



FACULTY RECITAL

***MSM. Faculty: Create!***

MONDAY, FEBRUARY 9, 2026 | 7:30 PM  
GORDON K. AND HARRIET GREENFIELD HALL

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# ***MSM. Faculty: Create!***

PROGRAM

WITH POEMS BY DELANO COPPRUE

MATTHEW RICKETTS

*Four Portraits*

**Nathaniel LaNasa**, piano

DUNCAN PATTON

*Up*

**Isabella Carucci**, flute

**Emma Stewart**, marimba

CHRISTOPHER VASSILIADES *Toccata*

**Christopher Vassiliades**, piano

DAVID MACDONALD

*Book of Quartets*

I. *Amens*

II. *Nocturne*

III. *Chorale*

IV. *I Like Chocolate Ice Cream*

**Calvin Wiersma, Conrad Harris,**

**Elizabeth Macdonald, and David Macdonald**, violins

**Daniel Panner**, viola

**Chris Gross**, cello

*Intermission*

HAYES BIGGS

*The secret that silent Lazarus would not reveal*  
(Piano Prelude No. 1, after Billy Collins's "The Afterlife")  
*The presence of still water* (Piano Prelude No. 2, after  
Wendell Berry's *The Peace of Wild Things*)

**Anthony de Mare**, piano

PETER ANDREACCHI

*Caverna Luminosa*

**Lynn Kang**, soprano

**Tess Overmyer**, alto saxophone

**Qi Qin Lim**, harp

**August Schwob**, cello

**Glenn Choe**, glockenspiel

PAOLO MARCHETTINI

*Quattro Mottetti* for mixed choir

II. *Esto mihi in Deum*

III. *Ecce Deus adiuvat me*

IV. *In voluntate tua, Domine*

**Christa Dalmazio**, **Arthi Nandakumar**,  
and **Patrycja Posluszna**, soprano

**Ha Young Synn**, **Siqi Liu**, and **Xinrui Li**, alto

**Andrew Ivarson** and **Hanqing Su**, tenor 1

**Clayton Matthews**, **Benjamin Nicholas**,  
and **Taian Zhou**, tenor 2

**Juan Angel Johnston-Chavez**, **Shuo Zhang**,  
and **Ziyang Zeng**, bass

**Paolo Marchettini**, piano

**Stefano Miceli**, Conductor

# TEXTS AND TRANSLATIONS

## *Caverna Luminosa*

**Peter Andreacchi**

*Cuando desperté en la oscuridad,  
Junto a mi sueños, todas las promesas del cielo  
Y todas las amenazas del infierno  
Se evaporaron ante ti, presencia dormida.  
Ah, lo real es pasajero -  
Nuestras torpes, pequeñas vidas y el vasto  
Amor nacido de nuestra desesperanza.  
Haré una caverna luminosa, querida mía,  
y me esconderé ahí hasta que a los dioses,  
descubriéndote,  
les de vergüenza existir.*

When I awoke in the darkness,  
Along with my dreams, all heaven's promises  
And all the threats of hell  
Evaporated before your slumbering presence.  
Ah, what's real is passing -  
Our bumbling little lives and the vast  
Love born of our despair.  
I will fashion a luminous cavern, my darling,  
And hide you there until the gods,  
Discovering you,  
Are shamed into existence.

—Peter Andreacchi / Spanish version by Sergio Sandi

## **Quattro Mottetti**

### **Paolo Marchettini**

II

*Esto mihi in Deum protectorem,  
et in locum refugii, ut salvum me facias.  
Deus, in te speravi: Domine, non confundar  
in aeternum.*  
(Ps. 70:3)

III

*Ecce Deus adiuvat me, et Dominus susceptor  
est animae meae:  
averte mala inimicis meis, in veritate tua  
disperde illos,  
protector meus Domine.*  
(Ps. 53:6–7)

IV

*In voluntate tua, Domine, universa sunt  
posita,  
et non est qui possit resistere voluntati tuae:  
  
tu enim fecisti omnia, caelum et terram,  
  
et universa quae caeli ambitu continentur:  
Dominus universorum tu es.*  
(Esth. 13:9–11)

II

Be thou my God, a protector,  
and a place of refuge, that thou mayest  
save me.  
O God, in thee have I hoped; O Lord, let  
me never be confounded.

III

Behold, God helpeth me, and the Lord  
upholdeth my soul;  
turn away evil from mine enemies, and  
in thy truth destroy them,  
O Lord, my protector.

IV

By thy will, O Lord, are all things  
established,  
and there is none that can withstand thy  
will;  
for thou hast made all things, heaven and  
earth,  
and all that is in the heavens:  
thou art Lord of all.

# PROGRAM NOTES

## *Up*

### **Duncan Patton**

The title of this work actually says it all: the piece goes “up.” Beginning in the lowest range of the marimba and progressing to the highest range of the piccolo (optional soprano ocarina). Melodic lines climb and leap upwards, arpeggios and harmonic progressions all ascend. Sometimes we all need to look up!

## *Book of Quartets*

### **David MacDonald**

Writing single-movement pieces for string quartet is a habit of mine. I recently gathered some of these movements into a collection, a book. Here it is.

A word about the last movement: The title does not refer to chocolate ice cream, which I loathe. Rather, it is a mnemonic device to help beginning violinists master the rhythm of the first piece in *Suzuki, Book 1*, which serves as the basis of my own piece.



It is an expression of my love of the Suzuki method and Suzuki culture and is dedicated to my daughter, Elizabeth Macdonald, and her teacher, Ragga Petursdottir.

## *The secret that silent Lazarus would not reveal*

(Piano Prelude No. 1, after Billy Collins’ “The Afterlife”)

## *The presence of still water*

(Piano Prelude No. 2, after Wendell Berry’s “The Peace of Wild Things”)

### **Hayes Biggs**

*The secret that silent Lazarus would not reveal* takes its title from a poem called “The Afterlife,” by Billy Collins. “While you are preparing for sleep, brushing your teeth, or riffling through a magazine in bed,” Collins writes, “the dead of the day are setting out on their journey. They’re moving off in all imaginable directions, each according to his own private belief...” Lazarus’s secret, the poet reveals, is that “you go to the place you always thought you would go, the place

you kept lit in an alcove in your head.” He gives examples that run the gamut from “standing naked before a forbidding judge who sits with a golden ladder on one side, a coal chute on the other” to “approaching the apartment of the female God, a woman in her forties with short wiry hair and glasses hanging from her neck by a string.” Despite — or because of — my hellfire-and-damnation-filled Southern Baptist upbringing, I found this whimsical poem oddly reassuring. In this short piece, I imagine a kind of jazzy march of the motley parade participants, tinged with hints of blues and gospel.

*The presence of still water* was inspired by Wendell Berry’s poem “The Peace of Wild Things.” Here are its first lines:

*“When despair for the world grows in me  
and I wake in the night at the least sound  
in fear of what my life and my children’s lives may be,  
I go and lie down where the wood drake  
rests in his beauty on the water, and the great heron feeds.”*

These words resonate even more deeply with me these days, and the title of this prelude comes from Berry’s recalling of the still waters of the 23rd Psalm, a text that I still find comforting. The piece begins by evoking anxiety, and only gradually achieves a calmer, more placid state, as the rhythmic and harmonic structure becomes progressively simpler, just as meditative breathing eventually becomes deeper and slower.

## ***Quattro Mottetti***

### **Paolo Marchettini**

In my view, the ancient Renaissance polyphony represents one of the highest peaks in the history of music. The purity of the vocal lines, set to sacred Latin texts, possesses a quality that feels timeless.

With *Quattro Mottetti* (2014), of which the second, third, and fourth movements will receive their world premiere this evening, I wished to pay homage to this venerable musical tradition, reimagining it through a contemporary language. Rather than imitation, the work seeks a dialogue between past and present, allowing ancient principles to resonate within a modern sound world.

All the texts, drawn from the *Psalms* and the *Book of Esther*, are heartfelt invocations: genuine cries for help addressed to God, expressing a longing to recover a lost order and to find protection and guidance. These pleas, written centuries ago, feel strikingly urgent today, speaking to a deep and universal human need that remains as relevant in our time as ever.

# 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 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.

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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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