

MSM COMPOSERS' ORCHESTRA

Kyle Ritenauer (BM '11, MM '15), Conductor
Glenn Alexander II and **Danielle Jagelski**,
Student Conductors

Friday, April 8, 2022 | 7:30 PM
Neidorff-Karpati Hall

MSM COMPOSERS' ORCHESTRA

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Glenn Alexander II and **Danielle Jagelski**, Student Conductors

PROGRAM

Julian Bennett Holmes *Concerto for three trumpets in echo* (2021)
Julian Bennett Holmes, harpsichord

William Bolles-Beaven *Rings: Paths and Passing* (2021)

Wookhyun Lacey Kwon *Fancy Doubt* (2022)

Euna Joh *Adonai* (2022)

Intermission

Thomas Palmer *Don't! Pa!nic!* (2022)
(Text compiled by Thomas Palmer)

Lucy Shelton, soprano
Susan Botti, soprano
Elizabeth Gartman, soprano

Alexandros Darna *Solus* (2022)

Jace Mankins *Descent* (2021)

Adam Sisler *Overture & Postlude* (2021)

MSM COMPOSERS' ORCHESTRA

VIOLIN 1

Taihi Chin,
concertmaster
Kobe, Japan

Mina Kim
Gimposi, South Korea

Tsun Sze Jess Lo
Hong Kong

Tsai-Chieh Wang
Taipei, Taiwan

Yi Hsuan Lu
Tianan, Taiwan

Alina Hernandez
Temecula, California

Adryan Rojas
Delaware, Ohio

Soobine Choi
Seoul, South Korea

Yeonsoo Jung
Queens, New York

Guan Gui
Wuban, China

Yaewon Choi
Ansan, South Korea

VIOLIN 2

Charles Yoonsuh Lee
High Prairie, Alberta

Emily Beckner
Hicksville, New York

Caitlin Marshall
Cheltenham, England

Jinwoo Jung
Seoul, South Korea

Benjamin Hudak
San Francisco, California

Ally Cho
South Melbourne, Australia

Elaine Menzel
Zetel, Germany

Ella Seungmin Lee
Pobang si, South Korea

Ji Su Kang
Seoul, South Korea

Jennifer Ahn
New York, New York

VIOLA

Avery Avanti, principal
New York, New York

Toby Winarto
New York, New York

Kyran Littlejohn
Philadelphia, Pennsylvania

Yuchen Tu
Chongqing, China

Jeong-jae Lee
Gimcheon, South Korea

En-hui Hsieh
Kaohsiung City, Taiwan

Jiajing Fang
Xiamen, China

Man Chun Li
Hong Kong

CELLO

Shannon Paek,
principal
Plainview, New York

Seonghui Lee

Yan Jin
Beijing, China

Anthony De Pena
Miami, Florida

Ang Li
Westbury, New York

Chenyi Hu
Baoding, China

Yuhan Noh
Seongnam-Si, South Korea

Paul Maxwell
Chagrin Falls, Ohio

Canming Cui
Flushing, New York

DOUBLE BASS

Christopher Yick,
principal
Honolulu, Hawaii

Aiden Johnson
Buford, Georgia

Lauren Seery
Bethpage, New York

Sienna George
Long Beach, California

Binxuan Yu
Changsha, China

FLUTE/PICCOLO

Kamilla Danca*
Baja, Hungary

Jonah Murphy*
Brooklyn, New York

Samantha White*
St. Charles, Illinois

Can Xu
Nanjing, China

PICCOLO

Kamila Danca

Can Xu

ALTO FLUTE

Jonah Murphy

OBOE

Dominik Klemetsrud**>
Jacksonville, Florida

Jung Yun Lee**<
Great Neck, New York

ENGLISH HORN

Dominik Klemetsrud

CLARINET

Gabriel Henkin><
Virginia Beach, Virginia

Kahlin Jordan*#>
Hoover, Alabama

BASS CLARINET

Gabriel Henkin

Kahlin Jordan

TENOR/BARITONE SAXOPHONE

Jonathan Gilbert
Highland, New York

Tyler Sakow
St. Petersburg, Florida

BASSOON

Kennedy Plains*>
Wylie, Texas

Cyd Scott*#>><
Carmel, New York

CONTRABASSOON

Kennedy Plains

HORN

Alexandra Arnold^
Annapolis, Maryland

Pei-yu Lo#
Changhua City, Taiwan

Zachary McIntyre**
West Milford, New Jersey

Thomas Viola><
North Caldwell, New Jersey

TRUMPET

Benjamin Hambro^=
Egg Harbor Township, New Jersey

Allie Jenkins^-
New York, New York

Lindsay Ross*><
Footbill Ranch, California

TENOR TROMBONE

Ihab Hamideh*#><
Corona, California

Ken Kagawa**>
Sunnyvale, California

BASS TROMBONE

Jakob Larson
Minneapolis, Minnesota

TUBA

Sebastian Gonzalez
Austin, Texas

TIMPANI

William Richards
Wheaton, Illinois

Matthias Ziolkowski
Montigny-en-Gobelle, France

PERCUSSION

Jeremiah Grace
Buda, Texas

Liam McDonald
Seaford, New York

Hwaneek Pak
Columbia, Maryland

Evan Silberstein
Sparta, New Jersey

HARP

Esther Chung
Baltimore, Maryland

KEYBOARD

Hyungjin Choi
Inchoen, South Korea

Brass & Wind Principals

* HOLMES

BOLLES-BEAVEN

^ KWON

- JOH

+ DARNA

= PALMER

> MANKINS

< SISLER

PROGRAM NOTES

Julian Bennett Holmes

Concerto for three trumpets in echo

My *Concerto for three trumpets in echo* is a composed memory of a concerto grosso. The orchestra is an organ, playing continuo, while three trumpets are soloists in echo, in the tradition of echo pieces by Giovanni Gabrieli, Biagio Marini, Dario Castello, and Giovanni Valentini.

William Bolles-Beaven

Rings: Paths and Passing

Rings: Paths and Passing explores themes of loss, inner antagonism, and transformation. Grounding this exploration is the movement of sound through the ensemble and a poem by Rainer Maria Rilke: *Ich lebe mein Leben in Wachsenden Ringen* (I live my life in growing rings).

Ich lebe mein Leben in Wachsenden Ringen, die sich über die Dinge ziehn.
Ich werde den letzten vielleicht nicht vollbringen, aber versuchen will ich ihn.
Ich kreise um Gott, um den uralten Turm,
und ich kreise jahrtausendlang;
und ich weiß noch nicht: bin ich ein Falke, ein Sturm oder ein großer Gesang.

—Rainer Maria Rilke

I live my life in growing rings that stretch themselves over everything.
I may not complete the last one, but I want to try.
I circle around God, around the ancient tower,
and I circle for thousands of years;
and I still don't know: am I a falcon, a storm, or a great singing.

—Trans. William Bolles-Beaven

Wookhyun Lacey Kwon

Fancy Doubt

When my rent is due, the deadline is approaching, and I'm taking a Zoom class and look out the window and see a rat dashing down Broadway, I wonder, "Am I in a show where everyone is lying to me?" Doubting occurs all the time and can happen at any time, as represented by two basic concepts: repetition and diversity. In *Fancy Doubt*, repetition is indicated by the cowbell, which is assigned in the alternative sections of the entire piece. Diversity is translated through each of the specific 12 pitch groups assigned to each of the 12 sections of music.

Euna Joh

Adonai

"Let everything that has breath praise the Lord." (Psalm 150:6)

Thomas Palmer

Don't! Pa!nic! (2022)

(Text compiled by Thomas Palmer)

Don't! Pa!nic! is a reflection on myself, on others, and on a state of mind over time. This piece is about many things, but memory, disjunction, discomfort, distortion, and fragmentation were important elements for me while piecing it all together. Thank you to all those who contributed bits and pieces to the text—there are too many to list here, but I can't thank you all enough.

Alexandros Darna

Solus

Solus is a musical reflection on isolation and its effects on people. Isolation affects us in plenty of different ways. It can be relaxing, meditative, and rejuvenating. It allows us to get in touch with ourselves and reflect on our lives. At the same time, social isolation might make us feel lonely, cut off, and unwanted. Intense loneliness could potentially trouble our hearts and negatively impact our mental health. Despite this, I often find myself craving solitude. It is a time when I feel most inspired. When interruptions are limited, I feel that my imagination is free to run loose. I enjoy that solitude gives rise to both states of peace and chaos. Now I understand why most creative people thrive in it. I intended to capture these different bursts of feelings and emotions in this piece. Solitude is also musically represented by several occurrences of instrumental solos.

Jace Mankins

Descent

Descent refers to a melody that cannot sing. It struggles against a stagnant and unforgiving landscape. This struggle is represented by the solo cello, which aggressively forces itself to be heard but has no impact on the setting in which it finds itself. In desperation, the cello wishes to be in the peaceful realm inhabited by the oboe, which seems to sing freely without intervention from the brass, the antagonistic force that exists in this soundscape. For a moment, the cello and oboe seem to meet, but their union is cut short by the forces that have been striving to pull the cello downwards.

I would like to thank my parents for encouraging me to pursue music and helping me achieve my goals. I would also like to thank my composition teacher, Dr. Stambaugh, for never failing to challenge me and push me as both a composer and an artist. Most of all, I'd like to thank my wonderful wife, Jordan, for always supporting my work. As an oboist, she largely inspired this work, which features both of our instruments.

ABOUT THE COMPOSERS

William Bolles-Beaven

William Bolles-Beaven believes music is an action—and a social statement—and often he attempts to ground his work in the circumstances of that action: interviewing performers, considering the social/historical realities of a space, exploring methods of coordination. Central to his approach is the belief that art is at its best when it mimics the complexity of life and when it challenges us. To explore that complexity, concrete and abstract ideas alike are often explored dialectically in his music.

Bolles-Beaven received his Bachelor of Music degree in composition in 2018 from Oberlin Conservatory, where he studied with Elizabeth Ogonek. He was awarded the Walter E. Aschaffenburg Prize, given to a graduating composer. At Oberlin, he grew interested in embodied cognition as well as the German language and linguistics. After receiving his degree, he taught English to Austrian high school students in the province of Vorarlberg, which affirmed his desire to teach and made him more aware of the complexities of language. In 2021, Bolles-Beaven received his Master's degree in composition from Manhattan School of Music, where he studied with Reiko Fütting. Upon graduating, he was awarded the Nicolas Flagello Award, given to a graduating composer, and the Carl Kanter Prize for his thesis. He is currently based in New York City. williambollesbeavenmusic.com

Alexandros Darna

Alexandros Darna is a Cypriot-Cuban composer based in Nicosia, Cyprus and New York City. Alexandros's music is heavily influenced by his Cypriot-Cuban family heritage. His works are often a vibrant blend of Afro-Cuban dance rhythms and Hellenic musical idioms. Alexandros's compositions have been performed in Cyprus, Greece, and the United States. His chamber work *Minnalousbe for Violin, Piano and Percussion*, commissioned by the Cypriot chamber ensemble Trio Ostinato, was premiered by the group in 2019 at the Embassy of the Republic of Cyprus in Athens, Greece. In 2015, Alexandros conducted his symphonic work *Morning Voyage* with the Municipal Youth Symphony Orchestra of Nicosia in concert halls throughout Cyprus. His quartet *Popular Renaissance* received first prize in the 2nd student composition contest Solon Michailides (2016).

Upon graduating from Nicosia's Music High School in 2016, Alexandros received the OPAP Best Overall Graduate Award. In 2017, after completing

his military service, he traveled to Havana, Cuba and studied composition at Instituto Superior de Arte under the instruction of Juan Piñera and Javier Iba Rodriguez. Currently pursuing a Bachelor of Music degree in classical composition at Manhattan School of Music, where he studies with Dr. J. Mark Stambaugh, he is honored to have been the recipient of the Manhattan School of Music International Advisory Board and the Makarios (Cyprus Children's Fund) scholarship awards.

Julian Bennett Holmes

Julian Bennett Holmes, a doctoral candidate at Manhattan School of Music, is an award-winning composer and performer. He is in charge of chapel music at Columbia University and is Associate Editor of *Music & Nature*. His prizes include the Society for New Music Israel/Pellman Award, the Society for Chamber Music in Rochester Young Composer Award, the National Federation of Music Clubs Young Composers Award, and second prize at the International Antonín Dvořák Composition Competition. In 2021, he was awarded the Blue Hill Bach Marville Young Artist Fellowship.

Euna Joh

Euna Joh, a native of Seoul, South Korea, is a composer, pianist, and educator. Euna strives to create music that is relevant to 'real-world audiences' and to the performers. Her music explores the diversity of sound and technique in different contexts. Her recent chamber work, *Bye-Standers*, was commissioned by Tactus and will be premiered on April 11, 2022 at Manhattan School of Music. Her compositions have been performed throughout the United States and South Korea, including the SCI New Music Festival, Mid-Atlantic Flute Festival, and Seoul Young Musicians Concert. She has collaborated with many musicians and ensembles, including Windscape (Tara O'Connor, Randall Ellis, Alan R. Kay, Frank Morelli, David Jolley), JACK Quartet (Christopher Otto, Austin Wulliman, John Pickford Richards, Jay Campbell), Unheard-of//Ensemble, and Tactus. Euna holds Bachelor of Music degrees in piano performance and in composition from West Virginia University. She is currently pursuing a Master of Music degree in composition at Manhattan School of Music, studying with Reiko Fueting.

Wookhyun Lacey Kwon

Wookhyun Lacey Kwon is a Korean composer currently based in New York. She concentrates on the process of clearly translating any specific ideas into musical language. In this process, she aims for all of the musical materials to be in a logical structure and to be easily translated. She is receiving instruction from Marjorie Merryman, her teacher at Manhattan School of Music.

Jace Mankins

Jace Mankins, a native of Kilgore, Texas, holds a Bachelor of Music degree in composition from Texas Christian University, where he studied composition with Dr. Blaise Ferrandino, Dr. Martin Blessinger, and Dr. Till Meyn. He is currently pursuing a Master's degree at Manhattan School of Music, where he studies with Dr. J. Mark Stambaugh. Aside from composition, Jace has over 15 years of experience playing piano, cello, and organ. He studied piano with Sylvia Bolding and Harold Martina, organ with Lorenz Maycher, and cello with Tristan Roberts. Jace is a former piano and cello instructor at Arlington School of Music and currently serves as Director of Communications for the Roy Perry American Classic Organ Foundation.

Thomas Palmer

Thomas Palmer is a composer based in New York City, currently studying under Dr. Reiko Fütting at Manhattan School of Music. His works have been performed by ensembles across the East Coast, including the Imani Winds and the Akropolis Quintet. Thomas is the recipient of the John and Lucrecia Herr Award for Composition and the Arthur M. Fraser Award, as well as the Presser Scholar Award for extraordinary music and academic accomplishments. He was interviewed in 2019 on South Carolina NPR's Sonatas and Soundscapes and is published by Murphy Music Press. An advocate for new and experimental music, Thomas is especially interested in the intersections of music and technology, memory, pop culture, and internet ephemera. He received his Bachelor of Music degree in composition from the University of South Carolina.

Adam Sisler

Adam Sisler (b.1992) is a composer, pianist, and photographer from Lexington, Virginia. Adam is a current student of Dr. J. Mark Stambaugh. Upon graduating from the Manhattan School of Music, Adam plans to open a private teaching studio for instrumental and compositional study, and to grow his photography business.

ABOUT THE CONDUCTOR

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

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.

Glenn Alexander II

A versatile young conductor and pianist whose musicality crosses many genres, Glenn Alexander II is pursuing a Professional Studies Certificate in conducting at Manhattan School of Music under George Manahan. A 2020–21 Project Inclusion Conducting Freeman Fellow with the Chicago Sinfonietta under conductor Mei-Ann Chen, he was concurrently a conducting fellow with the Greater Connecticut Youth Orchestra, as well as a cover conductor at Manhattan School of Music.

His recent collaborations have included Academy Award winning composer Jon Batiste, Waffle House, and Teachers College at Columbia University. Beyond classical music, Mr. Alexander recently co-produced a nationally renowned EP, *KimCruse*. He is also an accomplished gospel musician, having served as a pianist and organist for many congregations.

Glenn Alexander II holds a Master of Music degree in orchestral conducting from the Bard College Conservatory of Music and a Bachelor of Arts in music from Prairie View A&M University. His teachers and mentors include James Bagwell, Damien Sneed, and Dr. Vicki A. Seldon. He is a brother of both Kappa Alpha Psi Fraternity and Phi Mu Alpha Sinfonia Fraternity of America.

Danielle Jagelski

Danielle Jagelski, currently Music Director of Renegade Opera and interim conductor of the Norwalk Youth Symphony concert orchestra, is pursuing her study of orchestral conducting with Maestro George Manahan at Manhattan School of Music. She has recently conducted at Bruno Walter Auditorium at Lincoln Center, Hallowed Halls in Portland, Oregon, and the Aquilon Music Festival. She is a lover of collaboration, having premiered nearly 50 newly written works by living composers. Upcoming performances include Elizabeth Raum's *Garden of Alice* with City Lyric Opera in New York and *La clemenza di Tito* at Cermion House in Portland. This summer she will also be assistant to Maestro Timothy Long for Prague Summer Night's production of *Le nozze di Figaro*.

A fierce advocate for equity in musical spaces, Danielle is mentor for Girls Who Conduct, a mentorship program for young women and nonbinary conductors to foster diversity in the classical music world. An enrolled member of the Oneida Nation and Redcliff Band of Ojibwe, she often

collaborates with other Native artists in multidisciplinary projects to sustain and further the visibility of Indigenous peoples in the fine arts. She has presented her research on Indigenous identity and classical music throughout the U.S. and Canada.

Danielle began her musical studies in classical composition at Hamline University with Jannika Vandervelde and her conducting studies at Conservatorium van Amsterdam with Jos Vermunt.

Students in this performance are supported by scholarships provided by Hans G. Bauer, the Fred J. Brotherton Charitable Foundation, the First Initiative Foundation / Michelle Ong, the International Advisory Board, the Maecenata Foundation, and the estate of Herbert Gold.

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 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.

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School of Music