



MSM Composers' Concert

Reiko Fütting (DMA '00), Coordinator

MONDAY, OCTOBER 5, 2026 | 7:30 PM
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PROGRAM

TIGGER ZHOU

Il Momento (2026)

Hsin-Yuan Wu, violin

Shiyao Li, cello

Yuzhu Cheng, harpsichord

HOLDEN MEIER

Cat Bird (2026)

Sarah Pedlar, alto flute

Mihail Babus, percussion

JEN IMPEY

Etude No. 1, *A Feeling Passes Down* (2026)

Jen Impey, guitar

MICHAEL BALSAMO

A Simple Memory (2026)

Sydney Weiler, flutes

Ethan Burke, clarinets

Sathvi Seshan, violin

Noah Hertzman, cello

EUGENIO VARGAS

Mora (2026)

Text by Julio Cortázar, James Joyce, & Matsuo Bashō

Suzuna Ikeda, soprano

Zhongyang Ling, saxophone

Clara Cho, cello

TEXTS AND TRANSLATIONS

Mora (2026)

Eugenio Vargas

*Apenas él le amalaba el noema, a ella se le agolpaba el clémiso y caían en hidromurias,
en salvajes ambonios, en sustalos exasperantes. Cada vez que él procuraba relamar las
incopelusas, se enredaba en un grimado quejumbroso y tenía que envulsionarse de cara
al nóvalo, sintiendo cómo poco a poco las arnillas se espejunaban, se iban apeltronando,
Reduplimiendo.*

—“Rayuela” (1963) by Julio Cortázar

“They lived and laughed and loved and left .”

—“Finnegan’s Wake” (1939)

“Shut your eyes and see.”

—“Ulysses” (1922)

“And then I asked him with my eyes to ask again yes and then he asked me would
I yes and his heart was going like mad and yes I said yes I will yes.”

—“Ulysses” (1922)

古池や
蛙飛びこむ
水の音

—Matsuo Bashō Haiku (c. 1686)

PROGRAM NOTES

Il Momento (2026)

Tigger Zhou

Il Momento is conceived as a follow-up to my earlier *Triptych +1*. That work was where I first explored my fascination with earlier music and how one might treat such historical material within a contemporary musical language. *Il Momento* continues that exploration but focuses more closely on the music of Antonio Vivaldi and other early composers. I have always been attracted to the directness of expression in this repertoire: a single phrase about love, death, pleasure, or time carries a surprising amount of emotional weight. Instead of trying to recreate an older style, I took that expressive world as a point of departure and placed it within my musical language.

Il Momento moves through a series of contrasting ideas of death, celebration, the passage of time, fate, love, and finally joy. Such rapid character changes became essential to the piece's structure. As with Vivaldi's dramatic contrasts, the music closely follows the emotional meaning of the text, shifting from agitation to stillness, lyricism, and dance-like energy. However, unusual meters, sudden tempo changes, and constantly changing patterns of rhythmic motifs draw the music away from its historical reference and into a more contemporary sound world. The combination of violin, cello, and harpsichord makes this piece refer to early music but allows the familiar colors to behave in unfamiliar ways.

The title, *Il Momento* ("the moment") reflects the idea that runs through the piece: human experience is ephemeral. We mourn, love, drink, watch the world go by, confront death, and celebrate—all in moments that pass like everything else. In this sense, *Il Momento* continues the dialogue initiated in *Triptych +1*, looking back not just at older music but at how the emotions and gestures of that music might still be alive today.

Etude No. 1, *A Feeling Passes Down* (2026)

Jen Impey

A Feeling Passes Down is primarily an exploration into writing for the classical guitar from my perspective as a guitarist. The etude covers the concepts of finger placement, open strings, fingering patterns, pull-offs, hammer-ons, and harmonics.

Extra-musically, this piece loosely relates to my experiences regarding my upbringing and the “culture” that I identify by.

As a fourth-generation Chinese immigrant on my mother’s side and a second-generation European immigrant on my father’s side, I have an odd detachment from both cultures due to the nature of my upbringing being separate from them. Even though I interact with these cultures through my extended family, there is still a level of separation from them due to the community I grew up in largely being a white American community. I remain both outside of the white culture of the community I grew up in as well as outside of the cultures of my family lineages. Despite my detachment from my family cultures, however, I do still experience a strangely deep and profound connection to them through what I am exposed to by my grandparents, aunts, and uncles who are of these descents, as well as my personal relationship to those family members. I consider this piece a payment of respect for what I have been exposed to of my family history.

***A Simple Memory* (2026)**

Michael Balsamo

A Simple Memory explores how grief can linger beneath the surface of our everyday lives. It’s about that sudden shift when a moment is pierced by the sharp reminder of what’s missing.

This piece is a reflection on the troubling moments when the past resurfaces, reminding us of the power of love and loss to shape our present.

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 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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