

MSM CAMERATA NOVA

Kevin Fitzgerald, Conductor

PROGRAM

KEVIN DAY
(b. 1996)

un(ravel)ed

J. S. BACH
(1685–1750)
(arr. Colgrass)

The Goldberg Variations, BWV 988

Aria

Var. 1: Two Part Invention

Var. 3: Canon at the unison

Var. 4: Four Part Invention

Var. 5: A study for the crossing of hands–arabesque

Var. 6: Canon at the speed

Var. 13: Accompanied solo, as for flute or violin, with complex arabesque

Var. 14: For crossing hands–arabesque, with great rhythmic variety

Var. 17: For crossing hands–arabesque

Var. 18: Canon at the sixth, like a bourrée

GEORGE ENESCU
(1881–1955)

Dixtuor in D Major, Op. 14

Doucement mouvementé

Modérément

Allégrement, mais pas trop vif

CAMERATA NOVA

VIOLIN I

Vlad Hontila
Cluj-Napoca, Romania

VIOLA

**Ramon Carrero
Martinez**
Caracas, Venezuela

CELLO

Yu Yu Liu
Tainan City, Taiwan

FLUTE

Hyun Jo Lee
*Manchester, United Kingdom/
Seoul, South Korea*

Petra Rivero
Fort Lee, New Jersey

OBOE

Andres Ayola
New York, New York

**Aaron
Haettenschwiller**
Baltimore, Maryland

CLARINET

Spencer Reese
Dallas, Texas

Shogo Urahata
Tokyo, Japan

BASSOON

Hunter Lorelli
Springfield, Virginia

Kennedy Plains
Wylie, Texas

HORN

Andrew Angelos
Seattle, Washington

Thomas Viola
North Caldwell, New Jersey

TRUMPET

Matthew Beesmer
Accord, New York

PERCUSSION

Gabriel Costache
Denver, Colorado

HARP

Esther Chung
Baltimore, Maryland

PIANO

Seth Schultheis
Baltimore, Maryland

Students in this performance are supported by the *Robert Mann Endowed Scholarship for Violin and Chamber Studies*, the *Rahm/Berkman Scholarship*, the *Ethel Hollander Plancher Scholarship*, the *Rita Y and Herbert Z Gold Endowed Scholarship*, and the *Sabian/Robert Zildjian Memorial Scholarship*.

We are grateful to the generous donors who made these scholarships possible. For information on establishing a named scholarship at Manhattan School of Music, please contact Susan Madden, Vice President for Advancement, at 917-493-4115 or smadden@msmny.edu.

ABOUT THE ARTIST

Kevin Fitzgerald, Conductor

Recipient of a prestigious 2020 Career Assistance Award from the Solti Foundation U.S., American conductor Kevin Fitzgerald is one of today's rising young conductors, recognized for his nuanced interpretations, natural leadership, and communication skills. Assistant Conductor of the Alabama Symphony Orchestra, he is also the founder of the Michigan-based contemporary music ensemble ÆPEX Contemporary Performance and continues to develop relationships with orchestras nationwide. Upcoming engagements include his subscription debut with the Alabama Symphony Orchestra conducting Handel's *Messiah*.

Engagements that have been postponed due to Covid-19 include several world premieres of works by composers at the Vienna Summer Music Festival and PHACE Ensemble in June 2020, and the Deep South premiere of American composer Laura Kaminsky's *As One* with Opera Birmingham in 2021 (now happening in 2022). As comfortable with modern compositions as with masterworks, Fitzgerald is a champion of contemporary music. ÆPEX Contemporary Performance, founded in 2015, promotes and performs music by underperformed and underrepresented twentieth and twenty-first century composers from around the world. With ÆPEX, Fitzgerald has conducted works by Pierre Boulez, Unsuk Chin, George Benjamin, Ashley Fure, and Hans Abrahamsen. The group has performed multiple times at New Music Detroit's "Strange and Beautiful Music Marathon Concert," at the Max M. Fischer Music Center. Recent guest engagements include the MSM Symphony Orchestra, serving as preparation conductor for Leonard Slatkin for Manhattan School of Music's April 2019 Centennial Gala Concert in Carnegie Hall; leading the MSM Wind Ensemble; and Connecticut's Ridgefield Symphony Orchestra.

In 2017, in response to the federal travel ban limiting immigration, Kevin Fitzgerald directed musicians from the Detroit, Lansing, and Grand Rapids Symphonies in a performance of Beethoven's Ninth Symphony—as a collaborative reminder of our larger shared humanity—and raised over \$10,000 for the International Rescue Committee and Freedom House Detroit. In 2016, he organized an impromptu performance of Mozart's Requiem Mass in D Minor, K. 626, with over 400 volunteer musicians, in under 48 hours. Dedicated to the victims of the Pulse Nightclub shooting in Orlando, Florida, the event, known as "Requiem for Orlando," attracted a full-capacity audience in Ann Arbor's Hill Auditorium. Soloists included legendary tenor George Shirley, who praised "the precision, musicality, and interpretative incisiveness defining Mr. Fitzgerald's leadership," saying that it "produced from all involved a result no less impressive than that I have experienced as a soloist in performances with Herbert von Karajan and Rafael Frühbeck de Burgos."

Currently based in Birmingham, Alabama, Kevin Fitzgerald is a native of Brighton, Michigan. He first studied with Ramon Parcels, Principal Trumpet of the Detroit Symphony, before turning to conducting. Kevin Fitzgerald earned his Bachelor of Music degree in trumpet performance and music theory from the Eastman School of Music and his Master of Music degree from the University of Michigan, where he studied orchestral conducting with Kenneth Kiesler. He has participated in master classes with Michael Tilson Thomas and the New World Symphony and with Matthias Pintscher and was the sole American selected to participate in the 2018 Tanglewood Music Center Conducting Seminar.

PROGRAM NOTE

J. S. Bach (arr. Colgrass)

Aria and 18 Variations from *The Goldberg Variations*, BWV 988

My arrangement of the Aria and 18 Variations of Bach's *Goldberg Variations* was inspired by Glenn Gould's 1981 recording. Gould's touch on the keyboard suggests instruments to me. I hear a clarinet here, a viola there, now an alto flute, instrumental colors and textures I don't usually hear when other pianists play Bach. Gould sang while he played, and often his free hand would shape phrases in the air, like a composer orchestrating the sounds as he goes.

I think this creative process accounts for Gould's conception of this work, and might explain some of his extraordinary tempi. For example, the opening Aria is extremely slow, some would say too slow for the piano and certainly too slow for the usual *andante* feeling of a Bach slow movement. But if you imagine that different instruments are sharing these notes, talking to each other in a musical dialogue, it makes a new kind of sense, because the phrases need more time to breathe. Imagining this interchange between instruments inspired me to orchestrate this music as I think Gould might have enjoyed hearing it.

Glenn Gould was an experimenter, an innovator who took ownership of a piece of music and had the audacity to re-create it. And he was playful, which inspired my approach to some of the fast music. His pixie nature came out in the late night phone calls this reclusive man would make to my wife, Ulla, with whom he loved conversing. He would regale her with anecdotes and entertain her with imitations, a la Rich Little, of popular political figures and movie stars. It seemed quite natural then to create this arrangement to celebrate Ulla's 65th birthday, hopefully as Gould himself might have liked to hear the *Goldberg Variations* for chamber orchestra.

—Michael Colgrass

ABOUT MANHATTAN SCHOOL OF MUSIC

Founded as a community music school by Janet Daniels Schenck in 1918, today MSM is recognized for its more than 960 superbly talented undergraduate and graduate students who come from more than 50 countries and nearly all 50 states; its innovative curricula and world-renowned artist-teacher faculty that includes musicians from the New York Philharmonic, the Met Orchestra, and the top ranks of the jazz and Broadway communities; and a distinguished community of accomplished, award-winning alumni working at the highest levels of the musical, educational, cultural, and professional worlds.

The School is dedicated to the personal, artistic, and intellectual development of aspiring musicians, from its Precollege students through those pursuing doctoral studies. Offering classical, jazz, and musical theatre training, MSM grants a range of undergraduate and graduate degrees. True to MSM's origins as a music school for children, the Precollege program continues to offer superior music instruction to 475 young musicians between the ages of 5 and 18. The School also serves some 2,000 New York City schoolchildren through its Arts-in-Education Program, and another 2,000 students through its critically acclaimed Distance Learning Program.

Your gift helps a young artist reach for the stars!

To enable Manhattan School of Music to continue educating and inspiring generations of talented students and audiences alike, please consider making a charitable contribution today.

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