

**M** Manhattan  
School of Music

# **MSM Composers' Concert**

**Reiko Fütting** (DMA '00), Coordinator

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

This year's performance season has been inspired by a unifying theme: ***Humanity in Harmony: Rituals, Resistance, and Resilience***. We hope during this election year, the biggest in human history with over half the world's population having the opportunity to vote in 72 countries, that this theme reflects the power of the arts to unite us even in moments of discord and differences. The collective experience of collaboration – creating together – reminds us that even in our differences we can find common ground, stand up to tyranny and oppression, and elevate our work as artists to fulfill the hope and promise of a better tomorrow.

**James Gandre**, President

**Joyce Griggs**, Executive Vice President and Provost

Faculty and Administration of the Artistic Planning Committee



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

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## PROGRAM

**Yuval Medina**

*Focusing on Other Things* (2024)

**Yuval Medina**, piano

**Shuwen Liao**

*Sorry, and Thank You* (2024)

**Adeline DeBella**, flute, bass flute, and voice

**Laura Nobili**

*Duet for Violin and Piano in G* (2024)

*I. Movement I - Vivace*

**Tomohiko Hosokawa**, violin

**Yixiu Yang**, piano

**Jonah Murphy**

from *Burnt Norton* (2024)

(Poem by T.S. Eliot)

**Charlotte Merz**, mezzo-soprano

**Hwaneek Pak**, tubular bells

**Karen Tay**, harp

**Aiden Johnson**, double bass

**Jonah Murphy**, Conductor

*Intermission*

**Marco Catella**

*Sonnet on the Sea* (2024)  
(Poem by John Keats)

**Morena Galán**, mezzo-soprano

**Leor Arbel**, trombone

**Audrey Hare**, trombone

**Rebekah Marquez**, trombone

**Ryan Parichuk**, contrabass trombone

**Zachary Solano**, tuba

**Gabriel Levy**, conductor

**Jen Impey**

*Isle of The Dead* (2024)

**Ruben Høgh**, piano

**Alexander Howard**

*A Memory-Landscape In Burning Watercolors:  
Dusk over Brindlewood Valley* (2024)

**Cole Habekost**, violin

**Oliver Costello**, violin

**Ariana Mascari**, viola

**Zijie Huang**

*A niente* (2023)

**Cole Habekost**, violin I

**Joe DeAngelo**, violin II

**Ariana Mascari**, viola

**Sara Gabalawi**, cello

**Alison Norris**, conductor

**Winner of the 2024 Manhattan Prize for  
String Quartet Composition**

# TEXT AND LYRICS

## *from Burnt Norton (2024)* **Jonah Murphy**

Time and the bell have buried the day,  
The black cloud carries the sun away.  
Will the sunflower turn to us, will the clematis  
Stray down, bend to us; tendrils and spray  
Clutch and cling?  
Chill  
Fingers of yew be curled  
Down on us? After the kingfisher's wing  
Has answered light to light, and is silent, the light is still  
At the still point of the turning world.

– *Poem by T.S. Eliot*

## *Sonnet on the Sea (2024)* **Marco Catella**

It keeps eternal whisperings around  
Desolate shores, and with its mighty swell  
Gluts twice ten thousand Caverns, till the spell  
Of Hecate leaves them their old shadowy sound.  
Often 'tis in such gentle temper found,  
That scarcely will the very smallest shell  
Be mov'd for days from where it sometime fell,  
When last the winds of Heaven were unbound.  
Oh ye! who have your eyeballs vex'd and tir'd,  
Feast them upon the wideness of the Sea;  
Oh ye! whose ears are dinn'd with uproar rude,  
Or fed to much with cloying melody-  
Sit ye near some old cavern's mouth, and brood  
Until ye start, as if the sea-nymphs quir'd!

– *Poem by John Keats*

# PROGRAM NOTES

## ***Sorry, and Thank You (2024)*** **Shuwen Liao**

This piece reflects on different relationships in Addy's life.

In the process of collaborating, we discussed the importance of flute and voice in her musical language and explored the combined timbres between the two. The human voice and the bass flute are sometimes mixed together and difficult to distinguish, while at other times, it is easy to differentiate one because of the prominent timbral features of their high and low registers.

The fragmented words of "sorry" and "thank you" do not form complete sentences, and are reflected in fragmented musical gestures. The beginning is like the marks, colors, scratches left by people who passed by, and those materials develop into longer musical ideas. The music is used to express a variety of emotions - sometimes like regret, sometimes like gratitude. While showing the strength and characteristics of the instruments, the flutist uses the instrument that they know best to express their understanding of the music and respect and gratitude for those who have helped them.

While the flute expresses the music, the instrument also represents the flutist. Thus, to some extent, the two have finally become a whole and reveal an identity.

## ***Duet for Violin and Piano in G (2024)*** **Laura Nobili**

*Duet for Violin and Piano in G* was written in August 2024. It is a three-movement work, which uses harmonic modulation sequences as a constant element between each of the three movements. This performance features the first movement, the most grand and joyous of the three. Conversational interactions between the violin and piano give a sense of equality between the two musical characters with echoing virtuosity. The piece begins with a bright atmosphere. Rapid passages sweep across the instruments, and joyous fanfare-like melodies sound. There is a feeling of lightness and freedom. A sudden shift of harmony with an unexpected forte-piano followed by a G pedal sees a modulation into C Minor. There is a steady eighth note accompaniment passage which drives the piece and builds energy and excitement. This section sounds more confined, careful, and slightly uneasy, with soaring displays of virtuosity. Eventually the rhythms slow down and the majestic character of the first section returns.

# ABOUT MANHATTAN SCHOOL OF MUSIC

Founded as a community music school by Janet Daniels Schenck in 1918, today MSM is recognized for its 1,025 superbly talented undergraduate and graduate students who come from 54 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.

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or to make an online gift, scan this code  
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## 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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