

**CONTEMPORARY PERFORMANCE
PROGRAM**

Margaret Kampmeier, Artistic Director and Chair

TACTUS

Chamber Music

Monday, April 11, 2022 | 7:30 PM
Gordon K. and Harriet Greenfield Hall

CONTEMPORARY PERFORMANCE PROGRAM

Margaret Kampmeier, Artistic Director and Chair

TACTUS

Chamber Music

PROGRAM

Euna Joh (MM '22)

Bye-Standers (2022)
(2021 Tactus Commission Prize)

Steph Dressler, flute
Yu-Ting Cheng, bass clarinet
Madeline Hocking, violin
Alan Hlozek, cello
Nicole Brancato and **Nacho Ojeda**, piano
Jon Collazo and **Dániel Matei**, percussion
Gabriel Garcia, voice

Kaija Saariaho
(b. 1952)

Mirrors (1997)
Steph Dressler, flute
Alan Hlozek, cello

Aaron Kernis
(b. 1960)

Brilliant Sky, Infinite Sky (1990)
III. A Song on the End of the World
Madeline Hocking, violin
Nicole Brancato, piano
Dániel Matei, percussion
Gabriel Garcia, voice

Intermission

Kevin Puts
(b. 1972)

And Legions Will Rise (2001)
Emmalie Tello, clarinet
Teagan Faran, violin
Jon Collazo, percussion

Viet Cuong
(b. 1990)

Electric Aroma (2017)
Savannah Gentry, flute
Yu-Ting Cheng, clarinet
Nacho Ojeda, piano
Dániel Matei, percussion

Students in this performance are supported by scholarships provided by the International Advisory Board and 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

Euna Joh (MM '22)

Bye-Standers

This piece was written for Tactus at Manhattan School of Music through the 2021 Tactus Commission Prize. *Bye-Standers* was inspired by a stabbing incident I witnessed on the NYC subway. People like to believe that we live in a world where people will jump in to help a person in need. However, when we witness a crime which does not involve ourselves or a person we know, most of us find it hard to intervene because it takes immense courage to go out of our way and expose ourselves to harsh reality. Nevertheless, I think we need to practice “not minding our own business” but rather being active bystanders, those who find their roles in creating safe public spaces at any given moment. This piece includes many silent moments that are never really “silent,” but rather a voiceless outcry. When inaction takes place and people remain silent, it causes great pain to the victim, creates guilt in the minds of bystanders, and creates a false consensus that violence is okay.

–Euna Joh

Kaija Saariaho

Mirrors

Mirrors is a piece twritten originally for the CD-rom *Prisma* dedicated to my music. In the context of the CD-rom, the user can build and play their own versions of *Mirrors*, by combining pre-defined fragments. Because it was written for this purpose, the piece is built in such a manner that it can be reconstructed in multiple versions. The fragments of the game are the passages separated with a double bar. The existing score is my own version of *Mirrors*, but musicians are welcome to construct their versions of it. They should, anyway, try to follow the ideas I had about musical mirrors: there should always be a mirror in one or several of the following musical dimensions: rhythm, pitch, instrumental gesture or timbre. The mirror can be horizontal, between flute and cello (bars 4–5: rhythm mirror, bar 17: gesture, etc.) or vertical (bars 57–58: timbre, bars 65–66: flute gesture, cello gesture, rhythm and pitch).

–Kaija Saariaho

Aaron Kernis

Brilliant Sky, Infinite Sky

Kernis captures the tender poignancy of poet Czeslaw Milosz’s four-stanza poem in his setting of *A Song on the End of the World*. Although the text speaks to death, loss, and extinction, the music suggests something more, lying beyond our earthly constraints. Through the ever-floating and ethereal textures, the music evokes a transcendence beyond death. The Polish poet, who ranks among the most notable figures in recent Polish literature, penned this text in Warsaw in 1944, one year before the end of World War II.

–Nicole Brancato

A Song on the End of the World

By Czeslaw Milosz

On the day the world ends

A bee circles a clover,

A fisherman mends a glimmering net.

Happy porpoises jump in the sea,

By the rainspout young sparrows are playing

And the snake is gold-skinned as it should always be.

On the day the world ends

Women walk through the fields under their umbrellas,

A drunkard grows sleepy at the edge of a lawn,

Vegetable peddlers shout in the street

And a yellow-sailed boat comes nearer the island,

The voice of a violin lasts in the air

And leads into a starry night.

And those who expected lightning and thunder

Are disappointed.

And those who expected signs and archangels’ trumps

Do not believe it is happening now.

As long as the sun and the moon are above,

As long as the bumblebee visits a rose,

As long as rosy infants are born

No one believes it is happening now.

Only a white-haired old man, who would be a prophet
Yet is not a prophet, for he's much too busy,
Repeats while he binds his tomatoes:
There will be no other end of the world,
There will be no other end of the world.

Warsaw, 1944

—Trans. Anthony Milosz

Kevin Puts

And Legions Will Rise

And Legions Will Rise was commissioned by the Cultural Foundation of the Kobe Shinbum newspaper of Kobe, Japan and composed during the summer of 2001. It was premiered in October 2001 by marimbist Makoto Nakura, violinist Yayoi Toda, and clarinetist Todd Palmer at Matsukata Hall in Kobe. Revisions were made to the work in March of 2009. My initial aim was to compose a showpiece for the remarkable marimbist Makoto Nakura, though as I continued the piece became equally virtuosic for all three parts. Built upon a simple three-note motive introduced by the clarinet at the outset, the inspiration for the work is the indomitable power of the human spirit to transcend in times of crisis.

—Kevin Puts

Viet Cuong

Electric Aroma

The enchanting *Electric Aroma* was originally commissioned by Elizabeth and Justus Schlichting for the Eighth Blackbird Creative Laboratory and written for soprano sax, clarinet in B-flat, percussion, and piano in 2017. The arrangement for flute, clarinet, percussion, and piano was written for Eighth Blackbird in 2018. This piece embodies Cuong's unexpected and whimsical style and is based on a Pablo Picasso quote: "an electric aroma—a most disagreeable noise" (October 10, 1936).

—Savannah Gentry

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

Erin Rogers, Saxophone

Lucy 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.