

BAIP Lecture

BLOEMENDAAL TO BLOOMINGDALE: Music & Culture in this Valley of Flowers

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Strauss-Schulz Evler “Blue Danube Waltz”
<https://www.youtube.com/watch?v=v7mTOnvg0p0>

Overview of Bloomingdale District

As many of you already know, the Bloomingdale District, reaching from 96th to 110th Street and from Central Park West to the Hudson River, is part of what is now known as the Manhattan Valley. Originally called “Bloemendaal” – or Valley of Flowers – by Dutch settlers, and later anglicized to “Bloomingdale,” this area was originally much larger and extended from 23rd Street up the west side of Manhattan to what was known as the “Hollow Way” or the current 125th Street. From the 18th to the 19th century, this expansive area was considered the country for wealthy New Yorkers who found refuge from the busy commerce of Wall Street while relaxing in some of New York’s stunning houses built along the Bloomingdale Road – aka Broadway - and surrounded by extensive farmland. With the development of Riverside Drive in the mid-19th century with mansions overlooking the Hudson River and the pastoral appeal of Riverside Park, the Upper West Side drew more and more wealthy residents and by 1880, the Real Estate Record and Builder’s Guide urged buyers to “forget 5th Avenue. On Riverside Avenue, any ordinary millionaire could afford to construct a proper millionaire’s home: a fashionable edifice surrounded by grounds and having such approaches in a way of lawns and walks that will heighten the architectural ensemble.” At the same time, row-house and brownstone construction was being developed throughout the entire Upper West Side which essentially became an area with a diverse population of various income levels from the very wealthy to the very poor. How did this happen? It’s all about accessibility, and because of the construction of the elevated transit system on Ninth Avenue (aka Columbus Avenue) in the 1870s, this area became revitalized particularly during the building boom of 1885 to 1910. In fact, this surge of new real estate was a direct result of the city’s first subway line – the IRT/Seventh Avenue Line – that provided quick access from 59th Street to 125th Street. As the Upper West Side grew in population and real estate development, particularly north of 59th Street, the Bloomingdale District became more distinct from neighborhoods below 96th Street and above 110th Street.

Distinct, yes, but not entirely divorced from the larger Upper West Side area when considered in relation to an artistic environment. In fact, the Upper West side of Manhattan

has historically been entirely distinct from the Upper East Side with regard to the cultivation of the arts and was already home to musicians, actors, artists, and writers from the late 19th century. These celebrated artists include Bela Bartok, Amy Beach, Saul Bellow, Leonard Bernstein, Fanny Brice, Humphrey Bogart, Judy Collins, John Coltrane, Aaron Copland, Miles Davis, Marcel Duchamp, Duke Ellington, Jose Feliciano, F. Scott Fitzgerald, Helen Frankenthaler, George Gershwin, Alma Gluck, Victor Herbert, Charles Ives, George S. Kaufman, Josef and Rosina Lhevinne, Frank Loesser, Edward MacDowell, Gustav Mahler, Joseph Papp, Edgar Allan Poe, Sergei Rachmaninoff, Norman Rockwell, Gertrude Stein, Igor Stravinsky, and Efrem Zimbalist. Moreover, for over a century, the Upper West Side developed the reputation of being New York City's cultural and intellectual hub, with Columbia University located at the north end of the neighborhood, and the most prestigious cultural and performing arts centers reaching to the south end with the original Metropolitan Opera House at Broadway and 39th Street which opened in 1883. Later, the Met Opera joined the Lincoln Center complex at its opening in 1966 with the New York State Theater, Avery Fisher Hall (now David Geffen Hall), Alice Tully Hall, the Vivian Beaumont Theater, Lincoln Center Library, and the Juilliard School of Music. In addition to these venues are the numerous theaters that line the Broadway and Off-Broadway Theater District as well as Jazz at Lincoln Center, the Birdland Jazz Club, Symphony Space, the Beacon Theater, the Nicholas Roerich Museum, the Manhattan School of Music, the original Steinway Hall on West 57th Street (now on 6th Avenue at West 44th Street), and last but not least, Carnegie Hall.

Review of Jazz Composers/Performers of Bloomingdale District

If there is anything that defines the musical environment of New York City, it must be, without question, the vitality of musical theater represented by the development of the American Songbook during the 20th Century by its most celebrated composers and performers. The list of these artists is copious at best, but some include:

Harold Arlen (Over the Rainbow, Stormy Weather)
Irving Berlin (White Christmas)
Hoagy Carmichael (The Nearness of You)
Vernon Duke (April in Paris)
Duke Ellington (Sophisticated Lady)
Jerome Kern (Smoke Gets in Your Eyes)
Frederick Loewe (On the Street Where You Live)
Henry Mancini (Moon River)
Johnny Mercer (Dream)
Cole Porter (Night and Day)
Richard Rodgers (Shall We Dance?)
Mel Torme (The Christmas Song)
Fats Waller (Ain't Misbehavin')
Vincent Youmans (Tea for Two)

AND FINALLY, OF COURSE,

The Fabulous George Gershwin (1893-1937)



George Gershwin: Plays "I Got Rhythm" Aug. 5, 1931 at Manhattan Theater NYC
<https://www.youtube.com/watch?v=oQdeTbUDCiw>

While Gershwin was born in Brooklyn, he later lived at a number of different addresses, including his home at 316 W. 103rd Street. We all know him for his masterful musical scores from "Girl Crazy" to "American in Paris" in addition to his landmark concertos "Rhapsody in Blue" and the "Concerto in F" as well as the recently revived opera "Porgy and Bess." Early on, he was influenced by the music he heard on Tin Pan Alley and his first published song in 1916 was "When You Want 'Em, You Can't Get 'em, When You've Got 'em, You Don't Want 'Em."

"When You Want 'Em, You Can't Get 'em, When You've Got 'em, You Don't Want 'Em."
<https://www.youtube.com/watch?v=gLnVpAAC-3U>

He was 17 years old and he earned 50 cents, but by 1919 he scored his big hit "Swanee" which Al Jolson picked up to perform on Broadway. From then on, Gershwin was an established composer working on Broadway collaborating with his brother/lyricist, Ira Gershwin. It's well-known that Gershwin traveled to Paris in the 1920s to study with Nadia Boulanger who refused him as well as Maurice Ravel who said "Why be a second-rate Ravel when you're already a first-rate Gershwin?" He had a tremendous talent and Boulanger believed that rigorous classical study would ruin his natural jazz style. But Gershwin was open-minded to new musical concepts and he found himself intrigued by the music of Darius Milhaud, Dmitry Shostakovich, Arnold Schoenberg, Igor Stravinsky, and Alban Berg whose American premiere of Wozzeck he admired. Needless-to-say, we're all familiar with the beautiful songs he wrote – S'wonderful, Embraceable You, But Not for Me, Summertime – all of which underscore the American Song idea of lyricism: a tune that lingers in your head as you're strolling down the street or relaxing in the park. But Gershwin's music had a sophistication that combined the vitality of jazz rhythm (i.e., Fascinating Rhythm) with the expressiveness of melody. He was a spectacular pianist and was known to play for hours at parties without pause. Even though he didn't expound on his music, he believed that "true music must reflect the thought and aspirations of the people and time. My people are Americans. My time is today."

Duke Ellington (1899-1974)

333 Riverside Drive @ 106th Street (now named Duke Ellington Boulevard)



Duke and Ella performing “It don’t mean a thing if it ain’t got that swing” – March 7, 1965
<https://www.youtube.com/watch?v=myRc-3oF1d0>

“If jazz means anything, it is freedom of expression.” So said Duke Ellington.

Edward Kennedy “Duke” Ellington, as he was formally named, was the quintessential big-band jazz and swing leader who led his band for more than 50 years and composed literally thousands of scores being the largest personal jazz legacy on record.

Initially influenced by ragtime, Ellington was an accomplished pianist who started performing at age 17. Like Gershwin, he also had a passion for visual art and was awarded a scholarship at the Pratt Institute in Brooklyn but did not accept it. Clearly, the attraction to music was irresistible. He left his hometown of Washington DC and first played in New York City in 1923 joining the Harlem Renaissance. It was the beginning of those legendary 50 years that started with a sextet playing in Broadway nightclubs growing into a 10-piece ensemble and later a 14-piece orchestra that played frequently at the Cotton Club in the 1920s and 30s. His “jungle style” of composition with the growling trumpet heard in “East St. Louis Toodle-Oo” was heard through the 20s with its earthy, hotter sound in contrast to a sweet dance band.

“East St. Louis Toodle-Oo” Duke Ellington & His Washingtonians (1927)
<https://www.youtube.com/watch?v=tDF7dlob4qg>

This was later refined through Ellington’s association with Will Vodery – an African-American composer on Broadway who worked primarily with Florenz Ziegfeld. According to Ellington, it was Vodery who gave him “valuable lessons in orchestration” and introduced him to the music of Delius, Debussy, and Ravel.

As his style matured, each of his compositions were intended to illustrate the finest talents of the members of his orchestra; and as a result, the Duke Ellington Orchestra developed a unique and recognizable ensemble style – in other words, an orchestra that could perform the written score while at the same time, highlight the expressive personality of each individual member. He used harmony in his compositions to blend with

the individual sounds of his orchestra members who in turn were inspired by his masterful settings.

Mood Indigo – Ellington Orchestra from 1930s

<https://www.youtube.com/watch?v=GohBkHaHap8>

His style kept evolving throughout his life and he even reorchestrated a version of Tchaikowsky's "Nutcracker Suite." His curiosity was boundless and in the last decade of his life, he composed 3 pieces of sacred music: "In the Beginning God" (1965), "Second Sacred Concert" (1968), and "Third Sacred Concert" (1973).

He made hundreds of recordings, appeared in films and on radio, and toured throughout the world, including Europe in the 1930s and after World War II, Asia in the 1960s and 1970, West Africa in 1966, South America in 1968, and Australia in 1970, in addition to frequent tours of North America. He performed and recorded with the great swing artists Louis Armstrong and Ella Fitzgerald and later bebop artists John Coltrane and Charles Mingus. He had a natural gift for melody and instrumental texture that constantly grew, but the vitality of rhythm and swing remained fundamental to his style.

BIRDLAND

John Coltrane (jazz saxophonist): 1926-1967

203 W. 103rd Street



John Coltrane's classic Quartet also regularly appeared at the club in the early 1960s, recording "Live at Birdland."

John Coltrane: Body and Soul – NYC Oct. 24, 1960

<https://www.youtube.com/watch?v=8z-dDWrIKDQ>

New York City has been the jazz mecca since the 1920s and nearly every jazz style has been initiated here. As a result, the most prestigious jazz clubs throughout the city have been the platform for the most celebrated and up-and-coming artists that have written and still document the history of jazz. Stages at the Cotton Club in Harlem, the Blue Note and the Village Vanguard in Greenwich Village, and Birdland in Midtown Manhattan have introduced the most innovative styles from swing to bebop to the American popular song. When Birdland originally opened in December of 1949, Charlie Parker was the headliner and the club was located on Broadway at West 52nd Street which was a hotbed of jazz artists in the 1930s and 40s. Birdland replaced the clubs on 52nd Street and became the

prominent club on Broadway for 15 years with the Count Basie band as it's No. 1 headliner and who recorded George Shearing's Lullaby of Birdland live at the club.

Count Basie Band: Lullaby of Birdland – live at Birdland, 1958

https://www.youtube.com/watch?v=CN1c_rXM1No

In its first 5 years, 1.4 million people paid \$1.50 for admission to hear the who's who of jazz including Charlie Parker, Dizzy Gillespie, Thelonious Monk, Miles Davis, John Coltrane, Bud Powell, Stan Getz, Lester Young, Duke Ellington, George Shearing, Erroll Garner, and many others with sets beginning at 9 p.m. and sometimes lasting until dawn while also being broadcast on radio to be heard along the eastern seaboard. The audience members were equally notable and included such celebrities as Gary Cooper, Frank Sinatra, Marilyn Monroe, Marlene Dietrich, Joe Louis, Ava Gardner, Sammy Davis, Jr., and Sugar Ray Robinson. It lasted for 15 years until the club closed in 1965 after losing its edge to the Rock and Roll craze of the 1960s. But it reawakened in 1986 at its new home on Broadway at 105th Street with performances by jazz celebrities from the original club in addition to more than 2,000 emerging artists. The old and the young merged together bringing a new vitality to the club from swing to bebop to latin jazz with performances by Oscar Peterson, Tito Puente, Maynard Ferguson, Freddie Hubbard, Marian McPartland, Duke Ellington, McCoy Tyner, Dave Brubeck, and so many more.

After 10 successful years on 105th Street, Birdland returned to midtown at 315 West 44th Street where it is still considered a venue for some of the best jazz on the planet.

Tito Puente: Take Five

https://www.youtube.com/watch?v=El3IMf_Mfhc

Sergei Rachmaninoff (Russian composer and concert pianist): 1873-1943

33 Riverside Drive @ 75th Street (1922-1926)

505 West End Avenue @ 84th Street (1926-1943)



Rachmaninoff: 18th variation from Paganini Variations (Arthur Rubinstein)

https://www.youtube.com/watch?v=h_BArG3ollw

Known as one of the last great representatives of Romanticism in Russian classical music, Rachmaninoff's piano compositions are one of the centerpieces of the vast piano repertoire. Even though he was a celebrated composer from his earliest works – the preludes, etudes, and concertos – he made his living primarily as a concert artist, performing solo piano recitals and concertos as well as conducting his orchestral works. His virtuoso performances can be heard on the numerous recordings he made not only of his own music, but of much of the piano repertoire from Beethoven to Chopin to Schumann, Mendelssohn, Schubert, etc. – in short, the wealth of the 19th century piano literature. To date, he is still considered one of the finest pianists of his generation – a distinction he shares with Vladimir Horowitz, Arthur Rubinstein, Alfred Cortot, Vladimir de Pachman, Josef Hofmann, Leopold Godowsky, Ignaz Friedman, and Josef Lhevinne. As a composer, he was tremendously influenced by Tchaikowsky whom he considered a mentor and to whom he dedicated the Suite for 2 pianos, op. 5. His intoxicating melodies and lush harmonies are immediately identifiable as the Rachmaninoff we know, not to mention the rhapsodic nature of his music that speaks directly and personally to the human experience.

Rachmaninoff plays Rachmaninoff: Elegie, Op. 3, No. 1
<https://www.youtube.com/watch?v=sTUxrPjfpqk>

His piano studies with Nicolai Zverev and Alexander Siloti were an extension of the Russian School of piano playing so well known to conservatory students to this very day and documented by Josef Lhevinne and Heinrich Neuhaus. Like Lhevinne and Hofmann, his piano technique was distinguished by precision of rhythm and articulation while paying specific attention to color and texture. All three of these pianists followed the Anton Rubinstein model of deep tone production and elasticity of sound. Arthur Rubinstein recalled Rachmaninoff for "his glorious and inimitable tone" – a tone that had a vocal quality.

Out of necessity, he combined a career as a composer and performer but managed to make a connection between both and wrote: "Interpretation demands something of the creative instinct. If you are a composer, you have an affinity with other composers. You can make contact with their imagination, knowing something of their problems and their ideals. You can give their works *color*. That is the most important thing for me in my interpretations, *color*. So you make music live."

Josef and Rosina Lhevinne – Russian Pianists

185 Claremont Avenue (1930s-1980s)

Josef Lhevinne (Russian pianist): 1874-1944

Rosina Lhevinne (Russian pianist): 1880-1976



Josef & Rosina Lhevinne: Debussy "Fetes"

<https://www.youtube.com/watch?v=rJ6WtbBZ5B0>

When Josef and Rosina Lhevinne emigrated to the United States and settled in New York City in 1919, they had come from Moscow via Berlin to escape the growing political turbulence and anti-semitism that defined the Russian Revolution of 1917. Both were distinguished pianists and gold medal winners from the Moscow Conservatory but left for Berlin in 1907 where Josef gained a reputation as one of the leading virtuosos and teachers of his day. At the outbreak of World War I, both Josef and Rosina were declared enemy aliens and were trapped in Berlin until 1919. They arrived in the U.S. with little money but began again as performers and teachers at the Juilliard School on 120 Claremont Avenue (now the Manhattan School of Music). Like Rachmaninoff, both Josef and Rosina Lhevinne were products of the great Russian tradition of piano playing spearheaded by Anton Rubinstein whose enormous, lush tone was the model of study and inspiration in late 19th-century Russia.

Josef Lhevinne plays Chopin Etude in G# Minor, Op. 25, No.6

<https://www.youtube.com/watch?v=0XCj-j7TBTY>

This was the Russian School of Piano Playing that they brought to the U.S. and Juilliard where the attention to precision of rhythm and articulation and beauty of tone were the primary elements toward gaining command of the piano both technically and musically. The means of attaining this sophisticated pianistic style was the understanding of the role of the wrist in tone production combined with whole-finger articulation drawing sound out of the instrument to create buoyant color and shape in phrasing. All of this was achieved by the underlying principle of "economy of motion" and the ultimate goal was to bring personal expressiveness to the music.

Lhevinne's book "Basic Principles of Pianoforte Playing" remains to this day one of the most important volumes about piano study complete with illustrations of the quiet hand position and open fingers as well as his description of the wrist as a natural shock absorber.

After Josef's death in 1944, Rosina (aka Madam Lhevinne) was asked to remain on the faculty at Juilliard and she is known to all pianists as the most esteemed piano teacher at the school until her death in 1976. Her most brilliant students were Van Cliburn, John Browning, Misha Dichter, Jeffrey Siegel, James Levine, John Williams, and my own teacher, Naomi Zaslav to name a few; and any student accepted to her class considered themselves tremendously privileged to gain her instruction. Luckily, we have a DVD called "The Legacy of Rosina Lhevinne" which provides excellent insights into this wonderful musician and teacher.

The Legacy of Rosina Lhevinne

<https://www.youtube.com/watch?v=9m-1p8wUmA>

Victor Herbert (American Composer, Cellist, Conductor): 1859-1924

323 W. 108th Street



Victor Herbert (Naughty Marietta) – Italian Street Song (Anna Moffo)

https://www.youtube.com/watch?v=JrY_oGZ6i7U

Best known as a composer of operettas that were successfully performed on Broadway from the 1890s through World War I, Victor Herbert was active with the Tin Pan Alley composers and later founded ASCAP – the American Society of Composers, Authors, and Publishers. He was extraordinarily prolific and in addition to composing 43 operettas, he produced 2 operas, incidental music to 10 plays, 40 works for orchestra and band, 9 works for cello, 5 compositions for violin and piano or orchestra, 22 piano compositions and numerous songs. Raised primarily in Stuttgart, Herbert studied cello and composition at the Stuttgart Conservatory. Early in his career, he performed as an accomplished cellist and was selected by Johannes Brahms in 1883 to play in a chamber orchestra for the celebration of the life of Franz Liszt (then 72 years old). That same year, he premiered his Suite for Cello and Orchestra as well as his first of 3 cello concertos. His second Cello Concerto in E Minor served to inspire Dvorak to compose his own cello concerto.

Herbert: Cello Concerto in E Minor (1894)

<https://www.youtube.com/watch?v=v-CZfQF1Igo>

After marrying soprano Therese Forster in 1886, they moved to New York City to work at the Metropolitan Opera at the invitation of music director, Walter Damrosch. He had a brilliant performing career as a cello soloist and member of the Met Opera Orchestra in addition to his post as assistant conductor of the New York Philharmonic and later, music director of the Pittsburgh Symphony while still composing. It was in 1894 when he wrote his first operetta, “Prince Ananias” which no doubt fed the fuel of inspiration to compose more works in this genre. “Babes in Toyland” from 1903 was his first major hit on Broadway and by 1910 with “Naughty Marietta,” his reputation as an operetta composer had been firmly established. Unlike the very dramatic style of his cello concertos, his operettas combined the Viennese operetta with influence from the British duo of Gilbert and Sullivan operettas – all molded according to his own unique talent. Having been involved with grand opera, especially considering his experience at the Metropolitan Opera, it’s understandable that his operettas were so successful on Broadway – primarily because of the strength of his compositional talent but also because this music required experienced singers of the highest caliber.

The Juilliard School of Music

120 Claremont Avenue @ 122nd street (1910-1966)
Lincoln Center (1966-)

Van Cliburn – Tchaikowsky Piano Concerto in B-Flat Minor, op. 23 - 1958

<https://www.youtube.com/watch?v=qsb1G1hhJfg>

Known as the most prestigious music conservatory in the world, the Juilliard School was originally named the Institute of Musical Art and was founded in 1905 by Frank Damrosch who was godson to Franz Liszt. Its first home was the Lenox Mansion on 5th Avenue at 12th Street and was moved in 1910 to 120 Claremont Avenue at 122nd Street in Morningside Heights. The property at this location was purchased from the Bloomingdale Insane Asylum near Columbia University. In fact, this entire complex of property from the Columbia University campus to the Juilliard School was initially home to the Bloomingdale Insane Asylum..... hmm.....

In 1920, the Juilliard Foundation was created – named after textile merchant, Augustus D. Juilliard who bequeathed a substantial amount of money for the advancement of musical study in the U.S. In 1924, the Juilliard Graduate School was established – housed at the Vanderbilt family guesthouse at 49 E. 52nd Street. Later, in 1926, the Juilliard Graduate School and the Institute of Musical Art merged, but it wasn't until 1946 that both institutions were joined under one name and place: The Juilliard School of Music. Historically, Juilliard has trained the finest musicians in the world for over 100 years and boasted a prestigious faculty on every instrument. These include among the faculty: Josef and Rosina Lhevinne, Leopold Auer, Leonard Rose, Josef Raieff, Adele Marcus, Ania Dorfman, Beverage Webster, Jacob Lateiner, Dorothy DeLay, Ivan Galamian, Robert McDonald, and John Houseman. Among the alumni in all the performing arts: Van Cliburn, John Browning, Bernard and Naomi Zaslav, Michael Rabin, Itzak Perlman, Pinchas Zukerman, Zubin Mehta, Midori, Robin Williams, Val Kilmer, William Hurt, John Williams, Bernard Herrmann, Leontyne Price, Renee Fleming. This is the short list.

Now that this building is occupied by the Manhattan School of Music, the legacy of advanced study at the highest level is still evident and the presence of 3 conservatories in New York City – Juilliard, MSM, and Mannes – express the importance of professional development in the arts as well as the broader identity of the Upper West Side of Manhattan.

The Nicholas Roerich Museum

319 West 107th Street near Riverside Drive

Stravinsky: Le sacre du printemps

<https://www.youtube.com/watch?v=rP42C-4zL3w>

Established in 1923 in New York City as the first Nicholas Roerich Museum, this art gallery is one of 12 museums in the world dedicated to this artist. It is also the first museum in the

United States dedicated to the works of a single artist. In 1929, the Roerich Museum was moved to “The Master Building” – a 29-storey building at 103rd Street and Riverside Drive.



By 1935, the museum had moved to its current location at 107th Street. The breadth of Roerich’s work and accomplishments – over 7,000 paintings – can be found through copious research on the internet as well as the museum’s website. A glance at his paintings reveals his tremendous talent and it is clearly understood why Igor Stravinsky consulted his friend and compatriot, Nicholas Roerich, about designing sets for his ballet “The Rite of Spring” as early as 1910 and which premiered in Paris in 1913. Today, the Roerich Museum in New York City holds over 200 of his paintings and maintains an active concert series featuring New York’s finest musicians.

The Bloomingdale School of Music

323 West 108th Street

Now over 50 years old, the Bloomingdale School of Music began in 1964 as the brainchild of organist, David Greer, its founder. Initial classes were held at West End Presbyterian Church at 105th Street and Amsterdam Avenue until 1972 when Bloomingdale bought the townhouse at 323 W. 108th Street which is still its home. Since the beginning, Bloomingdale has been committed to its open-access policy of musical instruction to anyone that so-desires regardless of financial ability or hardship. The school therefore has always maintained a consistent effort to raise funds for financial aid at annual events such as the Performathon and Spring Gala. Almost immediately, in addition to teaching, Bloomingdale provided a venue for live concerts by faculty and outside artists. Indeed, Bloomingdale was known for concerts by young emerging artists preparing for their Carnegie Hall debuts. The literature performed at Bloomingdale from the beginning is extraordinarily vast, ranging from standard repertoire to the newest music premiered. Indeed, during the 1990s and continuing to the present day, Bloomingdale has been a beacon for new music with performances of works by Stravinsky, Copland, Crumb, Barber, Rzewski, Schnittke, and Del Tredici to name a few. To date, the school schedules regular live concerts each season.

From its earliest days, Bloomingdale has initiated programs such as ORFF, Early Childhood Classes, and opportunities for advanced study, e.g., Music Access Project and the Bloomingdale Training Program. Students that have graduated from these programs have

moved on to successful careers in every imaginable profession including music after attending some of the most prestigious schools such as the Juilliard School, Oberlin Conservatory, Harvard University, Cornell University, Vassar, the State University of New York system, etc. In addition, Bloomingdale schedules yearly performance events that highlight the students and faculty which include the Piano Project Concerts, the Guitar Festival, and the Voice Festival. As a community music school that serves to provide an opportunity for musical study to the Bloomingdale district and New York City at large, Bloomingdale has seen literally thousands of students walk through its doors, study with a faculty of the highest caliber, participate in annual performance events, and most of all, enlarge their understanding of the extraordinary art of music.