

**M** Manhattan  
School of Music

FACULTY RECITAL

**Duncan Patton,  
timpani and composer**

*Solitary Dream  
of Infinite  
Connection*

The Music of Duncan Patton

WEDNESDAY, NOVEMBER 15, 2023 | 7:30 PM  
GORDON K. AND HARRIET GREENFIELD HALL

WEDNESDAY, NOVEMBER 15, 2023 | 7:30 PM  
GORDON K. AND HARRIET GREENFIELD HALL

FACULTY RECITAL

**Duncan Patton,**  
**timpani and composer**

# *Solitary Dream of Infinite Connection*

The Music of Duncan Patton

PROGRAM

DUNCAN PATTON  
(b. 1959)

*Etude Pénombre* from *The Cryptic Circle* (2014)

**Duncan Patton**, timpani

*Winter* (2022)

**Patricia Zuber**, flute

**Natasha Brofsky**, cello

**Duncan Patton**, timpani

*Moxie* (2023)

**Vision Duo**

**Ariel Horowitz**, violin

**Britton-René Collins**, marimba

*Idyll* (2022)

**Ellen Gruber**, oboe

**Hunter Lorelli** (MM '21, PS '22), bassoon

**Ariel Horowitz**, violin

**Clara Cho** (BM '21, MM '23), cello

**Matthew Ward** (BM '98), percussion

*Intermission*

DUNCAN PATTON

*Tough Questions* (2021)

**Yasmina Spiegelberg**, clarinet

**Tal First**, viola

**Steven White** (MM '17), marimba

*In Motion* (2021)

I. Strut

II. Mourn

III. Dance

IV. Go!

**MSM Camerata Nova**

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

**Lisa Jihyeon Kim** (MM '23), violin

**Sienna George** (BM '22), double bass

**Spencer Reese** (MM '21), clarinet

**Hunter Lorelli** (MM '21, PS '22), bassoon

**Samantha Atlas**, trumpet

**Sam George** (MM '22), trombone

**Sekou van Heusdan**, percussion

# PROGRAM NOTES

## **Solitary Dream of Infinite Connection: The Music of Duncan Patton**

This concert explores the work I have been creating over the last several years for mixed chamber ensembles, and soloists. Since retiring from the Met Orchestra, this has been a period of transition for me—leaving behind a life of performance, and moving into the role of creator. This has been a lifestyle change as well. Instead of constant collaboration with the huge roster of artists at the Met Opera, I find myself alone in my studio wrestling with the musical ideas in my own mind. However, my background in performing regularly for a large and passionate audience has helped keep the ultimate goal in front of me: to create work that provides a vehicle for performers to express themselves and listeners with something profoundly engaging. The most detailed score is not really a piece of music, it is merely a set of instructions for a performance. It only comes alive when the circle of creator, performer, and listener is complete. The act of musical performance is an enactment of the fundamental connection we all share. I thank you for sharing in this music tonight.

### ***Etude Pénombre***

*Etude Pénombre* comes from the collection of six short solo pieces titled *The Cryptic Circle*. These were an attempt to create a set of distinctive solo pieces using the conventional set of four timpani, using standard techniques of performance. This solo tries to capture the mood of the time of dusk, or the in-between times of neither light nor dark.

### ***Winter***

*Winter*, with its unconventional instrumentation, was an effort to create a piece of chamber music including the timpani as a truly equal partner. The journey of this short piece takes us through evocations of different aspects of the winter season.

### ***Moxie***

*Moxie* was written for the Vision Duo. They are among the most dynamic, creative and empowered young women that I know. I hope this piece does justice to their energy, spirit, and Moxie!

## ***Idyll***

The unusual instrumentation of *Idyll* was inspired by a performance I heard of Haydn's *Sinfonia Concertante* for violin, cello, oboe, bassoon, and orchestra. I had been wanting to do something with a combination of strings and winds, and I felt this was a great group for my ideas. At this time I had written a series of pieces with quite somber and serious content, so I gave myself the assignment to try to compose a happier piece. The piece tells its own story, of course, but it begins and ends with the most consonant harmonies possible.

## ***Tough Questions***

The *Tough Questions* may be personal for each one of us, but the really tough ones are the existential questions we all face. These three instruments are very different in their sound production and articulation, but they all share a similar woody, dusky, alto type of tone quality. This seemed like the right palate for this serious and inward-looking piece. The piece consists of 12 short movements, including three solo movements, three duo movements, and six trio movements. The three duo movements are all canons – each instrument plays the same material displaced by a few measures. Another tough question this piece asks: in the 21st century, can we still write a meaningful piece using the 12-tone method?

## ***In Motion***

*In Motion* takes its instrumentation from Stravinsky's wonderful septet *L'Histoire du soldat*. Stravinsky's unusual group was designed as a slightly off-kilter jazz band. The ensemble still works in that way, but of course 100 years later we have a broader and more highly evolved history of jazz (and R&B and soul and funk) to draw on. This piece draws on a lot of the jazz and popular music that have shaped me outside of my work as a classical musician. *In Motion* has only a few subtle nods to Stravinsky's piece: *L'Histoire* ends with a drum solo, so I decided to begin my piece with a drum solo. There is a short chorale episode in the second movement, inspired by Stravinsky's astringently orchestrated chorale movement. It also has a little set of dances like *L'Histoire* in the third movement. In this case the dances wind up overlapping and colliding with each other.

–Program notes © Duncan Patton

# ABOUT THE ARTISTS

## **Duncan Patton**, timpani and composer

Duncan Patton was a Principal Timpanist of the Metropolitan Opera Orchestra for 33 years. Prior to joining the Met, Mr. Patton served as Principal Timpanist of the Honolulu Symphony, and with the National Repertory Orchestra in Colorado for two summers. He has appeared as a guest timpanist with several prominent orchestras and has performed chamber music with artists including the Met Chamber Ensemble, Percussionists of the Met Opera, Metropolitan Opera Brass, Canadian Brass, and Kiril Gerstein and Ingrid Fliter.

Mr. Patton has been the primary timpani instructor at the Manhattan School of Music for over 30 years. He is the author of the acclaimed technique and etude book *The Artist Timpanist*, and has written several solo pieces and collections. He has presented masterclasses at universities around the world, and at percussion events including the Percussive Arts Society International Convention. His articles on timpani performance have been published in *Percussive Notes* magazine.

Since retiring from the Met, he has turned his focus to composition, creating a series of works for mixed chamber ensemble, and voice. His work places a premium on expression and communication, and always strives to create something beautiful for the performers to savor. His work for 12 cellos, *The Forest does not Weep*, was presented at a New York Music for Food concert, and his work for chorus and piano, *There Will Come a Time*, was livestreamed by Kent Tritle and the Musica Sacra chorus. Other performances include the percussion duo *Vim* at New Music Detroit, the marimba solo *Isolamento* on a New World Symphony livestream, and performances at both the Manhattan and Juilliard Schools of Music. His work is published by Bachovich Music Publications.

A native of the Albany area, he is a graduate of the Eastman School of Music. His teachers included John Beck, Roland Kohloff, and Richard Albagli. He is also fortunate to have received some mentorship in composition from Melinda Wagner.

## **Patricia Zuber**, flute

Patricia Wolf Zuber is an active flutist in the New York area. She has performed regularly with the Metropolitan Opera Orchestra, and also with many major orchestras in the New York area including American Symphony Orchestra, New York City Opera, New York City Ballet, American Composers Orchestra, New Jersey Symphony, Orchestra of St. Luke's, and the Westchester Philharmonic. She also performs on Broadway, and is piccoloist with the Northeastern Pennsylvania

Philharmonic. In the summer she serves as piccoloist at the Santa Fe Opera. She performs regularly in Duo Zuber with her husband, percussionist Gregory Zuber. Together they have commissioned over twenty works for flute and marimba. She currently teaches flute at the Elisabeth Morrow School and has served as a board member and president of the New York Flute Club.

## **Natasha Brofsky, cello**

Natasha Brofsky enjoys a performing and teaching career which has taken her to cities all over the U.S., Europe, and China. She teaches cello and chamber music at the Juilliard School and previously taught at the New England Conservatory. She is also a summer faculty member at the Yellow Barn and Kneisel Hall festivals, and has performed at numerous other festivals including Four Seasons in North Carolina and IMS Open Chamber Music in Prussia Cove, England.

Ms. Brofsky was a member of the renowned Peabody Trio for seventeen years. During a decade in Europe, she was principal cellist of the Norwegian Radio Orchestra and a member of the Norwegian Chamber Orchestra, the String Trio Opus 3, and the Serapion Ensemble. She has published articles on string playing in *Strad* and the *Violin Channel*, and her master classes appear on Cellobello.com. Since 2016, Ms. Brofsky has been artistic director of music for Food's New York chapter, a musician-led initiative for local hunger relief. Her most recent recording, of the late Beethoven Cello Sonatas Opus 102 with pianist Seth Knopp, was released in July 2018.

## **Vision Duo**

Vision Duo, comprising violinist Ariel Horowitz and percussionist Britton-René Collins, performs classical works with a contemporary twist. Through an exploration of musical genres and sonic possibilities for violin and percussion, Vision Duo seeks to contribute to the ongoing redefinition of classical music programming and structures.

## **Ariel Horowitz, violin**

Ariel Horowitz is a winner of the Concert Artists Guild Ambassador Prize and a member of the Concert Artists Guild roster. She is also a prizewinner of the Grumiaux, Stulberg, and Klein International Competitions as well as the Salon De Virtuosi Career Grant.

Ariel enjoys an active concert schedule, frequently programming beloved staples of the classical canon alongside lesser-known works by composers from backgrounds historically underrepresented in classical music, as well as her original songs for violin with voice. She has performed as a soloist with orchestras such as the

Baltimore Symphony Orchestra, the Kammerphilharmonie Hamburg, and the Santa Fe ProMusica Orchestra, and in recitals across the United States, Europe, Israel, and South America.

Ariel is also the Founder and Artistic Director of the Heartbeat Music Project, a tuition-free program providing instruments, music, and Navajo (Diné) cultural knowledge to young people in grades K-12 living in the Navajo Nation.

A graduate of the Yale School of Music under Ani Kavafian, Ariel previously studied with Itzhak Perlman and Catherine Cho at Juilliard. She has attended numerous festivals such as the Mozarteum Salzburg, Four Seasons Chamber Music Festival, Yellow Barn Young Artists Program, Orford Music Centre, and the Norfolk Chamber Music Festival.

## **Britton-René Collins**, marimba

Britton-René Collins has dedicated her artistry to shaping an equitable community in which all musicians can thrive. Britton-René is a winner of the Concert Artists Guild Victor Elmaleh Competition Ambassador Prize, as well as a Grand Prize winner of the 2022 Yamaha Young Performing Artists Competition and the 2021 Chicago International Music Competition.

Britton-René has performed as a soloist in the United States, Canada, and Europe. She has made concerto appearances with the Orpheus Chamber Orchestra, Valdosta Symphony, Meridian Symphony, and Rogue Valley Symphony, among others. In addition to her active solo career, Britton-René enjoys life as a chamber musician with NYC based Excelsis Percussion Quartet, as well as the Vision Duo.

Recent highlights include attending the soundSCAPE new music composition and performance exchange in Italy, Percussive Arts Society International Convention (PASIC) artist debut, and the Banff Centre's Evolution: Classical program.

She received her BM at the University of Toronto with Aiyun Huang, Beverley Johnston, and John Rudolph, where she won the University of Toronto Concerto Competition. She received her MM at the University of Michigan in 2023, with Doug Perkins and Ian Antonio.

## **Clara Yeonsue Cho** (BM '21, MM '23), cello

Clara Yeonsue Cho (BM '21, MM '23) is a Korean cellist based in New York City. Committed to a diverse array of both classical and new music, she is a fierce advocate of the music of our time, working closely with living composers to develop emerging repertoire and presenting new works in the context of innovative performance programs. Clara holds BM and MM degrees from Manhattan School of Music,



studying under Julia Lichten, and is continuing her education at MSM under the tutelage of Philippe Muller, working towards a Professional Studies certificate.

### **Ellen Gruber**, oboe

Ellen Gruber (antic. MM '24) is a Masters student in the orchestral performance program at MSM. She received a dual BM in oboe and recording arts and sciences and acoustics, from the Peabody Conservatory. She has attended festivals such as the Eastern Music Festival, Interharmony, and the Hidden Valley Music Seminar. She is also a graduate of the Mannes precollege program.

Ever since she was a child, Ellen has been fascinated with sound. As she developed her passion for music through the oboe, she also began to develop an interest in acoustics and recording arts. Striving for the perfect sound in many forms is at the core of what drives Ellen's musical goals. In addition to her oboe studies, she also works as an acoustic consultant at Charcoalblue.

### **Hunter Lorelli** (MM '21, PS '22), bassoon

Hunter Lorelli (MM '21, PS '22) is a New York based bassoonist who earned MM and Professional Studies degrees in the Manhattan School of Music Orchestral Studies program, studying with Kim Laskowski of the New York Philharmonic. His Bachelor's degree is from the Cleveland Institute of Music under the instruction of Barrick Stees of the Cleveland Orchestra. A native of Springfield, Virginia, Hunter was Principal Bassoon of the American Youth Philharmonic Orchestra. He has performed with the Akron Symphony, Firelands Symphony, and EnsembleNYC, among others. He is a member of the Uptown Winds woodwind quintet, quarterfinalists at the National Fischhoff Chamber Music Competition. Additionally, Hunter serves as the Large Ensembles Manager in the MSM Performance Operations department

### **Matthew Ward** (BM '98)

Matthew Ward (BM '98) is dedicated to performing and commissioning new music and has been cited by the *New York Times* as "a fine soloist". He is the co-director of the Contemporary Performance Program at MSM, and is the manager of the Percussion Department. He is a member of the American Modern Ensemble, Talujon, Classical Tahoe, Argento Chamber Ensemble, Ensemble IPS. Dr. Ward also performs regularly with groups such as the Albany Symphony, Talea Ensemble, SEM Ensemble, the Orchestra of the League of Composers, Sequitor, and Riverside Symphony, and has played on numerous Broadway

shows. Recent performance highlights include the American premieres of works by Elliot Carter, Charles Wuorinen, Bernhard Lang, Georg Friedrich Haas, Philippe Hurel, and Wolfgang Rihm.

Dr. Ward holds a BM degree from the Manhattan School of Music and MM and DMA degrees from SUNY Stony Brook. He was a fellowship student at both the Music Academy of the West and Tanglewood. He is also on faculty at Queens College and Brooklyn College. He can be heard on the recording labels Aeon, American Modern Recordings, Argo, Cantaloupe Music, Capstone Records, Newport Classics, Soundspell, Naxos, and Albany Records.

## **Yasmina Spiegelberg**

Yasmina Spiegelberg is a Swiss-French clarinetist based in New York, who is the laureate of several international and national competitions including the Rotary International Competition Madrid Velazquez, the Frances Walton Seattle Competition, and the USC Concerto Competition. Additionally, she was awarded the Special Prize at the 2nd Vienna International Music Competition, and the Golden Medal at the 4th Manhattan International Music Competition. Her clarinet trio, The Tandru Trio, was the winner at the Beverly Hills National Auditions in 2019. She was a member of Carnegie Hall's Ensemble Connect, and has performed at festivals such as Yellow Barn, Bridgehampton, Festival POTE (France), and the International Ensemble Modern Academy (Austria). A passionate advocate of contemporary classical music, she has collaborated with renowned composers including Reena Esmail, inti figgis-vizueta, Liza Lim, James MacMillan, and Steve Reich.

She holds a Bachelor's degree from the Haute Ecole de Musique de Lausanne and the Conservatorium van Amsterdam, as well as a Master's degree from the Norwegian Academy of Music in Oslo with Björn Nyman. She also earned a Graduate Certificate and an Artist Diploma from the University of Southern California with Yehuda Gilad.

## **Tal First**

Tal First is the Assistant Principal Violist with the Metropolitan Opera Orchestra. Born in Israel, he studied first at the Thelma-Yellin School of Arts and later at the Buchmann-Mehta School of Music. He continued his studies in New York, receiving a BM and MM at Juilliard, studying with Li Lin and Itzhak Perlman. He has received support from both from the America-Israel Cultural Foundation, and from the Ronen Foundation.

Prior to joining the Met Orchestra, Tal was a member the West Eastern Divan Orchestra, conducted by Daniel Barenboim, with which he performed in venues including Salzburg Festival, Lucerne Festival, BBC Proms, Berlin Philharmonie, and the Paris Philharmonie. He served as a principal player for the Young Israeli Philharmonic Orchestra, AXIOM orchestra of the Juilliard School, and the Thelma Yellin Symphony Orchestra. He also has served as a Teaching Fellow for the Ear Training Department at Juilliard.

## **Steven White** (MM '17)

Steven White (MM '17) is a percussionist and assistant timpanist with the Metropolitan Opera Orchestra, and a faculty member at MSM. In the Summer, Steven performs as principal percussionist of the Classical Tahoe Orchestra in Nevada. He has spent previous summers playing at the Santa Fe Chamber Music Festival, Tanglewood Music Center, Music Academy of the West, and Aspen Music Festival. Before moving to New York, Steven held a percussion position with the Civic Orchestra of Chicago.

Equally passionate about orchestral and solo playing, Steven was second prize winner at the Percussive Arts Society's International Vibraphone Competition in 2013, as well as a competitor at the TROMP International Percussion Competition in Eindhoven, Netherlands in 2012.

Steven holds a Master's degree in orchestral performance from MSM, working with Christopher Lamb, Duncan Patton, Kyle Zerna, and She-e Wu. He received his undergraduate degree from Northwestern University, with She-e Wu and James Ross.

## **Kyle Ritenauer** (BM '11, MM '15)

Kyle Ritenauer is the Director of Orchestral Studies at the John J. Cali School of Music at Montclair State University, where he leads both the Cali Opera Program and the Montclair Symphony. He is the Director of the MSM Percussion Ensemble and a regular guest conductor of the orchestras at both MSM and Juilliard. Additionally, he is a regular cover conductor at the National Symphony in Washington, D.C., and has served in a similar role with the New York Philharmonic, St. Louis Symphony, Orchestre Métropolitain (Montreal), American Composers Orchestra, Utah Symphony, New Jersey Symphony, and the Detroit Symphony. Mr. Ritenauer has appeared as guest conductor with the Elgin Symphony, Norwalk Symphony, Hudson Valley Philharmonic, Symphony New Hampshire, and Carnegie Hall's Ensemble Connect, among others.

Mr. Ritenauer holds a deep fondness for contemporary music, reflected by a performance résumé that includes over 75 world premieres. He is the founder and artistic director of the Uptown Philharmonic, which captures performances of new and undiscovered works in high quality video, ensuring online visibility beyond their premieres.

Mr. Ritenauer holds MM degrees in conducting from both MSM and Juilliard, where he worked with David Robertson, and a BM in percussion from MSM. He also attended the Aspen Conducting Academy as a student of Robert Spano, and spent nine summers at the Pierre Monteux School studying with Michael Jinbo.

## **MSM Camerata Nova**

MSM Camerata Nova is the school's ensemble focusing on larger chamber music repertoire from the twentieth and twenty-first centuries.