

M Manhattan
School of Music

MANHATTAN SCHOOL OF MUSIC SALUTES
MSM ICON

*Leonard
Slatkin*

IN CELEBRATION OF HIS 75TH BIRTHDAY

MSM SYMPHONY ORCHESTRA

Leonard Slatkin (HonDMA '13), Conductor

Alec Baldwin (HonDMA '12), Narrator

Frederick Zlotkin, cello

With special guests **Sir James Galway** and

Lady Jeanne Galway, flute

This concert marks the launch of the MSM Icons performance series celebrating acclaimed MSM alumni and trustees with exceptional international music careers.

Friday, October 18, 2019 | 7:30 PM
Neidorff-Karpati Hall

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PROGRAM

WILLIAM SCHUMAN *New England Triptych*
(1910–1992) Be Glad Then America
 When Jesus Wept
 Chester

MIKHAIL GLINKA *Kamarinskaya (Fantasy on Two Russian Folksongs)*
(1804–1857)

MODEST ALTSCHULER *A Soldier Song*
(1873–1963)

MAURICE RAVEL *Pièce en forme de habanera*
(1875–1937) **Mr. Zlotkin**, cello

CINDY MCTEE
(b. 1953)

Shenandoah

Sir Galway and Lady Galway, flute

LEONARD SLATKIN
(b. 1944)

The Raven

Mr. Baldwin, Narrator

DANIEL SLATKIN
(b. 1994)

In Fields

FELIX SLATKIN
(1915–1963)

Fisher's Hornpipe

(Adapted by Cindy McTee)

Wistful Haven

Carmen's Hoedown

MSM SYMPHONY ORCHESTRA

Leonard Slatkin (HonDMA '13), Conductor

VIOLIN 1

Nuri Lim,
concertmaster
Seoul, South Korea

Hajung Cho
Seoul, South Korea

Lumeng Yang
Beijing, China

Yerin Kim
Bucheon, South Korea

Wing Yan Kwok
Hong Kong, Hong Kong

Ally Cho
Melbourne, Australia

Yena Lee
Seoul, South Korea

Sonya Shin
Alberta, Canada

Fang-chun Hsieh
Tainan City, Taiwan

Jiayin Liu
Shanghai, China

Amos Lee
Astoria, New York

Dong Suk Lee
Seoul, South Korea

Harry Rayner
Los Angeles, California

VIOLIN 2

Yuna Jo, principal
Seoul, South Korea

Elizabeth Beck
Oil City, Louisiana

Yunjung Ko
Seoul, South Korea

Eliane Menzel
Zetel, Germany

Clara Hong Ju Jeon
Daejeon, South Korea

Eunyoung Kim
Seoul, South Korea

TaTan Huang
Tainan, Taiwan

Basil Alter
Clinton, South Carolina

Shiqi Luo
Shanghai, China

Youngsoo Jang
Seoul, South Korea

Guan Gui
Wuban, Hubei, China

VIOLA

Joshua Gomberoff,
principal
*Vancouver, British Columbia,
Canada*

Mookun Jang
Busan, South Korea

Christine Wu
Plano, Texas

Hao-yuan Hsu
New Taipei City, Taiwan

Toby Winarto
Los Angeles, California

Ruisi Doris Du
Wuban, Hubei, China

Myeonghoon Park
Seoul, South Korea

Kiley Rowe
Gospen, New York

CELLO

Esther Seitz, principal
Edinburg, Texas

Magali Toy
Toronto, Ontario, Canada

Caitriona Finnegan
Dublin, Ireland

Paul Moskalew
Muncie, Indiana

Hyeunji Lee
Seoul, South Korea

Li Pang
Shanghai, China

Jonathan Lin
San Diego, California

Georgia Bourderionnet
New Orleans, Louisiana

Marcie Kolacki
Phoenix, Arizona

Ni Yan
Beijing, China

DOUBLE BASS

Zachary Merkovsky,
principal
Dumont, New Jersey

Tyler Vittoria
Eden Prairie, Montana

Logan May
Lagrangeville, New York

Sienna George
Long Beach, California

John VanDuzer
Oakville, Ontario, Canada

Conor O'Hale
Millburn, New Jersey

Hanxiao Deng
Xiamen, Fujian, China

FLUTE

Francesca Leo^{*\$*}
Pleasant Ridge, Michigan

Yuxi Yang^{+£}
Guangzhou, Guangdong, China

Joanne Lee^{^†‡}
*Manchester, UK and
Seoul, South Korea*

OBOE

Andres Ayola^{\$}
New York, New York

Ellen O'Neill^{^‡}
New York, New York

Rajan Panchal^{^†‡£}
Los Gatos, California

CLARINET

**Chao-Chih George
Chen**
Taipei, Taiwan

Juhyun Lee^{^†\$}
Seoul, South Korea

KyongMin Lee^{^†}
Seoul, South Korea

Shogo Urahata^{*+£}
Tokyo, Japan

BASSOON

Cheryl Fries^{+‡£}
Red Creek, New York

Hunter Lorelli^{***}
Washington, D.C.

Pinghua Ren^{†\$*}
Shanghai, China

HORN

Torrin J. Hallett^{*+£}
Oconomowoc, Wisconsin

Liana Hoffman[†]
Coral Springs, Florida

Kevin Newton^{†\$}
South Boston, Virginia

Eli Pandolfi^{^-}
St. Louis, Missouri

Emma Potter
Surprise, Arizona

TRUMPET

Changhyun Cha^{^†‡\$£}
Busan, South Korea

Imani Lenore Duhé^{*}
Atlanta, Georgia

Caleb Laidlaw^{*+†}
Bridgewater, New Jersey

TROMBONE

Julia Dombroski^{*+£}
Ontario, New York

David Farrell^{^-†\$}
Geelong, Australia

Logan Reid
Orlando, Florida

TUBA

Brandon Cazden
*Shawigan Lake, British
Columbia, Canada*

TIMPANI

Hamza Able
Jacksonville, Florida

Arthur

Dhuique-Mayer
Paris, France

PERCUSSION

Madison Shake
Indianapolis, Indiana

Tae McLoughlin
South Orange, New Jersey

Cooper Martell
Delmar, New York

William Richards
Wheaton, Illinois

Mitchell Vogel
Oviedo, Florida

HARP

Dominique Moreno
Houston, Texas

Karen Tay^{+†}
New York, New York

PIANO AND CELESTE

Somin Kelsey Park^{†\$}
Busan, South Korea

Brass & Wind Principals

* Schuman *New England
Trioptych*

^ Glinka *Kamarinskaya*

- Altschuler *A Soldier Song*

+ Ravel *Pièce en forme de
habanera*

McTee *Shenandoah*

† Slatkin *The Raven*

‡ Slatkin *In Fields*

§ Slatkin *Fisher's
Hornpipe*

≠ Slatkin *Wistful Haven*

£ Slatkin *Carmen's
Hoedown*

LEONARD SLATKIN'S 75TH BIRTHDAY CONCERT

Manhattan School of Music Distinguished Visiting Artist Leonard Slatkin was the clear choice to inaugurate the new MSM Icons concert series, which celebrates acclaimed alumni and trustees with exceptional international music careers. But the fact that he is also celebrating his 75th birthday propelled an already lofty event into the stratosphere. Maestro Slatkin's fitting concept for the programming came about as an idea for a recording, which he plans to call *A Slatkin Family Portrait*. The idea works felicitously owing to the extraordinary amount of music talent in the family—his father was violinist, conductor, and arranger Felix Slatkin; his mother was cellist Eleanor Aller, daughter of cellist Gregory Aller; his great uncle was cellist, conductor, and composer Modest Altschuler; his brother is cellist Fred Zlotkin; his wife is composer and music educator Cindy McTee, and his son is composer Daniel Slatkin.

Maestro Slatkin begins with **William Schuman's *New England Triptych***, the piece with which he made his Carnegie Hall conducting debut on March 6, 1966, leading the Youth Symphony Orchestra of New York. Commissioned by André Kostelanetz just ten years earlier, the *Triptych* exhibits Schuman's fascination with earlier American composers by drawing on several tunes by William Billings (1746–1800), who was famous for his hymns, anthems, and “fuguing tunes.” Schuman had already used the tunes in his 1943 *William Billings Overture*, which he revised and enlarged for the commission. Kostelanetz premiered the *Triptych* with the University of Miami Symphony Orchestra on October 26, 1956.

Schuman based the first piece in the *Triptych* on Billings's fuguing tune “Be glad, then, America,” which he prefaces with an introduction whose theme, Schuman said, incidentally, “is like that used in the Third Pianoforte Concerto of Beethoven, composed the year of Billings's death.” The second piece, a fittingly simple setting of Billings's hauntingly beautiful round “When Jesus Wept,” provides a perfect foil for the busier outer movements. The rousing final piece employs Billings's “Chester,” originally composed as a hymn but taken up by the Continental Army as a marching song. The *Triptych* setting, which masterfully amplifies the revolutionary fervor, has similarly become Schuman's signature piece.

Mikhail Glinka's *Kamarinskaya: Fantasy on Two Russian Folksongs* was the first piece that Leonard Slatkin conducted at the Juilliard School, where he earned his Bachelor of Music degree in 1968. *Kamarinskaya* is the piece

credited for launching the entire Russian symphonic school, “just as the whole oak is in the acorn,” as Tchaikovsky famously wrote. Thus it fittingly represents the Russian heritage of the Slatkin family, whose life in America began in 1913 when Maestro Slatkin’s grandfather, Chaim Peretz Zlotkin, emigrated from Russia (Mogilev, most likely, now part of Belarus) and settled in St. Louis.

Glinka had no thoughts of a Russian national school when he penned *Kamarinskaya* in 1848. Having met Berlioz in 1844, he simply wanted to compose evocations of national color along the lines of Berlioz’s *Roman Carnival* or Hungarian March (*Damnation of Faust*), and, of the three resulting orchestral fantasies, two were of Spanish character.

As to his Russian evocation, Glinka wrote in his memoirs, “Quite by chance, I noticed a kinship between the wedding song ‘From Beyond the Mountains High,’ which I used to hear in the country, and the dance song ‘Kamarinskaya,’ which everybody knows. And all at once my imagination took fire.” He went on to say that he was not portraying Russian scenes but was interested in the musical ideas that these themes inspired. Indeed, it was his colorful orchestral treatment of these Russian themes in ingeniously varied repetitions and his fashioning of motives from them that so influenced his compatriots. Glinka follows the scheme—Introduction—Wedding Song (with variations)—Transition—Dance Song (with variations)—Wedding Song (variations interrupted)—Transition—Dance Song (variations with climax)—Coda, and some of his most inventive moments involve variations in which the tune itself disappears. His novel formal procedure particularly appealed in his homeland because it drew on the kind of extemporized variations that accompanied Russian folk dances and did not rely on German developmental techniques.

Born in Mogilev, **Modest Altschuler**, Leonard Slatkin’s great uncle on his mother’s side, studied cello from the age of thirteen at the Warsaw Conservatory and both cello and composition at the Moscow Conservatory, embarking on a career as a cellist before emigrating to the U.S. in 1896. He settled in New York, where in 1903 he founded the Russian Symphony Orchestra (RSO), which introduced works by Musorgsky, Rachmaninoff, and Lyadov, and others, as well as soloists such as Rachmaninoff and Prokofiev to American audiences. Altschuler was even adventurous enough to present the world premiere of Skryabin’s *Poem of Ecstasy* in 1908. After disbanding

the RSO in the wake of World War I, Altschuler moved to Los Angeles in 1924 to compose the film score for *The Sea Hawk*. He remained active in the Hollywood music scene, also conducting the Glendale Symphony for a time and teaching composition and orchestration privately.

Altschuler conducted the RSO in *A Soldier Song*—his brief, cheerful arrangement of a traditional Russian folk song—on a monumental concert sponsored by the Humanitarian Cult in Madison Square Garden on September 27, 1917. This is the first of many performances by the RSO that surfaced in a search of contemporary accounts, and it may be that he composed it for this occasion, but the manuscript is undated and other corroborating documents have yet to be unearthed. As a fascinating historical footnote, Altschuler sued RKO Pictures, Walt Disney Enterprises, and Irving Berlin for plagiarizing *A Soldier's Song* in “Whistle While You Work” for *Snow White and the Seven Dwarves*.

Internationally renowned cellist Fred Zlotkin, who took the old Russian form of the family name, carries on the family tradition of great cello players. He has often performed with his brother conducting, as here, but it is likely that on the *Slatkin Family Portrait* recording, Leonard, who is also an accomplished pianist, will provide keyboard accompaniment. Here they perform Maurice Ravel's *Pièce en forme de habanera*, which he originally wrote in 1907 as a vocalise—a wordless vocal exercise—to contribute to a collection of over 100, published by Paris Conservatory professor Amédée L. Hettich.

Originally titled *Vocalise-étude en forme de habanera*, Ravel's contribution employs the characteristic habanera rhythm—alternation of triplets and duplets—over which he spotlights the vocalist's (here cellist's) technique. The habanera, originally a song and dance form of nineteenth-century Cuba named after Havana, became extremely popular in Spain and elsewhere in Europe. Ravel's use of the habanera was no doubt tied to his love of Spanish music, familiar to him since childhood through Spanish songs sung to him by his Basque mother who had spent time in Madrid.

Popularized in an arrangement for violin and piano, Ravel's *Pièce en forme de habanera* was soon adapted for many other instruments, as in a well-known arrangement for cello and piano by Paul Bazelaire. Belgian composer Arthur Hoérée arranged the accompaniment for orchestra, and that arrangement, as here, as been adapted for various solo instruments.

Maestro Slatkin married composer and educator **Cindy McTee** in 2011, the same year she composed *Shenandoah*, her arrangement of the traditional folk song. She writes of her reasons for embarking on the project: “The beautiful

melody invited and challenged me to harmonize it; I was busy dealing with health issues at the time and knew that a re-creative (less intense) activity of this sort would help me cope; and I wanted to say ‘thank you’ to friends Jeanne and Jimmy Galway for their generosity and wonderful friendship.” She dedicated the work to “Lord James and Lady Jeanne Galway,” who most fortunately are contributing to Maestro Slatkin’s birthday celebration by performing it.

Of uncertain nineteenth-century origin, the traditional song “Shenandoah” was sung by water-faring travelers—canoeing fur traders, Missouri River flatboatmen, and clipper ship sailors departing from the Mississippi River. Its title has been related to the Shenandoah River itself or a story of a Native-American chief named Shenandoah and a trader in love with his daughter. The lyrics of longing have also been associated with separations caused by the Civil War and slaves escaping via that river. For her arrangement, says McTee, “The introduction and coda borrow from the second movement of Antonin Dvořák’s Symphony No. 9, ‘From the New World,’ an idea suggested to me by Leonard Slatkin who was conducting the work at the time I shared my first draft of *Shenandoah* with him.”

Leonard Slatkin himself is represented as a composer in *The Raven*, narrated by the illustrious Alec Baldwin, who received an honorary doctorate from MSM in 2012. Though known mostly as a conductor, Slatkin studied composition in Los Angeles, at Indiana University, and at the Juilliard School, and he composed his first significant works while he was assistant conductor for the St. Louis Symphony. After his father Felix died at the young age of forty-seven, some friends suggested they go to the movies to cheer him up. They saw Roger Corman’s 1963 version of *The Raven*, starring Vincent Price, Peter Lorre, and Boris Karloff. Cheery indeed! Nevertheless, Slatkin found himself captivated by Poe’s writings. He writes:

Poe’s use of language was so exquisite. The beauty and the melancholy of it, and his rhyme scheme is so melodic. Poe himself seems to speak in a musical language. He uses words to delineate a sound, whether it’s for worms or for birds. For the most part, I wanted to underpin the text and not get in the way of it. So I chose five of Poe’s poems and set each one of them into different musical guises.

The Raven received its premiere with Slatkin conducting the St. Louis Symphony on May 2, 1971, with none other than Vincent Price as the narrator. Said Price, “He called me up and asked me if I’d like to do it and since I’m a native of St Louis and I love the works of Edgar Allan Poe, naturally I was quite delighted. . . . Since then I’ve taken it all over the

country and read it with different orchestras, both professional and student, and I always have a wonderful time doing it.” In all he narrated some twenty performances over fifteen years.

Price described Slatkin’s setting saying, “It starts out with *Once Upon a Midnight Dreary*, which serves as the wrap-around for the five Poe poems I read. We then segue into *The Sleeper*, where a bassoon is used to portray a necrophiliac’s desire for his dead lover. This is followed by *The Bells*, which Leonard has written as if the percussion section is losing their minds. . . . Next I read *Romance*, which has a dreamlike quality about it, and Leonard uses only the string section of the orchestra, which is rather appropriate, as the poem ends with these lines:

That little time with lyre and rhyme
To while away—forbidden things—
My heart would feel to be a crime
Unless it trembled with the strings.

“For *The Coliseum* we only use the brass instruments, to evoke a setting of ancient Rome. Then we come to the climax with a full reading of *The Raven*, where the entire orchestra is represented by a single instrument from each section.”

Daniel Slatkin, Leonard Slatkin’s son and a 2016 graduate of the University of California, already has a number of film scores to his credit. Most recently he composed the music for the documentary feature *Making Fun: The Story of Funko*, which premiered in 2018 at the legendary TCL Chinese Theatre in Los Angeles. As a child he studied classical piano, then branched out into bass guitar, viola, and turntablism, and he brings all of these experiences to bear on his scores.

In Fields was Daniel’s response to a secret commission from the Detroit Symphony Orchestra (DSO) to honor his father at a gala concert on June 23, 2018, celebrating his long tenure with the orchestra at the end of his final season. Heart surgery had forced Maestro Slatkin to relinquish the baton for the last three classic subscription concerts, so the event was even more emotionally charged. The surprise for the maestro was multiplied when Daniel himself came out on stage to conduct his piece, his first time on the podium before a large professional orchestra. His proud father later said that if Daniel was nervous, “I didn’t notice, because I was crying the whole time.” The piece’s opening with its lovely oboe solo, lush string passages, poignant viola solo, and expressive flute gestures creates a warm pastoral atmosphere, which is interrupted by rhythmic, martial music before the idyllic mood returns.

Our MSM Icon/75th birthday celebration concludes with three pieces by **Felix Slatkin**, Leonard's father, who as a teenager studied violin with Efreim Zimbalist and conducting with Fritz Reiner at the Curtis Institute of Music. At the tender age of seventeen he became a member of the St. Louis Symphony and formed his own chamber orchestra. He later moved to Los Angeles, where he became concertmaster of Twentieth Century Fox Studios, and in 1939 met and married the extraordinarily talented cellist Eleanor Aller, principal cellist of Warner Brothers Studio. Together they formed the renowned Hollywood String Quartet, which made a series of landmark recordings. As a conductor, Felix founded the Concert Arts Orchestra and made appearances with the Hollywood Bowl Orchestra. He also served as Frank Sinatra's concertmaster and conductor—both Leonard and Fred remember being sung to sleep by “Uncle Frank.”

Felix Slatkin made dozens of recordings for Capitol Records, as well as a series for Liberty Records—*The Fantastic Fiddles*, *Fantastic Percussion*, and *Fantastic Brass of Felix Slatkin*. Scores and orchestral parts for most of his orchestral or ensemble arrangements no longer exist, so Cindy McTee transcribed several of them from recordings for her husband to conduct. She transcribed Felix's arrangement of the lively traditional reel *Fisher's Hornpipe* from his 1962 Grammy-nominated recording entitled *Hoedown* as a 70th birthday present “for my dear husband, Leonard Slatkin,” who conducted it as an encore with the DSO on October 10, 2014.

McTee transcribed the lovely *Wistful Haven*—Felix Slatkin's arrangement from Dvořák's *New World Symphony*—from his 1962 *Fantastic Strings Play Fantastic Themes* recording. Her transcription, which she filled out for full orchestra, received its first performance at the DSO's New Year's Eve concert on December 31, 2015.

Felix Slatkin's rousing *Carmen's Hoedown*, also recorded on the 1962 *Fantastic Strings* album, turns famous themes from Bizet's *Carmen* into a country-western-style barn dance. Leonard Slatkin, who had sat in the audience for the June 2018 DSO gala concert in his honor, took the podium to conduct this rousing encore to lusty acclaim, and thus it makes a fitting conclusion to this family portrait and birthday celebration.

—©Jane Vial Jaffe

ABOUT THE ARTISTS

Leonard Slatkin (HonDMA '13), Conductor

Internationally acclaimed conductor Leonard Slatkin, Distinguished Visiting Artist in Conducting and Orchestral Studies at MSM, is Music Director Laureate for the Detroit Symphony Orchestra (DSO) and current Directeur Musical Honoraire of the Orchestre National de Lyon (ONL). He also maintains a rigorous schedule of guest conducting and is active as a composer, author, and educator. Mr. Slatkin led the MSM Symphony Orchestra in its Carnegie Hall debut on April 13, 2014, with Glenn Dicterow as soloist, and returned with them to Carnegie Hall last April for Manhattan School of Music's Centennial Gala Concert.

Maestro Slatkin has received six Grammy awards and 33 nominations. His recent Naxos recordings include works by Saint-Saëns, Ravel, and Berlioz (with the ONL) and music by Copland, Rachmaninov, Borzova, McTee, and John Williams (with the DSO). In addition, he has recorded the complete Brahms, Beethoven, and Tchaikovsky symphonies with the DSO (available online as digital downloads).

A recipient of the National Medal of Arts, Slatkin also holds the rank of Chevalier in the French Legion of Honor. He has received Austria's Decoration of Honor in Silver, the League of American Orchestras' Gold Baton Award, and the 2013 ASCAP Deems Taylor Special Recognition Award for his book *Conducting Business*. His second book, *Leading Tones: Reflections on Music, Musicians, and the Music Industry*, was published in 2017 by Amadeus Press.

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

Alec Baldwin (HonDMA '12), Narrator

Since 1980, Alec Baldwin has appeared in numerous productions on stage, in films, and on television. He has been nominated for a Tony (*A Streetcar Named Desire*, 1992) and an Oscar (*The Cooler*, 2004) and has won three Emmy awards, three Golden Globes, and seven consecutive Screen Actors Guild Awards as Best Actor in a Comedy Series for his role on NBC-TV's *30 Rock*.

His films include *The Hunt for Red October*, *Glengarry Glen Ross*, *Malice*, *The Edge*, *It's Complicated*, *Blue Jasmine*, *Still Alice*, *Mission Impossible: Rogue Nation*, and *The Boss Baby*, among many others.

Baldwin earned a Bachelor of Fine Arts degree from New York University's Tisch School of the Arts in 1994 and has received honorary doctorates from NYU (2010) and Manhattan School of Music (2012). He serves on numerous boards related to the arts, the environment, and progressive politics, including the Hamptons International Film Festival and the New York Philharmonic. He is also the radio announcer for the New York Philharmonic.

He has authored three books: *A Promise to Ourselves*; his memoir entitled *Nevertheless*; and, with Kurt Andersen, the Donald Trump parody *You Can't Spell America Without Me*. He is the host of a podcast, "Here's the Thing," for WNYC.

Baldwin is married to author and wellness expert Hilaria Thomas Baldwin. They have four children, Carmen, Rafael, Leonardo, and Romeo, as well as his eldest, Ireland Baldwin. Baldwin hosts ABC's *Match Game*, the classic television game show; a portion of his fees are donated to charity through The Hilaria and Alec Baldwin Foundation.

Sir James Galway, flute

A living legend of the flute, Sir James Galway is regarded as the supreme interpreter of the classical flute repertoire. Through his extensive touring, and over 30 million albums sold, Sir James has endeared himself to millions worldwide.

Belfast born, Sir James studied in London and Paris before embarking on his prestigious orchestral career with Sadlers Wells and Royal Covent Garden, the BBC, Royal Philharmonic and London Symphony Orchestra, and then as solo flautist with the Berlin Philharmonic under Herbert von Karajan. Since launching his successful career as a soloist in 1975, he has performed with the world's leading orchestras and conductors and shared the stage with an amazing array of entertainers.

He has performed for numerous dignitaries, including Queen Elizabeth II, Pope John Paul II, Presidents Clinton and Bush senior and junior, HRH Prince Charles, HRH The Princess Royal, the Empress of Japan, Princess Diana, and President Peres.

Sir James continues commissioning new works for the flute and publishing articles, flute studies, and books, including a publishing collaboration with Southern Music.

He also devotes much of his free time to supporting charitable organizations such as SOS, CLIC Sargent, Future Talent, Youth Music (UK), and UNICEF.

Among the many honors and awards for his musical achievements are the Recording Academy's President's Merit Award; a Classic BRITS and Gramophone Lifetime Achievement Award; induction into the Hollywood Bowl Hall of Fame; and the Kennedy Center Gold Medal in the Arts. Most recently he received an honorary doctorate of music at the University of Miami.

Sir James received an OBE in 1979 and knighthood in 2001 from HRH Queen Elizabeth II.

Lady Jeanne Galway, flute

An accomplished flutist and leading soloist, Lady Jeanne Galway continues to grace international platforms with her virtuosity, unique style, and elegance. Lady Galway regularly performs as soloist with major orchestras in the United States and has appeared internationally in the cultural capitals of the world, including London, New York, Milan, Rome, Vienna, Salzburg, Zurich, Dublin, Belfast, Tokyo, Beijing, and Singapore. She appears regularly as the premiere flute duo partner with her husband, Sir James Galway, delighting audiences and bringing a rare freshness to the platform. She is also a very active, collaborative performer with various chamber groups.

Actively pursuing her love of teaching, Lady Galway dedicates much of her time to working with the younger generation through her articles, master classes, recordings, and, most recently, First Flute, the online teaching series she and her husband have launched: www.firstflute.com. Both she and her husband work together through the Galway Flute Academy, which gives them the opportunity to personally nurture students of all levels.

Lady Galway has recorded to critical acclaim for RCA Victor, BMG Classics, and Deutsche Grammophon. A native of New York and graduate of New York City's Mannes College of Music, she lives with her husband, Sir James Galway, in Switzerland. She is currently performing on a new 18-carat, James Galway edition gold Nagahara flute.

Frederick Zlotkin, cello

Cellist Frederick Zlotkin, winner of the International Music Competition at Geneva, is recognized as one of today's outstanding artists. Among the highlights of his career are solo engagements with l'Orchestre de la Suisse Romande, the Minnesota Orchestra, New York City Ballet, National Symphony Orchestra, Detroit Symphony Orchestra, and St. Louis Symphony; chamber music appearances as a member of the Lyric Piano Quartet; guest artist with the Chamber Music Society of Lincoln Center, the Aspen Music Festival, Chicago's Ravinia Festival, and the Minnesota Sommerfest; and his post, for over 45 years, as Solo Cellist of the New York City Ballet at Lincoln Center. He also performs regularly with the New York Philharmonic and has served as principal cellist for numerous orchestras in the metropolitan area. Zlotkin has recorded for hundreds of motion pictures and with artists such as Frank Sinatra, Madonna, Aretha Franklin, and Neil Young, among many others.

The musical lineage Zlotkin shares with his brother Leonard Slatkin, the distinguished conductor we honor tonight, reaches at least as far back as their great uncle, cellist-conductor Modest Altschuler. Their father, violinist and conductor Felix Slatkin, founded the Hollywood String Quartet, in which their mother, Eleanor Aller, was the cellist.

Zlotkin studied with Gregor Piatigorsky, Leonard Rose, and Channing Robbins and earned his doctoral degree from the Juilliard School. He is the only present-day cellist who performs Bach's Six Suites for Solo Cello with full ornamentation; his recording of it has been hailed as "one of the most gratifying Bach performances on records." A former faculty member of Manhattan School of Music, as well as of Queens College, Hoff-Barthelson Music School, and the Brooklyn College of Music, he has also served as Music Director of the Montauk Chamber Music Society.

Zlotkin has performed at Ground Zero for over 15 years during the annual reading of the names of the deceased on 9/11. In 2002 he did a special recording of Korngold's Cello Concerto with his brother and the BBC Symphony Orchestra. He also performed that work with the National Symphony Orchestra in Washington, D.C. At the New York City Ballet, Zlotkin has performed the Walton Concerto (Peter Martins, choreographer), Tchaikovsky's *Rococo Variations* (Christopher Wheeldon, choreographer), and the Shostakovich Cello Sonata (Melissa Barak, choreographer) in addition to numerous other solo and chamber music works.

The Centennial Project

Manhattan School of Music's Centennial Project was an ambitious program of improvements to the School's architecturally distinguished campus coinciding with MSM's 100th anniversary. The centerpiece of the Project was the renovation of Neidorff-Karpati Hall, MSM's principal performance space, which has been transformed into a state-of-the-art venue to showcase our talented students. Built in 1931 and designed by Shreve, Lamb & Harmon, the architects of the Empire State Building, the hall has been called "one of the Art Deco treats in the city" by the *New York Times*. The Project also included a dramatic and welcoming new campus entrance on Claremont Avenue, new practice rooms, and an expansion of the main entryway and lobby.

Anchor Gift

Michael and Noémi K. Neidorff/
Centene Charitable Foundation

\$2 million and above

City of New York
Bill de Blasio, Mayor

\$250,000 to \$499,999

David G. Knott, PhD and
Françoise Girard
Donald and Marcia Clay Hamilton
Maecenata Foundation/
Peter Luerssen
Bill and Patricia O'Connor
Melody Sawyer Richardson
Sceneworks Studios

\$150,000 to \$249,999

Carla Bossi-Comelli and
Marco Pecori
Lorraine Gallard and Richard H. Levy
Ilene and Edward Lowenthal

\$100,000 to \$149,000

Ed Annunziato
Dr. James Gandre* and
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