

M Manhattan
School of Music

MSM Composers' Concert

With Guest Ensemble: AREPO (Oslo/New York)
Reiko Fütting (DMA '00), Coordinator

MONDAY, APRIL 13, 2026 | 7:30 PM
GORDON K. AND HARRIET GREENFIELD HALL

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PROGRAM

ZIYE MAO

Dis-In-Un-Order (2026)

Julian Saint Denis and Mihail Babus, percussion

HOLDEN MEIER

BEMBÉ (2026)

Mischa Gerbrecht, percussion

JIANING SONG

What Remains (2026)

I. Movement I: —

II. Movement V: ∞

Po Hsuan Chiang, violin I

Yiru Zhang, violin II

Sage Small, viola

Yi-Hua Lu, cello

Jianing Song, Conductor

Will Bastianon

Crossings – A Mystery Play (2026)

Natalia Ramos, roman soldier

David Bautista, roman soldier

Michael Sanchez, roman soldier

Will Bastianon, roman soldier

Intermission

Martín La Rotta Natale

*palpa lo invisible unx cuerpx entre la bruta lágrima
divina (cuarta línea pisando con ternura la rayada
bestia para decreto de la llama ya resuelta a florecer) (2026)*

AREPO:

Madara Mežale, bass clarinet

Elizabeth Kate, cello

Marco Slaviero, electric guitar

Noël Rubli, accordion

With: **Sonora**, Colombian Tiple and Electronics

YUANG LUO

Flux (2025)

Madara Mežale, bass clarinet

Elizabeth Kate, cello

Marco Slaviero, electric guitar

Noël Rubli, accordion

JINGYU JIN

The Future, a Gray Seagull (2026)

Madara Mežale, bass clarinet

Elizabeth Kate, cello

Marco Slaviero, electric guitar

Noël Rubli, accordion

MARCO CATELLA

Five Frontier Songs (2026)

Poems by Nara Singde, Li He, Wang Changling,
and Du Mu, translated by Stephen Owen

1. On the Frontier

2. By the Passes

3. Army Song

4. Early Migrating Geese

5. Song for the Governor of Wild Goose Barrier

Elizabeth Pope, soprano

Emma Taggart, piano

Anthony Wu, piano

ÁLVARO AMAT GÓNGORA

“Ilusión perdida” from *Isabel de Castilla* (2026)

Poems by Álvaro Amat Góngora

Manuela Korossy, soprano

Marien Femerling García, piano

TEXTS AND TRANSLATIONS

Five Frontier Songs

Marco Catella

1: Nara Singde (1655–1685): to “Butterflies Love Flowers” (Die lian hua), On the Frontier

The rivers and hills have no single master
in ancient times and now,
and in the notes of the bugles
herdsmen’s horses constantly come and go.
Of this bleak wilderness filling my eyes
Whom can I tell? —
west winds blow red maples
and make them old.
Where could pains suffered silently here
ever find expression?
Lances and armored horses,
the road to Green Tomb in twilight.
Carried away, my feelings deepen,
how deep do they go? —
Evening sunshine deep in the mountains,
deep in autumn, the rain.

2: Li He (c. 790–817): By the Passes: A Song

The Turkish horn draws the north wind,
Ji Gate is whiter than water.
Sky swallows the road to Kokonor,
a thousand miles of moon on the Wall.
Dewfall, banners in misty drizzle,
cold metal sings the hours of the night.
Tibetan armor, interlocked snake-scales,
horses neigh in the white of Green Tomb.
In autumn’s stillness see the Nomad Star,
the sagebrush somber, the sands stretch far.
North of the tents the sky must end,
flowing out from the passes the river’s sound comes.

3: Wang Changling (c. 698–756): Army Song

A dust storm over the Gobi,
darkening the sunlight,
red banners half-furled
come forth from the general’s gate.

The forward columns fought by night
north of the river Tiao
word has come that they've captured
the Tu-yu-hun alive.

4: Du Mu (803-852): Early Migrating Geese
Mid-autumn by Golden River,
a nomad's bowstring stretched full,
they fly up alarmed among the clouds,
strewing sad cries all around.
On the palms of immortals the moon is bright,
a lonely shadow crosses;
at Chang-men Palace the lamps grow dark
as a few sounds arrive.
They surely realize Turkish horsemen
are still up north in droves;
must they follow the wind of spring,
each single one returning?
Weary not of the Xiao and Xiang
because so few men dwell there:
sesame seeds fill the waters,
and the shores are rich in moss.

5: Li He: Song for the Governor of Wild Goose Barrier
Black clouds weigh down on the walls,
the walls seem about to collapse;
light glinting from armor faces the sun,
golden scales appear.
Trumpet sounds fill the heavens
within the colors of fall,
borderland soil is tinted rouge
that hardens to night's purple.
Our crimson banners stand half-furled
beside the river Yi;
the frost is heavy, drums are cold,
their sounds do not rally.
We will pay back the honor shown by our lord
upon the Terrace of Gold
and we take in hand the jade dragon-swords
and die now for our lord.

-Translations by Stephen Owen

PROGRAM NOTES

What Remains (2026)

Jianing Song

From suspension to dissolution...

From the awareness to stillness...

From resistance to silence...

Crossings - A Mystery Play

Will Bastianon



Of course, crucifixion too could serve as ‘popular entertainment’; It could happen in mime as in the representation of the execution of the robber chief Laureolus, at which a great deal of artificial blood flowed. The Roman poet Juvenal wished that the actor Lentulus were on a real cross in this fearsome piece; it was an abomination to the satirist that the actor, as a member of the upper class, should debase himself by such a performance. Later, a real criminal seems to have played the part of the robber chief: we read how he was hung on a cross and torn to pieces by a Scottish bear...”

–Martin Hengel, *discussing a theatre piece performed in 30-40 AD, Crucifixion in the Ancient World and the Folly of the Message of the Cross*

Five Frontier Songs

Marco Catella

In the selection of texts for this work, I am indebted to Stephen Owen for his *Anthology of Chinese Literature: Beginnings to 1911*, entirely of his own translation, and introduced to me by Barnard Professor Lili Xia. It serves as a vast yet concise introduction to a historical and literary world of which I was almost entirely ignorant a year ago. Delving into the profound familiarity of these themes, within the poems' evident distance, I felt an urge to write music like never before.

'Ilusión perdida' from *Isabel de Castilla*

Álvaro Amat Góngora

The kingdom of Castile is torn by civil war. At this point in the opera, the infanta Isabel has lost her family, allies, and with them all of her hopes for peace. Isabel offers a humble prayer and implores God to restore her strength.

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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