



MSM Faculty Composers' Concert

With guest artist **Lorenzo Della Fonte**, Conductor

Conservatorio Statale di Music "Giuseppe Verdi" Torino

FRIDAY, OCTOBER 31, 2025 | 7:30 PM
GORDON K. AND HARRIET GREENFIELD HALL

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PROGRAM

J. MARK STAMBAUGH

Street of Apparitions (2013)

A Canonic Maze for Consort of Saxophones

Steve Ling, soprano saxophone

Jose Miranda, alto saxophone

Zach Kern, tenor saxophone

Alex Howard, baritone saxophone

ASHKAN BEHZADI

Children's Games (2025) (World premiere)

Six little pieces for piano solo

Ruben Høgh, piano

DAVID ADAMCYK

Voltige (2007)

Laura Cocks, flute

Intermission

REIKO FÜTING

von der Stadt (2023)

Sarah Pedlar, flute
Ariana Varvaro, oboe
Ethan Burke, clarinet
Mofan Amber Dai, French horn
Chanelle Junio, bassoon
Tiffany Leard, piano
Joe DeAngelo, violin
Cole Habekost, viola
Clara Cho, cello
Leonardo Martinez, double bass
Lorenzo Della Fonte, Conductor

SUSAN BOTTI
(MAY SWENSON)

Excerpts from *Cosmosis* (2004)

Overboard (Prologue)

Interlude

Sarah Pedlar, flute
Ethan Burke, bass clarinet
Steph Tamas, soprano saxophone
Lauren Galarraga, trombone
Joe DeAngelo, violin
Clara Cho, cello
Leonardo Martinez, double bass
Tiffany Leard, piano
Jay Walton, percussion
Piper Weldon, **Yue Chen**, **Suzuna Ikeda**,
Arthi Nandakumar, **Leah Ofman**,
Guiomar Ortiz García,
Dan Powers, **Holden Meier**, **Shrish A. Jawadiwar**,
and **Ramon Tenefrancia**, choir
Lorenzo Della Fonte, Conductor

TEXTS AND TRANSLATIONS

Cosmosis (2004) Excerpts

Susan Botti, Poems by May Swenson

Overboard

What throws you out is what drags you in

What drags you in is what throws you

What throws you out is what drags

What drags is what throws you

What throws you drags

What drags throws

Throws drag

Thrags

Drags throw

What throws drags

What drags you throws

What throws is what drags you

What drags you in is what throws

What throws you out is what drags you

What drags you in is what throws you out

What throws you in is what drags you

What drags you out is what throws

What throws you out drags you

What drags throws you in

What throws drags you

Drags throw you

Thrags

—From May Swenson's "New and Selected Things Taking Place," 1984.

Poetry of May Swenson used with permission of the Literary Estate of May Swenson.

PROGRAM NOTES

Street of Apparitions (2013)

J. Mark Stambaugh

It occurred to me that the saxophone quartet is the only standard modern ensemble that resembles the old Renaissance consorts with their unity of tone color and closer range proximities. This called forth the idea of an equal-voiced work in the ancient polyphonic tradition, which in turn called forth influences ranging from Machaut through Bach to Schoenberg, Messiaen, and Stravinsky.

The entire work is a strict repeating canon (which due to its length is only performed through once) constructed of thirteen smaller interlocking canons of various kinds and complexities (simple, inverted, retrograde, and in 2:3 prolation) employing all possible duet and trio textures within the quartet framework. The smaller, interlocking canons are open ended; in other words, the last strands of one canon overlap with the first strands of the next, and so forth and so on till the end. There is a cadenza for the entire quartet between Canon XII and XIII that constitutes a fourteenth part to the work, thus avoiding the inauspicious number 13. This cadenza interrupts, but does not break, the larger canon (in fact, the cadenza could be removed and the surrounding canons would fit together to close the gap). The work ends when the larger canon comes full circle and begins to repeat.

von der Stadt (2023)

Reiko Fütting

von der Stadt, for ensemble (2023), is based on two works, both created during the Thirty Years' War: a hymn tune, *O frommer Christ herzlich betracht* as set by Johann Hermann Schein, and an anonymous text that described the horrors of May 20, 1631, when much of Magdeburg was destroyed and many of its citizens murdered: out of a population of 25,000, only 5,000 people survived.

At some point after its creation, this anonymous text was paired with Schein's hymn tune setting to form a "song-pamphlet," or *Liedflugschrift*. This coupling brought the text to a wider audience and served to alert far-flung parts of Germany to Magdeburg's fate.

Cosmosis (2004)

Susan Botti

The American poet, May Swenson, wrote “The Cross Spider” in response to the news of a Skylab experiment to see whether a spider could spin a web in space, in near-weightlessness (suggested by a high school student, Judith Miles). A common cross spider (*araneus diadematus*) named Arabella was sent into orbit (along with another spider, Anita), and Arabella’s experience was mythically portrayed by Swenson.

My original work is scored for soprano soloist, wind ensemble, and treble chorus.

Two excerpts from the piece (reduced for chamber ensemble) are presented this evening:

“Overboard” – a Prologue – launching Arabella into the sea of space,
and “Interlude” – reflecting on the vastness of space as well as the heroic
undertaking—the spider’s dreamscape.

(Arabella succeeded in spinning a web.)

<https://www.susanbotti.com/cosmosis>

ABOUT MANHATTAN SCHOOL OF MUSIC

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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 8 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.

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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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