



STUDENT PROJECTS

# *Resurrection*

**Zeke Morgan** (MM '26) and **Jonathan Gold** (MM '26), Co-Curators  
and Producers

MONDAY, JANUARY 12, 2025 | 7:30 PM  
ALAN M. AND JOAN TAUB ADES PERFORMANCE SPACE

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PROGRAM

**ZEKE MORGAN**  
(b. 2001)

*KOL* (2025)

I. *ee-yeh*

II. *o-ia*

III. *crey-d*

IV. *sanc-tus*

V. *agnus dei*

**Piper Weldon**, *Law*

**Grace Trenouth**, *Love*

**Garrick Neuner**, *Work*

**Matthew Jiang**, *Freedom*

**Emily Green**, soprano

**Gina Han**, soprano

**Alexandra Roges**, soprano

**Michelle Chen**, alto

**Isabelle Papa**, alto

**Izzy Shapiro**, alto

**Jonathan Gold**, tenor

**Jake Vecchio**, tenor

**Nick Ochoa**, tenor

**Gabriel Legros**, tenor

**Owen Bloomfield**, bass

**Kevin Cromer**, bass

**Henry Mauser**, bass

**Daniel Powers**, bass

**Sydney Weiler** (PPD '27), flutes

**Ariana Vavaro** (MM '26), oboe

**Mariana Clavijo Ledesma**, (MM '26) clarinets

**Amber Dai**, (MM '26) horn

**Nadia Ingalls**, (MM '26) bassoon

**Grace Goss**, (MM '26) percussion

**Joe DeAngelo**, (MM '26) violin

**Oliver Costello**, (BM '25) violin

**Sage Small**, (BM '26) viola

**Han Zhao**, cello

**Jielin Lei**, (MM '26) contrabass

**Timothy Morrow**, Conductor

*Intermission*

JONATHAN GOLD

(b. 2001)

*Vir Heroicus Sublimis* (2025)

**Sydney Weiler**, flutes

**Ariana Vavaro**, oboe

**Mariana Clavijo Ledesma**, clarinets

**Nadia Ingalls**, bassoon

**Ked Adams**, baritone saxophone

**Amber Dai**, French horn

**Daniel Powers**, tuba

**Jonathan Gold**, standing bell

**Joe DeAngelo**, violin

**Oliver Costello**, violin

**Sage Small**, viola

**Han Zhao**, cello

**Aiden Johnson**, contrabass

# TEXTS AND TRANSLATIONS

*KOL* (2025)

**ZEKE MORGAN**

## I. ee-yeh

What of the cripple who hates dancers?

What of the ox who loves his yoke and deems the elk and deer of the forest stray  
and vagrant things?

What of the old serpent who cannot shed his skin and calls all others naked and  
shameless?

And of him who comes early to the wedding-feast, and when over-fed and tired  
goes his way saying that all feasts are violation and all feasters lawbreakers?

What shall I say of these save that they too stand in the sunlight, but with their  
backs to the sun?

They see only their shadows, and their shadows are their laws.

What man's law shall bind you if you break your yoke but upon no man's prison door?

What laws shall you fear if you dance but stumble against no man's iron chains?

Why seek you the unattainable?

What storms would you trap in your net,

And what vaporous birds do you hunt in the sky?

Come and be one of us.

## II. o-ia

Like sheaves of corn he gathers you unto himself.

He threshes you to make you naked.

He sifts you to free you from your husks.

He grinds you to whiteness.

He kneads you until you are pliant;

And then he assigns you to his sacred fire, that you may become sacred bread for  
God's sacred feast.

All these things shall love do unto you that you may know the secrets of your  
heart and in that knowledge become a fragment of Life's heart.

But if in your fear you would seek only love's peace and love's pleasure,

Then it is better for you that you cover your nakedness and pass out of love's  
threshing-floor.

Into the reasonless world where you shall laugh, but not all of your tears.

Your hearts know in silence the secrets of the days and the nights.

But your ears thirst for the sound of your heart's knowledge.  
You would know in words that which you have always known in thought.  
You would touch with your fingers the naked body of your dreams.

### III. crey-d

And what is it to work with love?  
It is to weave the cloth with threads drawn from your heart, even as if your  
beloved were to wear that cloth.

It is to build a house with affection, even as if your beloved were to dwell in that house.  
It is to sow seeds with tenderness and reap the harvest with joy, even as if your  
beloved were to eat the fruit.

It is to charge all things you fashion with a berth of your own spirit.  
And to know that all the blessed dead are standing about you and watching.

For if you bake bread with indifference, you bake a bitter bread that feeds but  
half man's hunger.

And if you grade the crushing of the grapes, your grudge distills a poison in the wine.  
And if you sing though as angels, and love not the singing, you muffle man's ears  
to the voices of the day and the voices of the night.

—

At the city gate and by your fireside I have seen you prostrate yourself and  
worship your own freedom,  
Even as slaves humble themselves be-fore a tyrant and praise him though he slays them.  
Ay, in the grove of the temple and in the shadow of the citadel I have seen the  
freest among you wear their freedom as a yoke and a handcuff.

And my heart bled within me; for you can only be free when even the desire of  
seeking freedom becomes a harness to you, and when  
you cease to speak of freedom as a goal and a fulfillment.

But sweeter still than laughter and greater than longing came to me.  
It was the boundless in you;  
The vast man in whom you are all but cells and sinews;  
He in whose chant all your singing is but a soundless throbbing.  
It is in the vast man that you are vast, And in beholding him that I beheld you  
and loved you.

For what distances can love reach that are not in that vast sphere?  
What visions, what expectations and what presumptions can outsoar that flight?  
Like a giant oak tree covered with apple blossoms is the vast man in you.

## V. agnus dei

Farewell to you and the youth I have spent with you.  
It was but yesterday we met in a dream.

Forget not that I shall come back to you.  
A little while, and my longing shall gather dust and foam for another body.  
A little while, a moment of rest upon the wind, and another woman shall bear me.

You would know the secret of death.  
But how shall you find it unless you  
seek it in the heart of life?

For what is it to die but to stand naked in the wind and to melt into the sun?  
And what is it to cease breathing, but to free the breath from its restless tides,  
that it may rise and expand and seek God unencumbered?

You have sung to me in my aloneness, and I of your longings have built a tower in the sky.  
But now our sleep has fled and our dream is over, and it is no longer dawn.  
The noontide is upon us and our half waking has turned to fuller day, and we  
must part.

If in the twilight of memory we should meet once more, we shall speak again  
together and you shall sing to me a deeper song  
And if our hands should meet in another dream we shall build another tower in the sky.

*—Khalil Gibran, The Prophet*

# PROGRAM NOTES

***KOL*** (2025)

**Zeke Morgan**

“How can I live without thee, how forego  
Thy sweet converse, and love so dearly joined,  
To live again in these wild woods forlorn?  
Should God create another Eve, and I  
Another rib afford, yet loss of thee  
Would never from my heart; no, no, I feel  
The link of nature draw me: flesh of flesh,  
Bone of my bone thou art, and from thy state  
Mine never shall be parted, bliss or woe.

However, I with thee have fixed my lot,  
Certain to undergo like doom; if death  
Consort with thee, death is to me as life;  
So forcible within my heart I feel  
The bond of nature draw me to my own,  
My own in thee, for what thou art is mine;  
Our state cannot be severed, we are one,  
One flesh; to lose thee were to lose myself.”

- *John Milton, Paradise Lost*

***Vir Heroicus Sublimis*** (2025)

**Jonathan Gold**

*Vir Heroicus Sublimis* is strictly modeled after Barnett Newman’s seventeen-foot 1951 color field painting of the same name. The painting is nothing other than vast swaths of red paint and five thin lines, yet you can stand in front of it for a very long time.

“I know that for thousands of lifetimes,  
you and I have been one, and the distance between us is only a flash of thought.”

- *Thich Nhat Hanh*

# ABOUT THE ARTISTS

## **Zeke Morgan, Composer**

Zeke Morgan is a composer, violinist, and fiddle player from Jackson, Mississippi; and a masters student at Manhattan School of Music in New York City studying with Reiko Fueting. He holds two B.A. degrees from Bard College-Conservatory in composition and the written arts, and through his studies in both music and poetry, has developed a special interest in narrative and the voice. This has led to the composition of many works for the voice, including two operas: *Vivisection* and *Requiem*.

Zeke's influences originate in folk music, mythology, and post-structuralist philosophy. His one technical goal when writing music is creating a single amorphous but simultaneously multitudinous body that is comprised of individual entities: a representation of the burgeoning human organism. His one and only spiritual goal when writing music is inspiring a recognition of shared freedom and the impermanence of human-created structure. Zeke's music has been performed by the Da Capo Chamber Players, The Orchestra Now, New Explorative Oratorio, members of the International Contemporary Ensemble, and many more. Past teachers and mentors include Ashkan Behzadi, Joan Tower, Missy Mazzoli, and George Tsontakis.

## **Jonathan Gold, Composer**

Beginning as a drummer in heavy metal bands around New Jersey, a transformative encounter with classical choral music led Gold to devote himself solely to composition when he was eighteen. While studying composition and choral conducting with Alla Cohen and Geneviève Leclair at Berklee College of Music, he was profoundly influenced by the work of Arvo Pärt and Morton Feldman. He is currently a masters student at Manhattan School of Music, studying composition with J. Mark Stambaugh.

“My latest work is essentially meditation. It concentrates on the collective psychology of an ensemble in the ways they communicate inside indeterminate structures. Every person brings the conditions of their entire life with them to every moment. The musical situation is an invitation to sense the interdependence and inseparability of these conditions between many people. It is an opportunity to stop and look deeply into our whole experience, giving rise to insight and understanding, which in my view, is the basis of awakening.”

## **Timothy Morrow, Conductor**

Timothy Morrow is a conductor, pianist, and composer from Basking Ridge, NJ. Currently, he serves as the director of the St. Sergius English Mission Choir at the Synod of Russian Orthodox Bishops (ROCOR) in New York City. He has served as an assistant conductor for the Bard College Community Orchestra, Westminster Community Orchestra, and most recently with the Opera National de Lorraine in Nancy, France in their production of Tchaikovsky's *Eugene Onegin*. He has participated in masterclasses with Leon Botstein, José Luis Gomez, and Leonardo Pineda. He also sings with the Philadelphia Symphonic Choir under notable conductors such as Yannick Nézet-Séguin, Joe Miller, and Riccardo Muti.

Timothy studies at Manhattan School of Music with conductor George Manahan. He enjoys working as an accompanist throughout New York and New Jersey and is also fond of folk music, recently traveling to the Republic of Georgia to study Gurian folk songs and Georgian Orthodox Chant.

## **Piper Weldon, Soprano**

Piper Weldon (she/her) is a contemporary soprano based in New York City. She is currently pursuing a Master of Music in Contemporary Performance at Manhattan School of Music, studying under the tutelage of Dr. Lucy Shelton, and is a member of Tactus, Manhattan School of Music's premiere new music ensemble. Weldon is a proponent of promoting female composers and performing works by underrepresented women in music. Premiering over 25 new works, she frequently collaborates with composers and instrumentalists, crafting and performing new works that often speak on important topics, such as diversity, equity, nature, etc.

Prior to living in New York City, Piper attended The Pennsylvania State University where she earned a Bachelor of Music Education with a focus in elementary general music. While at The Pennsylvania State University, she had received multiple awards for her vocal performance from classical to contemporary. In November 2023, she had the privilege of being selected as the Presser Scholar, and a winner of The Pennsylvania State University's "Creative Achievement Award" in 2024. Traveling overseas, Weldon was a featured soloist with The Penn State Concert Choir, performing in Ljubljana, Slovenia, and Dubrovnik, Croatia. Piper will be making her debut at The Park Avenue Armory in October 2026, performing Steve Reich's *Music for 18 Musicians* alongside the original Steve Reich Ensemble, Alarm Will Sound, Talujon Percussion, and past and present students at the Manhattan School of Music.

## **Grace Trenouth, Soprano**

Grace Trenouth (she/her) is a fourth year student studying vocal performance in the dual degree program at the Bard Conservatory. Grace studies with Rufus Muller, and most recently premiered the role of Saturn in Michael Polo's *Pluto* at the Vienna Summer Music Festival. Grace has also premiered numerous new works for composer Zeke Morgan and Samuel Mutter. Many thanks to Zeke for this opportunity!

## **Garrick Neuner, Baritone**

Garrick Neuner is a multidisciplinary vocalist, composer, and designer in the inaugural class of Bard Conservatory's undergraduate vocal program. Their practice spans early music to frequent world premieres, crossing genres from chant and art song to Fluxus and jazz. Recent performances include The Last Song Cycle, a recital pairing Beethoven's *An Die Ferne Geliebte* with newly commissioned art songs, The Round Barn Dance Series at Churchtown Dairy, with a collaborative performance joining the trusts of John Cage and Merce Cunningham, and The Music of J.S. Bach with the Hudson River Consort.

Their recent thesis project in architecture, "WE ARE NOT IN THE ANECHOIC CHAMBER," merges architectural research and representation with the performance of works by composers including John Cage, Alvin Lucier, and Pauline Oliveros to explore the architectural design of acoustic ambience. An upcoming recital at Bard Conservatory of the same name pairs these influences with art song and choral works, including world premieres by Garrick and Zeke Morgan.

## **Matthew Jiang, Countertenor**

Matthew Jiang is a New York based Chinese-Canadian countertenor in his Junior year at Manhattan School of Music studying with Cyndia Sieden. His recent operatic performances include Ottone in Monteverdi's *L'incoronazione di Poppea* and scenes as Cesare in Handel's *Giulio Cesare in Egitto* and Bertarido in Handel's *Rodelinda*.

In addition to operatic repertoire, Matthew is a skilled concert soloist, having performed as the Alto Soloist in Brahms' *Liebeslieder Walzes*, Britten's *Rejoice in the Lamb*, and Pergolesi's *Stabat Mater*. In the spring, Matthew will appear as the role of Ninetta in Offenbach's *La Périchole* with the Manhattan School of Music Undergraduate Opera Theater

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