



CONTEMPORARY PERFORMANCE PROGRAM

TACTUS

TACTUS Composes

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

MONDAY, JANUARY 22, 2024 | 7:30 PM
ALAN M. AND JOAN TAUB ADES PERFORMANCE SPACE

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PROGRAM

GABE HENKIN
OLIVIA QING ZHAO

Sketches (2024)

Gabe Henkin, clarinet
Olivia Qing Zhao, piano/synthesizer

GRACE PRESSLEY

For the Bible Tells Me So (2024)

Grace Pressley, tenor saxophone

ANDREA ÁBEL

Piece for Spoken Abstract Language (2023/24)

Adeline DeBella, **Gabe Henkin**,
Grace Pressley, **Steph Tamas**,
Sam Friedman, **Yeji Pyun**, **Cole Habekost**,
and **Ruben Høgh**, Speakers

Intermission

SAM FRIEDMAN

*THE AMAZING ADVENTURES OF JOHN
JONES AND HIS UNTIMELY DEMISE* (2023)

- I. ADVENTURE
- II. STUCK
- III. DEATH

Tommy Shermulis, bass clarinet
Sam Friedman, trumpet

ADELINE DEBELLA

Mourning Bell (2023)

Jemina Brechoire, voice

Cole Habekost, violin

TACTUS

Help Wanted! (2024)

Andrea Ábel and **Adeline DeBella**, flute

Gabe Henkin, clarinet

Grace Pressley and **Steph Tamas**, saxophone

Sam Friedman, trumpet

Yeji Pyun and **Cole Habekost**, violin

Ruben Høgh, piano



**Council on
the Arts**

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PROGRAM NOTES

Sketches (2024)

Gabe Henkin and Olivia Qing Zhao

Sketches (2024) is composed and performed by Gabe Henkin (clarinet) and Olivia Qing Zhao (piano/synth). "We hope you enjoy listening to our music as much as we enjoyed making it. Thank you."

-GH + QZ

For the Bible Tells Me So (2024)

Grace Pressley

Doxology: a short hymn of praises to God in various forms of Christian worship, often added to the end of canticles, psalms, and hymns.

Source Material in Order of Appearance:

- Preacher Dawson Awes, Stedfast Baptist Church - Cedar Hill, Texas
- Pastor Albert Kilgore, Mission Bible Church East Valley - Gilbert, Arizona
- Pastor and author Voddie Baucham Jr., Institute of Creation Research Conference - Dallas, Texas
- Overcome Ministries founder Kim Zember, Online testimony - San Diego, California
- Speaker Melissa Paris, That's Not in the Bible Podcast - Pottersville, New York
- Pastor Jesse Randolph, Indian Hills Community Church - Lincoln, Nebraska
- Rev. Tracie Jernigan, D.Min., The Summit Church - Sylva, North Carolina
- Rev. Steve Jamison, The Summit Church - Sylva, North Carolina
- *Sung Doxology*, Congregation of Trinity Heights Church - Manhattan, NYC

Piece for Spoken Abstract Language (2023/24)

Andrea Ábel

This piece was first premiered as part of a large-scale multimedia performance ('From Ictus to Raptus') for 4 voices and later developed into an individual performance piece for 8 performers.

While replicating spoken language, the sounds in the piece are purely nonsensical and carry no actual meaning, but rather used for their sonic and rhythmic qualities.

The work first introduces the sounds using a “box” system, each performer jumping between random and pre-determined language boxes, which then morphs into a percussive and escalating main section, followed by a glitch-like break down as the performers are pushed to the limits of tongue acrobatics.

—*Rea Ábel*

THE AMAZING ADVENTURES OF JOHN JONES AND HIS UNTIMELY DEMISE (2023)

Sam Friedman

In 2009, a man named John Edward Jones attempted to traverse a cave system in Utah County: Nutty Putty Cave. The cave was notorious among both experienced and inexperienced spelunkers for containing narrow passageways, requiring several rescues in the years following the cave's discovery. Oblivious to this, Jones attempted to traverse a particularly tight passageway called “The Birth Canal”. Unbeknownst to Jones, he instead entered a different, unmapped passageway and became stuck upside-down. A rescue team attempted to dislodge him, devising a sophisticated system of ropes and pulleys. However, under the strain, the pulley system failed, and Jones slid back to his original position. After 28 hours of being stuck, it was determined that Jones’ organs had failed, and he was officially declared dead.

Three distinct sections make up this piece. The first section, ADVENTURE, displays a naïveté and excitement regarding the rapid progression of its own materials. The second section, STUCK, sees the walls allegorically closed in, fluctuating between states of reflection and agony. Texts by Plato, Emerson, and news footage on Jones’ incident are quoted. The last section, DEATH, is fixated on the loneliness associated with Jones’ situation. Here, the performers become loose spirits, calling out to each other as they fade away.

—*Sam Friedman*

Help Wanted! (2024)

TACTUS

Help Wanted! was composed by the Tactus Ensemble. This collaborative piece incorporated nine individual artistic voices in an improvisation. The work is based on interaction with the audience via suggestions (or “help”) given at the start of the concert. We appreciate your help, audience.

—*Steph Tamas*

TEXT

Mourning Bell (2023) **Adeline DeBella**

The eye opens like a curtain rising
In the dark, feet search for something real
Consciousness hasn't happened yet
And the floorboards are skin temperature
A fresh repetition, today will be one more or one less
An impromptu concert strikes up in the kitchen
Maybe this black coffee is the morning bell-
the prize you win for returning safe from sleep.

–Iman Mersal, translated by Robyn Creswell

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

Oren Fader, guitar

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

ABOUT MANHATTAN SCHOOL OF MUSIC

Founded as a community music school by Janet Daniels Schenck in 1918, today MSM is recognized for its more than 1,000 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 Division is a professionally oriented Saturday music program, dedicated to the musical and personal growth of talented young musicians ages 5 to 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 giving.msmnyc.edu

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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