Manhattan School of Music

MSM Composers' Concert

Reiko Füting (DMA '00), Coordinator
With Guest Artists **Margaux Rouzeau**, violin
and **Mantas Leonardo Lizzi**, accordion
(Sibelius Academy/University of the Arts/Helsinki, Finland)

MONDAY, OCTOBER 19, 2026 | 7:30 PM
ALAN M. AND JOAN TAUB ADES PERFORMANCE SPACE

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PROGRAM

NOAH ICARUS JOHNSON — *there is that in me* (2026)

Margaux Rouzeau, violin
Mantas Leonardo Lizzi, accordion

JOSEPH TOTO — *Brótr Brísingamens: Freyju Harmkvæða* (2025)

Sean Cooney, piano

JACOB EDDY
POEM BY MARY OLIVER — *I worried* (2026)

Anastasia Maritsas, soprano
Travis Guillory, tenor
Arianna Behrendt, violin
Jack Dendinger, piano

ARIA GITTELSON — *Last Will* (2026)

Leah Ofman, Soprano 1
Marit Buffington, Soprano 2
Aria Gittelson, Alto
Ben Nicholas, Tenor 1
Noah Hertzman, Tenor 2
Aidan Moravec, Bass 1
Holden Meier, Bass 2
Ismaël Weber, piano

Intermission

ISHAY BROKSHTAIN

dry fruits under the table (2026)

Margaux Rouzeau, violin
Mantas Leonardo Lizzi, accordion

JOSHUA C. DELOZIER

Aria (2026)

Joe DeAngelo, violin
Tiffany Leard, piano

XUANYUAN JIN

Atmospheric Sleepwalking (2026)

1. Illusion
2. Echoes of Mechanical Failure in the Mind
3. Collision of Minds
4. I don't know, but WAKE UP!

Jixue Yang, piano
Jihyun Baik, violin

ELI PARRISH
TEXT BY LAURIE ANDERSON

The Crow Statue: Stockholm 2023 & Washington, D.C. 2026 (2026)

Margaux Rouzeau, violin
Mantas Leonardo Lizzi, accordion

TEXTS AND TRANSLATIONS

I worried (2026)

Jacob Eddy

I worried a lot. Will the garden grow, will the rivers flow in the right direction, will the earth turn as it was taught, and if not how shall I correct it?

Was I right, was I wrong, will I be forgiven, can I do better?

Will I ever be able to sing, even the sparrows can do it and I am, well, hopeless.

Is my eyesight fading or am I just imagining it, am I going to get rheumatism, lockjaw, dementia?

Finally I saw that worrying had come to nothing. And gave it up. And took my old body and went out into the morning, and sang.

Last Will (2026)

Aria Gittelson

Give all the things that people may need to the people that need 'em. Be it money or clothes or whatever, I mean it, Just pay 'em and feed 'em.

Whatever they want, whatever they want, take it straight off my body while they're puttin' me under.

Give whatever's left to my lover.

Tell everyone I was loud and confused, judgmental and rude, ugly and odd and washed-up and used, don't lie about how I was dainty or cute.

Say whatever you want, whatever you want, take the words out my cold mouth while they're puttin' me under.

Just say all the best to my lover.

I want a box in the dirt where the leaves and the vines and the moss and the bugs and the rocks go. I'll be a home long after there's no trace of me and my life and my name will be gone from my tombstone.

Don't leave me behind, don't leave me behind, I expect to find you there. On a blanket or folding chair, on any day that's sunny and you're free.

Promise you'll visit long after you're puttin' me under. Then go say hello to my lover.

After some time, I bet I'll bloom. After some time, I bet you'll join me, I bet you'll bloom too. I bet you'll feed me, and I'll feed you.

I bet we'll bloom.

Silly old thoughts from a future flower pot. Don't pay it no mind, don't wonder.

Don't pay it no mind, my lover.

Don't pay it no mind, not yet, my lover.

Just sayin' my thoughts out loud, my lover. Don't pay it no mind, not yet, my lover.

PROGRAM NOTES

there is that in me (2026)

Noah Icarus Johnson

"There is that in me—I do not know what it is—but I know it is in me"

- from "Song of Myself" by Walt Whitman

Brótr Brísingamens: Freyju Harmkvæða (2025)

Joseph Toto

"The Shattering of Brísingamen: Freyja's Lament"

In Norse mythology, *Brísingamen* was the dazzling necklace of the goddess Freyja, symbol of her beauty, desire, and power. Crafted by four dwarves in the depths of the earth, the necklace shone with the fire of the stars. To possess it, Freyja paid a price: spending a night with each of its creators. From that moment, Brísingamen became both her greatest treasure and her most human wound: the emblem of divine love tainted by mortal longing.

Legends tell of Brísingamen's loss and recovery, of Loki's theft and Heimdall's battle to reclaim it, and of Freyja's endless weeping for what beauty costs. Her tears, it is said, turned to gold as they touched the ground; gifts to a world unworthy of her sorrow.

My Sonata, *Brótr Brísingamens: Freyju Harmkvæða* ("The Shattering of Brísingamen: Freyja's Lament") reflects that eternal cycle of radiance and ruin. It is a meditation on the moment when the necklace's light breaks, and with it, the heart of the goddess herself, a lament for love's brilliance undone by its own desire.

I worried (2026)

Jacob Eddy

I worried explores the relationship between uncertainty and release. As the poem progresses, the speaker, in this case both the soprano and the tenor, spirals into uncertainty. Realizing that their worry has come to nothing, they accept the uncertainty and turn to release. The choice of splitting the speaker into two voices is aided by the dual nature of the poem. Each voice trades off, enters in a quasi-canon, or sings in tandem to emphasize the thematic qualities of the poem. Both singers end the piece together as the speaker comes to terms with uncertainty. This piece was written during my time abroad studying at the Liszt Academy in Budapest, Hungary and echoes my own uncertainty of living in a new country.

Last Will (2026)
Aria Gittelson

This piece was written as part of the 2026 Resonance Collective NEO Festival: "At the End of All Things," and recently published by See-a-Dot Music Publishing. I wrote the text while visiting Highgate Cemetery in London, and wanted to give the words a meditative and peaceful musical bed to rest in, inspired heavily by the Vocal Jazz charts I sang in undergrad.

Aria (2026)
Joshua C. DeLozier

When Tiffany and Joe asked me to write a piece for them about the idea of home, the first thought that occurred to me was to use the open strings of the violin as a point of departure. These four fifths evoke the familiar sound of string instruments tuning before a performance, and they represent the sonic home of the violin. The word "home" can mean different things for different people. Throughout the main portions of the work, there is a floating and searching quality which conveys home as something in flux. However, the coda expresses the feeling of home as a place of stability and warmth. I'm very grateful to have had the chance to collaborate with these two amazing musicians whose ideas have elevated the work to something I wouldn't have achieved on my own.

The Crow Statue: Stockholm 2023 & Washington, D.C. 2026 (2026)
Eli Parrish

Smoke gets in your eyes

I'm lying in the shade of my family tree

In my dream I am your customer

I dreamed I had to take a test in a Dairy Queen on another planet

Profound cultural commentary or ridiculous B.S.?

What War Is This?
What War is this?
what Time is it?

what time is it?

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.

Your gift helps a young artist reach for the stars!

To enable Manhattan School of Music to continue educating and inspiring generations of talented students and audiences alike, please consider making a charitable contribution today.

Contact the Philanthropy Office at **917-493-4434** or to make an online gift, **scan this code** or visit **msmnyc.edu/givenow**.

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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