Symphony, Atlanta Symphony, Chicago Sinfonietta, and Wintergreen Music Festival, as well as re-invitations with the Cleveland Orchestra, Symphony San Jose, Eugene Symphony, Rochester Philharmonic, and Nashville Symphony. Other recent guest engagements include the Phoenix Symphony, San Antonio Philharmonic, Knoxville Symphony, Charlotte Symphony, Houston Symphony, Pittsburgh Symphony, Detroit Symphony, Louisville Orchestra, North Carolina Symphony, Grant Park Orchestra, Milwaukee Symphony, Jacksonville Symphony, and National Symphony Orchestra. In the 2026/27 season, Vinay makes his Canadian debut with the Victoria Symphony.

From 2017 to 2022, Parameswaran served as Assistant and later Associate Conductor of the Cleveland Orchestra, leading numerous concerts each season at Severance Hall, the Blossom Music Festival, and on tour. He was previously Associate Conductor of the Nashville Symphony, where over three seasons he conducted more than 150 performances, including a subscription debut in 2016/17 with works by Gabriella Smith, Grieg, and Prokofiev.

A strong advocate for music education, he has led school and family concerts with the Chicago Symphony, New Jersey Symphony, Nashville Symphony and Cleveland

Orchestra as well as projects and performances at leading conservatories including the San Francisco Conservatory, Curtis Institute of Music, Cincinnati College-Conservatory of Music, and Manhattan School of Music. As Music Director of the Cleveland Orchestra Youth Orchestra (2017–2022), he directed an acclaimed four-city European tour that featured a performance at the Musikverein in Vienna.

Equally at home in the concert hall, opera house, and recording studio, Parameswaran has conducted productions of Mozart's *The Magic Flute*, Donizetti's *The Elixir of Love*, Janáček's *The Cunning Little Vixen*, and Britten's *A Midsummer Night's Dream* with the Curtis Opera Theater. In Cleveland, he assisted Franz Welser-Möst on productions of Verdi's *Otello*, Wagner's *Tristan und Isolde*, and Strauss's *Ariadne auf Naxos*. His recordings include *Two x Four* with the Curtis Ensemble 20/21 and violinists Jaime Laredo and Jennifer Koh, featuring works by Bach, David Ludwig, Philip Glass, and Anna Clyne, as well as digital concerts with the Cleveland Orchestra for its streaming platform.

Parameswaran was a Conducting Fellow at the Tanglewood Music Center and has participated in masterclasses with David Zinman (National Arts Centre Orchestra, Ottawa) and with Marin Alsop and Gustav Meier (Cabrillo Festival of Contemporary Music). In 2021, he received a Career Assistance Award from the Solti Foundation U.S.

A native of the San Francisco Bay Area, he graduated with honours from Brown University with a BA in music and political science, studying conducting with Paul Phillips. He went on to earn an Artist Diploma in conducting from the Curtis Institute of Music as the Albert M. Greenfield Fellow, studying with renowned pedagogue Otto-Werner Mueller. He is currently based in Vancouver.

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

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