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SPRING 2024

Seasonal Newsletter

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NAVIGATING THE METROPOLIS

A MOVE TO NEW YORK CITY

In the final days of summer 2023, I undertook a significant life transition. I departed from Seattle, Washington, the bustling coffee-infused city, and embarked on a new chapter in the vibrant urban jungle of New York City. The impetus for this change lay in my pursuit of a Master's degree in Music Composition at the prestigious NYU Steinhardt. It was a journey filled with both trepidation and anticipation.

Fast-forward to the Spring of 2024, and I am pleased to report that this program has surpassed my expectations—indeed, all of my hopes and aspirations. Adjusting to life in New York City's bustling metropolis was not as daunting as I had initially anticipated. While the city's perpetual activity and energy can be overwhelming at times, I have found my rhythm and feel a sense of belonging in this sleepless city.

With immense enthusiasm, I share the inspiration I have found here. New York City is a veritable smorgasbord of creativity. The city's diverse cultural landscape, eclectic population, and iconic landmarks have provided me with many ideas that challenge my artistic boundaries. From world-renowned museums and concert halls to hidden gems such as clandestine bars and underground art galleries, every nook and cranny of this city offers something unique.



GRAD SCHOOL JOURNEY

FIRST SEMESTER AT NYU

The faculty at NYU Steinhardt has been instrumental in my growth as a composer. Their guidance, mentorship, and encouragement have helped me refine my craft and push the boundaries of my creativity. My first semester, I was under the mentorship of Shelley Washington, who helped me recenter my intention around composing and reignited my creative process. In the second half of my first year, I have been studying under Justin Dello Joio, who has an ear for solid orchestrations. The rigorous yet flexible curriculum allows me to tailor my studies to my interests and aspirations.

As I approach the end of my first year in the program, I'm filled with accomplishment and gratitude. The past year has been a transformative experience, both personally and professionally. I've grown tremendously as a composer, made lifelong friends, and discovered a newfound love for this incredible city. Looking ahead, I'm excited to see what the future holds. Whether I compose solo, collaborate with other artists, or continue to explore the vibrant music scene in New York City, I know that the skills and experiences I've gained here will serve me well.

CONCERT CHRONICLES

MEMORABLE MUSICAL PERFORMANCES

Upon arriving in the vibrant metropolis of New York City, I enthusiastically engaged with its bustling arts scene. From the opulence of the Metropolitan Opera to the intimate ambiance of off-Broadway theaters, a continuous stream of captivating performances has left an indelible impression. Each experience has profoundly impacted my thoughts, stirred my emotions, and invigorated my creative spirit. Here, I present a selection of notable highlights that have inspired me and brought me immense joy.

CARNEGIE HALL

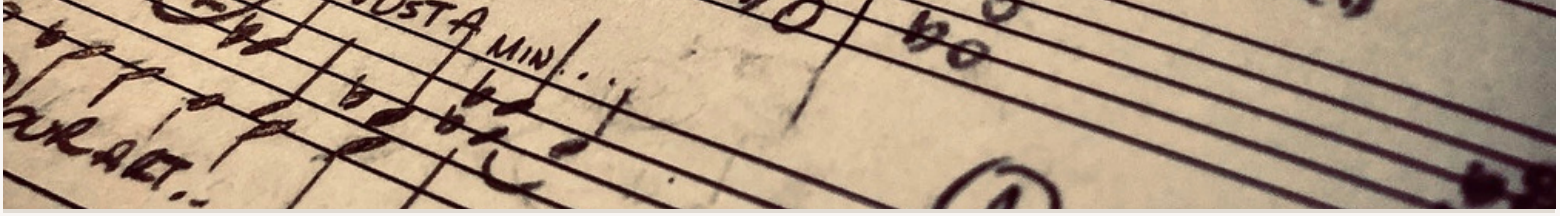
The Kronos Quartet's 50th Anniversary performance at Carnegie Hall was a memorable night. The quartet performed with a star-studded lineup of guests, including Ariel Aberg-Riger, Laurie Anderson, Jake Blount, Peni Candra Rini, Brian Carpenter, Jacob Garchik, Soo Yeon Lyuh, Tanya Tagaq, Wu Man, Aizuri Quartet, Attacca Quartet, Michael Gordon, PUBLIQuartet, Sō Percussion, and more. The informal performance felt like the ensemble was playing for a group of friends (and most of the audience was likely personal friends of the ensemble). They also allowed all of the guest artists to take the spotlight. It was a testament to the quartet's enduring legacy and commitment to pushing classical music's boundaries.



LEFT: CARNEGIE HALL, KRONOS QUARTET
RIGHT: METROPOLITAN OPERA MAIN VESTIBULE

THE METROPOLITAN OPERA

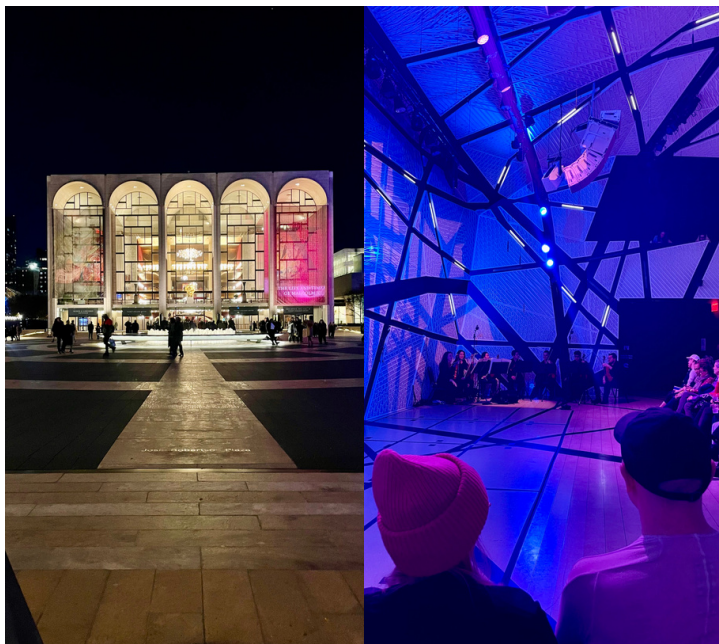
The Metropolitan Opera has had a stellar season with several critically acclaimed productions. Jake Hegie's *Dead Man Walking*, featuring Joyce DiDonato and Ryan McKinny, was a powerful and moving opera that explored the themes of forgiveness and redemption. Anthony Davis's *X: Life and Times of Malcolm X*, featuring Will Liverman in the title role, was a beautiful opera that outlines several pivotal moments for (cont.)



Malcolm X, shown through a series of vignettes. Daniel Catán's *Florencia in el Amazonas*, featuring Ailyn Pérez in the title role, was a beautiful and lyrical opera that transported the audience to the heart of the Amazon rainforest. And Bizet's *Carmen*, with Aigul Akhmetshina in the title role, was a passionate and fiery opera that brought the house down.

NATIONAL SAWDUST

Ensemble Ipse & Tiffany Miller Dance Company's performance of three new works for seven violas with dancers at National Sawdust was a unique and captivating experience. The music was beautiful and complex, and the dancing was graceful and athletic. The two art forms came together perfectly to create a truly memorable performance.



LEFT: METROPOLITAN OPERA EXTERIOR AT NIGHT
RIGHT: SEVEN VIOLISTS AT NATIONAL SAWDUST

BROADWAY

I Need That, featuring Danny Devito, is a heartwarming comedy about a widowed man living as a hoarder and his daughter and neighbor wanting to help him. I also attended on Danny Devito's birthday, and the audience sang to him after the show. *Merrily We Roll Along*, by Stephen Sondheim and featuring Daniel Radcliffe, Jonathan Groff, and Lindsay Mendez, is a moving and

fun musical about the ups and downs of a long-term friendship.

CUNY

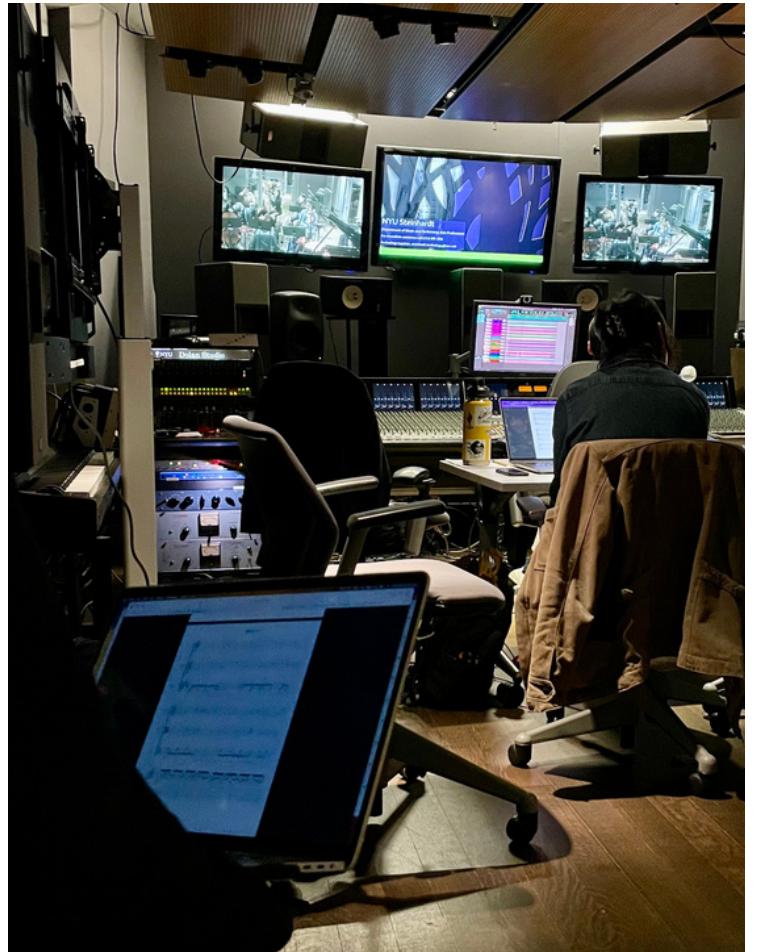
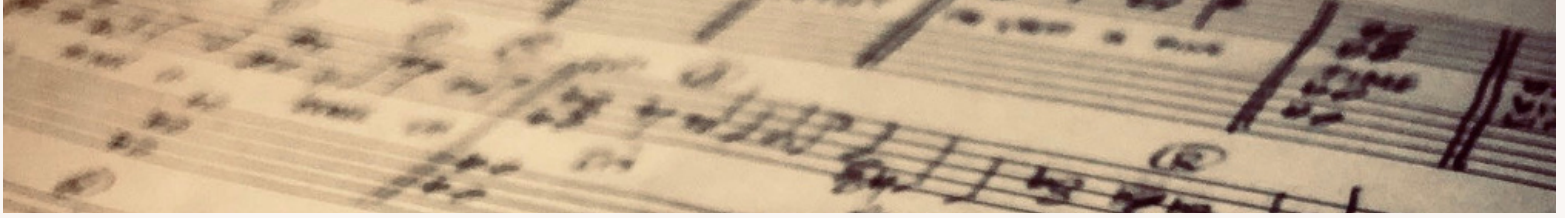
The Rhythm Method string quartet performed a free concert at the Graduate College in Elebash Hall. They performed works written by the ensemble, Mischa Salkind-Pearl and Tim Crist. The way they combine string playing and voice draws me to the group. NYU graduate students are currently working with this ensemble on a string quartet concert to be performed later this Spring (see upcoming events for more information).

SKIRBALL & NYU

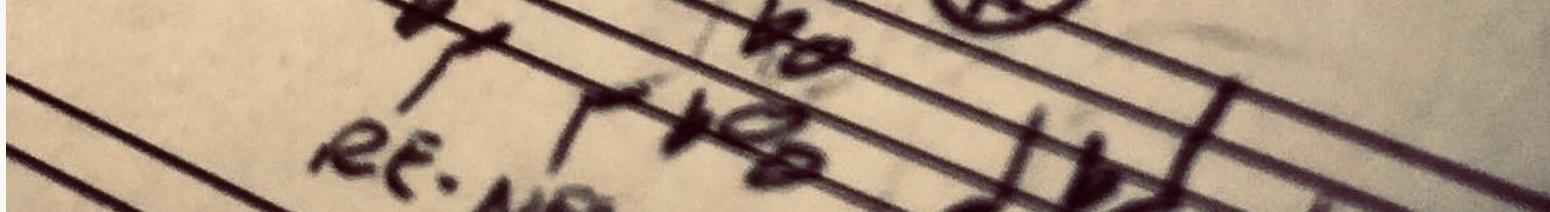
Bodycast, with Suzanne Bocanegra and Ruth Negga, was performed at Skirball. It is a thought-provoking and unsettling lecture/play about fashion, growing up with scoliosis, body awareness, and various other topics that come together in a symphony of intertwining ideas. Each topic was paired with slides and was capped off with an excerpt from an art performance with a ballet dancer on pointe to the number of red dots in a small section of a George Seurat painting. Jacques Lee Wood's solo electronic cello performance of NYU student work was a unique and inspiring event. Wood used his cello to create various sounds, from ambient drones to rhythmic loops. The student work was also impressive, showcasing the talent and creativity of the next generation of musicians.

These are just a few examples of the extraordinary arts experiences that have enriched my time in New York City. The city's cultural landscape is boundless, and I am grateful for the opportunity to participate in it.





TOP: CHRISTOPHER STREET STATION SUBWAY TILE
BOTTOM LEFT: AUTUMN AFTERNOON IN RIVERSIDE PARK, NYC; BOTTOM RIGHT: RECORDING AT DOLAN STUDIO, NYU STEINHARDT



CREATIVE ENDEAVORS

NEW MUSIC AND PROJECTS

My first semester as a graduate student in music composition in New York City was a whirlwind of new experiences and intense learning. I spent a significant amount of time adjusting to the city's fast-paced lifestyle, immersing myself in the vibrant music scene, and attending countless concerts and performances. In the classroom, I focused on honing my academic writing skills and refining the fundamental musical tasks that a composer typically does, such as orchestration and arrangement.

In contrast, my second semester has been about my creative practice as a composer. I have consistently dedicated a substantial portion of my time to composing musical sketches for the Collaborative Dance class. These sketches are primarily electronic and typically range from one to four minutes in length. As a result, I have accumulated an ever-growing collection of electronic music clips. I plan to expand and develop these clips during the upcoming summer break to create a cohesive body of work.

One specific example of my work this semester is a short electronic piece I composed in collaboration with dancer Xin Ying as part of a larger project for my Collaborative Dance class. The [video](#) of the classroom workshop, where we presented our work, is available online. Xin and I are working on a larger project that will premiere at NYU Tisch in May.

Another sketch, *Hypnologia*, is comprised of layers of strings and ticking clocks. I am currently recomposing it for the Composer Ensemble to include live vocals, electric guitar, and bass. This composition will also premiere at NYU Steinhardt in May.

In addition to my electronic and collaborative work, I have developed a string quartet over the past four months. This quartet is based on three sea shanties and a sailor work song. The Rhythm Method Quartet will perform it as part of a string quartet class. A recording of the performance will be available in late April.

One of the most significant projects I have undertaken is a one-act chamber opera, *The Way the Sky Looks*, collaborating with librettist [Hannah Nikka Odsinada](#). The libretto is complete, and under the guidance of my mentor, I am in the initial stages of setting the text to music. I plan to devote significant time to this piece throughout the summer, including it in my graduate recital in Spring 2025. This creative endeavor holds immense personal and artistic value for me, and I am thrilled to bring this story to life through music.

Alongside this opera project, I have recently embarked on a new venture: creating arrangements and selling them through established platforms such as [Sheet Music Plus](#) and [Sheet Music Direct](#). My first engraving is John Knowles Paine's *Matin Song*, originally written for voice and piano. However, I have made arrangements for violin and piano. This arrangement marks the beginning of a collection of works I intend to arrange and sell. By doing so, I aim not only to make these public domain pieces accessible to a broader audience but also to hone my engraving skills, furthering my development as a composer and arranger. I am excited to see where this project takes me and the creative possibilities it holds. My opera and arrangement projects showcase my growth as a composer. I aim to contribute to music and share my passion with others. Graduate school has been a time of intense creativity and development as a composer.

MARK YOUR CALENDARS

UPCOMING EVENTS

Dance Collaboration Concert

Tuesday, May 7th, 7:30 PM EST
Jack Crystal Theater, NYU Tisch
(open to the public)

Composer Ensemble

Wednesday, May 8th, 8 PM EST
NYU Steinhardt (livestream)