



CONTEMPORARY PERFORMANCE PROGRAM

TACTUS

Erin Rogers and **Matt Ward**, Co-Artistic and Administrative Advisors

MONDAY, NOVEMBER 6, 2023 | 7:30 PM
GORDON K. AND HARRIET GREENFIELD HALL

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PROGRAM

BRITTANY J. GREEN
(b. 1991)

Intersections (2017)

Andrea Abel, flute
Adeline DeBella, alto flute
Gabe Henkin, clarinet
Grace Pressley, tenor saxophone
Steph Tamas, alto saxophone
Sam Friedman, trumpet
Yeji Pyun, violin
Cole Habekost, violin
Ruben Høgh, toy piano

ALEX MINCEK
(b. 1975)

Ali (2010)

Steph Tamas, alto saxophone

FELIPE LARA
(b. 1979)

Postcard (2009)

Gabe Henkin, clarinet
Cole Habekost, violin

NICOLE LIZÉE
(b. 1973)

Televisionist (2019)

Sam Friedman, trumpet
Jay Walton, percussion

Intermission

WANG LU
(b. 1982)

Ryan and Dan (2017)

Grace Pressley, tenor saxophone
Luis McDougal (MM '23), electric guitar

REIKO FÜTING
(b. 1970)

tanz.tanz (2010)

Yeji Pyun, violin

JOSEPH SCHWANTNER
(b. 1947)

Black Anemones (1980)

Adeline DeBella, flute
Ruben Høgh, piano

STEVE REICH
(b. 1936)

Vermont Counterpoint (1982)

Andrea Abel, flute



**Council on
the Arts**

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PROGRAM NOTES

Intersections

Brittany J. Green

Intersections (2017) is a concept piece representative of the finite yet infinite nature of moments where paths are crossed. The piece has no set beginning or ending, just a cycle of intersected lines to be interpreted at the performers' will.

—*Brittany J. Green*

Ali

Alex Mincek

Alex Mincek (b. 1975) is a faculty member of Northwestern University in Chicago. Much of his work explores rich textures and harmonies using unconventional techniques. In *Ali* (2010), the saxophone is used in a way that exploits the flaws of the instrument and pushes the player to be machine-like in their technical ability. This “malfunction” of the instrument breaks the saxophone in a way where conventional tones on the instrument become part of a high squeal, cluster chord, or quarter tone. These types of breaks are all explored as a possible melodic line.

—*Steph Tamas*

Postcard

Felipe Lara

Postcard (2009) was commissioned with the unique condition that it must consist of one hundred notes or fewer. This intriguing limitation prompted me to ponder, "What defines a note?" realizing that it is merely a symbol on the score and not a singular sound. Embracing this creative challenge, I purposefully employ loops, repeats, and aleatoric devices, granting the performers the freedom to choose how long they linger within each section. By doing so, the chosen hundred notes are given room to breathe, prolonging their existence and bestowing a slightly longer life upon them. As a result, the duration of the piece can vary between three to seven minutes, contingent upon the performers' choices within these loops.

The title *Postcard* captures three significant aspects of the composition. Firstly, it reflects the unpretentious dimensions and character of the work, akin to a postcard rather than a lengthy novel. Secondly, the separation of instruments on the stage or hall embodies the necessary distance between the sender and the receiver, evoking the imagery of a postcard's journey. Lastly, both the image and message of the postcard find musical representation in the composition. I approach the

images through the presentation of static clarinet multiphonics in their unadorned form. The violin subtly reinforces certain aspects of the clarinet's timbre. On the other hand, the messages are conveyed through more melodic manipulations of the clarinet's timbre, performed in a cantabile fashion by both instruments. The composition features three distinct images and three corresponding messages, creating an evocative musical postcard with its own unique and intimate narrative.

—Felipe Lara

Televisioniist **Nicole Lizée**

Televisioniist (2019) is an episode of a fictional TV drama/documentary where scenes are set up and subsequently enhanced and manipulated by the performers. This episode tells a story of one person's quest to learn about music for television by sending away for a "Music for Television Kit"—leading to unforeseen events.

—Nicole Lizée

Ryan and Dan **Wang Lu**

To play as if only to create an alone space with oneself and a soulmate, in *Ryan and Dan* (2017), clouds of sonorities produced by the electric guitar and saxophone hover over and envelop one another. The microtonal and processed tones on the guitar and subtle sax multiphonics are interwoven into each other's texture and harmony, combining to form a faint melodic trace that resembles the ancient Chinese seven-string guqin and the tranquility one experiences while playing it in nature for a soulmate. This piece is dedicated to my dear friends Ryan Muncy and Dan Lippel.

—Wang Lu

tanz.tanz **Reiko Fütting**

Reiko Fütting (b. 1970) is Dean of Academic Core and Head of Composition at Manhattan School of Music. The composition *tanz. tanz (dance.dance)* for solo violin was commissioned by Alexandrina Boyanova. The general form of the piece is based on an analysis of Bach's Chaconne by German musicologist Helga Thone, to whom the piece is dedicated. The choral tunes that she discovered—which are woven into the texture of this unique conclusion of the D minor Partita—form the original material. Another reference, which is reflected in the title as well, is the novel *Dance Dance Dance* by Haruki Murakami.

—Reiko Fütting

Black Anemones **Joseph Schwantner**

Magabunda is a large work for soprano and orchestra that uses text from four poems by Agueda Pizzaro. The third of these poems, *Black Anemones*, has been transcribed for flute and piano by Joseph Schwantner, who creates a vast and dreamy landscape by utilizing the overtone series and gentle polyrhythms in the piano while the flute melody soars above.

—*Adeline DeBella*

Vermont Counterpoint **Steve Reich**

Vermont Counterpoint was commissioned by flutist Ransom Wilson and is dedicated to Betty Freeman. It is scored for three alto flutes, three flutes, three piccolos and one solo part all pre-record on tape, plus a live solo part. The live soloist plays alto flute, flute and piccolo and participates in the ongoing counterpoint as well as more extended melodies. The piece could be performed by eleven flutists but is intended primarily as a solo with tape. The duration is approximately ten minutes. In that comparatively short time four sections in four different keys, with the third in a slower tempo, are presented. The compositional techniques used are primarily building up canons between short repeating melodic patterns by substituting notes for rests and then playing melodies that result from their combination. These resulting melodies or melodic patterns then become the basis for the following section as the other surrounding parts in the contrapuntal web fade out. Though the techniques used include several that I discovered as early as 1967 the relatively fast rate of change (there are rarely more than three repeats of any bar), metric modulation into and out of a slower tempo, and relatively rapid changes of key may well create a more concentrated and concise impression.”

—*Steve Reich*

TEXT

Black Anemones from Magabunda **by Agueda Pizzaro**

Mother, you watch me sleep
and your life
is a large tapestry
of all the colors
of all the most ancient
murmurs,
knot after twin knot,
root after root of story.
You don't know how fearful
your beauty is while I sleep.
Your hair is the moon
of a sea sung in silence.
You walk with silver lions
and wait to estrange me
deep in the rug
covered with sorrow
embroidered by you
in a fierce symmetry
binding with thread
of Persian silk
the pine trees and the griffins.
You call me blind,
you touch my eyes
with Black Anemones.
I am a spider that keeps spinning
from the spool in my womb
weaving through eyes
the dew of flames
on the web.

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

Erin Rogers, Co-Artistic & Administrative Advisor

Matt Ward, Co-Artistic & Administrative Advisor

Faculty

Ashkan Behzadi,
contemporary history survey

Gregg August, bass

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

John Pickford-Richards, viola

Todd Reynolds, electronics

Brandon Ridenour, trumpet

Erin Rogers, saxophone

Lucy Shelton, voice

Fred Sherry, cello

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.



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