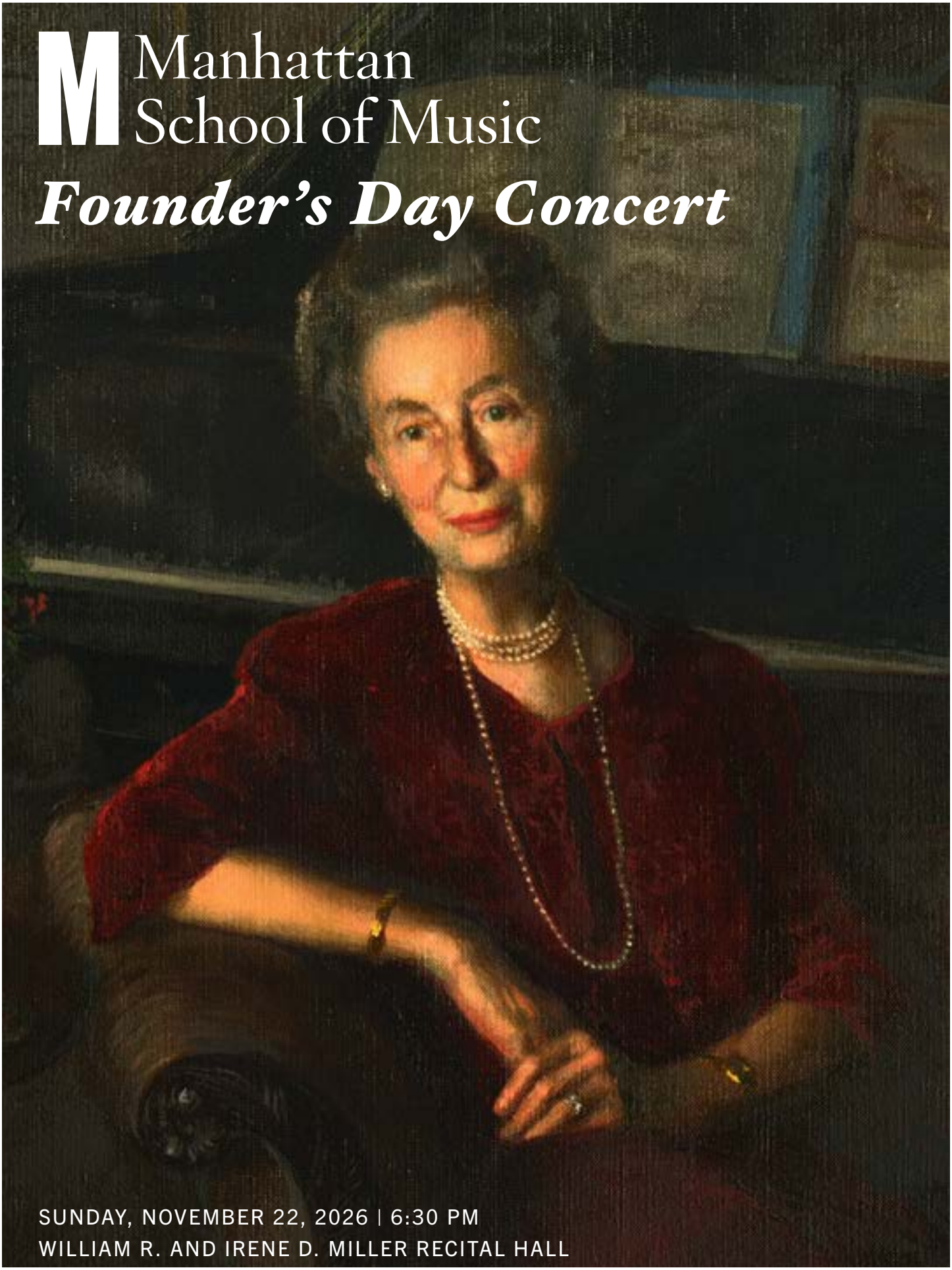


Manhattan
School of Music

Founder's Day Concert

SUNDAY, NOVEMBER 22, 2026 | 6:30 PM
WILLIAM R. AND IRENE D. MILLER RECITAL HALL

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MANHATTAN SCHOOL OF MUSIC

Founder's Day Concert

PROGRAM

Remarks

Joyce Griggs, Executive Vice President and Provost

CLAUDE DEBUSSY
(1862–1918)

Children's Corner
A six-movement suite for solo piano
Tamazi Mzhavanadze, piano

LÉO DELIBES
(1836–1891)

"Sous le dôme épais" ("Flower Duet") from *Lakmé*
Jin-Hee Lee, soprano
Mina Azad, mezzo-soprano
Sewon Lim, piano

JOHANNES BRAHMS
(1833–1897)
(Arr. Keller/Brahms)

Symphony No. 3 in F Major, Op. 90 (arranged for piano, four hands)
IV. *Allegro*
Narmina Ismayilova, piano (primo)
Chorong Kim, piano (secondo)

SAMUEL COLERIDGE-TAYLOR
(1875–1912)

Violin Concerto in G Minor, Op. 80
I. *Allegro maestoso–Vivace*
Angel Guanga, violin
Emma Taggart, piano

COLERIDGE-TAYLOR PERKINSON
(1932–2004)

Plain Blue/s from *Blue/s Forms*
Angel Guanga, violin

THOMAS "FATS" WALLER
(1904–1943)
(Arr. by Susan Botti)

Jitterbug Waltz
Lyrics by Richard Maltby, Jr.
Susan Botti, soprano
Leo Martinez, double bass

SUSAN BOTTI
(b. 1962)

listen, it's snowing
Text by e.e. cummings
Susan Botti, soprano
Daniel Kirk-Foster, piano

DAVID NOON
(b. 1946)

Stand Up!
Justin Jay Hines, percussion

Remarks

Kayla Thomas, Assistant Director of Admission
Recipient of a 2025 Janet D. Schenck Award

ANTONÍN DVOŘÁK
(1841–1904)

Piano Trio No. 3 in F Minor, Op. 65, B. 130
I. *Allegro ma non troppo*
Yuejiamin Ying, piano
Nicole Razhanskiy, violin
Chenyi Hu, cello

PERFORMERS

Mina Azad (MM '26), mezzo-soprano
PS antic. '27
Student of Ruth Golden
Houston, Texas

Susan Botti (MM '90), soprano
MSM composition faculty since 2006

Angel Guanga, violin
MM antic. '27
Student of Lucie Robert
Clifton, New Jersey

Justin Jay Hines (MM '98), percussion
MSM Center for Career Readiness and Community Impact faculty since 2022

Chenyi Hu (BM '25), cello
MM antic. '27
Student of Philippe Muller and Qiang Tu
Baoding, China

Narmina Ismayilova, piano
MM antic. '28
Student of Alexandre Moutouzkine and Olga Kern
Baku, Azerbaijan

Chorong Kim (MM '19, PS '20), piano
DMA candidate, Collaborative Piano
Student of Heasook Rhee
Pohang, South Korea

Daniel Kirk-Foster (MM '90), piano

Jin-Hee Lee, soprano
MM antic. '28
Student of Ruth Golden
Santa Clara, California

Sewon Lim (MM '25), piano
PPD antic. '27, Collaborative Piano – Vocal
Student of Bi Yu Sanford
Seoul, South Korea

Leo Martinez, double bass
MM antic. '27, Contemporary Performance Program
Student of Gregg August
Valencia, Venezuela

Tamazi Mzhavanadze (BM '26), piano
MM antic. '28
Student of Joanne Polk and David Fung
Batumi, Republic of Georgia

Nicole Razhanskiy, violin
BM antic. '28
Student of Lucie Robert
Stamford, Connecticut

Emma Taggart (MM '25), piano

Yuejiamin Ying (MM '24, PPD '26), piano
DMA, first year
Student of Heasook Rhee and Weicong Zhang
Hangzhou, China

An Open Letter from Institutional Historian & Director of Archives John Blanchard to MSM's Founder, Janet Daniels Schenck

Dear Janet,

Do you mind if I call you Janet? I feel like I know you so well. I've studied you more than any other historical figure in my entire life. So it seems appropriate to use your first name. If that's okay with you. Ma'am?

First, though, happy birthday! Today, November 22, makes it your 143rd. We've gathered here to celebrate you and the School that still stands as a living monument to your inspired, decades-long labor of love.

You might notice we've adopted your early habit of capitalizing the word "School" whenever we refer to the institution. One issue this solves neatly: the word can refer to every name you gave the institution, each of which shares it. Manhattan School of Music. Neighborhood Music School. Union Settlement Music School. Of course, there's "music" in each as well, but we'll let the music do the talking later.

Allow me to formally introduce myself: I'm John Blanchard, a graduate of MSM and an employee for over 35 years, who has served as the School's historian since 2015. It's been 50 years since your passing, and I wonder if you're aware of all the changes here at the School. Surely, someone has written to you since… well, perhaps not. In any event, I'm happy to fill in detail as needed to explain the program we've put together in your honor and in your memory.

One thing you'll be astonished by is how busy the place is: three times as many students as in the first years of college degrees in the 1940s. And on top of all the classes and rehearsals are the public presentations: 1,382 last year alone! So many master classes, recitals, operas, musicals, special events, and concerts.

Concerts. Oh, right. The concert…

The programming for today's Founder's Day concert has been carefully chosen to celebrate your birthday with works written or first performed in 1883. We're also featuring works that had their premiere at MSM, to honor a long history of supporting young composers and exposing their work to fresh eyes and new ears. And we've included works that touch your story and the history of the School. Know that every note you'll hear will be played by current students, faculty, or alumni—mirroring the breadth of our MSM community.

Before we get to the specifics of today's program, though, I want to thank you for writing your memoir and history of the School, *Adventure in Music* (1960). It has made my research so much easier, for this project, for our Centennial Celebrations in 2018–19, and on an ongoing basis. What a monumental literary undertaking as well. Some of my favorite parts are in the opening section titled "Genesis" and the details of your formative experiences in Paris around 1908. Do you realize you never mentioned dates in that part of the book? I did much sleuthing, scouring Ancestry.com for ship manifests from New York to Europe in the early 1900s. Still looking.

As a girl, you came to the piano at age 12, and a conviction grew quickly. Off to boarding school in New York, in the footsteps of your older sister, Harriet.

"I was thrown for the first time with other music students, and suddenly I became aware of a contagion in art," you wrote. "We played for each other; we discussed what we liked to call the relation of art to life. My mind was made up. My principal basis of communication with my fellow creatures would be the most beautiful, the most flexible, the most embracing of the arts — I would be a musician.

"The head of the music school at which I had studied was an amazing spiritual and musical personality. She was Miss Kate Chittenden of the American Institute of Applied Music. She had a profound influence on my thinking and the following episode made her association with my life of peculiar importance… Shortly after graduating, I went abroad for the summer with my sister and cousin."

Miss Chittenden, as fate would have it, was also in Paris that summer, and knew the great British pianist Harold Bauer. And this indomitable woman said, "I want you to stay and study piano with him if he will accept you, and I am writing to your father to ask if you can do so." And that's how you, Janet Daniels, met Harold Bauer.

"Janet Daniels," because it wasn't until after returning from Paris that you would meet Martin Adrian Schenck, the accomplished lawyer from that long-established New York family of Dutch ancestry, and you wouldn't marry him until 1916. How you must have corrected people who tried to make your new last name sound German. "It's a hard 'k,' and not a soft 'ch'!" It was fortunate that Martin loved your dreams as much as he loved you.

Back to 1908. You wrote: "I was left alone in Paris and it was arranged that I should live with friends of Mr. Bauer's. The three Chaigneau sisters were a well-known concert trio and three or four young American musicians were staying with them in the attractive little house set in a garden which you entered from the Avenue Victor Hugo ... When Mr. Bauer was away on tour I would study piano and ensemble with the Chaigneaus ... But the important point for me was the impression made by coming in personal touch with so many of the great artists and other distinguished men and women who came to the Chaigneau home. The music I heard there became the motivating experience of my life. I shall never forget the evenings when the incomparable artistry of Pablo Casals in that intimate setting brought to me an assurance of things hoped for, which I had only dimly envisioned ... But among all the musicians, writers and artists who held our admiration, there was Harold Bauer, who in addition to his music, had a conversational gift, a wit, and a contagious intellectual curiosity I have never seen equaled."

It's impressive to think of the faith Mary Delia and Henry Everett had in their little girl, now a grown woman, to let her go on such a trip. And what an impression you must have made on Bauer, to earn an immediate offer for you to study with him through the winter. Despite concerns from father and mother, you persisted. Bauer did say you were "the sort of person who always rings a doorbell three times!" And he was one of the first, likely after your older sister Harriet, to hear of your dream to open a music school.

I picture you not as the gray-haired matriarch painted by John Koch in 1970, six years before the end, but back before you retired in 1956, back before MSM started granting college degrees in the 1940s, back even before you started the School or ever heard of settlement schools in New York City: a young, strong-willed woman on a summer trip abroad in 1908, the summer you met Bauer in Paris.

Which brings us to our first piece on the program...

CLAUDE DEBUSSY
Children's Corner

This now ubiquitous suite was given its first hearing by none other than Harold Bauer on December 18, 1908. I assume you did not attend as there is no mention in *Adventure*. It's hard for us today to think of Debussy's music as new, but in the early 1900s it was. The composer of *Pelléas et Mélisande* now writing for children? Not for a child, but about *being* a child, full of imagination and whimsy.

Bauer had heard the 1902 premiere of *Pelléas* at the Opéra-Comique, and wrote in his memoir, *Harold Bauer: His Book* (Norton, 1948): "I had read the piano score of the opera, which was already published. The evening came, and I was enthralled by this new music, completely carried away, and beside myself with enthusiasm. I was sitting alone, and after shouting myself hoarse for the final appearance of the artists on the stage, I hurried off to the Cafe Royal, where I knew I should find some kindred spirits to discuss the great event of this new opera... and spent the rest of the night with them excitedly discussing the genius of Claude Debussy."

However, Bauer's meeting with the composer in 1908 was reserved and awkward at first, despite the invitation for the *Children's Corner* premiere. When Bauer finished the suite in a private run-through, Debussy remarked that Bauer didn't seem to object today to his treatment of Wagner. Bauer had no idea what he meant. Debussy then pointed out

the pitiless caricature of the opening measures of *Tristan and Isolde* that he had tucked into the finale, a joke that had completely escaped Bauer. Bauer laughed heartily and congratulated him on his wit.

Bauer wrote of the premiere: "The concert came off. The hall was full. To my chagrin, Debussy was not there. I played the suite and went out into the courtyard of the old house whose ballroom had been converted into an auditorium. I found the composer walking up and down with a very sour face. He came up to me and said, 'Eh bien! How did they take it?' I was immediately filled with an immense pity for him. I realized that this great man, who had struggled so long to obtain recognition of the new idiom he was bringing to our art, was nervous, scared to death at the thought that his reputation might be compromised because he had written something humorous. I looked him straight in the eye. 'They laughed,' I said briefly. I saw relief pour through him. He burst into a stentorian roar of glee and shook me warmly by the hand. 'Vous savez? Je vous remercie bien!' he said. It was enough. We were friends."

LÉO DELIBES
"Flower Duet" from Lakmé

Janet, the *Lakmé* excerpt has connections to you and to the School's history. To you, because it was premiered in 1883, the year of your birth. And to MSM, due to all the School's various performances and stagings: dating back to the 1961 John Brownlee workshop production; followed in quick succession by the one in 1963 with full orchestra, conducted by Emerson Buckley (whom people know today as Pavarotti's favorite stick-man); and the latest full staging in 2015, mounted by the late Tom Muraco. The famous duet, of course, has been performed numerous times at MSM in scenes programs and recitals.

From hiring Elise Goddard in the 1920s to teach singing; to your bringing guest artists from the Metropolitan Opera to visit with students; to your appointment of Hugh Ross in 1930 to teach voice and chorus; to inviting the great Wagnerian bass-baritone Friedrich Schorr to head your voice department; to Australian baritone John Brownlee's transformative tenure. Opera, to put it mildly, has a deep history at MSM.

You must be commended for all the connections in the opera world that you forged. How in the world did you arrange for a benefit performance by the Metropolitan Opera of Wagner's *Tristan und Isolde* in 1939 with Erich Leinsdorf conducting Lauritz Melchior and Kirsten Flagstad in the title roles? Then a Bruno Walter *Don Giovanni*. Perhaps you simply didn't take "no" for an answer.

To take the opera connections even further: after Brownlee, mentioned earlier, came renowned Met Opera conductor George Schick as MSM President (1969–1976), followed by Santa Fe Opera founder John Crosby (1976–1986). In addition to Hugh Ross, there were many contributions by Nicolas Flagello, his brother Ezio, and Anton Coppola. You even gave a lecture to the Metropolitan Opera Guild at one point yourself. Opera, opera, opera. Our current President can carry a tune, as well, you should know.

And so we offer you the enchanting "Flower Duet," first performed in Paris, two years after Delibes became professor of composition at the Conservatoire. Delibes shared the artistic hub that included the Opéra-Comique and the prominent newspaper *Le Figaro* with the playwright Edmond Gondinet, who introduced Delibes to his frequent writing partner, Philippe Gille.

Their libretto lyrics to *Sous le dôme épais…* are paraphrased here: "Under the thick dome where the white jasmine with the roses entwined together, on the riverbank covered with flowers, laughing in the morning — Let us descend together! Gently floating on its charming risings, on the river's current, on the shining waves, one hand reaches, reaches for the bank, where the spring sleeps, and the bird sings. Under the thick dome … Ah! Calling us… Together!"

JOHANNES BRAHMS
Allegro from Symphony No. 3

Somewhat hard to believe that 1883 also gave us both *Lakmé* and the far more serious symphony by Brahms. The latter's Finale is presented here by two current students, Narmina Ismayilova

and Chorong Kim, who have been coached by Heasook Rhee of our Collaborative Piano and Chamber Music faculties.

Programming the Brahms-approved four-hand arrangement circles back to Bauer. Did he ever talk to you about his U.S. debut, in 1900? With the Boston Symphony Orchestra? Giving the U.S. premiere of the Brahms D Minor Concerto, for goodness' sake? Bauer wrote in his memoir that the Boston critics were in no mood for Brahms or his concerto. "I have always thought that my seeming act of defiance was the reason why the Boston public from that day took me to its heart, while on the other hand New York, secretly resentful of Boston highbrow ideas, would have none of me for nearly two years as a result of the episode."

I have so many questions for you. One is about the recital at MSM by British pianist Myra Hess (the one in 1947 with Bauer). The MSM program says "to be announced" and a typewritten note attached in a scrapbook only says they played "a completely delightful program of two-piano works." I'd love to know what pieces. I'm looking. Give me a cue.

I also wonder about your own connection to the four-hands repertoire and if you used it as a teaching tool with your students. I like to imagine you and Dora Zaslavsky, or Bauer, side by side on the bench.

[As an aside for those who might be eavesdropping on my missive to Janet, Ukraine-born Dora Zaslavsky was one of the School's first graduates, studying with Schenck and Bauer, later teaching at MSM for six decades. The annual piano competition in her name is a long-standing MSM tradition. She married realist painter John Koch (Schenck introduced the pair), and Koch painted the treasured portrait of Janet on display for today's tribute.]

"Music and art," a formidable duo as you know, Janet. You wrote about salons at the home of Miss Lizzie P. Bliss as you secured support for the School: "Miss Bliss, herself a highly accomplished pianist, was also vitally concerned both with music and art. Her musical evenings where, for example, all the Brahms chamber music works would be played by leading ensemble groups, will always linger in my memory. Her interest in art brought about her participation in the establishment of the Museum of Modern Art which now houses many of the famous pictures of her collection."

SAMUEL COLERIDGE-TAYLOR
Violin Concerto in G Minor, Op. 80

COLERIDGE-TAYLOR PERKINSON (BM '53, MM '54)
Plain Blue/s from *Blue/s Forms*

Shortly after you returned from Europe, you began your association with the Union Settlement House on East 104th Street, "right around the corner" from where you boarded with Thomas and Bridget Parks, with sister Harriet next door.

It so happens that the next work you'll hear was being composed in England during that period by Samuel Coleridge-Taylor. His Violin Concerto became his final major work, as he died shortly after the premiere. American violinist Maud Powell gave that premiere in June 1912, a nice Sunday drive from here, in Norfolk, Connecticut. Wikipedia (it's a thing we use instead of visiting the library now) calls her "the first American violinist to achieve international rank," giving early American performances of the Tchaikovsky and Sibelius concertos, and being known for championing American, women, and Black composers. It seems that the concerto was "conceived" during the Norfolk Festival, where Coleridge-Taylor conducted the New York Philharmonic in his *Song of Hiawatha* and the premiere of *The Bamboula*. Legend has it, Miss Powell joked that the concerto was "Taylor-made" for her. (We call those "dad jokes.") More trivia: the full score and orchestral parts went down with the Titanic, so they had to be recopied under pressure, and a later shipment was delayed by a wrong address, nearly sinking the premiere.

Come to think of it, the Concerto would have been a superb work for Harold Bauer, if he hadn't abandoned the violin by then (as you are aware, Janet, he started as a concert violinist, later transitioning to piano with the guidance of Ignacy

Jan Paderewski, and had worked with Frederick Delius as late as 1893 on his B Major Violin Sonata), giving way to the allure of all that ivory, and infinite harmony, and gaining a *sostenuto* pedal in the exchange.

Shifting forward to the 1950s, do you remember Coleridge-Taylor Perkinson, a composition student at MSM whom everyone called Perk? No, that was John Lewis; Perk's circle included Julius Watkins, Herbie Mann, Donald Byrd and Max Roach. Despite his nickname, Perk was a "tall, brooding man" according to John Rockwell of the *New York Times*.

Was your admissions team a little confused to see his name? Maybe they assumed this New Yorker was somehow related to the British composer of *The Song of Hiawatha*. But here was an artist in his own right, whose abundant talent got him into the High School of Music and Art and won him the LaGuardia Prize in Music and eventually attracted Hugh Ross and the admissions team at MSM. Talent that took him on tour with Roach, to the Mozarteum in Salzburg, to Chicago's Center for Black Music Research, to a faculty position at Brooklyn College, and on to founding the Symphony of the New World in New York. Talent that we hear on full display this evening in his work for solo violin.

Plain Blue/s is the first movement of his suite, titled *Blue/s Forms*, an example of his signature compositional style of "written improvisation." Oh, and did you ever see the 1973 Sidney Poitier movie, *A Warm December*? Perk's music and Miriam Makeba's singing on the soundtrack are memorable highlights.

Like Coleridge-Taylor before him, Perkinson dedicated his work to a trailblazing violinist of his time: Sanford Allen was the first permanent African American member of the New York Philharmonic. Allen premiered the work at Carnegie Recital Hall in February 1972, and the *Times* called the work "splendid," hailing Allen's "virtuoso playing."

You wrote in *Adventure* about your "enormous interest in communities, the lives they encompassed, in different racial groups, their problems and their adjustments to our country." The student violinist playing these two pieces today, Angel Guanga, grew up in New Jersey and comes from an Ecuadorian immigrant family. He's prepared them for the annual Sphinx Competition and we wish him the best of luck. "As a musician with a Hispanic background," Angel has told me, "I have found great importance in representing my heritage and to increase representation to underrepresented communities." His repertoire choices for this evening's concert reflect that commitment, a commitment you will recognize from your decades of work with the immigrant communities of early-20th-century East Harlem.

To further this point, I hope you'll notice the contingent of international students we have performing for you today—from Azerbaijan, China, Republic of Georgia, South Korea, and Venezuela—representative of the fact that the School's current student population is almost 50% international.

THOMAS "FATS" WALLER
Jitterbug Waltz

SUSAN BOTTI
listen, it's snowing

Pardon me if I test your memory once again. Remember Ludmila Ulehla? Of course you do; there weren't many women composers around New York in the 1940s, especially ones who would be invited to join the faculty almost before the ink was dry on their diplomas. Ulehla would go on to author the seminal textbook, *Contemporary Harmony: Romanticism Through the Twelve-Tone Row* (Free Press, 1966) and devote a record six decades of teaching to the School, matching that longevity with her colleague, Dora Zaslavsky Koch.

Susan Botti, a current member of MSM's composition faculty, was fortunate enough to have studied with Ulehla (after fate steered her from the Jazz/Commercial Music department).

Speaking of jazz, what about all those classical majors in the 1950s and '60s, long before we had

**MSM President 1956–1969*

a Jazz program? Lewis, Watkins, Mann, Byrd, Roach, and others... they became great jazz artists and went on to shake up the art form, armed with a foundational education from MSM. Your immediate successor, John Brownlee*, was an early supporter of jazz education. When did he first tell you his plans for new programs in jazz and musical theatre (the latter finally launched under current president James Gandre in 2016)? Calling these plans "The New Manhattan Project" was a bold move. The fundraiser at Carnegie Hall with the Modern Jazz Quartet; the musical theatre gala at the Waldorf. To raise $9.5 million for the programs and the School's relocation. In the 1960s! (With your help as a Trustee, of course.)

I can't imagine the turmoil in 1969 when Brownlee died so suddenly, right before MSM moved across town to the School's current location. The grief shared by you and the MSM community at a time when you should have been celebrating a successful transition to Morningside Heights.

The old location on East 105th had no more room to give. Buying the property in Morningside Heights and relocating the School after five decades was the right choice.

I'm so glad you lived to see the move and the new auditorium (with a real orchestra pit, for goodness' sake!). No more opera costumes getting caught in double bass scrolls. That hall is even better, now, by the way, following an expansive Centennial-year renovation!

Back to jazz. And double basses...

Susan Botti will be performing a work she wrote prior to joining MSM's faculty in 2006, her arrangement of Fats Waller's *Jitterbug Waltz*, a kind of tribute to her own early jazz background. "There are many versions of this wonderful song that I love," writes Botti. "The original Waller recording and Eric Dolphy's brilliant interpretation... The evocative words by Richard Maltby, Jr. transport the waltz into a late-night sensual and surreal experience that I've tried to capture." She is joined by double bassist Leo Martinez, a current student in our Contemporary Performance Program (another curricular addition that would have been difficult to predict in 1918). Pianist Daniel Kirk-Foster premiered *listen, it's snowing* with Botti in 1990, and the two fellow alumni are reunited to perform it again as her second piece on the program. Botti uses excerpted lines from e.e. cummings' 1927 play, *him*:

> *Listen. It's snowing: think. Just think of people everywhere and houses and rivers and trees and the mountains and oceans. Then think of fingers—millions—out of somewhere quietly and quickly coming, hurrying very carefully.... Think of everywhere fingers touching; fingers, skillfully gently everything O think of the snow coming down so beautifully and beautifully frightening ourselves and turning dying and love and the world and me and you into five toys..... Touch me a little. It will be so pleasant to dream of your hands. for a hundred years.*
>
> *(Liveright Publishing Corporation)*

DAVID NOON
Stand Up!

Did you ever imagine "percussion soloist" would be a role one aspired to? Perhaps we have Stravinsky to thank for that, with his writing in *L'Histoire du soldat* of 1918 (MSM's founding date!). Then came Amadeo Roldán, John Cage, and MSM's own Nicolas Flagello: all experimenting with this new concept and the unique timbres it provided. Flagello wrote several pieces for Paul Price's Percussion Ensemble, and that tradition continues through subsequent generations of MSM faculty.

That brings us to David Noon, who joined us in 1981 and retired in 2011. During that storied career, more than 90 of his compositions were first performed at MSM, including his *Stand Up!*, Op. 196, in 2010. Justin Hines, who performs the piece this evening, performed on that same concert. It was one of many Noon premieres in which Hines took part, starting when he was a student, in the large-scale percussion ensemble piece *Symphonia Apocalyptica*. Hines became a New York Philharmonic Teaching Artist while still an MSM student and has hosted seven Young People's Concerts. He is a post-COVID addition to the School's faculty, teaching a new Practical

Foundations class in MSM's Center for Career Readiness and Community Impact. The Center's history can be traced back—through earlier offices of entrepreneurship, outreach, career planning, and placement—to your own 1940 Concert and Placement Bureau.

"Almost all of my works have been created during school vacations," David Noon wrote. "*Stand Up!* was composed as I lounged on a white sand beach on the island of San Salvador in the Bahamas during spring break of 2006. The piece was written for the percussionist Andrew Blanco and can be performed in almost any venue, musical or otherwise." (Without giving away any surprises, Noon's title says it all.)

You and Martin liked a little island vacation as well, I've recently learned. Snooping through ship manifests and travel logs turned up your trip in 1936 aboard the S.S. Queen of Bermuda. I never took you for a sun and sea gal. But the records don't lie!

I gather you were somewhat averse to public acknowledgments and awards, but I do hope you'd be proud to learn that several decades ago MSM's Alumni Association began awarding the "Janet D. Schenck Award" each year at Commencement "in recognition of distinguished contribution to the life of the School." Several past awardees are in attendance today, and a recipient from last year will say a few words before the finale.

ANTONÍN DVOŘÁK
Piano Trio No. 3 in F Minor, Op. 65

And finally, a finale. (Well, the Brahms we heard earlier was a finale, and this is a first movement, but you know what I mean...) To close the program, we're back to your birthday. Your actual birth day. In 1883. The same year that Czech composer Antonín Dvořák finished his trio in F minor, having recently mourned the passing of his mother, something biographers have linked to the work's dark, elegiac character.

For you, the tragedy of losing *both* your parents within a month of each other, during a time of war, during a time that the Union Settlement was withdrawing support for the Music School... How did you not just retreat, pack up your dreams, and take a breather? Oh, right. That wasn't your way. And now, a moment's pause in memory of Mary Delia Williams (1847–1917) and Henry Everett Case Daniels (1846–1917), first of Wilmington, Illinois, then Evanston, and finally laid to rest in the family plot in Oneida, in upstate New York.

Whether you hear any sadness in the first movement, or feel any consolation, imagine Dvořák playing the piano part at the first performance in the Central Bohemian city of Mladá Boleslav. Today's ensemble features current students in the undergraduate, master's, and doctoral programs: violinist Nicole Razhanskiy, cellist Chenyi Hu, and pianist Yuejiamin Ying. They have also been prepared by Heasook Rhee.

Remember that last Paris lesson with Bauer before returning to New York? He asked you what you planned to do and without hesitation you said, "I'm going to start a school." He had only known you for a brief time, but I'm certain he did not question your ability, or your determination.

Bauer knew you were persistent. Perhaps he gossiped about you with Rachmaninoff. I read about your visit to the latter, when you tried to secure his testimonial supporting music schools in America: "I had never met Rachmaninoff. I admired him enormously and rarely missed a concert, even thrilling with excitement as his vocal roar almost overshadowed the tremendous crescendo built up on the piano by those steel-like fingers. But he seemed a bit reluctant to see me. I persisted in a gentle way and an interview was arranged. I arrived at his door with my heart pounding and rang the bell. Complete silence—then footsteps. Then one bolt on the door was pulled back, then another. The door opened a crack and this giant's eyes fell slowly until they finally rested on me. Now I am definitely a rather small person but I certainly never felt smaller than at that moment. Then suddenly the door came open and he said, 'Are YOU Mrs. Schenck? Well, I guess it will do no harm to let YOU in!' I followed on tip-toe and then began one of the most delightful and

inspiring talks I had ever had with an artist. He signed the testimonial and I was jubilant. But as I went out I heard the two bolts slip back in place once more. He was going to take no chances."

May listening to the trio remind you of gentler times past, chamber music wafting through the late summer air: the Chaigneaus rehearsing, Suzanne on violin possibly reading through the Dvořák with Casals and Bauer. In the garden you sit, jasmine and roses on a little table, a tourterelle cooing counterpoint with Dvořák's ascending line. "Ah! Calling us... Together!"

I'll close now and leave you to enjoy music, your beloved art form, in the way I'm sure you always preferred it: standing by itself, speaking for itself, giving of itself.

This bouquet of musical offerings honors you this Founder's Day, and the incredible vision, dedication, and hard work that brought us all here.

All for you, dear Janet.

[Certain poetic liberties were taken in this writing
Notes by John K. Blanchard (MM '89), Institutional Historian & Director of Archives,
dedicated to the memory of Clair Van Ausdall, MSM
Director of Public Relations, 1982–1989.]



Dr. Schenck's studio in the School's previous location at East 105th Street (ca. 1940)

Archival items included in the on-stage vignette:

◊ 1970 portrait painted by John Koch, husband of Dora Zaslavsky Koch

◊ Bust of Harold Bauer, sculpted by Brenda Putnam

◊ Classroom desk from the old School on East 105th Street

◊ Books/scores: *Adventure in Music* by Dr. Schenck (1960), *Harold Bauer: His Book* (1948), Debussy's *Children's Corner*, Brahms's Symphony No. 3, Botti's *listen, it's snowing*

Outside the Hall:

◊ Three commissioned models of the School's previous home at 238 East 105th Street: showing the progression from a dilapidated rental brownstone (ca. 1921), to a newly built music facility (1928), to the expanded campus prior to MSM's relocation to Morningside Heights (ca. 1969).

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