

Monday, November 23, 2020 | 12:00 & 7:00 PM

PART I 12:00 PM
Livestreamed from Neidorff-Karpati Hall

CONTEMPORARY PERFORMANCE PROGRAM

Margaret Kampmeier, Artistic Director and Chair

TACTUS

Part I

PROGRAM

MATTHEW EVAN TAYLOR *Fragments of Glass* (2012)
(b. 1980)

Laura Bibbs, trumpet
Alyson Kanne, harp
Nicole Brancato, piano
Makana Medeiros, percussion
Gabriel Garcia, voice

BRANDON RIDENOUR *Music for Trumpet and Djembe* (2012)
(b. 1986)

Laura Bibbs, trumpet
Makana Medeiros, percussion

GYÖRGY KURTÁG *Selections from Hölderlin Songs, Op. 35a* (1997)

(b. 1926)

An...
Gestalt und Geist for baritone, trombone and tuba
An Zimmern
Tübingen, Jänner

Gabriel Garcia, baritone
Maxine Troglauer, bass trombone
Tyler Woodbury, tuba*

* guest performer

GEORGE LEWIS
(b. 1952)

Artificial Life (2007)

Emmalie Tello, clarinet and bass clarinet
Laura Bibbs, trumpet
Maxine Troglauer, bass trombone
Alyson Kanne, harp
Teagan Faran, violin
Jordan Bartow, cello
Nicole Brancato, piano
Makana Medeiros, percussion
Gabriel Garcia, voice
Han Geul Lee, electronics

PROGRAM NOTES

Fragments of Glass

Matthew Evan Taylor

This is a piece about dreams and expectations. What happens when we examine ourselves?

–Matthew Evan Taylor

Fragments of Glass

By Matthew Taylor

I walked into an old **House**

Glass everywhere

Each containing a piece of soul

A remembered kiss....

Here

A faded wink---→ **there**

I've never liked



houses of mirrors

I shouldn't look at myself
...too intently

Intensely .

Intensity makes my skin crawl.

Music for Trumpet and Djembe

Brandon Ridenour

Music for Trumpet and Djembe by Brandon Ridenour is a merging of styles. These instruments have long histories in their own right, but come from completely different heritages. Despite their different backgrounds, the collaboration between the two instruments results in a unique musical sound.

The djembe, a traditional African drum, provides driving rhythms along with atmospheric effects. The trumpet, also with a very rhythmic role, keeps one's ears on edge with constant shifts between secure and nonsecure tonality. For the most part, the two instruments are in simultaneous agreement on the mood and nature of the music being played. They are constantly pushing and playing off one another. Fortunately, they are also both equally bipolar, with sudden, drastic shifts in mood.

In this piece, the trumpet assumes a role as if it were a ritualistic leader. The djembe creates ambience and atmosphere. Even though it's only one drum, there are many different sounds and colors the instrument can produce. The trumpet is the voice, while the djembe is the nature that surrounds it.

Selections from *Hölderlin Songs, Op. 35a*

György Kurtág

***An...* (Friedrich Hölderlin)**

Elysium

Dort find ich ja
Zu euch, ihr Todesgötter
Dort Diotima Heroen

Singen möcht ich von dir
Aber nur Tränen

Und in der Nacht, in der ich wandle,
Erlöscht mir dein
Klares Auge!

himmlischer Geist.

To...

Elysium

That's where I find
you, you gods of death
there Diotima heroes

I would like to sing of you
but only tears.

And in the night where I wander,
extinguished to me
your clear eye!

Heavenly spirit.

***Gestalt und Geist* (Friedrich Hölderlin)**

Alles ist innig
Das scheidet
So birgt der Dichter

Verwegner! Möchtest von Angesicht zu
Angesicht

Die Seele sehn
Du gehest in Flammen unter.

Shape and Spirit

All is intimate
that separates
So the poet conceals

Audacious! Wanting from face to face
to see the soul

You are going under in flames.

***An Zimmern* (Friedrich Hölderlin)**

Die Linien des Lebens sind verschieden,
Wie Wege sind, und wie der Berge gränzen.
Was hier wir sind, kann dort ein Gott ergänzen
Mit Harmonien und ewigen Lohn und Frieden.

To Zimmer*

The lines of life are various,
Like roads, and the borders of mountains.
What we are here, a God can complete there,
With harmonies, undying reward, and peace.

*An Zimmern refers to Ernst Zimmer, who cared for Hölderlin from 1807-1843 in Tübingen.

Tübingen, Jänner (Paul Celan)

Zur Blindheit über-
redete Augen.
Ihre—“ein
Rätsel ist Rein-
entsprungenes”—, Ihre
Erinnerung an
schwimmenden Hölderlintürme, Möwen-
umschwirrt.

Besuche ertrunkener Schreiner bei
diesen
tauchenden Worten:

Käme,
käme ein Mensch,
käme ein Mensch zur Welt, heute, mit
dem Lichtbart der
Patriarchen: er dürfte,
spräch er von dieser
Zeit, er
dürfte
nur lallen und lallen,
immer-, immer-
zuzu.

(“Pallaksch. Pallaksch”)

Tübingen, January

Beneath a flow of eloquence blinded,
the eyes.
Their – “an enigma is
the pure
Sprung forth”—, their
memory of
Hölderlin’s towers swimming,
wheeled with gulls.

Visits of drowned carpenters with
these
submerging words:

If there came,
If there came a man,
If there came a man into the world, today, with
the light beard of the
patriarchs: He must,
if he spoke of this
time, he
must
only stutter and stutter
over, over
again again.

(“Pallaksch. Pallaksch.”)

Friederich Hölderlin (1770–1843) was a German poet and philosopher associated with the romantic period. Known widely for his novel *Hyperion*, he found work as a tutor in his early life. His job led him to fall in love with the wife of a banker; Named Susette Gontard, Hölderlin referred to her as Diotima. Hölderlin’s mental stability deteriorated dramatically in the early 1800s after being diagnosed with schizophrenia. Being given three years to live by the mental clinic in Tübingen, a carpenter named Ernst Zimmer took Hölderlin into his tower on the Neckar river and cared for him from 1807 to his death in 1843. It was here that he wrote the bulk of his poems and fragments. The fragmented and short compositional style of his later works inspired many, including Paul Celan (1920–1970) who wrote the final poem as a dedication to Hölderlin’s poetic madness.

Hungarian composer György Kurtág (b. 1926) composed the individual songs that make up *Hölderlin-Gesänge* at different times between 1993 and 1997. The last piece, *Tübingen, Jänner*, was the only one completed stateside, in 1997 while in Marlboro, Vermont. The final quotation of the poem (“Pallaksch! Pallaksch!”) references a nonsense expression coined by Hölderlin, which means sometimes yes and sometimes no, used by the poet as his mental illness progressed.

Artificial Life 2007

George Lewis

Artificial Life 2007 is designed to realize a model of group improvisation as an emergent phenomenon based on negotiation and local intelligence. The work has two parts (either or both of which may be performed), consisting of a set of instructions represented graphically on a grid. The moment of execution and the kind of sounds and silences produced are chosen according to the improvisors’ considered judgment unless an instruction indicates otherwise; structural components and sonic gestures are designed to proceed from the use of intuition and snap judgment, obviating any need on the part of the performers to articulate or impose global form or spurious teleologies.

As with all improvisations, including our everyday-life human efforts, the performance is achieved through negotiation and consensus, and its success will be less a question of individual freedom than of the assumption of personal responsibility for the sonic environment. The work was created for the Glasgow Improvisers Orchestra under a commission from the Scottish Arts Council and received its premiere in December 2007 at the Institute of Contemporary Arts, Glasgow.

ABOUT THE CONTEMPORARY PERFORMANCE PROGRAM

The Contemporary Performance Program at Manhattan School of Music is dedicated to giving advanced student performers the opportunity to study with expert faculty and to work directly with living composers. The CPP concert series presents knowledgeable performances of 20th- and 21st-century masterpieces by the student ensemble Tactus. Past concerts have featured both classic 20th-century repertoire and more recent works played with the composers in attendance. The group presents music by MSM faculty composers and works with the Composition department to read and perform student compositions.

Administration

Margaret Kampmeier

Artistic Director and Chair

Katharine Dryden

Managing Director of Instrumental Ensembles

Jon Clancy

CPP Instrumental Ensembles Associate

Faculty

David Adamcyk, Contemporary Survey

Susan Jolles, Harp

Todd Reynolds, Electronics

Robert Black, Bass

Margaret Kampmeier, Piano

Brandon Ridenour, Trumpet

David Cossin, Percussion

David Krakauer, Clarinet

Lucy Shelton, Voice

Anthony de Mare, Piano

Curtis Macomber, Violin

Fred Sherry, Cello

Monica Ellis, Bassoon

Tara Helen O'Connor, Flute

James Austin Smith, Oboe

John Ferrari, Percussion

Christopher Oldfather, Piano

Dave Taylor, Bass trombone

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 960 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 program continues to offer superior music instruction to 475 young musicians between the ages of 5 and 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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