

MSM
CAMERATA NOVA

Kyle Ritenauer (BM '11, MM '15), Conductor

Friday, April 29, 2022 | 7:30 PM
Gordon K. and Harriet Greenfield Hall

MSM CAMERATA NOVA

Kyle Ritenauer (BM '11, MM '15), Conductor

PROGRAM

STEVE REICH
(b. 1936)

Radio Rewrite (2012)

QUINN MASON
(b. 1996)

Concerto for Violin and Small Ensemble
(2017–18, rev. 2021)

ANDY AKIHO
(b. 1979)

Speaking Tree (2013)

JOHN ADAMS
(b. 1947)

Son of Chamber Symphony (2007)

I
II
III

MSM CAMERATA NOVA

VIOLIN

Basil Alter^{**#}

Memphis, Tennessee

Yoon Be Kim^{**#}

Busan, Korea

Xiaoxuan Shi[^]

Shanghai, China

VIOLA

Natanel Laevsky^{**+#}

Petah Tikva, Israel

CELLO

Jakub Wycislik^{**+#}

Ruda Slaska, Poland

DOUBLE BASS/ ELECTRIC BASS

Dylan Holly^{**+#}

Tucson, Arizona

FLUTE

Marcos Ruiz[^]

Miami, Florida

Lindsey Wong[#]

Blue Ash, Ohio

OBOE

Yelazat

Azhabagambetov[#]

Karagandy, Kazakhstan

CLARINET

Yoonah Kim^{*#}

Langley, British Columbia

Spence Reese[#]

New York, New York

BASS CLARINET

Spencer Reese[^]

BASSOON

Nicholas Fitch[#]

Kerrville, Texas

HORN

Liam Lacey^{*#}

Torrance, California

TRUMPET

Andrew Conover^{*}

Bridgewater, New Jersey

Benjamin Hambro^{*#}

Egg Harbor Township, New York

TROMBONE

Ken Kagawa^{*#}

Sunnyvale, California

Jacob Ogbu[^]

Frisco, Texas

TUBA

Zachary Solano[^]

Ledgewood, New Jersey

Tyler Woodbury^{*}

Indian Orchard, Massachusetts

PERCUSSION

Hwaneek Pak^{*#}

Columbia, Maryland

William Richards^{**+#}

Wheaton, Illinois

KEYBOARD

Ignacio Ojeda^{*}

Sevilla, Spain

Sila Senturk^{*#}

Ankara, Turkey

Ensemble For

* REICH

^ MASON

+ AKIHO

ADAMS

Students in this performance are supported by scholarships provided by Frank & Lydia Bergen Foundation, Fred J. Brotherton Charitable Foundation, EALgreen, International Advisory Board, Maecenata Foundation, and the estate of Joseph F. McCrindle. 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 COMPOSERS

John Adams

Composer, conductor, and creative thinker—John Adams occupies a unique position in the world of American music. His works, both operatic and symphonic, stand out among contemporary classical compositions for their depth of expression, brilliance of sound, and the profoundly humanist nature of their themes. Over the past 40 years, Adams’s music played a decisive role in turning the tide of contemporary music aesthetics toward a more expansive, expressive language.

Born and raised in New England, Adams learned the clarinet from his father and played in marching bands and community orchestras during his formative years. He began composing at age ten and heard his first orchestral pieces performed by the Boston Symphony Orchestra while still a teenager. After earning two degrees from Harvard, he moved to Northern California in 1971 and has since lived in the San Francisco Bay area.

Adams taught at the San Francisco Conservatory of Music for ten years before becoming composer-in-residence of the San Francisco Symphony (1982–85), and creator of the orchestra’s “New and Unusual Music” series. Many of Adams’s landmark orchestral works were written for and premiered by the San Francisco Symphony, including *Harmonium* (1981), *Harmonielehre* (1985), and *Absolute Jest* (2012).

In 1985, Adams began a collaboration with stage director Peter Sellars that has resulted in three decades of groundbreaking operas and oratorios: *Nixon in China* (1987), *The Death of Klinghoffer* (1991), both to libretti by Alice Goodman, *El Niño* (2000), *Doctor Atomic* (2005), *A Flowering Tree* (2006), *The Gospel According to the Other Mary* (2012), and *Girls of the Golden West* (2017). Of his first opera, the New Yorker magazine said, “Not since *Porgy and Bess* has an American opera won such universal acclaim as *Nixon in China*.”

In June 2022 Nonesuch Records will release the 40-disc John Adams Collected Works, a box set spanning four decades of his music including all of his operas, orchestral, and chamber music. Adams’s new piano concerto, *Must the Devil Have All the Good Tunes?* was premiered and recorded for Deutsche Gramophone by Yuja Wang with the Los Angeles Philharmonic under Gustavo Dudamel. Pianists Vikingur Olafsson and Jeremy Denk have also taken on the work in performances in the U.S. and Europe. Adams’s newest opera, his sixth, *Antony and Cleopatra*, will premiere in September at the San Francisco Opera in a production directed by Elkhanah Pulitzer with a libretto by Adams drawn from Shakespeare, Plutarch and Virgil.

In 2019, Adams received Holland’s prestigious Erasmus Prize, “for contributions to European culture,” the only American composer ever chosen for this award. That same year, he received the BBVA Frontiers of Knowledge Award for Music and Opera in recognition of the communicative power of his works, especially through their treatment of current events. Other awards include the 2003 Pulitzer Prize for *On the Transmigration of Souls*, commissioned by the New York Philharmonic to commemorate the first anniversary of 9/11, and the 1993 Grawemeyer Award for his Violin Concerto. Adams has also received honorary doctorates from Harvard, Yale, Northwestern University, Cambridge University, the Juilliard School, and the Royal Academy of Music.

As a conductor, Adams appears with the world’s major orchestras in programs combining his own works with a wide variety of repertoire ranging from Beethoven and Mozart to Ives, Carter, Zappa, Glass, and Ellington. In recent seasons, he has conducted the Berliner Philharmoniker, Royal Concertgebouw Orchestra, London Symphony Orchestra, Wiener Symphoniker, the orchestras of Seattle, Cincinnati, Atlanta, and Toronto, and the Los Angeles Philharmonic, where he has held the position of Creative Chair since 2008.

Andy Akiho

Andy Akiho, a “trailblazing” (*Los Angeles Times*) and “increasingly in-demand composer” (*New York Times*), has earned international acclaim for his bold, large-scale works that emphasize the natural theatricality of live performance. The 2021–22 season features the NYC premiere of Akiho’s double Grammy-nominated work *Seven Pillars for Sandbox Percussion* and the world premiere of a new commission for Imani Winds. Equally at home writing chamber music and symphonies, Akiho is the Oregon Symphony Orchestra’s 2022–23 composer-in-residence.

Recent engagements include commissioned premieres by the New York Philharmonic, National Symphony Orchestra, Shanghai Symphony, China Philharmonic, Guangzhou Symphony, Oregon Symphony Orchestra, American Composers Orchestra, Music@Menlo, LA Dance Project, and The Industry.

Akiho has received the Rome Prize, the Lili Boulanger Memorial Prize, and a Harvard University Fromm Commission and been recognized by organizations such as the Barlow Endowment, New Music USA, and Chamber Music America. His compositions have been featured by Bang on a Can, the American Composers Forum, the Intimacy of Creativity in Hong Kong, and the Heidelberg Festival, among others.

An active steel pannist, Akiho has performed his works with the LA Philharmonic's Green Umbrella Series, the Berlin Philharmonic's Scharoun Ensemble, the International Drum Festival in Taiwan, and more. Akiho's recordings *No One To Know One* and *The War Below* features brilliantly crafted compositions inspired by his primary instrument, the steel pan.

The physicality of playing that Akiho experiences as a steel pannist is an embedded aspect of his musical practice and naturally extends itself into his compositional output. Music making is inextricably linked to shared human experience for Akiho from inception to performance. Akiho's compositional trajectory has been an untraditional one; he spent most of his twenties playing steel pan by ear in Trinidad and began composing at 28, and these social roots laid the foundation for his current practice. He can frequently be found composing into the wee hours of the morning at coffee shops, nightclubs, bars, and restaurants, taking breaks to get to know those around him. Similarly, Akiho develops relationships with his collaborators, as he writes for people, not instruments.

Quinn Mason

Quinn Mason has been described as “a brilliant composer . . . who seems to make waves wherever he goes” (*Theater Jones*). His mission is to compose music for various mediums “based in traditional western art music and reflecting the times in which we currently live.”

As “one of the most sought after young composers in the country” (*Texas Monthly*), Quinn Mason has had orchestral works performed by the Dallas Symphony Orchestra, Utah Symphony Orchestra, South Bend Symphony Orchestra, Orchestra Seattle, New Texas Symphony Orchestra, and the Mission Chamber Orchestra, and solo music championed by distinguished soloists such as David Cooper (principal horn, Chicago Symphony), Holly Mulcahy (concertmaster, Wichita Symphony) and Michael Hall (viola soloist).

Upcoming world premieres include his Symphony in C Major with the Heartland Symphony Orchestra, Symphony No. 4 (“Strange Time”) by the Meadows Wind Ensemble, and *Princesa de la Luna* by the River Oaks Chamber Orchestra with conductor Brett Mitchell.

His chamber music has been performed by the American Composers Forum, Voices of Change, loadbang, MAKE trio, Atlantic Brass Quintet, UT Arlington Saxophone Quartet, and the Cézanne, Julius, and Baumer string quartets. His compositions for winds have been performed by the Cobb Wind Symphony, Metropolitan Winds, and bands of Southern Methodist

University, University of North Texas, Texas Christian University, Penn State, Purdue, and Seattle Pacific University, among others.

Quinn Mason has received awards and honors from the American Composers Forum, Voices of Change, Texas A&M University, the Diversity Initiative, the Dallas Foundation, Dartmouth College Wind Ensemble, the Metropolitan Youth Orchestra of New York, the Philadelphia Youth Orchestra, the Heartland Symphony Orchestra, and the Arizona State University Symphony Orchestra.

Based in Dallas, Texas, Quinn studied with Dr. Lane Harder at the SMU Meadows School of the Arts and Dr. Winston Stone at University of Texas at Dallas and has worked with renowned composers David Maslanka, Libby Larsen, David Dzubay, and Robert X. Rodriguez.

As a conductor, Quinn Mason has led Orchestra Seattle, the Brevard Sinfonia, and the Texas Christian University Symphony Orchestra, conducting world premieres of his own works as well as of colleagues'. Currently, he serves as Apprentice Conductor of the Greater Dallas Youth Orchestra. Also an avid and passionate writer, Quinn maintains his own classical music blog and contributes guest articles to others. He is a member of ASCAP and the Conductor's Guild.

Steve Reich

Steve Reich, “among the great composers of the century” (*New York Times*), was recently called “the most original musical thinker of our time” (*New Yorker*) and “our greatest living composer” (*New York Times*). From his early taped-speech pieces *It's Gonna Rain* (1965) and *Come Out* (1966) to his and video artist Beryl Korot's digital video opera *Three Tales* (2002), Steve Reich's path has embraced not only aspects of Western Classical music, but the structures, harmonies, and rhythms of non-Western and American vernacular music, particularly jazz. “There's just a handful of living composers who can legitimately claim to have altered the direction of musical history and Steve Reich is one of them,” states *The Guardian* (London).

Reich was awarded the Polar Prize from the Royal Swedish Academy of Music in 2007 for having “transferred questions of faith, society and philosophy into a hypnotic sounding music that has inspired musicians and composers of all genres.” Marking his 70th birthday in 2006, Nonesuch Records released its second retrospective box set of Reich's works, *Phases: A Nonesuch Retrospective*, spanning 20 years and comprising 14 of his best-known pieces. In 2009 Steve Reich was awarded the Pulitzer Prize in Music for his composition *Double Sextet*.

Born in New York and raised there and in California, Mr. Reich graduated with honors in philosophy from Cornell University in 1957. For the next two years, he studied composition with Hall Overton, and from 1958 to 1961 he studied at the Juilliard School of Music with William Bergsma and Vincent Persichetti. He received his M.A. in Music from Mills College in 1963, where he worked with Luciano Berio and Darius Milhaud.

In 1970, with a grant from the Institute for International Education, Reich studied drumming at the Institute for African Studies at the University of Ghana in Accra. In 1973 and 1974 he studied Balinese Gamelan Semar Pegulingan and Gamelan Gambang at the American Society for Eastern Arts in Seattle and Berkeley. From 1976 to 1977 he studied the traditional forms of cantillation (chanting) of the Hebrew Scriptures in New York and Jerusalem.

In 1966 Steve Reich founded his own ensemble of musicians, which rapidly grew to 18 members and more. Since 1971, Steve Reich and Musicians have toured the world, performing to sold-out venues as diverse as Carnegie Hall and the Bottom Line.

Reich's 1988 piece *Different Trains* marked a new compositional method in which speech recordings generate the musical material for musical instruments. The *New York Times* hailed it as "a work of such astonishing originality that breakthrough seems the only possible description" with "an absolutely harrowing emotional impact." He received a Grammy Award in 1990 for Best Contemporary Composition for *Different Trains*, recorded by the Kronos Quartet, and a second Grammy in 1999 for *Music for 18 Musicians*, both on Nonesuch. The label released a box set of Reich's compositions in 1997 in celebration of his 60th birthday.

The Cave, Steve Reich and Beryl Korot's music theater video piece exploring the biblical story of Abraham, Sarah, Hagar, Ishmael, and Isaac, was hailed as "a fascinating glimpse of what opera might be like in the 21st century" (*Time*) and a "a powerful and imaginative work," with "the potential to enrich opera as living art a thousandfold" (*Chicago Tribune*).

Steve Reich's music has been performed by major orchestras and ensembles around the world, including the London Symphony Orchestra, San Francisco Symphony, and Boston Symphony Orchestra conducted by Michael Tilson Thomas; New York Philharmonic conducted by Zubin Mehta; Ensemble Modern conducted by Bradley Lubman; Ensemble Intercontemporain conducted by David Robertson; London Sinfonietta conducted by Markus Stenz and Martyn Brabbins; Schoenberg Ensemble conducted by Reinbert de Leeuw; Brooklyn Philharmonic Orchestra conducted by Robert Spano; Saint Louis Symphony conducted by Leonard Slatkin; Los Angeles Philharmonic conducted by Neal Stulberg; and BBC Symphony conducted by Peter Eötvös.

ABOUT THE CONDUCTOR

Kyle Ritenauer (BM '11, MM '15)

New York City-based conductor Kyle Ritenauer is quickly becoming a rising presence in the classical music world. As a member of the conducting staff at the Manhattan School of Music, Kyle conducts the school's premiere chamber ensemble Camerata Nova, leads the school's Winds, Brass, Percussion Orchestral Training Program, regularly conducts the Philharmonia and Symphony Orchestras, and serves as the fifth Director of the MSM Percussion Ensemble in its 62 years of existence. Regularly engaged by the Juilliard School, Kyle has led performances and prepared orchestras for Gustavo Dudamel, David Robertson, John Adams, Marin Alsop, and many more. Mr. Ritenauer is on faculty at the Kauffman Center, where he conducts the Face the Music Chamber Orchestra, a dynamic youth ensemble focused on music by living composers. This spring, Kyle served as Associate Conductor of the Des Moines Metro Opera's production of Mozart's *The Magic Flute*.

Mr. Ritenauer is currently a finalist for the position of Music Director with the Elgin Symphony Orchestra outside of Chicago and a candidate for Music Director with the Hudson Valley Philharmonic. He has also worked with the Utah Symphony Orchestra, St. Louis Symphony Orchestra, New Jersey Symphony Orchestra, Detroit Symphony Orchestra, Symphony New Hampshire, the Norwalk Symphony, and Carnegie Hall's Ensemble Connect. In the spring of 2019, while serving as the Juilliard Ballet Orchestra's Assistant Conductor, Mr. Ritenauer stepped in on a moment's notice to lead a performance of Stravinsky's *Le Sacre du printemps* at Lincoln Center.

A passionate advocate for the advancement of new music, Kyle has premiered over 75 works, including Richard Danielpour's ballet *Cassandra's Curse* and Jon Batiste's *American Symphony*, and is the founder of the Uptown Philharmonic in New York City.

Kyle Ritenauer is a graduate of the Juilliard School's Bruno Walter Conducting Program under the tutelage of Maestro David Robertson, where he was a proud recipient of the Charles Schiff Conducting Prize. Formerly, he was the first-ever graduate of Manhattan School of Music to be awarded a degree in Contemporary Conducting, studying with Jeffrey Milarsky. He owes much of his development as a musician to the Pierre Monteux School for Conductors, where he studied for nine summers and served in a leadership role for seven seasons. Mr. Ritenauer has also attended the Aspen Conducting Academy as a fellow. Kyle has studied extensively with Robert Spano, Kurt Masur, Leonard Slatkin, Tito Muñoz, and Michael Jinbo.

ABOUT MANHATTAN SCHOOL OF MUSIC

Founded as a community music school by Janet Daniels Schenck in 1918, today MSM is recognized for its 985 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 Division is a highly competitive and professionally oriented Saturday music program, dedicated to the musical and personal growth of talented young musicians ages 5 to 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.

Contact the Advancement Office at 917-493-4434 or visit msmnyc.edu/support

Land Acknowledgment

We want to acknowledge that we gather as Manhattan School of Music on the traditional land of the Lenape and Wappinger past and present, and honor with gratitude the land itself and the people who have stewarded it throughout the generations. This calls us to commit to continuing to learn how to be better stewards of the land we inhabit as well.