



MSM Composers' Concert

Reiko Fütting (DMA '00), Coordinator

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

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PROGRAM

JULIAN SAINT DENIS

Three Corners (2026)

Mihail Babus, percussion

Glenn Choe, percussion

Emma Stewart, percussion

CAMERON HAGAMAN

Nestled Expressions (2025)

1. Of Flux

Nestle 1

2. Of Texture

Nestle 2

3. Of Weaves

Nestle 3 (*With quotes from Schnittke*)

4. Of Shadow

5. Of Structure

Nestle 4

Nestle 5 (*Composed by Reiko Fütting*)

6. Of Of

Sarah Pedlar, flute

Kamil Tarnawczyk, oboe

Ethan Burke, clarinet

Ian Fleck, bass clarinet

Zhongyang Ling, saxophone

Chih-Ting (Candice) Yang, violin I

Jayson Rodriguez, violin II

Laurent Demotes, viola

Noah Hertzman, cello

GUIOMAR ORTIZ GARCÍA

Funken (2025)

Steph Tamas, soprano saxophone

Grace Pressley, tenor saxophone

Ked Adams, baritone saxophone

JOSEPH A. TOTO

Restrictions (2026)

Words by Joseph A. Toto

1. Note Duo
2. Rhythm Spotlight
3. Equality
4. Earworm
5. Of Poetry
6. With Speed

Will Lang, tenor trombone

Intermission

XUN WANG

Submerget, Yet

Zheng Liu, piano

KEVIN CROMER

Levuana iridescens (2026)

Oliver Costello, violin

Marisol Zapata, violin

Sam Omalyev, viola

John Sample, cello

JOSHUA C. DELOZIER

Intonation and Canon (2025)

Joe DeAngelo, Violin 1

Cole Habekost, Violin 2

Ethan Tajalle, Viola

Hannah Kim, Violoncello

TIGGER ZHOU

Triptych +I (2025-2026)

1. Alleluia

Lia Chen, violin

Kunpeng Liu, trumpet

Pierce Manning, bassoon

Yi-Hua Lu, violoncello

EALAPH TABBAA

(*Futat*) فئات (2026)

Sarah Pedlar, flute

Ethan Burke, clarinet

Kedrick Adams, bassoon

**Katya Eibozhenko, Olympia Nelson,
Sage Small, and Akshay Tiwari**, violas

Quinn Saylin, Conductor

TEXTS AND TRANSLATIONS

Nestled Expressions (2025)

Cameron Hagaman

Multiphonic Expressions I - Of is a collection of miniatures written for woodwind quartet that aims to contextualize the multiphonic extended technique in as many ways as possible. Any miniature in this collection can be used to frame another, through all compositional methods including harmony, form, melodic material, phrasing, repetition, etc. The piece can stand alone by itself, but the setting of the performance, the identity of the performers, and the other pieces of music involved in the concert program also provide context in and of themselves. Thus, the piece(s) titled *Nestled Expressions* will fill the gaps between each miniature to provide further background. These fragmented pieces can be anything as long as they provide the specific contrasts necessary to the miniatures surrounding them. This specific version of *Nestled Expressions* is written for string quartet and saxophone and contains both original material and direct quotes from other composers. Whether these nestled pieces should be considered their own separate body of work—individually or together—or if they are merely contextual placeholders for the main material performed by the woodwind quartet, I leave up to you, the listener.

Restrictions (2026)

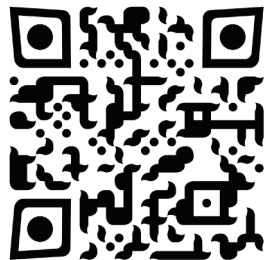
Joseph A. Toto

For these miniatures, each piece is constructed around a certain compositional restriction. In *Note Duo*, I endeavor to write a miniature using only 2 pitches. As with any rule, however, it will be broken at certain times. *Rhythm Spotlight* allows only quarter notes and 2 pitches. In *Equality*, each pitch is used once. In *Earworm*, I use a popular melody, but only one small fragment. In *Of Poetry*, restrictions are lifted; however, the performer must recite a poem whilst playing. In *With Speed*, I use only fast tempo markings.

Levuana iridescens (2026)

Kevin Cromer

The Levuana moth (*Levuana iridescens*) is an extinct species of moth that occupied the Fiji islands. For the full story, please scan the QR code or visit tinyurl.com/levuana



Triptych +I (2025-2026)

Tigger Zhou

This piece grew out of material we recently explored in Freshman Theory, particularly the structure and sound world of Medieval motets and plainchant. Traditional motets often feature three distinct voices (triplum, duplum, and tenor), each carrying its own melodic identity while contributing to a unified contrapuntal fabric. In this work, those roles are reimagined instrumentally: the trumpet assumes the agile upper voice of the triplum, the bassoon takes on the supportive middle line of the duplum, and the cello provides the grounding tenor. Throughout the piece, these three lines weave in and out of prominence, forming shifting layers of counterpoint and constantly rebalancing the texture.

Alongside the motet tradition, the piece also draws from the sound and modal language of Gregorian chant. Instead of adhering strictly to historical practice, I experiment with various Gregorian modes—sometimes juxtaposing them in ways that would not have appeared together in early liturgical music. This allows the work to honor the modal vocabulary of the Middle Ages while using modern flexibility to reshape it. The result is a blend of ancient and contemporary sensibilities: a contrapuntal structure inherited from medieval polyphony, filtered through present-day compositional imagination.

Motets and chants were originally created for sacred spaces, resonating within the acoustics of churches and woven into the rhythms of religious life. As I continue my own journey toward becoming Catholic, this piece serves as a personal offering—an intersection of study, faith, and artistic expression. It is both a gesture of respect for the musical traditions that have shaped centuries of worship and a reflection of my own developing relationship with the Catholic faith. Through this work, I hope to connect the spiritual roots of the repertoire with a modern voice that speaks from both curiosity and devotion.

ABOUT MANHATTAN SCHOOL OF MUSIC

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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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