Manhattan School of Music

MSM Faculty Composers' Concert

With Guest Composer Carl Kanter

Reiko Füting (DMA '00), Coordinator

TUESDAY, OCTOBER 27, 2026 | 7:30 PM

GORDON K. AND HARRIET GREENFIELD HALL

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PROGRAM

REIKO FÜTING

begin! (2025)

Suzuna Ikeda, soprano

CARL KANTER

Piece for Piano (2026)

Piece for Cello and Piano (2022)

Clara Cho, cello
Adrian Blanco, piano

ASHKAN BEHZADI

Three Songs on Poems of Michael Hartnett (2018-19)

1. *Sneachta Gealaí* '77 / Moonsnow '77
2. *Foighne Chrainn* /Patience of a Tree
3. *Sneachta Gealaí* '78 / Moonsnow '78

Piper Weldon, soprano
Tiffany Leard, piano

Intermission

DAVID ADAMCYK

Of Fear and Motion II (2026)

David Adamcyk, electronics

J. MARK STAMBAUGH

Gershwiniana (2026)

1. "Somebody Loves Me"
2. "Liza"
3. "The Man I Love"
4. "Slap That Bass"
5. "Of Thee I Sing"

Zhongyang Ling, tenor saxophone
Po Wei Ger, piano

SUSAN BOTTI

Dreamer Songs (2025)

POEMS BY THE DREAMER CONSORT

1. As beautiful as the sky
2. Lost lineage
3. Y a donde...?

Duo della Luna:
Susan Botti, voice
Airi Yoshioka, violin

TEXTS AND TRANSLATIONS

begin! (2025), Reiko Füting

Puer nobis nascitur, rector angelorum; in hoc mundo panditur dominus dominorum.
(A child is born to us, leader of the angels. It is spread in this world, Lord of the Lords.)

–Anonymous

Pavalus enim natus est nobis. (For to us a child is born.)

–Isaiah 6:9

Initium ut esset homo creatus est. (That a beginning be made, man was created.)

–St. Augustine

The new beginning inherent in birth can make itself felt in the world only because the newcomer possesses the capacity of beginning something anew, that is, of acting.
But there remains also the truth that every end in history also contains a new beginning; this beginning is the promise, the only 'message' which the end can ever produce.
Beginning, before it becomes a historical event, is the supreme capacity of man; politically, it is identical with man's freedom.
"That a beginning be made, man was created," said Augustine. This beginning is guaranteed by each new birth; it is indeed every human being.
We, though we must die, are not born in order to die, but to begin.

–Hannah Arendt

Three Songs on Poems of Michael Hartnett, Ashkan Behzadi

I. *Sneachta Gealaí '77 (Moonsnow '77)*

Mé féin faoin aer san oíche,
ag speachadh seoda sneachta i bpáirc,
gach teach reoite, gach nead préacháin
mar ghealach dhubh ag snámh le hais na fíor-ré.
Mé féin ag damhsa faoin ngealach,
seanrince gan cheol leis ach ceol cuisle:
is mé féin go huaigneach – an seanuaigneas.
Thar imeall na spéire tá céasadh is goin
is an bás go fonóideach
a lámha ina phóca
ag feadaíl sa tsráid;
mé féin sa sneachta gealaí
ag moladh nead préacháin –
an file go sotalach, foclach, slán.

Myself outside at night,
kicking snow-jewels in a field,
each house frozen, each rook›s nest
a black moon swimming by the real moon.
Myself dancing under the moon,
an old dance with no music
but pulse-music:
and myself lonely – the ancient loneliness.
Over the border, torture and wounds
and death sneers
hands in pockets
whistles at street corners:
and myself in the moonsnow
praising a rook›s nest –
the poet, arrogant, verbose, safe.

II. *Foighne Chrainn (Patience of a Tree)*

do Nuala
Bhí scian ag feitheamh leis i Londain
i ndrár sa dorchadas,
i bpóca sa dorchadas,
é ag pleidhcíocht,
ag cleasaíocht
's ag magadh –
do chonaic sé scál na sceana.

Do dhóigh sé crann na heagla
's chuaigh sé thar farraige
ach bhí scian ag feitheamh leis i Londain
i nglaic sa dorchadas
i ngleic sa dorchadas.
Bhí an scian roimhe ann
's cé gur mhiotal í an lann
snoíodh an fheirc as díoltas crann.

for Nuala
A knife awaited him in London
in a drawer, in darkness
in a pocket, in darkness.
Fooling,
tricking,
mocking –
he saw the phantom knife.

He burnt the tree of fear
and went across the sea
but a knife waited in London.
In a hand, in the darkness
in a fight, in the darkness.
The knife was waiting there
and though metal formed the blade
from a tree›s revenge

III. Sneachta Gealaí '78 (Moonsnow '78)

Sneachta gealaí ag sileadh
trí nead préacháin,
Bainne gealaí ag stealladh
trí chriathar cipín.
Sioc agus sneachta
ina sceilpeanna gealaí –
Splancacha, splancacha,
splancacha.
Duibhe na rós
goirme luí gréine
buíocht na sú talún:
tá dath na fola dearmhadta
anseo i nead na Mumhan.

Moonsnow dripping
through a rook›s nest,
Moonmilk pouring
through a twig sieve.
Frost and snow
in bright fragments –
Flashes, flashes
flashing.
Black of a rose
blue sunset
yellow strawberries:
the colour of blood›s forgotten
here in the nest of Munster.

–English translation: Michael Hartnett

Dreamer Songs (2025), **Susan Botti**

(1) ***As beautiful as the sky***

As beautiful as the sky
when the sun dies
love stays
Mannequin on a stage to the blind all around
Can we see — see — see you?
Even when the rivers dry?
Rapid response teams will survive
Reversion leads to decay

When no one tends to the garden
Even the WASPS go away
Work all day for dollars trade each other for dust
Listen to the whispers of felicity in the way
Watch the garden bloom,
where our roots lay
but they say
we may not stay

(2) ***lost lineage***

oceanic mysteries stuck
resilient crumpled blank hope
paper pride perseverance posting power person perpetual pulsing
turning curving trying stomping running shaking challenging swishing drowning dreaming dreaming..
dark bark hard fork (stop a salad with a fork)

and again and again and again and again and again ….

breathless hesitance
blank impulse whisper spirit miraculous

(3) ***Y a donde…?***

Experience, mi experiencia, repeats in different tunes
Syncopated rhythm in my heart, I feel my life change.
Almost breaking away.
Singing the cry of life, dancing through my veins as if it's on a stage
Rage and happiness soaring at
an unpredictable frequency
My life, my life, my life thrives!

I thrive, I fly, I soar, I soar on these wings of hope
My story sways and oscillates, a melody unknown
Uniting Winds, we belong here now
Y a donde voy ahora?
Y a donde vamos ahora?

PROGRAM NOTES

begin! (2025)

Reiko Füting

Begin!, for solo baritone (2025), was written for Ty Bouque and is dedicated to Johann Fueting for his 14th birthday. The lyrics primarily consist of quotations from Hannah Arendt's *The Human Condition*, which are sometimes adjusted slightly to fit the context of the composition. In addition, the medieval Christmas carol *Puer nobis nascitur* was incorporated into the musical text.

Begin! explores the intersections between musical and theatrical performance, music and language, and language as sound and sense.

Gershwiniana (2026)

J. Mark Stambaugh

When virtuoso saxophonist Zhongyang Ling asked me to compose a work for him, our preliminary discussions eventually led to the music of George Gershwin as the basis for a piece. I decided to use *George Gershwin's Song Book* of 1932 as inspiration for my *Gershwiniana*. In this collection, the composer chose favorites of his own songs which were presented first in their sheet music form, followed by piano variations on the songs' choruses. Based on this model, I choose five Gershwin songs—»Somebody Loves Me," "Liza," "The Man I Love," "Slap That Bass," and "Of Thee I Sing"—and composed variations on the chorus of each.

Please note that *Gershwiniana* is not intended as a "jazz composition." Rather, it is a kaleidoscope of musical fragments from the Gershwin era superimposed over the structure of each song, as a tribute to the lost music of the Jazz Age.

Dreamer Songs (2025)

Susan Botti

Dreamer Songs was written for *Duo della Luna* in collaboration with poets from the *Dream Project Writing for Resilience Cohort.* Made possible by the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature.

Manhattan School of Music

is delighted to announce the naming of the

Kanter Family Instrumental Studies and Orchestral Performance Division

The School is profoundly grateful to Carl Kanter for his magnificent $3.5 million gift to endow the division, which provides a comprehensive and cohesive pedagogical and performance framework for students pursuing instrumental studies and orchestral training at the highest level.

In the 2026–27 academic year, the Kanter Family Instrumental Studies and Orchestral Performance Division heartily welcomes



Mei-Ann Chen
Director of Orchestral Activities
and Chair of Conducting

and



David Krauss
Chair of the Orchestral
Performance Program

Carl Kanter's generosity and these appointments further strengthen the School's commitment to providing young musicians with exceptional training and mentorship from leading musicians in the field.



ABOUT THE KANTER FAMILY INSTRUMENTAL STUDIES AND ORCHESTRAL PERFORMANCE DIVISION

Inaugurated in 1991, MSM's Graduate Program in Orchestral Performance was the first accredited degree program of its kind in the United States. Led by David Krauss, the program produces polished musicians of the highest artistic caliber, who are prepared intensively in the orchestral repertoire for careers as symphonic players. Orchestral Performance students receive individual instruction from some of the leading players on the classical scene. The program incorporates curricula specifically designed to train the exceptional, advanced student in both performance and nonmusical aspects of life in the modern orchestra, such as orchestra governance, artistic planning, community engagement, and audience development.

David Krauss, Head of the Orchestral Performance Program
JT Kane, Dean of the Kanter Family Instrumental Studies and Orchestral Performance Division

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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.