



# **MSM Composers' Concert**

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

MONDAY, MARCH 24, 2025 | 7:30 PM  
GORDON K. & 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

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**Council on  
the Arts**

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## PROGRAM

KEVIN CROMER  
(BM '27)

*Looms* (2025)

*Loom I: Twill*

**Joshua Bold**, piano

GABRIEL ORDÁS  
(MM '25)

*Pasacalle* (2024)

**Clara Cho**, violoncello  
**Ruben Høgh**, piano

TONGYU LU  
(BM '25)

*II* (2024)

**Cole Habekost**, violin  
**Joe DeAngelo**, violin

SEBASTIAN BLOCK  
(BM '27)

*For Love to Require Words* (2025)

**Gyungmin Myung**, violin  
**Joe DeAngelo**, violin  
**Tiffany Leard**, piano

YINGSHU WANG  
(BM '28)

*Ephemeral Brilliance* (2025)

**Jingyi Huang**, violin  
**Grace Goss**, drumset

*Intermission*

ELIAS VALLE  
(BM 28)

*Perspectives of the Meer*  
**Edmund An**, piano

ROSS BELLO  
(MM '25)

*Multiplicity*  
**Lucy Rubin**, alto flute

ALEXA LETOURNEAU  
(DMA YEAR 1)

*abussos* (2025)  
poem by Lauren Schaff  
**Hannah Cai Sobel**, soprano  
**Alexa Letourneau**, flutes

JINGYU JIN  
(MM '26)

*In the Waves, Beneath the Waves* (2024)  
**Yilin Wang**, mezzo-soprano  
**Xinnan Qu**, flute  
**Zhongyang Ling**, alto saxophone  
**Tong Wang**, piano

JOSHUA C. DELOZIER  
(DMA YEAR 1)

*Autumnal Harmony* (2025)  
**Alberto Barba**, piano

# TEXT

*ábussos* (2025)

## **Alexa Letourneau**

Lurking twenty thousand leagues under my sea  
there are cunning anglerfish and pouting eels  
great creatures with glowing spines.

There are viperfish with empty eyes and teeth like barbed wire.

And you want me to reel them in  
With an enormous net  
And bring them to you

Do you know what will become of them?  
Their eyes will ooze out  
Their glow will short circuit  
They will gasp for a kind of air that only exists in the deep

And they will turn inside out.

*Text by Lauren Schaff*

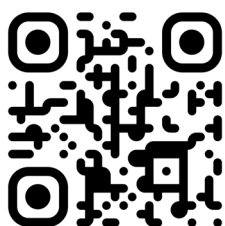
# PROGRAM NOTES

## ***Looms***

### **Kevin Cromer (BM '27)**

Weaves are the various patterns that dictate how fibers are interlaced and overlapped to form textiles. (Think of basket weaving, but using cotton, silk, or some other fiber. That's how most clothing is made!) *Looms* is a three-movement musical exploration of the three fundamental weaves: twill, satin, and plain weave. This performance features *Loom I: Twill*.

For my full program notes, please scan the QR code below or visit: [shorturl.at/z4TaC](https://shorturl.at/z4TaC)



## ***Pasacalle***

### **Gabriel Ordás (MM '25)**

The “*pasacalle*” (*passacaglia*) is a musical form of Spanish popular origin characterized by an ostinato bass over which variations are performed. Etymologically, the term derives from the words “*pasar por la calle*” (to walk through the street) and for this reason, it often has an “andante” character, similar to a march-like pace.

Although it may seem like a simple and accessible form, I have always held it in great respect, not only because it is a structure with such significance in our culture, but also due to the creativity and coherence required in the process. It has been a true compositional challenge that I deeply enjoyed.

## ***For Love to Require Words***

### **Sebastian Block (BM '27)**

“Wish I could talk to her. Half an hour would be plenty: just ask her about herself, tell her about myself, and — what I’d really like to do — explain to her the complexities of fate that have led to our passing each other on a side street in Harajuku on a beautiful April morning in 1981. This was something sure to be crammed full of warm secrets, like an antique clock built when peace filled the world.”

— *On Seeing the 100% Perfect Girl One Beautiful April Morning* by H. Murakami

“And this time instead of standing ceremoniously cap in hand till she had gone by, I did, in spite of anguish bordering on obsession, what my blood bade me do. I cried: “Rosa! Thank God, you’ve come, you beautiful, beautiful girl. I love you so dearly.” It was not perhaps the most brilliant of all the things that might have been said at this moment, but there was no need for brilliance, and it was enough and more. Rosa did not put on her grownup air, and she did not go on. She stopped and looked at me and, growing even redder than before, she said: “Heaven be praised, Harry—do you really like me?” Her brown eyes lit up her strong face, and they showed me that my past life and loves had all been false and perplexed and full of stupid unhappiness from that very moment on a Sunday afternoon when I had let Rosa pass me by. Now, however, the blunder was put right. Everything went differently and everything was good.”

—*Steppenwolf* by H. Hesse, translated by Basil Creighton

While love transcends language and no words can fully describe it, words often are the spark of love.

## ***Ephemeral Brilliance***

**Yingshu Wang** (BM '28)

Ephemeral Brilliance is a work for violin and drumset, which combines the lyrical melody of the violin and the rhythm of the drums, creating a strong contrast between melody and rhythm. The whole song starts with the violin, and the drums gradually enter and then strengthen, and the two instruments contrast with each other. Ephemeral Brilliance mainly expresses those fleeting, beautiful moments in life. Beauty is short-lived, but those beautiful moments will remain in people's memories forever.

## ***Perspectives of the Meer***

**Elias Valle** (BM '28)

Sometime last fall I took a walk around the north end of Central Park, not knowing much of what to expect. After wandering through some woods, over a river, and by a garden, I found a clearing where a large lake laid itself before me. This lake, the Harlem Meer, was set at a point between urban sprawl, dense forest, grassy clearings, and meticulous gardens. From whichever perspective you looked at the lake, what you saw beyond it framed it in a specific way. This reflects the notion that an idea is not only based on its own content but the context surrounding it. After realizing this, I decided to write something that followed this notion, which turned into this piece.

Special thanks to Edmund An for performing this work, and to my teacher, Reiko Fueting, for providing absolutely irreplaceable guidance during my process of writing this piece.

## ***ábussos***

### **Alexa Letourneau (DMA Year 1)**

My piece *ábussos* explores the theme of internal and external emotions, letting them flow from deep within ourselves into the world around us. As someone who tends to analyze my feelings rather than actually feeling them, bringing my innermost thoughts to the surface can be nearly impossible. The ongoing act of emotional authenticity is incredibly uncomfortable, unbelievably vulnerable, and can feel at times even self-destructive.

When I texted my friend Lauren Schaff and asked them if they had written any poems that I could use in this composition, I was not expecting to feel so intensely seen. Yet, this text, filled with visceral deep-sea imagery, immediately moved me. From the moment I read their poem, the musical material fell into place with an ease I've never experienced before in my compositional career, almost as though Lauren's words became a vessel that allowed me, for perhaps the first time, to release my innermost thoughts in the form of music. ἄβυσσος, transliterated here as *ábussos*, is the Ancient Greek word meaning bottomless, boundless, or unfathomable. It is from this root that we get the English word "abyss."

## ***In the Waves, Beneath the Waves***

### **Jingyu Jin (MM '26)**

"At the sea become the sea, and they cannot speak of it.

In the waves, beneath the waves.

There is no will, no pretense, only love unfolding and forming."

*—Jalal al-Din Rumi*