

Thursday, February 18, 2021 | 7:30 PM
Livestreamed from Greenfield Hall

CONTEMPORARY PERFORMANCE PROGRAM

Margaret Kampmeier, Artistic Director and Chair

TACTUS

Chamber Music

PROGRAM

BAHAR ROYAEE
(b. 1992)

Kücha-lar (2018)

Laura Bibbs, trumpet

Hawley, Pennsylvania

Jon Collazo, percussion

Clermont, Florida

Nicole Brancato, piano

Astoria, New York

OSVALDO GOLIJOV
(b. 1960)

Mariel (1999)

Jordan Bartow, cello

Greer, South Carolina

Makana Medeiros, marimba

Stafford, Virginia

SUNGJI HONG
(b. 1973)

Et Descendit (2015)

Stephanie Dressler, flute

Coal Township, Pennsylvania

Teagan Faran, viola

Ann Arbor, Michigan

Alyson Kanne, harp

Naperville, Illinois

CHARLES WUORINEN
(1938–2020)

Stanzas Before Time (2001)

Alyson Kanne, harp

Gabriel Garcia, voice

Simsbury, Connecticut

CARLOS SIMON
(b. 1986)

Stir Crazy (2020)

Stephanie Dressler, flute
Teagan Faran, violin

DANIEL SCHNYDER
(b. 1961)

Worlds Beyond Suite (2009)

III. *Chase*
IV. *Afterthought*
V. *We Should Know Better*

Emmalie Tello, clarinet
New York, New York

Maxine Troglauer, bass trombone
Wiesbaden, Germany

Han Geul Lee, piano
Goyang City, Republic of Korea

Students in this performance are supported by the *Marga and Arthur King Scholarship*.

We are grateful to the generous donors who made these scholarships possible. For information on establishing a named scholarship at Manhattan School of Music, please contact Susan Madden, Vice President for Advancement, at 917-493-4115 or smadden@msmnyc.edu.

PROGRAM NOTES

Bahar Royae

Kücha-lar

مشی مپس وس، هرل هج وک'
نيساملوا زوت: هدنلگ رای

*I sprinkled water on the alleys
so the dust will not rise until my beloved comes.*

This piece explores the famous folk song “*Kücha Lar*” among the sounds covering it in the memory of the mind. “*Kücha Lara Susap Misbam*” was first recorded by Rashid Behbudov, a renowned Azerbaijani singer. It is a folk tune that is a shared musical heritage among the people of the region.

This piece forms through the evolving of the sound elements in electronics and instruments to the whole original tune. There are familiar-unfamiliar sounds of instruments that are utilized in this piece, aiming to sculpt the memory of a tune, by removing the dust and sands of its sound image in the mind.

–Bahar Royae

Oswaldo Golijov

Mariel

I wrote this piece in memory of my friend Mariel Stubrin. I attempted to capture that short instant before grief, in which one learns of the sudden death of a friend who was full of life: a single moment frozen forever in one's memory, and which reverberates through the piece, among the waves and echoes of the Brazilian music that Mariel loved. The work was written for and premiered by Maya Beiser and Steve Schick.

–Oswaldo Golijov

Sungji Hong

Et Descendit

Et Descendit for flute, viola, and harp was written in 2015 for Sounds Modern Trio. The inspiration for this piece was the painting *Battesimo di Cristo* by Piero della Francesca, the Italian Renaissance master.

The piece is characterized by recurring elements that function as the structural material for the development of the work: the flute's opening gesture of microtonal glissandi, *Près de la table* glissandi on the harp, and the viola's long suspended notes. These elements become a prominent and characteristic feature later in the piece.

This piece was made possible by a grant from Ms. Yeonju Kim. It was first performed by Sounds Modern Trio on February 4, 2016 in Voertman Hall at the University of North Texas College of Music.

–Sungji Hong

Charles Wuorinen

Stanzas Before Time

The poetry of John Ashbery (1927–2017) is often referred to as “difficult,” and the author himself has been quoted saying he had trouble explaining his own work. However, putting the goal of comprehension to the side allows the subtle pleasures of his words to shine through. Charles Wuorinen (1938–2020) must have been aware of this, as the composition repeats the poem three times; with this, he allows not only the listener but the performers to engage in multiple different interpretations of Ashbery's text. Wuorinen incorporates melismatic vocal lines, polyrhythms, changing meter, and more to create an increasingly dense musical landscape.

–Gabriel Garcia

Stanzas Before Time

Quietly as if it could be
otherwise, the ocean turns
and slinks back into her panties.

Reefs must know something of this,
and all the incurious red fish
that float ditsily in schools,

wondering which school is best.

I'd take you for a drive
in my flivver, Miss Ocean, honest, if I could.

–John Ashbery

Carlos Simon

Stir Crazy

The pandemic of COVID-19 has continued to influence my social, professional, and personal life in ways that I never imagined. Day to day life has been like a continuous “loop”; a never-ending quarantine loop. This piece reflects my feelings about the mandated stay-at-home order during this crisis.

–Carlos Simon

Daniel Schnyder

Worlds Beyond Suite

I wrote the *Worlds Beyond Suite* in NYC for my trio featuring David Taylor and the late Kenny Drew Jr. The music combines the world of jazz and Latin music with the idiom of written-out chamber music. What you see at the end of *Chase* is a proportion canon, a 15th-century device from the Golden Age of counterpoint. It is because of that relation between Fugue & Chase; we “chase” each other there. The movement is an example of how to connect aesthetics over continents and time: the Golden Age of counterpoint, and Jazz... *We Should Know Better* has a political connotation: It was written in the very beginning of the second Iraq war. On the other hand, I wanted to write something really difficult and tricky for the three of us and was not so sure whether the music would fly in concert. Obviously Kenny and Dave nailed it and we played it all over the globe. I am very happy that a new generation plays the Suite now and some of my crazy 13/16 and 15/16 ideas, etc., have become normalcy.

–Daniel Schnyder

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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