



MSM Composers' Concert

Reiko Fütting (DMA '00), Coordinator

FRIDAY, NOVEMBER 22, 2024 | 7:30 PM
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**

Manhattan School of Music's public programs are made possible in part by the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature.



Funded in part by a grant from the New York City Tourism Foundation.

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PROGRAM

NOAH ICARUS JOHNSON *Time Crystals* (2024)

1. Isometric Dodecahedron
2. Tetragonal Dipyramid
3. Elongated Hexagonal Dipyramid
4. Tetragonal Prism
5. Triclinic Pinacoid
6. Trigonal Scalenohedron

Grace Goss, vibraphone

Zoe Beyler, marimba

ELIAS VALLE

Mirror Dance (2024)

Ariana Varvaro, oboe/English horn

Ked Adams, clarinet

Zhongyang Ling, alto saxophone

Sakira Fujimoto, bass clarinet

Austin Wegener, bassoon

Saviero Alfieri, Conductor

LAURA NOBILI

Early Morning Sunrise (2024)

Hyomin Lee, flute

Katherine Lee, flute

Tinatin Narimanidze, violin

Cody Conley, violin

Brandon Jo, cello

Johnny Knight, piano

GABRIEL LEGROS

Vintulata (2024)

Jocelyn Braun, flute

Janice Wu, oboe

Ian Fleck, clarinet

Anna Zhang, bassoon

Vera Romero, French horn

Themba Pieterse, trumpet

Hunter Bingham, trombone

Fumiya Miyata, tuba

Hwanee Pak, percussion

Zoe Beyler, percussion

Josh Conklin, percussion

Carlen Gong, guitar

Jack Dendinger, piano

Arianna Behrendt, violin

Owne Xayboury, viola

Olivia Schulte, cello

Peter Wiseman, double bass

Saverio Alfieri, Conductor

Intermission

SHOUYE HUANG

Echoes of the Mind (2023-24)

MaxMSP by **Rui Zhu**

Gabriel Ordás, violin

Rui Zhu, MaxMSP

JACOB EDDY

Demain, dès l'aube (2024)
poem by **Victor Hugo**

Clothilde Culeux, soprano

Lynn Kang, soprano

Mary Margeret McNeil, soprano

Jayla Brenord, alto

Meredith Krinke, alto

Anisah LaPlante, alto

Gabriel Legros, tenor

Matthew Jiang, tenor

Parker Odom, bass

Daniel Kent, bass

Jack Dendinger, piano

Jacob Eddy, Conductor

CHONGGUANG GUAN

Call of Silence (2024)

Ariana Varvaro, oboe

William Hsueh-hung Lee, violin

Nianyi Huang, piano

Liangji Song, piano

Chongguang Guan, Conductor

JONATHAN GOLD

hildes weissagekreisel (2024)

Amber Dai, French horn

Daniel Basilio-Fernandez, contrabass

Daniel Powers, tuba

Austin Wegener, contrabassoon

Nicholas Ochoa, French horn

Kyle Victor, violoncello

Ryan Parichuk, bass trombone

Alex Howard, contrabass saxophone

Jonathan Gold, Conductor

LYRICS

Shouye Huang

Echoes of the Mind (2023-24)

People look at me, but they never understand.

I don't understand myself either.

I'm so tired of this endless cycle

climbing up,

falling down, over and over.

I just want to escape this nightmare, but I'm trapped.

It's part of me, it's every part of my life.

No one sees the real me, they only see those extremes, missing the struggle

I go through just to stay balanced.

I don't blame them,

because

even I can

barely recognize myself anymore.

Why does this keep happening?

Why can't I stay steady?

When I'm happy, it's like I can do anything, like I'm unstoppable.

But then, all of a sudden, I fall into this bottomless pit again.

No direction, no way out.

Jacob Eddy
Demain, dès l'aube (2024)

Demain, dès l'aube, à l'heure où blanchit la campagne,
Je partirai. Vois-tu, je sais que tu m'attends.
J'irai par la forêt, j'irai par la montagne.
Je ne puis demeurer loin de toi plus longtemps.
Je marcherai les yeux fixés sur mes pensées,
Sans rien voir au dehors, sans entendre aucun bruit,
Seul, inconnu, le dos courbé, les mains croisées,
Triste, et le jour pour moi sera comme la nuit.
Je ne regarderai ni l'or du soir qui tombe,
Ni les voiles au loin descendant vers Harfleur,
Et quand j'arriverai, je mettrai sur ta tombe
Un bouquet de houx vert et de bruyère en fleur.

Tomorrow, when the countryside is kissed by dawn,
I'll leave. For you are waiting there for me I know.
Through forests, over mountains I will journey on;
For we have been apart too long—I miss you so.
And I will walk with eyes so fixed upon my thoughts
That outside sounds and sights I'll neither hear nor see.
Alone, unknown, back bent, hands crossed as tight as knots,
And sad, so that the day will seem as night to me.
I will not heed the sunset's gold at close of day
Or note the distant sails descending on Harfleur.
When I at last arrive, upon your grave I'll lay
Green holly and the finest heather in full flower.

English Translation by James A. Tweedie

PROGRAM NOTES

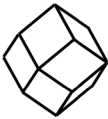
Noah Icarus Johnson *Time Crystals* (2024)

In the summer of 2022, I was first exposed to the idea of a time crystals in a video titled “BREAKING: New Phase of Matter” uploaded onto the YouTube channel “Physics Girl” by Dianna Cowern. The subject moved me so deeply I knew immediately that I had to write a piece about it.

A time crystal is a theorized substance that is composed of repeating patterns in three spacial dimensions— like how crystals are on a molecular level organized in repeating patterns in their height, width, and length— but also repeating in a fourth dimension of time. Most often, this repetition in time is expressed as a form of back-and-forth movement, like a metronome, or one could say the substance goes from one state to another, repeating back and forth in predictable intervals. The issue with the theory is that this back-and-forth property of the time crystals implies movement or, at the very least, a transfer of energy. Of course, this is an issue because energy can neither be created nor destroyed, so for a substance to continually express energy without any energy input would be impossible. However, there are still many people putting the theory to the test to see if it can be achieved.

Theoretical or not, I thought this idea of repeating patterns in time (and space) was the perfect subject to express in a piece of music (music being fundamentally expressed through time). Therefore, the piece *Time Crystals* is organized in repeating, back and forth, binary patterns from its most fundamental (molecular/ rhythmic) level to its broadest formal level. Each movement is also modeled after certain geometric shapes that crystalline structures are capable of taking.

1. *Isometric Dodecabedron*



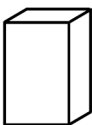
2. *Tetragonal Dipyramid*



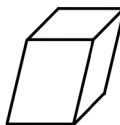
3. *Elongated Hexagonal Dipyramid*



4. *Tetragonal Prism*



5. *Tridimic Pinacoid*



6. *Trigonal Selenobedron*



Chongguang Guan *Call of Silence* (2024)

“Silence is the strength of our inner life...to face and transcend the inner loneliness of man as he becomes aware of his own isolation.” The theologian Thomas Merton saw silence as an essential spiritual practice. *Call of Silence* invites one into a relationship with the self, one where we confront our inner world and find resilience.

Laura Nobili *Early Morning Sunrise* (2024)

When I first arrived at Manhattan School of Music, I found a sense of peace in my home away from home by waking up in the early morning just as the sun began to rise over the vast world outside of my bedroom window. The sense of tranquility and calmness of the early morning had a way of motivating and inspiring me for the day to come, and I decided to conceptualize this idea into sound. *Early Morning Sunrise* begins with the stillness of the dark sky, and suddenly streaks of light begin to emerge. Gradually, these fragments of light begin to strengthen, and the figure of the sun begins to appear over the horizon, represented by the melody in the cello. Colors paint the sky with interweaving strokes as each of the instruments appears through the lush texture of sound. The melody of the sun reappears in the cello amidst the colorful texture, this time in an even higher and more brilliant register in the new key of C Major. The sun is present and powerful in the sky and the landscape below is beautifully illuminated. The piece ends with a return to a new form of tranquility and peace after sunrise.

Gabriel Legros *Vintulata* (2024)

When writing a programmatic work, one must understand they are not merely engaging in storytelling. Instead, focusing on the elements that form a musical composition reveals itself to be much more fruitful. In such manner, the final product is not only a story, nor is it solely a piece of music, but a combination of forms.

The word “Vintulata” comes from the island of Corsica and translates to “breaker of the winds”. In this context, it is also the name of the boat I was on when this scene took place. In the music, you will certainly be able to hear the recurring sound of its engine, cruising through the Corsican Sea. The darkness of the night surrounds us, although the slight effulgence of the Milky Way serves its long-

abandoned purpose. A feeling of uncertainty makes its way into our minds, and the presence of loved ones, including a man's best friend, is necessary to reach our destination. At times we are reminded of where we stand, but the appealing solitude we face takes us back into our thoughts. In the final moments of this contemplation, we remember that what truly matters is the people you are living this moment with.

Various motifs and themes representing these ideas can be heard in this piece. Some repeat and others do not. Fragments are at the heart of it and build upon themselves to progressively clarify certain parts of the music. I invite you to try and identify these themes and what elements of the story they refer to. This program note gives the music all its sense. Without one or the other, you could be reading a short story, or simply listening to a piece of absolute music.

Vintulata is dedicated to my brother Maxime, who always makes sure we get home safely from our trips at sea.

Shouye Huang ***Echoes of the Mind* (2023-24)**

The Austrian philosopher Wittgenstein once said in his *Tractatus Logico-Philosophicus*, "Whereof one cannot speak, thereof one must be silent."

However, when it comes to certain mental health conditions, I believe there is no need to choose to ignore or dismiss them. You may have heard of "bipolar disorder," or maybe you haven't, but it could be affecting a friend around you or even yourself. It is a disorder that can be described as being "kissed by God," bringing boundless passion and inspiration but followed by a deep emptiness and depression of the soul. The purpose of creating this piece of music is to encourage everyone to confront their mental health and acknowledge their mental illness. In today's society, no one should be excluded or stigmatized, and only love can heal all wounds. If you can feel a sense of resonance or reflection through this music, then that would be the best outcome!

Jacob Eddy ***Demain, dès l'aube* (2024)**

Demain, dès l'aube by Victor Hugo is a sorrowful poem where the speaker plans to visit the grave of a lost loved one. As he describes his journey, the deep pain of grief and longing is palpable. The poem captures the heavy heartache and solitude that comes with mourning, highlighting the enduring connection between the speaker and the deceased despite their separation. Through further research, I discovered that Hugo himself is the speaker and is narrating his journey to his daughter, Léopoldine's, grave. My own setting of his text emulates the grief and sorrow felt by Hugo. At certain points in the music, the harmonic language breaks away from the preceding harmony to display the array of emotions felt by the speaker. Towards the end, Baoding balls are shaken by the singers to imitate the ringing of death and the longing that accompanies grief. I was inspired by Kevin Puts *If I Were a Swan* and Claude Debussy's use of French harmony while composing. I am grateful to Dr. J. Mark Stambaugh for his guidance and mentorship while this piece was composed.

Jonathan Gold ***hildes weissagekreisel* (2024)**

“The life that’s all things moving, the root in all created being—you are enfolded in the weaving of divine mysteries”

—*Hildegard von Bingen*

ABOUT MANHATTAN SCHOOL OF MUSIC

Founded as a community music school by Janet Daniels Schenck in 1918, today MSM is recognized for its 1,025 superbly talented undergraduate and graduate students who come from 54 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 5 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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