

Thursday, May 6, 2021 | 12 PM & 1:30 PM

PART I | 12 PM

Livestreamed from Neidorff-Karpati Hall

PART II | 1:30 PM

Livestreamed from Gordon K. and Harriet Greenfield Hall

## CONTEMPORARY PERFORMANCE PROGRAM

Margaret Kampmeier, Artistic Director and Chair

# TACTUS

### **PROGRAM**

#### **Part I**

JOAN TOWER  
(b. 1938)

*Black Topaz* (1976)

**Stephanie Dressler**, flute  
*Coal Township, Pennsylvania*

**Emmalie Tello**, clarinet and bass clarinet  
*New York, New York*

**Laura Bibbs**, trumpet  
*Hawley, Pennsylvania*

**Maxine Troglauer**, trombone  
*Wiesbaden, Germany*

**Han Geul Lee**, solo piano  
*Goyang City, Republic of Korea*

**Makana Medeiros**, percussion  
*Stafford, Virginia*

**Jon Collazo**, percussion  
*Clermont, Florida*

**Jeremy Gill**, Conductor  
*Harrisburg, Pennsylvania*

TOSHIO HOSOKAWA  
(b. 1955)

Duo for Violin and Cello (1998)

**Teagan Faran**, violin  
*Ann Arbor, Michigan*

**Jordan Bartow**, cello  
*Greer, South Carolina*

REIKO FÜTING  
(b. 1970)

*Land of Silence* (2009)

**Emmalie Tello**, bass clarinet

**Laura Bibbs**, trumpet

**Maxine Troglauer**, bass trombone

**Gabriel Garcia**, voice  
*Simsbury, Connecticut*

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

## PROGRAM NOTES

### Joan Tower

#### *Black Topaz*

Visual imagery has long fascinated many composers and provided them with inspiration for musical compositions. Joan Tower's *Black Topaz* derives from a drawing she once did of color rays emanating from a black, piano-like object. This single-movement work examines a similar projection of color from its focal point, the solo piano (black), to a six-member supporting instrumental ensemble. Tower selected each ensemble instrument specifically for its ability to magnify and extend the piano's timbral essence. She first chose a percussion battery to project the piano's capability for sharp articulation: the marimba and temple blocks emphasize this staccato "attack" quality. Tom-toms add depth to the sound. Brass, woodwinds, and vibraphone then were chosen to augment the piano's lyrical and harmonic nature. The flute matches the piano's highest melodic registers, while the clarinet and bass clarinet can almost duplicate its middle range. A trumpet and trombone emphasize chordal strength and support. Even the title *Black Topaz* reflects the work's *raison d'être*: topaz is a structurally stable, yellowish mineral which can, however, transform into various hues.

*Black Topaz* was one of Joan Tower's first compositions to move away from an earlier quasi-serial style in favor of a more fluid, organic style. Here a large-scale musical architecture reigns, emphasizing metamorphosis of color and musical time, and an ever-increasing level of harmonic consonance. The work was commissioned by the Group for Contemporary Music with a grant from the National Endowment for the Arts, and is dedicated to Robert Miller, the piano soloist at the premiere performance (which took place at Manhattan School of Music in November, 1976).

—Mary Lou Humphrey

### Toshio Hosokawa

#### *Duo for Violin and Cello*

Duo for Violin and Cello was commissioned by the city of Munich, Germany and is dedicated to Asako Urushihara and Julius Berger. The first performance was given by Michael Durner, violin, and Rupert Buchner, violoncello, at the Münchener Biennale in Germany on April 29, 1998.

—Toshio Hosokawa

### Reiko Fütting

#### *Land of Silence*

The composition *Land of Silence* was commissioned by and is written for and dedicated to the ensemble loadbang, with its members Andrew Kozar, William Lang, Alejandro Acierto, and Jeffrey Gavett. It is based on the words of a poem by German poet Kathleen Furthmann, translated into English.

*Im Land der Stille  
reichen die Wellen einander Wasser zu.  
Als gläserne Brücke ihm  
und Pfad  
zu gehen über windendes Meer.  
Und im Vorüber noch  
legen Wellen sich  
auf die Spuren des rechten Wegs.*

*In the land of silence,  
waves are passing (reaching) each other water.  
As a bridge of glass for him,  
and path (trail)  
to walk (tread) (step) (go) (track) across a windy sea.  
And still in passing,  
waves lie  
on the traces (prints) of the righteous way.*

The composition attempts a homogeneous approach to the ensemble and its striking collection of instruments and voices.

—Reiko Fütting

## **Part II**

IGOR SANTOS  
(b. 1988)

*anima* (2019)

**Alyson Kanne**, harp  
*Naperville, Illinois*  
**Jon Collazo**, percussion

KEVIN ZETINA  
(b. 1997)

*Shepard Tone* (2020) (World premiere)

**Makana Medeiros**, vibraphone  
**Nicole Brancato**, piano  
*Astoria, New York*

ELLIOTT CARTER  
(1908–2012)

*Enchanted Preludes* (1988)

**Stephanie Dressler**, flute  
**Jordan Bartow**, cello

JEFF SCOTT  
(b. 1967)

*Un Abrazo para Sharon* (2015)

**Emmalie Tello**, clarinet  
**Teagan Faran**, violin  
**Nicole Brancato**, piano

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**

**Igor Santos**

*anima*

*Voice is a particular sound made by something with a soul;  
for nothing which does not have a soul has a voice.*

Aristotle, *De Anima* (Book II)

*anima* highlights the anthropomorphic properties of both harp and percussion through an interplay between instruments and performer vocalization. For each nonlinguistic utterance and articulation there exists an instrumental equivalent, and a continuum between voice and instrument is established at every point. Orchestrated as such, the piece dramatizes the instruments as entities with physical—organic—bodies, in search of some kind of “soul.” The work is written for and dedicated to friends Ben Melsky and Kyle Flens.

–Igor Santos

## **Kevin Zetina**

### ***Shepard Tone***

A Shepard tone is an auditory illusion where one is tricked into hearing what typically sounds like a constant and unending rise in pitch. The effect is usually created with the use of three lines in parallel ascending motion separated by an octave. The line lowest in pitch sneaks in and grows louder; the line highest in pitch starts strong and fades away; and the middle voice is static in volume. This piece is an experiment of sorts in recreating the feeling of a Shepard tone in descending motion, however in this case there are only two lines and many shifts in harmony. I hope that upon listening one will have the same sense as the piece develops of never-ending descent.

–Kevin Zetina

## **Elliott Carter**

### ***Enchanted Preludes***

*Enchanted Preludes* is a birthday present for Ann Santen, commissioned by her husband, Harry, and composed in gratitude for their enthusiastic and deeply caring support of American music. It is a duet for flute and cello in which the two instruments combine their different characters and musical materials into statements of varying moods. The title comes from a poem of Wallace Stevens: *The Pure Good of Theory*, “All the Preludes to Felicity,” stanza no. 7:

*Felicity, ah! Time is the hooded enemy,  
The inimical music, the enchanted space  
In which the enchanted preludes have their place.*

The score was given its first performance by Patricia Spencer, flute, and André Emelianoff, cello, of the Da Capo Chamber Players in New York, on May 16, 1988.

–Elliott Carter

## **Jeff Scott**

### ***Un Abrazo para Sharon***

*Un Abrazo para Sharon* was commissioned in 2005 by Madelon and Jerald Grobman for their son, Benjamin Grobman, in honor of his private horn teacher, MSM Precollege Faculty, Sharon Moe. The work was created for an ensemble of piano, horn, and violin (an instrumentation made famous by Brahms’s Horn Trio). Mr. Scott later adapted the horn part in *Un Abrazo para Sharon* to be played by either clarinet or tenor saxophone. We hear the composition in this Tactus performance in its adaptation for piano, clarinet, and violin.

Jeff Scott is an MSM alumnus, having earned his Bachelor’s degree with David Jolley as his major horn teacher. Mr. Scott is the French hornist of the Imani Winds, a position that has brought him to Carnegie Hall, Walt Disney Concert Hall, the Kennedy Center, and countless other prominent stages. Mr. Scott leads master classes with hundreds of students every year with Imani Winds and teaches horn at Oberlin College and Conservatory.

As a composer, Mr. Scott’s credits include *Becoming Something: The Story of Canada Lee* and the staged production of *Josephine Baker: A Life of le Jazz Hot!*, in addition to his original works. Mr. Scott’s most recent commission is to write a variation on “America the Beautiful” for solo piano for pianist Min Kwon, entitled *Purple Mountains*. The project will premiere online July 4th-9th culminating in live performances in Brooklyn, July 8th and 9th.

*Un Abrazo para Sharon* is, in style, diatonic and lyrical. The work begins with the violin singing five ascending notes of a B-minor scale, falling back again, then returning to reach upward two more steps, then coming back a moment later to ascend a little farther, a gentle push toward completion. Finally encompassing a ninth, piano harmonies quietly support and lend pulse to this expansive opening, which shifts from duet to trio.

The work pauses momentarily, then continues “*con fuoco*”—fiery or impetuously—in a fast-moving, syncopated compound meter with upward-rocketing gestures which seem to expand upon the upward-pointing scales of the introduction, and with accents whose placement one might indeed describe as “impetuous.”

The lengthening of syncopations into hemiola rhythms lends the feel of a short waltz passage, a moment of cheerful reflection, which is interrupted by a return to the faster tempo. Now we hear contrasting rhythmic sections in which brief solos are interspersed between short duets and tutti passages in a series of quick variation-like episodes.

A new idea in 10/8 time is introduced, and interlocking rhythms maintain the forward pacing as the volume diminishes and the texture thins. A thicker harmonic underpinning then fills the aural space thus created, supporting the development of the 10/8 motif, which then leads to rhythmic-unison flourishes among the three instruments and a shift in tonality up a minor third to D Major/Minor, before a return to the opening B-minor scale in the violin.

A varied and condensed reprise of materials introduced in the first half of the piece follows, and the movement concludes energetically, following a downward double-shift in tonality to F minor via A-flat.

—Manly Romero

## ABOUT THE ARTISTS

### Jeremy Gill, Conductor

The music of American composer, conductor, and pianist Jeremy Gill has been commissioned by the American Opera Project, Buffalo Philharmonic Orchestra, Chamber Music America, Concert Artists Guild, Dallas Symphony Orchestra, Harrisburg Symphony Orchestra, Mendelssohn Club of Philadelphia, New York Classical Players, and Variant 6, among many others. He has collaborated with conductors JoAnn Falletta, Stuart Malina, Steven Osgood, Gil Rose, and Jaap van Zweden; internationally renowned pianists Peter Orth, Orion Weiss, and Shai Wosner; and the Grammy-winning Parker Quartet. His concertos for oboist Erin Hannigan, clarinetist Chris Grymes, and pianist ChingYun Hu were recorded by Boston Modern Orchestra Project in 2017. Described as “vividly colored” (*New York Times*), “replete with imaginative textures” (*Dallas Morning News*), and “exhilarating” (*Philadelphia Inquirer*), Jeremy’s music has earned him residencies and fellowships with the Bogliasco Foundation (2017), Chautauqua Opera (2016), Copland House (2015), the American Opera Project (2013–14), and the MacDowell Colony (2013). Born in Harrisburg, Pennsylvania in 1975, Jeremy studied oboe, piano, and composition before attending the Eastman School of Music. He received his PhD from the University of Pennsylvania in 2000 and studied internationally at the American Conservatory in Fontainebleau (1993) and the Czech-American Summer Music Institute (1999). His principal teachers include Samuel Adler, George Crumb, Robert Lau, Yinan Leef, David Liptak, James Primosch, Jay Reise, George Rochberg, Christopher Rouse, Joseph Schwantner, and Anna Weesner. Jeremy Gill has received major awards from the American Academy of Arts and Letters, ASCAP, BMI, and the League of American Orchestras.

# 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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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.

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