



MSM PERCUSSION ENSEMBLE

Kyle Ritenauer (BM '11, MM '15), Director
with **Samantha Noonan**, soprano

SUNDAY, APRIL 7, 2024 | 7:30 PM
NEIDORFF-KARPATI HALL

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with **Samantha Noonan**, soprano

PROGRAM

Steve Reich
(b. 1936)

Six Marimbas (1986)

Zoe Beyler
Glenn Choe
Gabe Levy
Liam McDonald
Hwanee Pak
Jay Walton

Jason Treuting
(b. 1972)

Extremes (2009)

Austin Cantrell
Josh Conklin
Sekou van Heusden
Jay Walton

Paolo Marchettini
(b. 1974)

In Landlessness (2023)

- I. (In landlessness alone)
- II. (God created great whales)
- III. (Down it goes)
- IV. (Storm and gale)
- V. (The Helm)
- VI. (I sing, I sing!)
- VII. (Shall we keep chasing?)
- VIII. (To the bottom of the sea)

Zoe Beyler
Kah Yiong Cheong
Glenn Choe
Mischa Gerbrecht
Gabe Levy
Liam McDonald
Hwanee Pak

Intermission

Alberto Ginastera
(1916–1983)

Cantata para América Mágica, Op. 27 (1960)

- I. *Preludio y canto a la aurora*
- II. *Nocturno y canto de amor*
- III. *Canto para la partida de los guerreros*
- IV. *Interludio fantástico*
- V. *Canto de agonía y desolación*
- VI. *Canto de la profecía*

Samantha Noonan, soprano
Hwanee Pak, timpani
Sekou van Heusden, timpani
Zoe Beyler, drums
Austin Cantrell, drums
Gabe Levy, woodblocks
Jay Walton, cymbals
Kah Yiong Cheong, percussion
Josh Conklin, percussion
Glenn Choe, xylophone
Liam McDonald, marimba
Mischa Gerbrecht, glockenspiel
Sila Senturk, piano
Ruben Høgh, piano
Lolwa Al Shamlan, celeste



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PROGRAM NOTES

Six Marimbas

Steve Reich

Six Marimbas, composed in 1986, is a rescoring for marimbas of my earlier *Six Pianos* (1973). The idea to rescore came from my friend, the percussionist James Preiss, who has been a member of my ensemble since 1971 and also contributed the hand and mallet alterations that are used in this score.

The piece begins with three marimbas playing the same eight beat rhythmic pattern, but with different notes for each marimba. One of the other marimbas begins to gradually build up the exact pattern of one of the marimbas already playing by putting the notes of the fifth beat on the seventh beat, then putting the notes of the first beat on the third beat, and so on, reconstructing the same pattern with the same notes, but two beats out of phase. When this canonic relationship has been fully constructed, the two other marimbas double some of the many melodic patterns resulting from this four marimba relationship. By gradually increasing their volume they bring these resulting patterns up to the surface of the music; then, by lowering the volume they slowly return them to the overall contrapuntal web, in which the listener can hear them continuing along with many others in the ongoing four marimba relationship.

This process of rhythmic construction followed by doubling the resulting patterns is then continued in the three sections of the piece that are marked off by changes of mode and gradually higher position on the marimba, the first in D-flat major, the second in E-flat dorian, and the third in B-flat natural minor.

—Steve Reich

Extremes

Jason Treuting

Jason Treuting's *Extremes* was written in 2009 as a part of Sō Percussion's evening length work, *Imaginary City*. *Imaginary City* was commissioned by six performing art centers in six different cities and the rhythms in *Extremes* come from those cities: Brooklyn, Burlington, Denver, Helena, Houston, and Cleveland.

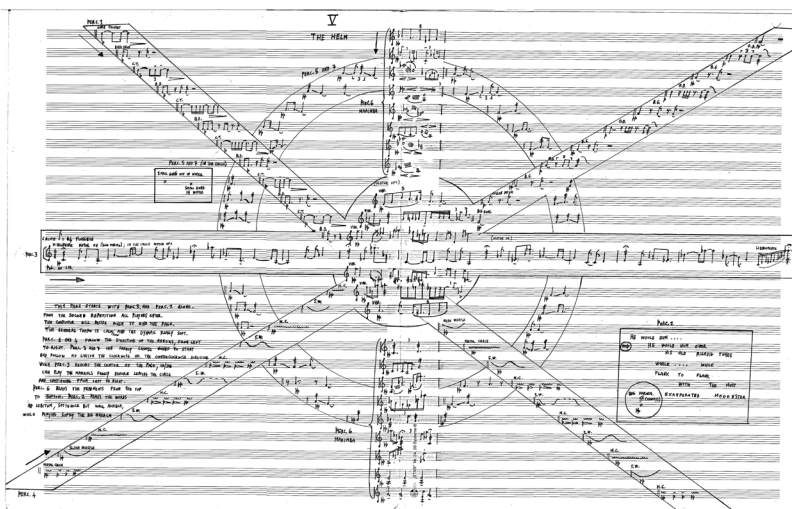
Though it is most commonly played around a concert bass drum with cymbals and pitched metal placed on the drum and a few more pitched instruments added alongside the drum, the instrumentation is flexible and can be played in many ways.

—Jason Treuting

In Landlessness **Paolo Marchettini**

In Landlessness (2023) for percussion ensemble was inspired by the novel *Moby Dick*. The incredibly complex, multilayered work by Herman Melville suggested in *In Landlessness*, an open structure formed by eight great pages, each of them with its own character and rules. The ocean, the adventure, the fear, the monster, the chaos, and the faith are only a few of the themes that shaped the compositional process. The seven players are like members of an imaginary crew, of a boat dwelling in our dreams. There is not a real narrative arc, but single, connected apparitions in which everyone can dive and be lost. *In Landlessness* was commissioned by Kyle Ritenauer for the MSM Percussion Ensemble.

—Paolo Marchettini



Cantata para América Mágica **Alberto Ginastera**

Alberto Ginastera's *Cantata para América Mágica*, composed in 1960 for 13 percussionists, two pianos and celeste, derived poems from an ancient pre-Columbian language and focused on subjects based on the spectrum of human nature which include war, nature, daybreak, night, and love.

—Kyle Ritenauer

To Paul Fromm, gentleman, idealist and generous patron, whose Foundation sets out "to return the initiative to the composer and to strengthen the most vital source of a healthy musical culture: composition," I gratefully dedicate this work as a tribute from one of America's musicians.

—Alberto Ginastera

TEXT AND TRANSLATIONS

In Landlessness

Paolo Marchettini

I. (In landlessness alone)

In landlessness alone resides the highest truth, shoreless, indefinite as God.

II. (God created great whales)

And God created great whales.

Song 1: "Oh, the rare old whale, mid storm and gale.

A giant in might, where might is right, and king of the boundless sea."

Song 2: "Our captain stood upon the deck,

A spy-glass in his hand,

A viewing of those gallant whales

That blew at every strand.

Oh, your tubs in your boats, my boys

And by your braces strand,

We'll have one of those fine whales,

Hand, boys, over hand!

So, be cherry, my lads! May your hearts fail!

While the bold harpooner is striking the whale!"

III. (Down it goes)

The chaos of this monster's mouth

Be it beast, boat or stone

Down it goes

Great swallow of his

In the bottomless gulf of his paunch

Look sharp for white water!

IV. (Storm and gale)

Gripe your oars, and clutch your souls now!

My God men stand by!

Shove him off,

The whale there!

V. (The Helm)

He would hum...
He would hum over
His old rigadig tunes
While...while
Flank to flank
With the most
Exasperated moonster.

VI. (I sing, I sing!)

I sing to keep up my spirit
Um, um, um!
We don't want thunder,
Um, um, um!
We want rum
Give us a glass of rum!

VII. (Shall we keep chasing?)

There she blows! There
There again! The whale! The ship!
There!
Shall we be dragged by him to the bottom of the sea?
The jaw! The jaw!
Great God where is the ship? Where?
The ship!
Where is the ship? The ship?
Shall we keep chasing?
The murderous fish!
Till he swamps the last man?

VIII. (To the bottom of the sea)

Shall we be dragged by him?
Shall we be towed by him?
To the bottom of the sea?
To hunt him more!
Impiety and blasphemy
To the infernal world?

Cantata para América Mágica

Alberto Ginastera

I. Preludio y Canto a la Aurora

¡ Oh tú, Tzacol, Bitol,
míranos, escúchanos!
¡No nos dejes, no nos desampares,
corazón del cielo, corazón de la tierra!
¡ Protege a nuestros hijos! a nuestros
descendientes,
mientras camine el sol y haya claridad ;
¡ Que amanezca, que llegue la aurora?
¡ Danos buenos amigos, danos la paz ;
¡ Oh tu, Huracán, Chipi-Caculhá
Raxa-Caculhá,, Chipi-Nanauae,
Raxa-Nanauae, Voe, Humahtupu,
Tepeu, Gucumatz, .Alom, Qaholom,
Ixpuyacoc, Ixmucane,
creadora. del sol, creadora do la luz!
¡Que aniaitoczn, que llegue la aurora!

II. Nocturno y Canto de Amor.

Tu amor era como una lluvia de flores
perfumadas.
Tu canto era hermoso como el del
pájaro de oro.
La luna y el sol brillaban sobre tu
frente.
Has partido.
Largas y tristes serán mis noches
solitarias.

III. Canto para la Partida de los Guerreros

Tiembla la tierra.
Se inician los cantos
de los guerreros.
Águilas y Tigres
comienzan a bailar.
En la montana
el clamor de las fieras;

I. Prelude and Song of Dawn.

O, thous, Tzacol, Bitol
Look on us! Be kind to us!
Do not leave us! Please do not forsake us!
Mighty God of heavens, spirit and heart of
this land!
Protect our sons and daughters, protect all
our descendants,
While the sun walks above and gives forth
its light!
Make the sun rise, and make a new day be!
Give us trustworthy friends, and grant us
peace!
Oh, thou, Huracán, Chipi-Caculhá
Raxa-Caculhá,, Chipi-Nanauae,
Raxa-Nanauae, Voe, Humahtupu,
Tepeu, Gucumatz, .Alom, Qaholom,
Ixpuyacoc, Ixmucane,
O, creator of sun, creator of the light!
Make the sun rise, and make a new day be!

II. Nocturne and Love Song.

Your love was like summer's rain
Perfumed with scent of fresh-cut blossoms.
Your singing was delicious
Equal to sons of the golden bird.
The moon and the sun
For ever shone all around you.
Gone you are now.
Endless and sad are the lonely nights I am
without you.

III. Song for the Warriors' Departure

Earth again trembles
trembles! trembles! trembles!
earth again trembles!
The song of the warriors
announces fighting.
Eagles and Tigers are starting
Their dance
up in the mountain
angry beats are roaring

en la pradera
el tambor de la guerra.
Tiembla la tierra.
Miradlos: son los guerreros.
Admirad su valor.
Nacieron entre el fuego.
Las lanzas rivales
forjaron su coraje.
Contemplad sus adornos.
En sus cabezas se agitan los cascos
con plumas de las aves de la selva.
Los dientes de sus enemigos
engalanan sus pochos;
usan los huesos como flautas
y piel humana vibra estirada en los
tambores.
Tiembla la tierra.
Ya se escuchan los gritos
de los que van al combate.
Los guerreros hacen nacer,
rojo como la sangre,
el sol.

V. Canto de Ágona y Desolación.

¡Adiós, oh cielo!
¡Adiós, oh tierra!

Mi valor y mi bravura
no me sirven ya.
Busque mi camino
bajo el cielo, sobre la tierra,
separando las hierbas y los abrojos.
Mi enojo y mi fiereza.
no me sirven ya.

¡Adiós, oh cielo!
¡Adiós, oh tierra!

down in the valley
threatening drums are beating
Earth again trembles
trembles earth again trembles
behold them these are our warriors
courage runs through their reins
on tire they fed and flourished
In war, rival spears and arrows
have forged their courage
see what trophies adorn them!
On their heads helmets
with feathers of birds
Which they hunted in the forest.
Their necks show proudly strings of
teeth
they got of men killed in battle.
Bones make the flutes
With which they play war songs.
Tight is the skin of foes that makes
the drums which they are beating.
Earth again trembles
Trembles, trembles, trembles
Earth again trembles
Now listen to shoutings
Of these men who go to the fight
Brave, wild warriors make the sunrise
Bright red, bright red
Bright red, bright red
Like blood is the sun
The sun, the sun

V. Song of Agony and Desolation

Farewell, O heavens!
Farewell, O my land!

My valor and my bravery
Are no use to me.
I sought my way
I roamed right on this land and under
these skies,
Removing the grass, separating herbs
and thorns.
My fury and my fierceness
I will leave aside.

Farewell, O heavens!
Farewell, O my land!

Debo morir, debo desaparecer aquí,
bajo el cielo, sobre la tierra.

¡ Oh, punta de mi lanza!

¡ Oh, dureza de mi escudo!

Id vosotros a nuestras montañas, a
nuestros valles.

Yo solo espero mi muerte,
bajo el cielo, sobre la tierra.

¡ Adiós, oh tierra!

¡ Adiós, oh cielo!

VI. *Canto de la Profecía*

Cuando lleguen los días sin nombre,
cuando aparezca la señal de Kauil,
en el once Ahau,
cuando vengan los hermanos de
oriente

¡ sonará la sonaja, sonará el atabal!

Al amanecer ardera la tierra;
bajaran abanicos del cielo
en el once Ahau,
con la lluvia verde de Yaxalchae.
¡ sonará la sonaja, sonará el atabal!

En el katún que esta por venir
todo cambiará
derrotados serán los hombres que
cantan,
en el once Ahau,
¡ Callará la sonaja, callará el atabal!
¡ Callará. . . ! ¡ Callará. . . !
¡ Callará. . . !

Now I must die, and never again will I
wander

Over this land and under these skies.

Farewell, O my land!

Farewell, O heavens!

VI. *Song of Prophecy*

Days of utter black woe will come down
when over our land appears the sign of
Kauil

on th' eleventh Ahau,

when our brothers from eastward come

Fierce and loud sound the timbrels!

Fierce and loud roll the drums!

All the land will burn on the eve of
daybreak,

and big clouds of the sky will invade us,

on th' eleventh Ahau,

will descend the green rain of Yaxalchac

Fierce and loud sound the timbrels!

Fierce and loud roll the drums!

For the Katum, about to befall
will change this land;

they who now sing will then be defeated,

on th' eleventh Ahau,

Mute and dead grow the timbrels!

Mute and dead grow the drums!

Mute and dead! Mute and dead!

Mute and dead!

ABOUT THE CONDUCTOR

Kyle Ritenauer (BM '11, MM '15)

New York City-based conductor Kyle Ritenauer is a rising presence in the classical music world. On faculty at the Manhattan School of Music, Kyle is also Director of Orchestras at the John J. Cali School of Music at Montclair State University, associate conductor and on faculty at the Pierre Monteux School for Conductors and Orchestra, and cover conductor for the National Symphony Orchestra (Washington, D.C.) and the New York Philharmonic.

Throughout his career, Ritenauer has appeared as guest conductor with Symphony New Hampshire, the Norwalk Symphony, the Hudson Valley Philharmonic, the Elgin Symphony Orchestra, and Carnegie Hall's Ensemble Connect. In the role of cover conductor, he has worked with the National Symphony Orchestra, the New York Philharmonic, the St. Louis Symphony Orchestra, the Orchestre Métropolitain (Montreal), American Composers Orchestra, the Utah Symphony, the New Jersey Symphony Orchestra, and the Detroit Symphony Orchestra. He has led orchestras in a myriad of genres, including collaborations with Broadway superstars Kelli O'Hara and Matthew Morrison and giants of contemporary music such as John Adams, Claire Chase and Richard Danielpour. He was honored to conduct a Juilliard School workshop of American Symphony by Jon Batiste, former bandleader of *The Late Show with Stephen Colbert*. Kyle also worked with The Knights (New York City) to workshop *ATTENTION!* in collaboration with mandolinist and composer Chris Thile.

Kyle has assisted conductors such as Gustavo Dudamel, Gianandrea Noseda, David Robertson, Stanislav Kochanovsky, Manfred Honeck, Daniele Rustioni, Elim Chan, Carlos Miguel Prieto, Gemma New, Jader Bignamini, John Adams, and Marin Alsop. He also served as the assistant conductor of New York City's Camerata Notturna, a group that supported him through his development as a young conductor.

Kyle is a graduate of the Juilliard School's Orchestral Conducting Program as a student of Maestro David Robertson and received the Charles Schiff Conducting Prize for outstanding achievement. He also attended the Aspen Conducting Academy as a student of Robert Spano and spent nine summers at the Pierre Monteux School. Kyle has studied conducting with Kurt Masur, Tito Muñoz, Leonard Slatkin, Jeffrey Milarsky, and Michael Jinbo.

ABOUT THE PERCUSSION ENSEMBLE

The MSM Percussion Ensemble was founded in 1957 by Paul Price. The ensemble is designed to help bridge the gap between school and professional life, with special emphasis on achieving advanced playing abilities, a high level of concentration, and artistic satisfaction. The group performs classic works of the percussion ensemble literature and also has a deep commitment to scores written solely for the ensemble. The MSM Percussion Ensemble is known for its careful attention to detail surrounding the performance of percussion literature of the time. The ensemble holds a critical place in the wide-ranging ideology of the Percussion Department. Percussion students are required to play in the ensemble each semester.

Zoe Beyler

Portland, Oregon

Owen Bloomfield

Orange, Australia

Austin Cantrell

Charlotte, North Carolina

Kah Yiong Cheong

Bukit Batok, Singapore

Glenn Choe

Cesar Park, Texas

Josh Conklin

Basking Ridge, New Jersey

Ziyuan Deng

Baoding, China

Mischa Gebrecht

Vancouver, Canada

Yi-Hsiang Huang

Yilan, Taiwan

Gabe Levy

Toronto, Canada

Zach Masri

Toronto, Canada

Liam McDonald

Seafood, New York

Hwaneek Pak

Columbia, Maryland

Sekou van Heusden

Netherlands, Amsterdam

Jay Walton

East Lansing, Michigan