



CONTEMPORARY PERFORMANCE PROGRAM

Margaret Kampmeier, Artistic Director and Chair

TACTUS

Monday, December 6, 2021 | 7:30 PM
Gordon K. and Harriet Greenfield Hall

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PROGRAM

Eve Beglarian
(b. 1958)

I am really a very simple person

Savannah Gentry and Steph Dressler, flute
Yu-Ting Cheng, clarinet
Madeline Hocking, violin
Jon Collazo and Dániel Matei, percussion
Gabriel Garcia, voice

Tania León
(b. 1943)

Canto

Yu-Ting Cheng, clarinet, bass clarinet
Alan Hlozek, cello
Nacho Ojeda, piano
Jon Collazo, percussion
Gabriel Garcia, voice
Oliver Hagen, Conductor

Courtney Bryan
(b. 1982)

Elegy

Emmalie Tello, clarinet
Teagan Faran, violin
Alan Hlozek, cello
Nicole Brancato, piano

Intermission

Fang Man
(b. 1977)

Maroon

Savannah Gentry, flute, alto flute
Yu-Ting Cheng, clarinet, bass clarinet
Madeline Hocking, violin
Alan Hlozek, cello
Nacho Ojeda, piano
Dániel Matei, percussion
Oliver Hagen, Conductor

Ursula Mamlok
(1923–2016)

When Summer Sang

Steph Dressler, flute
Emmalie Tello, clarinet
Teagan Faran, violin
Alan Hlozek, cello
Nicole Brancato, piano

Eve Beglarian

Did he promise you tomorrow?

Savannah Gentry and **Steph Dressler**, flute
Madeline Hocking, violin
Jon Collazo and **Dániel Matei**, percussion
Yu-Ting Cheng, bass clarinet

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

Eve Beglarian

I am really a very simple person

I am really a very simple person is the first piece I wrote after completing a journey by kayak and bicycle down the Mississippi River. It was inspired by something the visual artist H. C. Porter said to me soon after we met, in Vicksburg in November 2009.

—Eve Beglarian

Tania León

Canto

Canto exists on many levels - along the lines of a multi-dimensional checkerboard. The simplicity of a song is mirrored by a solo instrument as the center of a musical universe, along with a multiplicity of harmonic and rhythmic cells orbiting around its core.

—Tania León

1 Cinco

Mis ojos comprueban la verdad
de lo que siente un pez cuando nada
es un río exuberante.

La poeta y el pez duermen junto al
miedo que los impulsa a vivir dentro
de un árbol;
desde ahí observan la luminosidad

de las rosas que se entregan
cuando el amor comienza.

Poet: Maya Islas

Five

My eyes verify the truth about
the feelings of a fish while swimming
in an exuberant river.

The poet and the fish are sleeping
close to
fear which drives them to dwell
inside a tree;
from there, they observe the
luminosity

of the roses that are given away
when love begins.

Translation: Maya Islas

2 Atardecer en el Trópico

Veo la tarde que se nombra cielo,
la ventana en suspenso, la tardía
y olvidada peluca y los cien velos
que enarbolados siguen todavía.
Veo del cielo la extensión que ardía
exponiendo trofeos y ardor celo.
Qué rigurosas ondas y armonía
fino reparte el cocuyo en su vuelo!

Un momento parece detenido

el paisaje o la forma del contento:

la chalupa enigmática y el ruido.

y un poco de ceniza y algún lirio,
y el portón arrasado por el viento,
y la canción mojada de delirio.

Poet: José Triana

Dusk in the Tropics

I gaze at dusk, disguised as heaven,
the suspended window, the belated
and forgotten wig, one hundred veils
hoisted still.

I gaze at the blazing expanse of sky
unveiling its spoils, its ardent zeal.
So perfect is the flicker and the
harmony of the cunning
beetle's flight!

An instant is somehow
detained,

the landscape and the
shape of joy:

the mysterious shallop and
the noise.

and some ashes and a lily,
a gaze razed by the wind,
a song drenched in rapture.

Translation: Iraida Iturralde

3 Canción de Cuna

La niña ya tiene sueño
y ha de dormirse. Y sueña

con su gran oso dorado
y un caballito que vuela.

Cabocá, cabocá
mi niña.

Cabocá, cabocá
mi amor.

La niña ya tiene sueño
y se ha de dormir. Su estela
es un cometa de besos
que alumbra mi noche en vela.

Cabocá, mi Irina.
Cabocá, mi amor.

Poet: Iraida Iturralde

Cradle Song

The baby at last is sleepy
and she shall sleep and
dream

of her great golden bear
and a flying horse.

Giddyup, giddyup
my baby.

Giddyup, giddyup
my love.

The baby at last is sleepy
and she shall sleep. Her
dreams

leave a comet's tail of
kisses

that lights my night awake.

Giddyup, giddyup, my Irina.

Giddyup, giddyup, my love.

Translation: Iraida Iturralde

4 Epitalamio

La pareja
de ancianos
hacía el
amor con
renovada
(furia)
fruición
concentrados

en sus
cuerpos

de hace cuarenta
años

en los
portarretratos
encima
del mueble
consola de
la sala.

Poet: José Kozer

Epithalamium

The old
couple
was making
love with
renewed
(fury)
enlarged
pleasure
both
concentrating
on their own
bodies as
they were
forty
years
ago
In
the framed
photographs
on top of
the console
table in
the living room.

Translation: José Kozer

5 XXIV

Soy como un
labio digital
que apenas
reconoce
su piel
o se produce
tan pegado
al vivir
que sólo el gesto
que lo explica
se aquieta
en las paredes,

XXIV

I am like
a digital lip
which barely
recognizes
its skin
or produces
the self
so close
to living
that only the gesture
which explains it,
becomes restless

tengo estancias
que en mí
no se detienen
individuales formas
donde adquiero
diferencias
abiertas melodías
de algo
que en mí se queda
cuando extendiendo la mano
y me reciben
coyuntura, calor,
que habla el esfuerzo
de una anterior memoria
a toda
vida.

Poet: Alina Galliano

in the walls,
I have rooms
which do not stop
within me,
individual forms
whereby I acquire
differences,
open melodies
of something
which stays with me
when I extend my hand
and I am met
by knuckles, heat,
which speaks the efforts
of a previous memory
far back of that which is
perceived
as living.

Translation: Alina Galliano

Courtney Bryan

Elegy

Elegy for piano, clarinet, cello, and violin was commissioned by Ensemble π in response to Abel Meeropol's composition *Strange Fruit*. Made famous by the iconic 1939 Billie Holiday recording, *Strange Fruit* is a musical and poetic protest of racial violence and particularly of lynching of African Americans in the United States during the early 20th century. *Elegy* seeks to honor the spirits of the victims of racial violence of that era as well as of the present moment through imagining the transition of the spirit from the body to the beyond. *Elegy* is in three sections: *a lament, spirit journey, and the ascent*.

The piece was premiered by Ensemble π on May 11th, 2018 at the Tenri Cultural Institute in New York City.

—Courtney Bryan

Fang Man

Maroon

Maroon has a close resemblance to red-brown which is associated with the color of Mother Earth. Red-brown is usually obtained from clay and is therefore associated with healing and the power to repel malevolent spirits.

The work was premiered on May 12th, 2006 by Ossia Ensemble of Eastman School of Music at Sage Chapel in Ithaca, NY.

—Fang Man

Ursula Mamlok

When Summer Sang

When Summer Sang is a 1980 quintet for flute, clarinet, violin, cello and piano. I began work on the piece after a severe illness, while I was spending the summer in the country and enjoying the serenity of nature. The title is a reflection of how I felt at the time. There are many imitations of bird sounds. I used the piano in such a way that a certain note will sound like knocking—it's done with a technique where you put your finger on the strings and then play on the keyboard. A sound that is less pronounced as a tone, like a mockingbird, gives it extra color.

The quintet consists of two short, interconnected movements, the first of which begins with a soft, slow duo for flute and violin, followed by six trios for various combinations of the instruments. The piano, which is present throughout, plays music that is independent of the other two instruments. Now and then a piano string is stopped and struck repeatedly, suggesting the insistent knocking of an early-morning woodpecker. The structure of this movement is like a set of phrases or stanzas: the motives of the initial melodic lines are rotated so that new melodies arise in each trio. The tempo speeds up gradually, then slows down, leading into a second duo which is related to the opening. Joyful, homophonic music, followed by a transferred reminder of the opening section, creates a bridge to the second movement, a rondo in which there is almost constant interplay among all five instruments. Especially noteworthy in the recapitulation of the rondo is the transformed reappearance of the opening duo from the first movement, the themes now floating airily in the clarinet part.

When Summer Sang was commissioned by the Da Capo Chamber Players and premiered by them in April, 1981.

—Ursula Mamlok 9

Eve Beglarian

Did he promise you tomorrow?

I wrote Did he promise you tomorrow? on 7 February 2011 as a memorial to Steven Dennis Bodner (1975-2011.) The title is something a woman named Carla asked me in a bar in Los Gatos, California precisely one year earlier, on 7 February 2010, while Chris Porter and I were watching the New Orleans Saints beat the Minnesota Vikings in the Super Bowl. I had never watched a Super Bowl before, but the fact of two river cities being in contention made it sort of a required event that year. I don't know what Steve's attachment to the Super Bowl may or may not have been, but I do know that he loved Louis Andriessen's music passionately, so I have re-purposed a lick from De Volharding as the basis of the piece.

—Eve Beglarian

ABOUT THE CONDUCTOR

Oliver Hagen, Conductor

Conductor and pianist Oliver Hagen played piano on Third Coast Percussion's 2017 Grammy-winning album. Currently on faculty at the Juilliard Preparatory Division and Newark Academy, he has worked as a guest conductor at Manhattan School of Music and the Mannes Preparatory Division. He was formerly Assistant Conductor of the Ensemble Intercontemporain, appointed by Pierre Boulez. Hagen had the good fortune to perform under his direction towards the end of Boulez's life, playing Solo Piano 1 in Boulez's own work, *Répons*. This will always be one of Hagen's most cherished memories.

As a pianist in Ensemble Signal for over ten years, Hagen has collaborated with Steve Reich, recording the music of the composer for Harmonia Mundi and premiering the composer's work *Reich/Richter* in a two-month run celebrating the opening of the Shed in NYC in 2019. Also as a member of the ensemble, Hagen has appeared at venues such as Carnegie's Zankel Hall, the Lincoln Center Festival, Library of Congress, Walt Disney Concert Hall in L.A., and the Big Ears Festival in Tennessee; Hagen has conducted the ensemble in *Peter and the Wolf* at the Guggenheim, with fashion icon Isaac Mizrahi narrating.

Hagen has recently delved into the project of writing a textbook on conducting, inspired by his passion for teaching, his professional conducting work, a recent Master's degree in music education at Hofstra University, and his doctoral degree in conducting with Brad Lubman from the Eastman School of Music.

ABOUT THE CONTEMPORARY PERFORMANCE PROGRAM

The Contemporary Performance Program (CPP) is a two-year graduate degree program at the Manhattan School of Music. The students of CPP form the core of Tactus, MSM's premier contemporary ensemble. As members of Tactus, CPP students perform works of the 20th and 21st centuries, work closely with living composers, and present works by MSM faculty and students.

Administration

Margaret Kampmeier

Artistic Director and Chair

Matt Ward

Manager of Percussion Operations and the Contemporary Performance Program

Faculty

David Adamcyk, Contemporary
Survey

David Cossin, Percussion

Anthony de Mare, Piano

Monica Ellis, Bassoon

John Ferrari, Percussion

Susan Jolles, Harp

Margaret Kampmeier, Piano

David Krakauer, Clarinet

Curtis Macomber, Violin

Tara Helen O'Connor, Flute

Todd Reynolds, Electronics

John Pickford Richards, viola

Brandon Ridenour, Trumpet

Lucey Shelton, Voice

Fred Sherry, Cello

James Austin Smith, Oboe

ABOUT MANHATTAN SCHOOL OF MUSIC

Founded as a community music school by Janet Daniels Schenck in 1918, today MSM is recognized for its 985 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.

Your gift helps a young artist reach for the stars!

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.

Contact the Advancement Office at 917-493-4434 or visit msmnyc.edu/support

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.