

MSM CAMERATA NOVA

Benjamin Grow (MM '16), Conductor

PROGRAM

RICHARD WAGNER *Siegfried Idyll*, WWV 103
(1813–1883)

EVAN WILLIAMS *Beautiful Death*

IGOR STRAVINSKY Concerto in E-flat (*Dumbarton Oaks*)
(1882–1971)
 I. *Tempo giusto*
 II. *Allegretto*
 III. *Con moto*

CAMERATA NOVA

VIOLIN 1

Xiaoxuan Shi
Shanghai, China

Jaecook Lee
Tucson, Arizona

VIOLIN 2

Eliane Menzel
Zetel, Germany

VIOLA

Nicholas Borghoff
Ridgewood, New Jersey

Ella Bukszman
Israel/France

Kyuwon Yoo
*Paju-Si, Gyeonggi-Do,
South Korea*

CELLO

Daniel Scoggins
Portland, Oregon

Audrey Jellett
Kerrville, Texas

DOUBLE BASS

Julian Barrera
Medellin, Colombia

Christopher Yick
Honolulu, Hawaii

FLUTE

Cierra Hall
Baltimore, Maryland

OBOE

Ashley Shinliver
Missouri City, Texas

CLARINET

Ki-Deok Park
Chicago, Illinois

Spencer Reese
Dallas, Texas

BASSOON

Hunter Lorelli
Springfield, Virginia

Erin Acree
Birmingham, Alabama

HORN

Sophia Filippone
Glen Mills, Pennsylvania

Emma Potter
Surprise, Arizona

Marlena DeStefano
Pompano Beach, Florida

TRUMPET

Julia Bravo
Hollywood, Florida

Students in this performance are supported by the *Robert Mann Endowed Scholarship for Violin and Chamber Studies*, and by the *Elizabeth Beinecke 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@msmnyc.edu.

ABOUT THE ARTISTS

Benjamin Grow, Conductor

Conductor Benjamin Grow has worked with a wide array of ensembles in New York City. Principal Conductor of Chelsea Opera, he also serves as Co-Director/Conductor of the sinfonietta Ensemble Échappé, which is in residence at both the American Academy of Arts and Letters and the Italian Academy at Columbia University, and Music Director of the Southern Tier Symphony. As music director of Tom Cipullo's acclaimed opera, *Glory Denied*, at the Prince Theater in Philadelphia, Grow "expertly coached the singers and led the orchestra" (*Broad Street Review*), and his "fine detailing delivered the ferocious power of this score" (*Huffington Post*), in what the *Philadelphia Inquirer* said was the "most unforgettable opera" of the year. He has also conducted studio recordings and workshops for Opera Philadelphia with artists including Frederica von Stade. Upcoming engagements include concerts with the Orchestra of St. Luke's.

Mr. Grow teaches at the Juilliard School and has been guest conductor at Manhattan School of Music. He co-presented an annual lecture at the 92nd Street Y, "The Physics of Music," as part of their Mysteries of Science series for several years and has given pre-concert talks at the Museum of Biblical Art. He received his Bachelor of Music degree from the Shepherd School of Music at Rice University and his Master of Music degree from Manhattan School of Music.

Evan Williams, Composer

The music of Evan Williams draws from a wide range of influences, both musical and cultural. His work reflects inspirations from the Baroque, Romanticism, Modernism, Minimalism, contemporary popular music, and everything in between. Williams' music has been performed across the country and internationally in Canada, Italy, and Switzerland. He has been commissioned by notable performers and ensembles including the Cincinnati Symphony Orchestra, Urban Playground Chamber Orchestra, and Quince Ensemble, with further performances by members of the Detroit Symphony Orchestra, the Seattle Symphony, National Symphony Orchestra, the International Contemporary Ensemble, Fifth House Ensemble, Splinter Reeds, the Verb Ballets, and the Pacific Northwest Ballet. His work has also been featured at festivals such as Fresh Inc, RED NOTE, N_SEME, SEAMUS, Studio 300, the New Music Gathering, the Electroacoustic Barn Dance, the New York City Electronic Music Festival, and the New Music Festival at Bowling Green State University. He has also received readings by the JACK Quartet, Oasis Saxophone Quartet, and the Toledo Symphony Orchestra, among others. His work can be found on recordings by the Namaste Ensemble's No Borders Quartet, Levels, and soprano Katherine Jolly with pianist Emily Yap Chua.

Williams has received awards and recognition from the National Federation of Music Clubs and ASCAP, fellowships from the Virginia Center for the Creative Arts, and in 2018 was chosen as the Detroit Symphony's inaugural African-American Classical Roots Composer-in-Residence. Originally from the Chicago suburbs, Williams completed his Doctorate of Musical Arts in composition with a cognate in orchestral conducting at the College-Conservatory of Music at the University of Cincinnati. There, he studied with Michael Fiday, Mara Helmuth, and Douglas Knehans and served as a teaching assistant in electronic music. He holds a Master's degree from Bowling Green State University (Ohio), and a Bachelor's degree from the Conservatory of Music at Lawrence University (Wisconsin). His other primary teachers have been Asha Srinivasan, Joanne Metcalf, Christopher Dietz, Mikel Kuehn, and Marilyn Shrude. He has also received instruction in festivals, master classes, and lessons from composers Julia Wolfe, Caroline Shaw, Nico Muhly, Bryce Dessner, David Maslanka, Libby Larson, Evan Chambers, Stacy Garrop, and Dan Visconti, among others.

As a conductor, Williams has led performances with the Lawrence University Symphonic Band and Wind Ensemble and numerous chamber ensembles, at the 2012 New Music Festival at BGSU, with Café MoMus (CCM's contemporary chamber ensemble), and with members of the International Contemporary Ensemble. He has also trained at the Bard Conductors Institute and the Band Conducting and Pedagogy Clinic at the University of Michigan.

Williams serves as Assistant Professor of Music and Director of Instrumental Activities at Rhodes College, where he teaches composition and music technology and is music director of the Rhodes Orchestra. He previously held teaching positions at Lawrence University, Bennington College, and at the Walden School's Young Musicians Program.

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.

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