



CONTEMPORARY PERFORMANCE PROGRAM

Margaret Kampmeier, Artistic Director and Chair

TACTUS

Solos, Duos, and More!

MONDAY, JANUARY 23, 2023 | 7:30 PM
GORDON K. AND HARRIET GREENFIELD HALL

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PROGRAM

ELAINIE LILLIOS
(b. 1968)

Among Fireflies for alto flute and live interactive
electroacoustics (2010)

Savannah Gentry, alto flute

YAZ LANCASTER
(b. 1996)

Among Verticals (2018)

Grace Pressley, alto saxophone

ELLIOTT CARTER
(1908–2012)

Riconoscenza per Goffredo Petrassi
(from *4 Lauds*) (1984)

Yeji Pyun, violin

PENGYI LI

Anti-Rhythm III: Contrastive (2021)

I. *Response*

II. *Chase*

Yu-Ting Cheng, clarinet

KOHEI KONDO
(b. 1965)

Prayer on the Seashore (2011)

Nacho Ojeda, piano

Intermission

DU YUN
(b. 1977)

Run in a Graveyard for bass flute
and electronics (2008)

Adeline DeBella, bass flute

JACOB TV
(b. 1951)

Close Fight (2014)

Sam Friedman, trumpet

Ihab Hamideh, trombone

ALAN HLOZEK
(b. 1999)

Solo improv for Campanula cello (2023)

Alan Hlozek, Campanula cello

SAM FRIEDMAN

Seismology/Rapture (2022)

Dice Trio

Adeline DeBella, flute

Grace Pressley, alto saxophone

Sam Friedman, trumpet

PROGRAM NOTES

Elainie Lillios

Among Fireflies (2010)

Among Fireflies for alto flute and live, interactive electroacoustics takes its inspiration from a haiku by poet Wally Swist who generously granted permission to use it for the piece:

Dense with fireflies

The field flickers

Through the fog!

Swist's imagery inspired me to consider texture and perspective, which became two focal aspects of the piece. The piece's opening gestures place the performer in a field surrounded by a multitude of fireflies – perhaps the performer is a person, or perhaps the performer is a firefly him/herself. The piece's progression slowly separates the performer (and listeners) from the masses of fireflies, the increasing distance changing our perspective on their activity and brilliance. By the piece's end, we view the fireflies through the fog from a great distance, where only the smallest, blurred flickers persist, but the memory of their presence remains. *Among Fireflies* was commissioned by the Lipa Festival of Contemporary Music at Iowa State University in Ames, Iowa.

–*Elainie Lillios*

Yaz Lancaster

Among Verticals (2018)

This piece was inspired by Frantisek Kupka's painting *Mme Kupka Among Verticals* (1910–11). The first movement focuses on the vertical lines in the painting. Each line and color corresponds to a motif in the music. The second movement focuses on perspective: the woman emerging from the painting and the perception of foreground, background, and the ability to see and move through different planes of space.

–*Grace Pressley*

Elliott Carter

***Riconoscenza per Goffredo Petrassi* (1984)**

4 Lauds, a collection of solo violin pieces written at different times, intends to express gratitude to some of the musicians whose friendship meant so much to Elliott Carter: Aaron Copland, Roger Sessions, Goffredo Petrassi, Robert Mann, Ole Bøhn, and Rolf Schulte.

Riconoscenza per Goffredo Petrassi for solo violin was composed for the 1984 Festival Pontino celebrating the 80th birthday of Petrassi, Italy's foremost living composer. It was first performed at a festival concert in the medieval refectory of the Abbey of Fossanova, Priverno, Italy, by Georg Mönch on June 15 of that year.

–Yeji Pyun

Pengyi Li

***Anti-Rhythm III* (2021)**

This is the third work of the *Anti-Rhythm* series. The concept of “anti-rhythm” stems from the fact that the duration interval between two heartbeats while breathing is never the same. In spoken language, each word has different accents and lengths. Nature suggests to us that real rhythm does not entail a mechanical repetition of equal durations, but it follows a more complicated pattern of development.

In this work, I explore the “contrasts” that can be reflected in the music. The two movements serve different topics and contexts, but in principle, they both aim to be as contrastive as possible. I attempt to have a lot of tension and drama in the overall piece through the “conversation” between different texture and gestures. Such as timbre trill and slap tongue, fast fingering trill, and staccato gesture...

–Pengyi Li

Kohei Kondo

***Prayer on the Seashore* (2011)**

Prayer on the Seashore by Japanese composer Kohei Kondo was written in memory of victims of earthquakes and nuclear reactors. It was composed after the earthquake that happened in the Eastern part of Japan on March 11, 2011 and the ensuing nuclear disaster it provoked in Fukushima Central, when a tsunami generated by the earthquake damaged the cooldown systems of three of its reactors. This piece was originally written for bassoon and premiered by Robert Rønnes.

–Nacho Ojeda

Du Yun

Run in a Graveyard (2008)

Imagine, one afternoon you go into a graveyard, any graveyard in total silence and stillness, you start to run, run so fast that your feet almost lifted. . .

a beating heart

Hot blood in the veins

Moving through the air, with the feet arching over the earth

after a while

the motion and the stillness are inseparable

and incongruous

the presence of stillness

at the heart of movement

of repose at the heart of the race

of respect within transgression

the flying objects

the inseparable, you are dead, the dead is you,

you feel the long-gone intimacy, you love each other at that moment.

–*Du Yun*

Jacob TV

Close Fight (2014)

Close Fight for trumpet, trombone (ad lib) soundtrack and video was written in 2014 for Stephen Burns with financial support from the FPK. It was based on interviews with two boxers after a match that took place June 22, 2013 at the Barclays Center in Brooklyn, New York. WBA Welterweight Champion Paulie Malignaggi, hailing from Brooklyn, New York, defended his title against Adrian "The Problem" Broner, from Cincinnati, Ohio.

–*Jacob TV*

Alan Hlozek

Solo improv for Campanula cello (2023)

The Campanula cello is one of a series of instruments invented by German luthier Helmut Bleffert, along with the subsequent campanula-violin and campanula-violin. The term campanula is Latin for "bell-flower," hence the shape of the instrument and the top of the would-be "scroll." Inspired by the Indian Sarangi stringed instrument, the Campanula cello comes equipped with 16 modally-tuned resonating strings on either side of the bridge (the string tuners are located on the scroll for the campanula violins/violas and at the heel of the fingerboard on the cello). As far as general playing technique is concerned, the instruments are practically identical to their conventional counterparts and may be taken up by any violinist/violist/cellist who wishes to explore the dimension of added resonance.

–*Alan Hlozek*

Sam Friedman

***Seismology/Rapture* (2022)**

Seismology/Rapture describes the experience of being in an earthquake, as well as feelings of instability in the midst of a rapidly changing world. Humanitarian and environmental disasters have left parts of our world unmendable. It is the sudden change of everything in one's life, the knowledge that one's reality has been instantaneously flipped upside down, that serves as the core of this piece. From the outset, each player moves rapidly from one disparate idea to another, bumping into each other, and eventually centering on and excessively beating at the same alarm-like motive. As this material moves into the background, words recounting a disaster are sounded out as an aftershock.

–*Sam Friedman*

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