

M Manhattan
School of Music

MSM Faculty Composers' Concert

Reiko Fütting (DMA '00), Coordinator

WEDNESDAY, OCTOBER 16, 2024 | 7:30 PM
THE GORDON K. AND HARRIET GREENFIELD HALL

This year's performance season has been inspired by a unifying theme: *Humanity in Harmony: Rituals, Resistance, and Resilience*. We hope during this election year, the biggest in human history with over half the world's population having the opportunity to vote in 72 countries, that this theme reflects the power of the arts to unite us even in moments of discord and differences. The collective experience of collaboration – creating together – reminds us that even in our differences we can find common ground, stand up to tyranny and oppression, and elevate our work as artists to fulfill the hope and promise of a better tomorrow.

James Gandre, President

Joyce Griggs, Executive Vice President and Provost

Faculty and Administration of the Artistic Planning Committee



**Council on
the Arts**

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PROGRAM

DAVID ADAMCYK &
NICOLE BRANCATO

Ring 2 (2024)

Nicole Brancato, piano

David Adamcyk, electronics

ASHKAN BEHZADI

Partita (2019/22-23)

I. *Lobelia*

II. *Hop*

III. *Cicada*

IV. *Hoop*

Clara Cho, Cello

SUSAN BOTTI

Cristalli (with Alice Weston's film:

Crystal Clues to the Sublime) (2012)

3. *Magic*

4. *Sublime*

Margaret Kampmeier, piano

Intermission

BOAZ BEN-MOSHE

Conversations (2020)

No. 1

No. 4

Cole Habekost, Joe DeAngelo, violin

REIKO FÜTING

Nachspie(ge)l im Nachspie(ge)l (2018)

Tarun Bellur, vibraphone

J. MARK STAMBAUGH

Motherless (2024)

Fantasia on “Sometimes I Feel Like a
Motherless Child”

Jack B. (1916-2004) and Helen C. (1921-2011)
Stambaugh *in memoriam*

Invocation

1. *Departure*

2. *Journey*

3. *Arrival*

Linda Collazo, mezzo soprano

Gabriel Legros, tenor

Brendon Rapushaj, baritone

Johnson Huynh, soprano saxophone

Zhongyang Ling, alto saxophone

Zachary Kern, tenor saxophone

Hunter Bigham, tenor trombone

Ryan Parichuk, bass trombone

Gabriel Levy, Jay Walton, Glen Choe,

Kah Yeong Cheong, percussion

Vincent Bos, electric guitar

Peter Wiseman, bass guitar

Nelyam Mustelier, Eric Sedgwick, piano duo

J. Mark Stambaugh, Conductor

PROGRAM NOTES

Cristalli (with Alice Weston's film: Crystal Clues to the Sublime) (2012)

Susan Botti

Cristalli was commissioned by environmental artist/photographer Alice F. Weston for her multimedia project, *Crystal Clues to the Sublime*, which premiered at the Cincinnati Contemporary Arts Center.

Ms. Weston's collection of microscopic photographs of crystals were animated by a team of visual artists from Lightborne, led by Chris Gliebe.

"I believe the natural world, of which these crystals are a tiny, yet infinitely varied, beautiful, and heretofore unseen manifestation, is all there is. But this 'all' is sublime"

– A. Weston

(movements 1 & 2 will not be presented tonight)

Conversations (2020)

Boaz Ben-Moshe

During the Covid lockdown, I completed a "Covid" cycle, a cycle containing solo and small-group chamber music. This cycle was created to show my appreciation of certain Israeli musicians, appreciation of their musicality and devotion to new music. "Conversations" for 2 Violins is a part of this cycle. The piece was influenced by Bartok's 44 Duos as well as Berio's 34 "Duetti per due Violini." The perception of two individuals, playing the same instrument, having an equal part in a conversation, without any power struggle, confrontation or disagreements, conversing in a respectful manner, completing each other sentences, and a utopic fantasy of Human relations."

Nachspie(ge)l im Nachspie(ge)l (2018)

Reiko Fütting

Nachspie(ge)l im Nachspie(ge)l [Epilogue's Epilogue], for solo vibraphone (2018), was conceived as the epilogue's epilogue to the opera *Simulacrum*, a collective compositional project by composers Yangzhi Ma, Meng Wang, James Diaz, Peter Kramer, Longfei Li, and Reiko Fütting.

Motherless (2024)

J. Mark Stambaugh

During my parents' declining years, it was often necessary for me to take the train from New York City to their home in Lancaster, Pennsylvania. On those trips, especially on the tired evenings as the train rolled back toward New York, my mind would be flooded with myriad thoughts and reflections: long-forgotten memories, fears for the future, intimations of death, and thoughts on the life to come. Most telling was the anticipation of being an orphan, "like a motherless child," the song I began to associate with my experience.

For many years I have been composing fantasias on traditional tunes for various occasions: *Motherless* represents the most extensive, and certainly the most personal of these endeavors. After the Invocation in which the tune is stated, the work proceeds in three sections, the titles of which, I hope, need no further explanation. The big band echoes in the piece may reflect thoughts of my father, who was pianist for a big band that entertained the troops during World War II. The final section was probably influenced by a song I loved when I was boy, "Morning Town Ride," a lullaby that pictured the transition from waking to sleep as a gentle train ride ("rocking, rolling, riding, out along the bay; all bound for Morningtown, many miles away"), here reflecting a journey more profound.

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