

M Manhattan
School of Music

MSM Composers' Concert

Reiko Fütting (DMA '00), Coordinator

FRIDAY, APRIL 24, 2026 | 7:30 PM
ALAN M. AND JOAN TAUB ADES PERFORMANCE SPACE

MSM Composers' Concert

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PROGRAM

NOAH HERTZMAN

Forge (2026)

I. Man and Metal

Holden Meier, percussion

Emma Stewart, percussion

Julian Saint-Denis, percussion

Mihail Babus, percussion

LEAH OFMAN

I Saw Myself (2026)

Mihail Babus, Timpani

Julian Saint Denis, Timpani

NOAH ICARUS JOHNSON

Sacred Sounds (2026)

Campbell Stewart, percussion

ANGELA TSE

Polarization (2026)

Emma Stewart, Percussion

JINGYU JIN

Hexagonal Galleries (2026)

Mariana Clavijo Ledesma, bass clarinet

Xiaoyang Wan, trumpet

Muze Zhang, trombone

Ekaterina Eibozhenko, viola

Miseo Bai, cello

Quinn Saylin, Conductor

Intermission

MASHI COLEMAN

Embers (2026)

Mashi Coleman, piano

GABRIEL LEGROS

La Marche Finale (2025)

Jack Dendinger, piano

LUKE FRAWLEY

Ed è subito sera (2026)

Poem by Salvatore Quasimodo

Julianne Crossland, soprano

Piotr Kozłowski, piano

TRISTAN RUSCHA

Le Pont Mirabeau (2026)

Cody Conley, violin

Johnny Knight, piano

YU-PIN LAI

4 (2025)

Suzuna Ikeda, soprano

I-Han Chen, clarinet

JOSEPH A. TOTO

Voices in Shadows: Hatred and Regret Seethe Inside me (2026)

Zhongyang Ling, baritone saxophone

ISHAY BROKSHTAIN

From? (2026) for soprano and fixed media

Suzuna Ikeda, soprano

MAYA ESTHER BORISOV

Bingley! (2026)

Szilvi Cimino, Mrs. Bennett

Luis Vega-Torres, Mr. Bennett

Holly Marescot, Wife 1

Beatrix Postley, Wife 2

Ashley Manocchi, Wife 3

Madeline Kimmel, Wife 4

Carlos Goldberg, Husband 1

Benjamin Nicholas, Husband 2

Álvaro Amat, Husband 3

Joshua Smith, Husband 4

Ian Fleck, clarinet

Bazyli Siwek, piano

August Schwob, cello

Peter Wiseman, upright bass

Maya Borisov, Conductor

AKSHAY S. TIWARI

A Bee's Elegy (2026)

Evelyn Lehmann, soprano

Lorien Britt, flute, piccolo

Jonah Murphy, flute

Zhongyang Ling, soprano saxophone

Kyung Jae Han, clarinet

Pelayo Ciria, piano

Angelina Tozlyan, violin

Diogo Teixeira Lopes, violin

Sage Small, viola

August Schwob, cello

Quinn Saylin, Conductor

TEXTS AND TRANSLATIONS

Ed è subito sera (2026)

Luke Frawley

Ognuno sta solo sul cuor della terra

trafitto da un raggio di sole:

ed è subito sera.

PROGRAM NOTES

Forge

Noah Hertzman

This piece is inspired by the history of the steel industry in Pittsburgh, specifically the Homestead Steel Works, where a lockout, strike, and battle in 1892 led to the death of ten people. Each movement depicts a different type of conflict in the mills' history: the struggle of the steelworkers against the dangerous, toxic factory environment; the internal fight between owner Andrew Carnegie and his right-hand man Henry Clay Frick for control over the company and how to deal with the workers' union at Homestead; and finally, the infamous Battle of Homestead itself between the townspeople and privately-hired Pinkerton guards. Each movement contains real quotes from historical figures, found in correspondence, newspapers, and interviews. For further reading, see: Krause, Paul. *The Battle For Homestead, 1880-1892: Politics, Culture, and Steel*. University of Pittsburgh Press, 1992.

Standiford, Les. *Meet You in Hell: Andrew Carnegie, Henry Clay Frick, and the Bitter Partnership that Transformed America*. New York: Three Rivers, 2006.

Tarr, Joel A., ed. *Devastation and Renewal: An Environmental History of Pittsburgh and Its Region*. University of Pittsburgh Press, 2003.

I Saw Myself

Leah Ofman

Cross the bridge join the Ring
Once a leader calls a name, go across the bridge.
She is met on the other side
another leader sets up the “pond”.)
To prepare for bridging, a story about girls
listen carefully Cross your fingers, stand upon your toes,
Now we all are standing inside Listen very carefully; see
yourself around three times,
look in the water and saw...

Sacred Sounds

Noah Icarus Johnson

“Because, you see, we grow out of this world in exactly the same way that the apples grow on the apple tree. If evolution means anything, it means that. But, you see, we curiously twist it. We say, well, first of all—in the beginning—there was nothing but gas and rock. And then intelligence happened to arise in it—you know, like a sort of fungus or slime on top of the whole thing. But we’re thinking in a way, you see, that disconnects the intelligence from the rocks. Where there are rocks, watch out! Watch out! Because the rocks are going, eventually, to come alive. And they’re going to have people crawling over them. It’s only a matter of time. Just in the same way as the seed, the acorn, is eventually going to turn into the oak, because it has the potentiality of that within it. Rocks are not dead.

You see, it depends on what kind of attitude you want to take to the world. If you want to put the world down you say, “Oh well, fundamentally it’s only just a lot of geology. It’s a stupidity, and it so happens that a kind of a freak comes up in it which we call consciousness.” And that’s an attitude that you take when you want to prove to people that you’re a tough guy, that you’re realistic, that you face facts, and that you don’t indulge in wishful thinking. It’s just a matter of role-playing. And you must be aware of these things; they are fashions in the intellectual world. On the other hand, if you feel warm-hearted towards the universe you put it up instead of putting it down, and you say about rocks, they’re really conscious, but a very primitive form of consciousness. Because, after all, when I take even this crystal here, which is glass, and go [knocks knuckles against it]... well, it makes a noise. And that response, that resonance, is an extremely primitive form of consciousness. Our consciousness is much more subtle than that, but when you hit a bell and it rings, you touch a crystal and it responds, inside itself—it has a very simple reaction. It goes jangle inside, whereas we go jangle with all sorts of colors and lights and intelligence, ideas and thoughts—it’s more complicated. Both are equally conscious, but conscious in different degrees. That’s a perfectly acceptable idea, it’s just the opposite of the idea—see, all I’m saying is that minerals are a rudimentary form of consciousness, whereas the other people are saying that consciousness is a complicated form of minerals. See? What they want to do is to say everything is kind of bleagh! Whereas what I want to say is hooray, you know? Life is a good show!”

- Alan Watts; transcript from a lecture titled “The Tao of Philosophy”

Polarization

Angela Tse

Polarization is order; in physics, it describes how the oscillations of waves (light waves in particular) align along a specific direction, transforming a chaotic beam of light into a single and defined. It is as though, to pass through that narrow gate that allows one to be visible, you must 'polarize' away the vast majority of the most original.

Polarization is division; a phenomenon observable in politics (ideological divisions) and society (the segregation of groups) that refers to the splitting into two opposing extremes. Thus, it also becomes the conflict, the battle within oneself. Enduring the pain pulled by two extreme forces in opposite directions, yet still searching for that elusive balance amidst the endlessness.

Hexagonal Galleries

Jingyu Jin

This work is inspired by Jorge Luis Borges' *The Library of Babel* and seeks to reflect the endlessness of life and the resonant echoes of the universe.

La Marche Finale

Gabriel Legros

Throughout music history, composers from all walks of life have drawn inspiration from the passing of loved ones. Similarly, a recent personal loss has compelled me to follow in their path.

La Marche Finale is not a conventional funeral march, but one shaped by a precise narrative. The piece imagines a moment immediately following death, in which the deceased begins their final march toward the afterlife. Along this journey, the departed catches glimpses of the heaven that awaits while reflecting on their point of departure. As one wanders through the unknown, their walk is uncertain and marked by irregular pacing. At times, they fall to their knees, yet they always rise and advance toward salvation. Once arrived, they leave us wondering about their destination, offering no answer.

La Marche Finale employs an idiomatic funeral march rhythm. Initially fragmented, the rhythmic motif gradually expands, reaching completion at the center of the work before slowly dissolving. The melodic and harmonic material follows a similar trajectory, growing and receding over the course of the piece.

This work is dedicated to the memory of Alessandro Conelli, whose adoration of classical music will forever act as a guiding hand in my own musical path.

4

Yu-Pin Lai

The piece is inspired by the number 4.

Bingley!

Maya Esther Borisov

This is an opening number for a potential musical based on *Pride and Prejudice!*

A Bee's Elegy

Akshay S. Tiwari

"A Bee's Elegy" - Mary Jo Salter, 1985

Smashing a bee
with a book,
I shuddered; then
shuddered again—
to think murder
occurred in this small
ball of fur.

I'd tried to save
the damn thing;
flung open windows
to let it go—
as open as my heart,
I wanted it
to know.

But a bug this size
has no eyes for
metaphor; nor
could it seize

on the current
of thought in the room's
new breeze.

Bumbling about,
it would have traced
one spot of wall
all afternoon.
Like the lemon
whose fragrance once
so stung my nose

it wrung
from me all sense
but smell,
the yellow buzz
of life beneath
my swoop crushed me
enough to tell.