

M Manhattan
School of Music

MSM Composers' Concert

Reiko Fütting (DMA '00), Coordinator

MONDAY, MARCH 25, 2024 | 7:30 PM
GORDON K. AND HARRIET GREENFIELD HALL

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PROGRAM

Marco Catella

Verwandlungsmusik (2024)

Sebastian Gonzales, oboe

Ariana Mascari, viola

Sofía Sanchez Maestro, piano

Gabriel Ordás

Action 4 for 3 (2023)

Carlos Martínez, violin

Gabriel Henkin, clarinet

Glenn Chloe, marimba

Yuqing Zhang

"Dream" (2023)

Mengzhe Zhao, violin I

Mark Licheng Chen, violin II

Ariana Mascari, viola

Italia Raimond Jones, cello

Hwane Pak, Conductor

Jacob Eddy

Prelude to an Afternoon in New York City (2024)

Jocelyn Braun, flute

Janice Wu, oboe

Ian Fleck, clarinet

Anna Zhang, bassoon

Vera Romero, horn

Maria Shaughnessy, harp

Valerie Choi, violin

Arianna Behrendt, violin

Oliver Costello, violin

Sage Small, viola

Chase Park, cello

August Schwob, cello

Peter Wiseman, bass

Jacob Eddy, Conductor

Sarah Senior

Alone in These Halls (2024)

Lucy Rubin, flute

Daniel King, clarinet

Maria Shaughnessy, harp

Edvard Sandbakken, baritone and piano

Jack Rittendale, viola

Intermission

Sarah Senior

Non Sono Solo (2024)

Lucy Rubin, flute

Daniel King, clarinet

Maria Shaughnessy, harp

Edvard Sandbakken, baritone

Sarah Senior, piano

Jack Rittendale, viola

Maya Borisov

Progression (2023)

Owne Xayboury, viola

Erin Daniels, piano

Kenedea Lee

I Spread (2024)

(Text by Kenedea Lee)

Adaiah Ogletree, soprano

Pengfei Wang, piano

Ked Adams

There Are No Non-Living Things (2023)

Rea Abel, flute

Adeline DeBella, alto flute

Gabriel Henkin, clarinet

Grace Pressley, alto saxophone

Stephen Tamas, baritone saxophone

Sam Friedman, trumpet

Yeji Pyun, violin I

Cole Habekost, violin II

Ariana Mascari, viola

Francois Gizycki, cello

Bakari Williams, double bass

Alison Norris, Conductor

Dylan Wolf

Dancing on my head is an island; |a sea of fire| (2024)

I. *Entr/Isl/END.*

II. *Spr|l|*

III. *my [HEAD] Nas.uea.*

IV. *<I>rRoL*

V. *DE^ (running off)*

VI. *C:bat:tering vöic*

VII. *THE Danc we d=AñNs; A /DEN\se of FIRE*

VIII. *B(Urning) FEAR we ArE, I*

Sydney Weiler, flute

Megan Strait, oboe

Stephen Tamas, soprano saxophone

Gabriel Henkin, bass clarinet

Benjamin Hommowun, horn I

Luisito Montesdeoca, horn II

Lauren Hallonquist, bassoon

Erin Acree, contrabassoon

Nicholas Bell, Conductor



**Council on
the Arts**

Manhattan School of Music's public programs are made possible in part by the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature.



Funded in part by a grant from the New York City Tourism Foundation.

PROGRAM NOTES

Verwandlungsmusik (2024) **Marco Catella**

This piece attempts to exploit universal aspects of music like form and line, and their natural effect on intuitive human understanding and feeling.

Action 4 for 3 (2023) **Gabriel Ordás**

Action 4 for 3 is the fourth work of the collection Actions. Such as the previous pieces, this score is near to the scenic scope, specially in its evolution, dialogue, and structure. Different ideas coexist creating a diverse but unified whole.

“Dream” (2023) **Yuqing Zhang**

Lost in reverie, stirred by inner visions. This is a quest for self-realization, accompanied by extraordinary experiences. Like a dream, it is vivid, filled with colors, and at the same time possesses abstraction and absurdity...

Prelude to an Afternoon in New York City (2024) **Jacob Eddy**

Prelude to an Afternoon in New York City is a compositional study into the writing style of Claude Debussy. Heavily influenced by *La Mer* and *Prélude à l'après-midi d'un faune*, I wrote this piece as an ode to New York City. I imagined myself walking the streets of Soho and Gramercy on a rainy afternoon, engulfing myself in the sounds of the rain and the hustle of people. The main melody opens in the clarinet before transitioning to the other winds instruments with an augmented version of the melody played in the horn. The piece has sudden changes of materials, representative of the sudden changes of New York life, all while being connected to the opening melody. This piece is a Neo-Impressionist work that draws inspiration from the late years of the French Romantic Era, one of my personal favorite eras of classical music.

Non Sono Solo
Sarah Senior

Solo, ma non sono solo.

Sento, sento tutto.

In queste quattro mura, posso restare sempre

E vivere mille vite.

Solo, perché sono solo ma non sono-

I suoni, i suoni

Sento, sento tutto.

In queste quattro mura, posso restare sempre.

Dancing on my head is an island; |a sea of fire| (2024)
Dylan Wolf



—Special Thanks to Hsinyi Lisa Tseng

ABOUT MANHATTAN SCHOOL OF MUSIC

Founded as a community music school by Janet Daniels Schenck in 1918, today MSM is recognized for its more than 1,000 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 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 giving.msmnyc.edu

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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