

STUDENT PROJECTS

*20th and 21st
Century Chamber
Concertos:
A Centennial
Perspective*

Eric Clark (DMA Candidate), Artistic Curator and piano

Emily Frederick (BM '21 and PS '25), Conductor

Christian Kriegeskotte, Composer and Conductor

TUESDAY, DECEMBER 16, 2025 | 7:30 PM
ALAN M. AND JOAN TAUB ADES PERFORMANCE SPACE

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PROGRAM

ANTON WEBERN
(1883–1945)

Concerto for Nine Instruments, Op. 24 (1934)

I. *Etwas lebhaft*

II. *Sehr langsam*

III. *Sehr rasch*

Lorien Britt (BM '26), flute

Ariana Varvaro (MM '26), oboe

Ian Fleck (BM '27), clarinet

Themba Pieterse (BM '24), trumpet

Audrey Hare (BM '28), trombone

Joe DeAngelo (MM '26), violin

Ekaterina Eibozhenko (MM '26), viola

Eric Clark (DMA Candidate), piano

Emily Frederick (BM '21, PS '25), Conductor

CHRISTIAN KRIEGESKOTTE
(b. 1980)

Threnody for Fritz for Solo Piano, Percussion,
and 13 Players (2025)

I. with movement, Prelude

II. slowly, *Pavane–Threnody*

III. *scherzo, Courante*

Eric Clark (DMA Candidate), piano

Ariel Metzger (BM '29), percussion

Christian Kriegeskotte, Conductor

Intermission

ALBAN BERG
(1885–1935)

Chamber Concerto for Piano and Violin with 13 Winds

I. *Thema scherzoso con variazioni*

II. *Adagio*

III. *Rondo ritmico con introduzione*

Eric Clark (DMA Candidate), piano

Joe DeAngelo (MM '26), violin

Emily Frederick (BM '21, PS '25), Conductor

Ensemble:

Sarah Pedlar, flute (MM '27)

Lorien Britt (BM '26), flute

Ariana Varvaro (MM '26), oboe

Kamil Tarnawczyk (MM '27), English Horn

Ian Fleck (BM '27), E-flat clarinet

Sakira Fujimoto (MM '25), A clarinet

Mariana Clavijo Ledesma (MM '26), B-flat clarinet

Nadia Ingalls (MM '26), bassoon

Adam Underwood (BM '28), bassoon

Hannah Eide (MM '27), horn

Noelle Carlson (BM '28), horn

Themba Pieterse (BM '24), trumpet

Ryan Parichuk (BM '27), trombone

Audrey Hare (BM '28), trombone

Joe DeAngelo (MM '26), violin

Ekaterina Eibozhenko (MM '26), viola

Sonna Kim, cello

Ariel Metzger (BM '29), percussion

PROGRAM NOTES

Threnody: for Fritz

This work, entitled *Threnody: For Fritz*, is a chamber concerto for piano, percussion and 13 instruments. It is my response to similar works by Alban Berg (his *Kammerkonzert für Klavier und Geige mit 13 Bläsern*, which premiered on March 19, 1927) and György Ligeti (his Chamber Concerto, which premiered on October 1, 1970).

The material is presented in three movements that contrast one another in tempo and formal character.

I - with movement, Prelude

II - slowly, *Pavane*—Threnody

III - *scherzo, Courante*

Satire, distortion, exaggeration and musical abstractions of magical realism and the surreal are all present features of my story telling modes. All of these concepts are fully exploited throughout this work and, I think, will provide for a broad and multi-faceted range of interpretation and appeal.

Further inspiration comes to me through the exploration of my own family history. This is due especially to the consideration of the aforementioned composers, who both played prominent roles in the musical culture of Austria throughout the 20th century.

My maternal great-grandfather, Fritz Mortiz Löw, was born in Vienna on January 29, 1897. A trained violist, he made many friends in Vienna's musical community. His sister, Grete Löw-Smetana, was a child prodigy and concert violinist into the 1920s. In 1916 or 1917 Fritz joined the Imperial Army of Austria-Hungary and served as an officer during the First World War. I am told that in order to enlist as an officer, one needed to own a horse, so Fritz begged his wealthy father to buy him one. Still, his family being Jewish, there are haunting passages in his diaries from that period detailing unprovoked anti-semitism expressed toward him in the ranks. At the conclusion of the war and following the collapse of the Habsburg Monarchy, he worked primarily as a textile salesman, commuting between Prague and Vienna via train.

A particularly disquieting entry in his passport from that time was the entry visa stamped on July 4, 1938, beset with an iron eagle clutching an upturned swastika as he entered Vienna, Germany. Seeing the dangers that were developing around him, Fritz first attempted to flee with his family to England but was turned away.

They later hiked over the Italian Alps with false papers and forged Catholic baptismal records, but were discovered and turned back. Finally, he smuggled his family to Nice on the French Riviera, where they lived in relative safety through the end of the war. Unsatisfied with hiding, however, and already in his middle-40s, Fritz enlisted in the British Expeditionary Force and became a French Resistance fighter to do battle with the Nazis. It is known to me that he fought in the Battle of France, which included the Dunkirk Beach evacuation.

All the while, he made music. While in Nice he enrolled in the Nice Conservatoire and received degrees in chamber music. He established his own dinner orchestra to entertain troops and crossed paths with musicians like Pablo Casals and Jascha Heifetz who left notes and signatures in his scrapbook. I know that at some point he performed a colossal rendition of Bach's St. John Passion, and conducted Wagner overtures with the Monte-Carlo Radio Symphony. Finally, after the war, Fritz and his family emigrated to New York City where he rose to the position of Music Editor for the New Yorker Staats-Zeitung, an American, German-language newspaper founded in 1831.

He established correspondence and friendships with classical music titans of the day, including Bruno Walter, Max Rudolf, Arthur Rubinstein, Pierre Monteaux, Ferdinand Franz, Jacques Ibert and many others. I am told Eugene Ormandy's younger brother Martin played the cello in a string quartet that rehearsed regularly in Fritz's Upper West Side apartment (where I would later visit my grandmother with great frequency). Indeed, my impression is that he was responsible for introducing his daughter, my grandmother, to my grandfather, who ran a Madison Avenue PR firm with accounts that included the American Ballet Theatre, Hohner and the Musical Merchandise Review.

Sadly, his success in the New World was short-lived. In the summer of 1953, Fritz was invited to review the summer concert season at Tanglewood. On his way home, while stopped to change a flat tire, he was struck by an oncoming car, fell into a prolonged coma and died. From charging into battle against Russian bombs astride a horse to challenging fascism's takeover of his homeland, all while striving to be a better musician and ensure the safety of his family, it is a truly tragic absurdity to be undone by a careless motorist during the overture of a new and prosperous life. Indeed, there is no narrative intended in *Threnody: for Fritz*, but in name I dedicate it to the memory of my great-grandfather who continues to inspire me in my musical life.

This work has been generously commissioned by pianist Eric Clark, to whom I owe enormous gratitude both for his patronage and for his remarkable musical gifts and insight, which will breathe precious life into this new work.

ABOUT THE ARTISTS

Christian Kriegeskotte, Composer

Christian Kriegeskotte (BFA, MM) is a composer, conductor and concert producer with over two decades of experience in film, television, video games, the recording industry and arts administration. He holds a Bachelor of Fine Arts and Master of Music in composition from Carnegie Mellon University School of Music. His primary teachers have been Leonardo Balada, Nancy Galbraith, Fabien Levy and Grammy Award winning conductor Robert Page.

Christian started his formal education in 1998 as Carnegie Mellon University's only performance major in the Highland Bagpipe where he studied with Pipe Majors Alasdair Gillies and James McIntosh, MBE.

Christian's compositions and arrangements have been commissioned and performed by the Houston Symphony, Pittsburgh Symphony Orchestra, Pittsburgh Opera, American Composers Orchestra, New York Pops, eighth blackbird, The Ethel Quartet, The Parker Quartet, Cuarteto Latinoamericano, The New York Miniaturist Ensemble, IonSound Project, Alia Musica, The Juno Orchestra Project, The Las Cruces Symphony (Ming Luke, conductor), Duquesne University Trombone Choir, Duquesne University Trumpet Studio and Carnegie Mellon Jazz Choir. His original music is featured in the video arcade game *Nicktoons Nitro* developed by Raw Thrills Entertainment in collaboration with Nickelodeon Studios.

An experienced studio orchestra musician, copyist, orchestrator and arranger, Christian received incredible training in the field working for Jo Ann Kane Music Service. There, he worked alongside some of Hollywood's most legendary composers including John Williams, John Debney, Marco Beltrami, Danny Elfman, Alf Clausen and many others.

Christian's film and television credits include *Star Wars: Revenge of the Sith*, Stephen Spielberg's *War of the Worlds*, Robert Rodriguez's *Sin City*, the animated feature film *Robots*, *Idiocracy*, Tim Burton's *Charlie and the Chocolate Factory*, *The Skeleton Key*, *The Longest Yard*, *The World's Fastest Indian*, *The Interpreter*, *Hide and Seek*, *Meet the Fockers*, *The Pacifier*, *Red Eye*, *XXX 2: State of the Union*, *Ice Princess*, *The Fantastic Four*, *Elektra* and others. Christian additionally prepared music for two seasons of *The Simpsons*, *Family Guy*, *King of the Hill*, and for the debut season of *American Dad*. Additional credits include orchestral charts for Kanye West, medley scores for the Hollywood Bowl Orchestra and charts for Paul Anka's 2005 album *Rock Swings*.

As a concert producer, Christian has worked on stage and on tour with EGOT and Pulitzer Prize winner Marvin Hamlisch, conductor Lorin Maazel, Broadway

stars Betty Buckley and Renée Elise Goldsberry, Sting, Laufey, Ben Folds, Guster, Celtic Woman, and others.

In 2023, as sole composer and arranger, Christian music directed *The Glorious Succession of Frzy* in collaboration with the Pittsburgh Symphony Orchestra and EMMY Award winning rapper, Frzy. Christian is a voting member of The Recording Academy and serves as a mentor for Grammy U. Since 2013, Christian has been a regular contributor to The American Composers Forum's contemporary music publication *I Care If You Listen*.

Emily Frederick (BM '21 and PS '25), Conductor

Emily Frederick is an accomplished pianist and conductor. She recently graduated from Manhattan School of Music with a Professional Studies degree in Orchestral Conducting, studying under George Manahan. She earned her Bachelor of Music in Piano Performance from Manhattan School of Music, where she studied with Inesa Sinkevych, and earned a Master of Music in Orchestral Conducting from Louisiana State University. Most recently, she studied at the Universität für Musik und darstellende Kunst Wien, focusing on conducting, piano, and opera coaching.

Emily has served as assistant conductor at the Turner-Fischer Center for Opera, where she worked on the American Collegiate premiere of Philip Glass's *Orphée* and Stephen Sondheim's *A Little Night Music*. Additionally, she served as rehearsal pianist for Opera Louisiane. She premiered Rodrigo Camargo's opera *Emily Somebody*, based on the letters of Emily Dickinson, with the Dinos Constantinides New Music Ensemble, which won an American Prize in Composition.

At MSM, Emily serves as cover conductor for the OPUS130 concert series, MSM Symphony Orchestra, and Camerata Nova, assisting conductors David Chan, Leonard Slatkin, and Daniela Candillari.

In her free time, Emily works at the Museum of Fine Arts in Boston.

Eric Clark (DMA Candidate), Curator

Pianist Eric Clark has performed to acclaim throughout much of the United States as well as in Italy, Germany and Poland. Of his performance of Stravinsky's *Petrushka* at the International Piano Series, Charleston, South Carolina, *Charleston Today* wrote: "Clark managed brilliant execution throughout, perfectly capturing Stravinsky's ingeniously quirky structures and headlong rhythmic drive." The New York-based music blog *Lucid Culture* praised Eric's interpretation of Liszt's *Years of Pilgrimage: Italy*, remarking, "It's not often that audiences get to hear the thoughtful side of Liszt: Kudos to Clark for delivering it with grace and, if anything, understatement."

In 2018, having recorded his audition video on the 1840 Erard at the Frederick Collection, Mr. Clark was the only American contestant invited to the First International Chopin Competition on Period Instruments in Warsaw, Poland. He progressed to the semifinal round, and was subsequently invited to give a recital at the Sinfonia Warsawia performance space.

Eric gave two performances of the Grieg Piano Concerto in A Minor with the Space Coast Symphony conducted by Michael Hall, in Vero Beach and Melbourne, Florida. He performed Saint-Saens' Concerto No. 2 at Music Fest Perugia, Italy, under the baton of maestro Sergei Babayan; and as a student, performed the Tchaikovsky Piano Concerto No. 1 with the Carnegie Mellon Philharmonic conducted by Ronald Zollman, as the first-prize winner of the University's Concerto Competition.

Mr. Clark performed a benefit concert of his own arrangements of jazz standards with soprano Emily Righter in Baltimore, raising over \$52,000 for the local homeless. He also played a benefit concert at the Ahaus Castle in Germany, which raised over \$5,000 for Haiti earthquake relief efforts.

Eric Clark is a graduate of Carnegie Mellon University, where he studied with Enrique Graf and Sergey Schepkin and coached occasionally with Earl Wild and Ilana Vered. He has also had coachings with Byron Janis, Juana Zayas, Ann Schein, and Jerome Lowenthal.

A passionate advocate of new music, Mr. Clark commissioned a solo piano work by fellow Carnegie Mellon University graduate Christian Kriegeskotte. Entitled *Le Mat- XXII Arcana*, this ambitious work is a cycle of twenty-two pieces, each based on one of the twenty-two "major arcana" of the tarot. *Le Mat* is currently available for download on iTunes, Spotify, and Soundcloud.

Eric Clark currently resides in Bergen County, New Jersey, where he maintains a studio of private students. He has served as organist at Arcola United Methodist Church in Paramus since September, 2012, and as pianist for Temple Emeth in Teaneck, NJ, since fall, 2016.