

**M** Manhattan  
School of Music

# **MSM Composers' Concert**

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

MONDAY, DECEMBER 8, 2025 | 7:30 PM  
GORDON K. AND HARRIET GREENFIELD HALL

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## PROGRAM

MARTÍN LA ROTTA NATALE *brotan tergiversaciones de lo eterno en el oscurecimiento descendente de la luz que por gracia de los núcleos espirales aún me concede el lúcido destello de la eclosión atemporal (be sido unx con la avispa reina y las murmuraciones)* (2025)

**David Karp**, ondes martenot / electronics

**Grace Goss**, percussion

**Kyrese Washington**, alto flute

**Martín La Rotta Natale**, live processing/electronics

**Tiffany Leard**, piano

SIDDHARTH RAGAVAN

3 Moods for Solo Cello (2025)

1. Lament

3. Dance

**Clara Cho**, cello

STEPHEN TAMAS

*Turtle* (2025)

**Stephen Tamas**, soprano saxophone

**Guy Dellecave**, soprano saxophone

YUQING ZHANG

“??” (2025)

**Joe DeAngelo**, violin

**Ruben Høgh**, piano

## *Intermission*

SHRISH A. JAWADIWAR

*And the Night Becometh Morning...* (2025)

**Lillian Gleason**, bassoon

ZIYE MAO

*Inter=action* (2025)

**Ariel Metzger and Mihail Babus**, percussion

TONGYU LU

*The Wind Brings Summer's Farewell* (2025)

**Adeline Debella**, flute

**Suzuna Ikeda**, soprano

**Clara Cho**, cello

YUVAL MEDINA

*Yom HaShishi* (2025)

(Traditional Jewish Text)

**Daisy Dalit Sigal**, voice

**Kevin Cromer**, voice

**Amelie Jacobs**, voice

**Moses Park**, voice

**Sivan Laniado**, voice

**Victor Schwartz**, voice

**Shahar Regev**, voice

**Benjamin Nicholas**, voice

**Taylor Stephens**, voice

**Jonathan Gold**, voice

**Mina Kaur Azad**, voice

**Kyrese Washington**, voice

**Anisah LaPlante**, voice

**Juan Angel Johnston-Chavez**, voice

**Charlie Klein**, voice

**Yuval Medina**, Conductor

WILL BASTIANON

*Songbook in Ordinary Time – American Machaut* (2025)

1. *Kyrie*

2. *Gloria*

3. *Credo*

4. *Sanctus*

5. *Agnus Dei*

6. *Ite Missa Est*

**Benjamin Nicholas**, accordion

**Elias Valle**, toy piano

**Evelyn Lehmann**, guitar

**Gigi Mechetti**, violin

**Holden Meier**, guitar

**Leah Ofman**, autoharp

**Maddie Kimmel**, ukulele

**Natalia Ramos**, mini harmonica

**Szilvi Cimino**, chord organ

# TEXTS AND TRANSLATIONS

## *Yom HaShishi* (2025)

### **Yuval Medina**

יום השישי	Yom Hashishi
ויכולו השמים	Veyakhulu HaShamayim
והארץ וכל צבאם	VeHaAretz VeKol Tzva'am
ויכל אלהים ביום השביעי	VeYakhol Elohim BaYom HaShvi'i
מלאכתו אשר עשה	Mal'akhto Asher Asa
וישבת ביום השביעי	VeYishbat BaYom HaShvi'i
מכל מלאכתו אשר עשה	MiKol Mal'akhto Asher Asa
ויברך אלוהים את יום השביעי	VeYevarech Elohim Et Yom HaShvi'i
ויקדש אותו	VeYekadesh Oto
כי בו שבת מכל מלאכתו	Ki Bo Shabat MiKol Mal'akhto
אשר ברא אלוהים לעשות	Asher Barah Elohim La'asot

The sixth day  
The heavens pause  
And the earth and all its inhabitants

And god breaks, on the seventh day,  
From all his work

And He rests on the seventh day  
From all that he has created

And God blesses the seventh day  
And He sanctifies it  
Because on this day he rests from all the work  
That He has created

# PROGRAM NOTES

“??” (2025)

## Yuqing Zhang

All things possess opposites, yet opposition itself is a harmony.

*And the Night Becometh Morning...* (2025)

## Shrish A. Jawadiwar

This slow, meditative piece is a depiction of somebody waking up from deep sleep, never quite reaching true wakefulness. It is in a rondo form, where a recurring motif comes back multiple times. It may be hard to discern, as each iteration features more ornamentation than the last, but the frame never changes. The bassoon's high range is used to depict both a rising sun, and the low register represents the sleeping individual below. Clicking keys represent stirring in the night, and the sound of breathing is represented by air blown through the instrument. The bassoon's size lends itself well to such effects, as they remain more audible than on smaller instruments.

*And the Night Becometh Morning...* uses two Indian *rāgas* to give it its unique color. In the main sections, the *rāga* is *Ābir Bhairav*, an early morning melody that features a lowered second and seventh—its set of notes is not found in typical Western music, and I chose it for its meditative nature. *Ābir Bhairav*, in the Indian *rasa* theory—a theory of aesthetics that ascribes particular emotional qualities to art, music, and drama—fosters a feeling of devotion to the divine. The middle section features a different *rāga* called *Pūriyā Kalyāṇ*, which also features a lowered second but also a raised fourth. This mode is further different from Western modes or keys than *Ābir Bhairav* is, giving the middle section a contrasting feeling.

Both of these *rāgas* can be thought of as combinations of two other *rāgas*—*Bhairav* and *Kāfi* for *Ābir Bhairav*, *Pūriyā* and *Yaman* for *Pūriyā Kalyāṇ*—something they share in common besides the actual notes themselves. Half of the scale comes from one *rāga*, and the other half from the other *rāga*. This allows the music to focus on different aspects of the *rāga*, to prevent any section from always sounding the same. The bassoon's sound seems to work very well with these modes, which this piece seeks to use to its fullest.

***Inter=action*** (2025)

**Ziye Mao**

In this piece, I deliberately set aside the pursuit of timbral diversity, choosing instead to center the work around rhythm. Pitch and tone color function only as secondary elements, while the composition explores the vast expressive possibilities within rhythm itself.

***Yom HaShishi*** (2025)

**Yuval Medina**

This is a choral setting of the traditional Friday evening Kiddush, to bring in the Sabbath. Families gather round every week at their grandparents' table to come together and celebrate love and food, family and rest.

Dedicated to all those who find themselves far from their home.

# 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 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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