

**CONTEMPORARY PERFORMANCE
PROGRAM**

Margaret Kampmeier, Artistic Director and Chair

TACTUS

Solos, Duos, and More!

Wednesday, January 26, 2022 | 7:30 PM

Livestreamed from Gordon K. and Harriet Greenfield Hall

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PROGRAM

Madeline Hocking
and Dániel Matei

Space and Time are the (...) (2021)

Madeline Hocking, violin
Dániel Matei, percussion

Nathalie Joachim

Transformation for flute and recorded sounds (2019)

Steph Dressler, flute

David Leisner

Das Wunderbare Wesen (2012)

Gabriel Garcia, baritone
Alan Hlozek, cello

Jörg Widmann

Fantasie for Clarinet Solo (1993)

Yu-Ting Cheng, clarinet

Intermission

Nathalie Joachim

Wander for flute and electronics (2010)

Savannah Gentry, flute

JacobTV

Garden of Love for clarinet and tape (2002)

Emmalie Tello, clarinet

Paul Wiancko

X Suite for solo violin (2019)

I. *Prelude*
II. *Allemande*
V. *Nocturne*

Teagan Faran, violin

Luciano Berio

Luftklavier (1985)

Nicole Brancato, piano

Heiner Goebbels

Surrogate (1994, trio version: 2014)

Gabriel Garcia, baritone
Nacho Ojeda, piano
Jonathan Collazo, percussion

Students in this performance are supported by scholarships provided by the Estate of Marga King. 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@msmny.edu.

PROGRAM NOTES

Daniel Matei and Madeline Hocking

Space and Time are the ()

Today's performance is a manifestation of the material we've been working on, exploring quadraphonics. The starting point was a quote taken from Kant's *Critique of Pure Reason*: "Space and Time are the framework within which the mind is constrained to construct its experience of reality." The rhythmic and pitch material, and the form of the last section, are directly derived from the first five words of the quote ("Space and Time are the").

Time and Space being intertwined gave us the inspiration to use the number of letters in these two words (4 and 5) as the ratio at the core of the piece.

The two gongs are F-sharp and A-sharp—the major third is a 4/5 ratio. The metric modulation into the third section is also a 4/5: the quarter-note beat at 70bpm becomes the quintuplet in the new tempo of 56bpm.

These are ideas we've been interested in exploring, and we are happy to share them with you. But in the end, music is about music. We hope you'll enjoy this performance regardless of our words.

—Daniel Matei

Nathalie Joachim

Transformation

Transformation was created at the start of the COVID-19 pandemic in 2020 and represents one of the more innovative and heartfelt ways I was able to come together with others during the initial months of isolation. What began as an interactive, in-person, collaborative project developed in collaboration with the 10th grade class of the Kaufman Music Center's Special Music School High School, quite literally transformed during quarantine into a series of new recorded works featuring sounds captured in isolation at home. The resulting collection of pieces highlights each of our creative spirits, examining new ways to work with one another through physical distance. This particular piece was created as a gift for the students, bringing their recorded sounds into a through-composed work of my own. The work reflects a fragile understanding of our collective existence, and our ability to adapt through it all. More than anything, it pays homage to the spirit of the students I worked with—ever inspiring, inquisitive, and hopeful.

—Nathalie Joachim

David Leisner

Das Wunderbare Wesen

The *Tao-te-Ching*, authored by Lao Tzu, is considered one of the most significant ancient Chinese philosophical texts. Lao Tzu's descriptive writing presents the Tao, an unseen but powerful energy, as the source and the ideal of all existence. Full of rhymes, rhythm, paradox, and analogy, the *Tao-te-Ching* was translated into German by revered China scholar Richard Wilhelm in 1923. The timbral similarities of cello and baritone evoke the relationship between man and his return to the natural state of the Tao. Leisner's composition is equally as rich and diverse in presentation, resulting in five meditations on the profound teachings of Lao Tzu.

—Gabriel Garcia

Jörg Widmann

Fantasie for Solo Clarinet

Fantasie for Solo Clarinet was premiered in March 1994 on Bavarian Radio, broadcast from Munich, by the composer, Jörg Widmann, one of Germany's most sought-after composers and a virtuoso clarinetist. Widmann wrote,

Fantasie for Solo Clarinet (1993) is my first real piece for my own instrument, the clarinet. It is largely based on the usual Romantic melodious sound, though with ironic side trips into dance, klezmer, and jazz, making *Fantasie* the clarinet's equivalent of 'light music.' With its eccentric virtuosity and its cheerful, fundamentally ironic character, it reflects Stravinsky's *Three Pieces for Solo Clarinet* of 1919 and the tonal innovations that appeared with Carl Maria von Weber's notation for the clarinet and takes them further in a new way. *Fantasie* is a little imaginary scene uniting the dialogues of different people in close proximity in the spirit of the *commedia dell'arte*.

—Yu-Ting Cheng

Nathalie Joachim

Wander

Wander was written for Kendal Hunt, a dear friend whose personality radiates a whimsical quality. With her in mind, I wanted to create a piece that was fun, lighthearted, and playful. The lyrics here are “I’m a wanderer—sometimes I wander. Maybe I’ll wander my way right back to Harlem...or just stay right here in the sun.” I aimed for an atmosphere that was fluid, youthful, and carefree in her honor.

–Nathalie Joachim

JacobTV

Garden of Love

Originally composed in 2002 for oboe and tape, JacobTV’s *Garden of Love* is based on a poem by William Blake. It has since been adapted for a plethora of instrumental performers and features an accompanying tape track with sound bites of oboe, harpsichord, bird calls, electronic sounds, and snippets of poetic speech. As is often found in JacobTV’s music, the piece has a quirky and whimsical atmosphere piece yet hints at a looming eeriness within its relentless rhythmic drive.

–Emmalie Tello

Paul Wiancko

X Suite

Paul Wiancko said he “was inspired by the old way of crossing things out like on a typewriter before we had delete keys—just to go back and type “X” over each letter so you can actually see the underlying mistake. It still exists, just with an X over it.” It is with this thought that he composed his *X Suite*—a set of seven miniatures inspired by Baroque dance forms and multi-voice violin writing. Tonight’s movements explore the violin’s relationship with itself through perpetual fifths throughout the *Prelude*, a crashing chromatic theme in the *Allemande*, and diverging registers in the *Nocturne*. Yet through it all, the violin celebrates itself for what it is and how it came to be.

–Teagan Faran

Luciano Berio

Luftklavier

Italian composer Luciano Berio evokes a swirling, disquieting wind in *Luftklavier*, one of four pieces in the set *Six Encores* which use the piano as a conduit for evoking an element of nature. Composed in 1985, the piece is an unfolding of a single process, exploring and expanding the airy ostinato that opens the piece. While Berio originally composed *Luftklavier* as a sketch for *Concerto II* for piano and two ensembles, it took its place with the elements of water (*Wasserklavier*), earth (*Erdenklavier*), and fire (*Feuerklavier*).

–Nicole Brancato

Heiner Goebbels

Surrogate

The composer and director Heiner Goebbels (b. 1952) is one of the most important exponents of the current contemporary theatre music scene. In tonight’s concert we present his work *Surrogate* (1994), in his ensemble version, for voice, percussion, and piano. The text is taken from the book *Surrogate Cities* by Irish writer Hugo Hamilton. *Surrogate* is not to be mistaken with Goebbels’s opera work *Surrogate Cities*, composed in 2005, also based on the same story.

Set in the ’70s in West Berlin, Hamilton’s text tells the story of a group of migrants who are thrown together while taking shelter in the city at a time before the Berlin Wall came down. The book begins with a description of a young woman running through the streets and continues to follow her story as a stranger in a city where she has come to give birth to her baby.

Hamilton explains his work as follows:

The city is a living thing. It breathes. It keeps the beat. It has trouble sleeping at night. It possesses human energy, human characteristics and human failings. It has a mind full of idiosyncratic logic, full of memory coming up through the streets, full of shining dreams and homelessness. Even the graffiti is an act of belonging. In reverse, the human mind has now taken on all the messy features of the city. We have developed a mentality of clustering and privacy, of public spaces and park benches to be alone. We think in patterns of safety and adventure. We abandon parts of ourselves like electrical appliances thrown down a railway embankment. We have graffiti written on to our bodies. We hear the city inside our heads like an atonal symphony, full of clanking and scraping and silences between.

–Nacho Ojeda 7

TEXT AND TRANSLATIONS

Tao-te-Ching by Lao Tzu

1. Section 1

The Tao that can be expressed
is not the eternal Tao.
The name that can be named
is not the eternal name.
I call “non-existence the beginning of Heaven and Earth.
I call “existence” the mother of individual beings.
Therefore the way towards non-existence leads
to the sight of the miraculous essence,
the way toward existence to the sight of spatial limitations.
Both are one in origin
and different only in name.
In its oneness it is called the secret.
The secret’s still deeper secret
is the door through which all miracles emerge.

2. Section 11

Thirty spokes encircle the hub:
The wagon’s usefulness is in their emptiness.
One hollows out the clay and molds pots:
The pot’s usefulness is in its emptiness.
One cuts out door and windows, which makes a room:
The room’s usefulness is in their emptiness.
Therefore: what exists, serves as possession.
What does not exist, serves as usefulness.

3. Section 76

Man, when he enters life,
is soft and weak,
and when he dies,
he is hard and strong.
Plants, when they enter life,
are soft and delicate,

and when they die,
they are dry and stiff.
Therefore the hard and strong
are companions of death;
the soft and delicate
are companions of life.

Therefore:
If weapons are strong, they do not triumph.
If trees are strong, they are cut down.
What is strong and tall is below.
The soft and weak is above.

4. Section 16

Create emptiness to the highest!
Maintain stillness to the fullest!
Everything may then be exalted together.
I see how they return.
Things, in all their abundance,
each one returns to its root.
Return to the root means stillness.
Stillness means return to destiny.
Return to destiny means eternity.
Knowledge of eternity means clarity.
If one does not know eternity,
one enters chaos and sin.
If one does know eternity,
one becomes tolerant.
Tolerance leads to justice.
Justice leads to dominion.
Dominion leads to Heaven.
Heaven leads to Tao.
Tao leads to permanence.
All life long one will not come to danger.

5. Section 47

Without going out the door,
one knows the world.
Without looking out the window,
One sees the Tao of Heaven.

The further out one goes,
The less one's knowledge becomes.

Therefore the Sage does not need to go
and yet he knows everything.
He does not need to see
and yet he is clear.
He does not need to make anything
and yet he achieves.

*—English translation by David Leisner of original German
translation by Richard Wilhelm*

The Garden of Love **by William Blake**

I went to the Garden of Love,
and saw what I never had seen:
A chapel was built in the midst,
where I used to play on the green.

And the gates of this chapel were shut,
and 'Thou shalt not' writ over the door;
So I turn'd to the Garden of Love,
that so many sweet flowers bore.

And I saw it was filled with graves,
and tomb-stones where flowers should be:
And priests in black gowns, were walking their rounds,
and binding with briars, my joys and desires.

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.

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Margaret Kampmeier, Piano

David Krakauer, Clarinet

Curtis Macomber, Violin

Tara Helen O'Connor, Flute

Todd Reynolds, Electronics

John Pickford Richards, Viola

Brandon Ridenour, Trumpet

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Fred Sherry, Cello

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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.

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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.

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.