

MANNES COLLEGE THE NEW SCHOOL FOR MUSIC

Photos by Matt Sussman



Deborah Voigt at Mannes

Opera superstar Deborah Voigt joined Mannes in fall, 2009 as Master Artist-In-Residence, and has made time in her immensely busy schedule for several days of teaching sessions with a number of lucky voice majors. During a day of wall-to-wall sessions in January at the Mannes Opera Room, right across the street from the Met where she was starring in Strauss's *Electra*, she generously gave up a bit of her lunch break for an interview with *Mannes News*.

Since you could teach at any conservatory in the world, why did you choose Mannes, and how do you feel about your experience so far?

To begin with, most of my time off is in New York; I sing at the Met a few times a year, so I'm here more than anywhere else. But the main reason I was drawn to Mannes was Ruth Falcon. I've studied with Ruth for about 17 years; she suggested that I might want to get my feet wet teaching a little bit, and Mannes is

turning out to be a perfect sort of situation. I've found that the quality of the students is very high. They are so talented, and having worked with Ruth and the voice and opera faculty, they're in really good shape. They seem to be having a very well-rounded educational experience in terms of ample opportunities to sing roles in scenes and full operas, work on languages, and get the professional training they need. I'm hoping my association with Mannes will continue for some time.

Do you have any particular advice to young singers?

It's crucial for a voice student to find a teacher who is a good match – someone who can help develop a really healthy vocal technique, because that's the foundation of everything a singer will do. You need a teacher whose vocabulary you can really understand. Much of singing and learning how to sing is based on verbal communication of concepts and images. Acquiring technique in voice is very different from, say, the violin. We singers can't remove our instruments from our throats and say, "well if I do the bowing and fingering differently, I'll produce better sound." Good voice teaching involves saying to a student "imagine this" or "play with this idea."

continued on page 5

Message..... from the Dean

JOEL LESTER



At the Distinguished Service Award Ceremony. Left to right: President Bob Kerrey, William A. Schwartz, Dean Joel Lester

Dear Alumni and Friends,

As the end of the 2009-10 academic year approaches, Mannes has a lot to celebrate.

For starters, the 2010 admissions cycle is off to a great start, with a record number of applicants – not only a record number for the March auditions . . . but more applicants for March alone than Mannes has ever had for an entire year! Reports from the audition panels tell about the high quality of applicants.

And something else wonderful happened in March – two of the nine finalists in the Metropolitan Opera National Council Auditions were Mannes singers: Maya Lahyani (MM '07, PDPL '09) and Hyo Na Kim (MM '08, PDPL candidate). Combined with Nadine Sierra (BM candidate), who was a winner last year. Being the school attended by about one-sixth of all the finalists over the past two years at the most important North American vocal competition is quite an achievement for a small conservatory!

Also heartwarming is the continuing dedication, loyalty, and imagination of the Mannes donor community. This has been evident in spades this year.

In October, Mannes Board of Governors member William A. Schwartz received The New School's Distinguished Service Award for his service beyond the call of duty – not only donating to Mannes our finest Steinway D piano for the Concert Hall, not only presenting several Mannes pianists in New York City debut recitals, but also helping out in innumerable ways and providing valuable counsel to the Dean and the Board of Governors. By receiving his award, Bill joins current and past Mannes Board of Governors members David and Eugenia Ames, John E. Beerbower, Patricia Forelle, Michael Gellert, Peter M. Gross, August Heckscher, Dorothy Hirshon, Lois List, Robert J. Morgado, Philip Scaturro, and Lee Slaughter in being so honored.

Mannes is joining with the other performing-arts divisions of The

New School to create the Young Patrons Society – an opportunity for young professionals and recent alumni of Mannes, The New School for Drama, and The New School for Jazz and Contemporary Music to enjoy events focusing on the performing arts. The first meeting of the Young Patrons Society took place on April 15, featuring Emmy Award-winning actor John Turturro as the featured guest.

Several members of the Mannes Board of Governors and the Mannes development community have played a leading role organizing the Young Patrons Society, including Alexander Glantz, Diana Wagner, and Solène Romieu.

A special honor within The New School goes this year to a graduating Mannes student. Alex Fortes, a violinist who is completing his Master of Music degree, will be the student speaker, representing the entire university's class of 2010, at The New School Commencement at Madison Square Garden on May 21.

Lastly, we are already planning an exciting 2010-11 season. Among our more notable events presented free and open to the public will be concerts by The Mannes Orchestra at Carnegie Hall and Alice Tully Hall, and for the first time, The Mannes Opera's Evenings of Opera Scenes in January will be presented at Kaye Playhouse at Hunter College, allowing our students better opportunities to develop their skills, and allowing a larger audience to enjoy our students' artistry.

Thank you, friends of Mannes, for making it possible for Mannes to continue to evolve as much as it has in recent years!

Joel Lester
Dean

■ ALUMNI OFFICE UPDATE THE NEW SCHOOL ALUMNI ASSOCIATION WANTS YOU!

The New School Alumni Association is seeking talented and dedicated alumni to join the association board. Nominate a fellow alum or yourself by filling out the nomination form online at www.newschool.edu/alumni/about/formsupdateinfo/NominationForm. To obtain information about the association, its guidelines, and ways to get involved, visit www.newschool.edu/alumni/about. And as always, send your questions or comments to us at alumni@newschool.edu.

12th Yearlong Festival:

Schumann & Chopin: 2010

Photo by Eugenia Ames



At the opening concert, left to right: violinist Ari Issacman-Beck, pianist Anastasiya Popova, pianist Nimrod David Pfeffer, Artistic Director Pavlina Dokovska, pianist Javor Bracic, cellist Elad Kabilo, soprano Katharine Dain

On February 3, 2010, Mannes celebrated the opening of its twelfth yearlong festival with a gala concert and reception at the Ana Tzarev Gallery, the first festival event to be held at that elegant new venue on West 57th Street. Like the eleven festivals that preceded it, the 2010 festival offers a year's worth of programs focused on a specific theme, this time the music of Robert Schumann and Frédéric Chopin, each of whom was born 200 years ago. The 2010 festival will present more than twenty events, including student performances at elegant venues around New York, master classes and lectures in the Mannes Concert Hall presented by some of the world's most admired artists and scholars, and a grand closing concert at Carnegie Hall's Weill Recital Hall.

Pavlina Dokovska, Festival Artistic Director and Mannes Piano Department Chair, comments, "How fortunate that Schumann and Chopin were both born in the same year, because that gives our students a chance to concentrate on studying and performing the works of two of the greatest masters in conjunction with each other, and to increase their understanding of their personal and artistic relationship. In 1831, Schumann hailed the publication of Chopin's variations on Mozart's 'La ci darem la mano' with the words 'Hats off, gentleman, a genius!' and included a musical

portrait of Chopin in *Carnaval*, while Chopin returned the favor by dedicating his F Major Ballade to Schumann.

"It is appropriate that the 'Schumann & Chopin' festival follows Mannes's enormously successful 2009 festival 'The Mendelssohn Salon,' which celebrated Felix Mendelssohn's 200th birthday with an exploration of the era he and his musically talented sister Fanny shared – in particular, the famed salons that were at the center of European cultural life, at which Felix, Fanny, as well as Schumann, Chopin, and everyone who was anyone were hosts and guests.

"And in a sense, our festival events are like modern day salons. They are certainly gatherings of people deeply involved with the musical arts – our gifted students performing for and socializing with the discerning listeners who make up the wider Mannes community. It is also fitting that in twelve years of festivals, we have gone full circle. Our first festival, 'Chopin at Mannes 1999' honored the 150th anniversary of Chopin's death. And our third festival 'The Schumanns and Their Circle' investigated the world Robert and Clara Schumann shared. Now, our celebration of Chopin's and Schumann's birthdays also celebrates the wonderful continuity of great music as expressed in Mannes's ongoing yearlong festival series."

Young Joo An (voice, MM '07, PDPL '09) will sing the bass solo in Bach's B Minor Mass with the St. Cecilia Chorus at Carnegie Hall in May.

Jonathan Bell (piano) was praised for his "celestial" and "evocative" score for Sara Ruhl's hit play *In the Next Room*, produced by Lincoln Center Theater in Broadway's Lyceum Theater in November.

Rosa Betancourt (voice, PDPL '07) was hailed by the *Boston Globe* and *New York Times* for singing "gorgeously" and "powerfully" at Tanglewood in August.

Caroline Chéhadé (violin, PDPL '09) won the 2009 Canada Council for the Arts Music Instrument Bank Competition. Her prize: playing a Stradivarius violin for three years.

Akiko Chiba (piano, MM '04, PDPL '06) and **Laura Metcalf** (cello, MM '06) with violinist Angelia Cho as the Ansonia Trio won first prize in the 2009 Joan and Daniel Rutenberg Chamber Music Competition.

Barry Crawford (flute, PDPL '99, MM '00) has joined the faculty at Buffalo University.

Spencer Cromwell (Preparatory Division Diploma '08) was the first recipient of the Choral Conducting Assistant Scholarship of the Greater New Haven Community Chorus.

Malena Dayen (voice, MM '04, PDPL '06) sang Rosina in *The Barber of Seville* conducted by **David Rosenmeyer** (conducting/theory MM '04) with the Bleecker Street Opera, and Dorabella in *Così fan tutte* with the Pocket Opera of New York.

J. Andrew Dickenson (guitar, MM '04) is Assistant Professor at Cecil College in Maryland.

Inna Dukach (voice, MM '00) sang Musetta in *La Bohème* with The Royal Opera at Covent Garden in December.

continued on page 4

■ ALUMNI NEWS

continued from page 3

Joel Feigin (piano/composition) had his *Elegy, in memoriam Otto Leuning* performed by the Vancouver Symphony Orchestra in February.

Benjamin Hochman (piano, MM '03), was hailed by the *New York Times* as a "gifted, fast-rising artist" when he performed Bach's keyboard partitas at Columbia University.

Maya Lahyani (voice, BM '07, MM '09), a finalist in the 2010 Metropolitan Opera National Council Auditions, is an Adler Fellow at the San Francisco Opera.

Yonghoon Lee (voice, PDPL '04, MM '06) is having a banner year, with debuts at the Vienna Staatsoper, Covent Garden, Glyndbourne, Chicago Lyric Opera, and in November, the Metropolitan Opera in the title role of Verdi's *Don Carlos*.

Shu Ying Li (voice, PDPL '01), in the New York City Opera's Emmy Award winning production of *Madama Butterfly*, was praised in the *New York Times* for portraying Cio-Cio San "with dainty tread and a powerful, expressive voice" and in *The New Yorker* for a "remarkable" performance, a "round, penetrating, and formidable" voice.

Alma Moshonov (voice, BM '06) is in the Opernstudio of Deutsche Oper am Rhein in Düsseldorf.

Hafez Nazeri (composition, EDPL '05) was the first Iranian composer ever to headline at Carnegie Hall with his Rumi Symphony Project: *Iranian Sounds of Peace*.

Heather O'Donnell (piano, MM '99) released a CD, *Responses to Ives*, on Mode Records and performed at Poisson Rouge.

Jean-Guihen Queyras (cello, MM '90) received a favorable *New York Times* review for his New York debut at the Frick Museum in March.

Eric Richards (theory, BS '66) was interviewed in the summer '09 issue of *American Music*.

continued on page 5

Grammy-Winning Alumna JoAnn Falletta Returns to Mannes Podium



Photo by Eugenia Ames

In the Alice Tully Hall Green Room, left to right: Pavlina Dokovska, Jialiang Wu, JoAnn Falletta, Joel Lester

What a season for The Mannes Orchestra! The 2009-10 academic year included 13 public performances, with four concerts at Alice Tully Hall, two at Symphony Space, two at the Mannes Concert Hall, and five opera presentations at the Kaye Playhouse, Merkin Concert Hall, and The New School for Drama Theater. But our hardworking students took this schedule in their stride like the professionals they are fast becoming, under the leadership of Director of Orchestral and Conducting Studies David Hayes, The Mannes Opera's Artistic Director Joseph Colaneri, and Director of Instrumental Studies Chris Gulhaugen, with special thanks to guest conductor Paul Nadler (who led the first concert at Symphony Space in October).

A highlight of the season was the November 19 concert at Alice Tully Hall with guest conductor JoAnn Falletta (BM, guitar '76) in her first appearance with The Mannes Orchestra since April, 2004. Milestones in her trailblazing career as a woman conductor include Artistic Directorships of the Buffalo Philharmonic and the Virginia Symphony, an Honorary Doctorate from The New School in 2007, and two Grammy awards in 2009. Maestra Falletta was kind enough to share her thoughts on her latest Mannes experience:

"Returning to Mannes is always an emotional experience for me. Even though the Mannes I

attended was on the Upper East Side, its current Upper West Side home is filled with pictures, artworks, and furniture from the original location, and reminds me very strongly of my wonderful experience there.

"The Mannes Orchestra took on the challenge of a very difficult program with skill, enthusiasm, and absolute daring. Both the Rachmaninoff and the Berlioz shone with color, passion, and technical brilliance, and the performance was marked by a sense of abandon and risk-taking that made it a truly special event. Bravo to pianist Jialiang Wu for his virtuosic Rachmaninoff Third Concerto! I was actually very sorry to realize at the end of the Berlioz that the performance was drawing to a close – it had been such tremendous fun.

"Most significant to me was the realization that Mannes still possesses its singular and wonderful spirit – a beautiful melding of a very high standard of quality and a uniquely caring environment. A faculty that nurtures excellence and a student body dedicated to pursuing music on the highest level make Mannes an extraordinary place to study.

"I was very proud to return to my alma mater, and want to say how grateful I am to Mannes for believing in the potential of a young woman who dreamed of becoming a conductor many years ago."

IN MEMORIAM...

CRAIG D. BURRELL, M.D. passed away on November 18, 2009. He was a member of the Mannes Board of Governors from 1975-1980, serving as Chair of the Board from 1976-1979. Dr. Burrell's efforts to develop and strengthen the school and its programs, and his courage in defending its integrity in its time of need in the late 1970s are remembered with deep gratitude by the entire Mannes community.

EREZ RAPOPORT, Mannes alumnus, music theorist and teacher, died in Tel Aviv on November 24, 2009 at age 50. He received his Bachelor of Music degree in 1987, and his Master of Music the following year, making him the first graduate student at Mannes to major in music theory. At Mannes and in subsequent doctoral studies at CUNY, he worked with Mannes Techniques of Music faculty member Carl Schachter, who is among Mr. Rapoport's many colleagues, students, friends, and loved ones who deeply feel his loss.

JAMES C. SLAUGHTER died on December 15, 2009. Known as Jimmy to all, his generosity toward and care for Mannes since the early 1980s is truly without equal. The entire Mannes community offers sincerest condolences to his wife Lee, a Mannes alumna, whose loyalty to the school through her service on the Mannes Board of Governors, and on The New School Board of Trustees is simply extraordinary. As a Trustee of the Horace Goldsmith Foundation, Jimmy ensured millions of dollars of gifts to Mannes that supported general operations, provided scholarships and stipends to students, enabled Mannes to create the Goldmark Practice Center, and so much else. Mannes's debt to him is eternal.

Deborah Voigt

continued from page 1

So it's necessary to find a teacher whose imagery and use of words you can naturally grasp and respond to.

How about what happens after graduation?

First of all, there are lots of different kinds of careers to be had in singing, and it may sound a little bit arrogant for me to say that because I am so very fortunate. But it's important to recognize that you can have a smaller career and still be a fine artist with a rewarding life in music. You have to be as honest with yourself about your abilities as possible. The desire to have a magnificent career is wonderful, but you have to be realistic in determining where you fit into the scheme of things – in deciding if you're really ready for the Metropolitan Opera, or if you should spend a couple of seasons singing in smaller houses in Europe, working on languages and repertoire.

It's also important to think very seriously about what you want in your private life, and to be aware that a successful career doesn't necessarily bring personal fulfillment. The traveling is extremely difficult, your time is not always your own, and it's hard to maintain long distance relationships with friends and family. So you have to be realistic about the choices you are making, the problems of balancing career with marriage and children, and where your priorities in life really are.

Finally, always be as prepared as you possibly can – to audition, sing as a sub, whatever. Much of what will happen in the course of a career is a matter of luck and chance – opportunities that may or may not come your way. And there's nothing you can do to control that. However, when an opportunity does present itself, you'd better be ready to grab it and run with it.

■ ALUMNI NEWS

continued from page 4

David Rosenmeyer (theory/ conducting, MM '04) conducted Britten's *Te Deum* at Carnegie Hall with the Oratorio Society of NY.

Morgan Smith (voice, MM '99) sings roles by Rossini, Johann Strauss, and Prokofiev this year with Oper Leipzig and Marcello in *La Bohème* with the Berlin Staatsoper. He sang in the premiere of Jake Heggie's *Moby Dick* at the Dallas Opera.

Jennifer Zetlan (voice, BM '04) was hailed in a *New York Times* review for her "technical assurance, gleaming tone and abundant charisma" in Tan Dun's music in Alice Tully Hall. In the March 20, '10 edition of the *New York Times*, her performance as Laoula in Chabrier's *L'Étoile* was described as "radiant."

Dan Zhu (violin, BM '04, MM '05, PDPL '07) performs this year with "Lang Lang and Friends" in Orange County, CA, plays recitals in South Africa, and appears as concerto soloist in Europe and the US.

■ STUDENT NEWS

Tomer Adaddi (composition, MM candidate) composed the song chosen to represent Israel at the Eurovision song competition in May, where Tomer will play piano.

Stefanie Rose Airey (voice, BM candidate) produced and performed a benefit concert in Calgary in December to support Alberta fine arts education.

Emily Duncan-Brown (voice, MM '08, PDPL candidate) and **Deanna Breiwick** (voice, BM '09) will perform in Strauss's *Ariadne auf Naxos* with The Boston Symphony, conducted by James Levine this summer at Tanglewood.

Pierre Ferreyra-Mansilla (guitar, BM candidate) scored the only "Senior Division Honorable Mention" in the string division at the ASTA competition in New Jersey.

continued on page 6

STUDENT NEWS

continued from page 5

Joshua Gleich (voice, BM '08, MM candidate) joined the National Chorale, New York's premier professional choral company, for their 2009-10 season.

Yoon Jin Alexis Kim (Preparatory Division student) was Third Place Winner in the 2010 American Protégé International Piano and Strings Competition.

Nadine Sierra (voice, BM candidate) performed in a recital in the Marilyn Horne Foundation's 2010 festival "The Song Continues" at Carnegie Hall's Weill Recital Hall in January, and was featured in the December '09 *Classical Singer* magazine as a 2009 Metropolitan Opera National Council Auditions winner.

Diyi Tang (piano, BM & MM '08, PDPL candidate) won Third Prize in the 2009 Heida Hermanns International Piano Competition.

FACULTY AND STAFF NEWS

Elizabeth Aaron (Techniques of Music) presented a paper "One Conservatory's Approach to the Development of the Ear: Schubert's *Des Müllers Blumen*" in "The Musical Ear," an aural skills conference in September at Indiana University organized by Mannes alumnus **Kyle Adams** (piano BM '97, MM '99).

Judith Bettina (Voice, Preparatory Division) was praised by the *New York Times* as "dazzling in her lucidity and commitment" for her performance in January of Milton Babbitt's *The Head of the Bed* with the Metropolitan Opera Chamber Players conducted by James Levine.

Amy Burton (Voice) was singled out as "the lustrous soprano" in the *New York Times* review of the New York City Opera Gala in November.

A recent book by **Allan Evans** (Music History, Extension Division), *Ignaz Friedman: Romantic Master Pianist*, was among the top 25 books listed by the Nonprofit Bookstore Supporting Education.

continued on page 7

Thank You, Mannes Donors

Mannes is proud to acknowledge and thank each member of the Board of Governors and our donor community for the generous gifts we have received, including gifts-in-kind, January 1, 2009 through April 5, 2010.

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continued from page 6

Roger Malouf (Opera, Extension Division) was Assistant Conductor for the Metropolitan Opera's production of the *Ring* in spring '09.

Newman & Oltman Guitar Duo (Ensemble in Residence) was praised by New Music Box for their CD *Music from the Raritan River*.

The Orion String Quartet (Ensemble-in-Residence) joined with Yo-Yo Ma, Jeremy Denk, and others at a memorial concert at Columbia University in October honoring the late composer Leon Kirchner.

Jerome Rose (Piano) was the focus of a cover interview in the summer '09 issue of *Piano Journal's* series "Who's Who of Great Pianists and Piano Pedagogues."

Marcy Rosen (Cello) performed for the Brooklyn Friends of Chamber Music in October with mezzo-soprano Stephanie Houtzeel and pianist **Pei-Yao Wang** (piano, BM '02).

Richard Russell (Assistant Director, Extension Division) was commissioned by Fordham University and the journal *19th-Century Music* to compose songs for Fordham's acclaimed "Poets Out Loud" series in April.

A work for alto sax by **Faye-Ellen Silverman** (Music History) was premiered by **Allen Won** (Saxophone) and will be published this summer by Seesaw/Subito.

A Naxos CD of Ge Gan-Ru string quartets performed by ModernWorks, including cellist **Madeleine Shapiro** (Director, NewMusic Mannes), was cited by the *New York Times* as one of the worthy recordings of 2009.

David Taylor (Trombone) was Artist-in-Residence in both the classical and the jazz division of the University of Music and the Performing Arts in Graz, Austria in March.

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Alumni, students, and faculty are invited to submit

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The Mannes Opera Sets the Scene

Photo by Roger Hanna



On January 8th and 9th at The New School for Drama Theater on Bank Street, The Mannes Opera presented its annual Evenings of Opera Scenes with the Mannes Orchestra, conducted by Artistic Director of The Mannes Opera Joseph Colaneri and faculty members Susan Woodruff-Versage and Ted Taylor. This year's production

offered two interesting innovations. First, the somewhat out-of-the-box program was largely twentieth-century opera in English with excerpts from Britten's *Albert Herring*, Mark Adamo's *Little Women*, and Stravinsky's *The Rake's Progress*. Verdi's *Un Ballo in Maschera* brought the evening to a close. The second innovation was the newly conceived

and constructed stage setting, designed by Roger Hanna, which resourcefully exploited the theater's limited space with a curvaceous shape that provided numerous and flexible dramatic options for stage director Laura Alley, while integrating the orchestra with the set in a way that made the players virtual participants in the action.