



CONTEMPORARY PERFORMANCE PROGRAM

TACTUS

Erin Rogers and Matt Ward (BM '98),
Co-Artistic and Administrative Advisors

TUESDAY, MARCH 31, 2026 | 7:30 PM
ALAN M. AND JOAN TAUB ADES PERFORMANCE SPACE

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Program

EVAN ZIPORYN
(b. 1959)

What She Saw There (1987)

Mariana Clavijo Ledesma, bass clarinet
Mihail Babus and **Grace Goss**, percussion

BETHANY YOUNGE
(b. 1989)

bodyscape (2016)

Piper Weldon, voice
Sarah Pedlar, flute
Ariana Varvaro, oboe
Mihail Babus, percussion
Joe DeAngelo, no-input mixer

GYÖRGI LIGETI
(1923–2006)

Trio for Violin, Horn and Piano (1982)

Amber Dai, French horn
Joe DeAngelo, violin
Zheng Liu, piano

Intermission

LAUREN GALARRAGA
(b. 2002)

Abyss (2026) (World Premiere)

Lauren Galarraga, trombone + electronics

CAT HOPE
(b. 1966)

SubDecorative Sequences I-V (2019)

Ethan Burke, clarinet and slide whistle
Ariana Varvaro, synthesizer
Lauren Galarraga, trombone
Grace Goss, prepared snare drum
Tiffany Leard, synthesizer
Leo Martinez, double bass
Ealaph Tabaa*, viola
Nicholas Ochoa*, voice

ZEKE MORGAN
(b. 2001)

jeanne bids goodbye to the voices in her head (2026)
(World Premiere)

Tactus 2025 Commission Prize Winner
Piper Weldon, soprano
Sarah Pedlar, flute
Ariana Varvaro, oboe
Ethan Burke, clarinet
Mariana Clavijo Ledesma, clarinet
Amber Dai, French horn
Lauren Galarraga, trombone
Joe DeAngelo, violin
Eelaph Tabaa*, viola
Han Zhao*, cello
Leo Martinez, double bass
Tiffany Leard, lumatic
Zheng Liu, piano
Mihail Babus, percussion
Grace Goss, percussion
Timothy Morrow*, Conductor

* Guest Performer

TEXTS AND TRANSLATIONS

bodyscape (2016)

Bethany Young (b. 1989)

“The Star”

At your shore, o anguished pool,
I was destined to find myself
Faded, bleached, persecuted by sunlight.
I dreamt of your sobbing waters
And of wounds on my body from sharp branch and cruel stone
I braved to find you.
Wait for night to fall
And the moon will transform me into all sharp line unveiled.
Then you will drink from my cup
And my infinite stars will tattoo you to shadow.
Wait for the night to turn you to mirror,
Wait for my legions to rise.
I will draw you to me and reflect all of my kind
Telling their fortune in your depths.

—*Nina Dante*

jeanne bids goodbye to the voices in her head (2026)
Zeke Morgan (b. 2001)

For we believe that Jesus died and rose again

-1 *Thessalonians 4:14*

For if we live, we live to the Lord, and if we die, we die to the Lord. So then,
whether we live or whether we die, we are the Lord's.

-*Romans 14:8*

Indeed, all who desire to live a godly life in Christ Jesus will be persecuted

-2 *Timothy 3:12*

Come now, and burn these accursed ships with me. For the ghost of Cassandra,
the prophetess, seemed to hand me burning torches in a dream

-*The Iliad, Trans A.S. Kline*

The will warms an action, the mind receives it, and thought bodies it forth. And
just as the body has a heart, so too the soul has understanding. And I saw the
shining flame glow white.

-*Hildegard Von Bingen, Scivias: The Will, translated by Mark Atherton*

And just as the eagle gazes at the sun, consider how you can bring some light to
this mountain, so that you will live. you will hear the most loving voice of the
Judge on high: 'Well done, good and faithful servant.' Then your soul will shine
with light like a soldier brilliant in the fight, who rejoices with his comrades
because he has gained the victory.

-*Hildegard to Henry, Bishop of Liège, 1148-53 [Letter 37R]: The Will, translated by
Mark Atherton*

Only through the union of space and time do we reach matter, and matter is the
possibility of co-existence, and, through that, of permanence; through permanence
again. All that in any way belongs to the world is inevitably... conditioned through
the subject, and exists only for the subject. The world is idea.

-*Arthur Schopenhauer, The World as Will and Representation*

We both come of what, in this hybrid age, it is convenient to call the educated
class. When we meet in the flesh we speak with the same accent...

-*Virginia Woolf, Three Guineas*

Perhaps you will wake up and find the sun shining and the birds singing... perhaps
it will be fine tomorrow...

-*Virginia Woolf, To the Lighthouse*

PROGRAM NOTES

What She Saw There (1987)

Evan Ziporyn (b.1959)

What She Saw There is an attempt to evoke a narrative without the use of language. It was my first commission, I think I was paid \$400, and I wrote it in a little cottage in the village of Peliatan, Bali, where I was living on a Fulbright Fellowship. I had a teeny two-octave Casio running on batteries, as my landlord had balked at the cost of electrification. At that time, my interest in world music combined with my incompetence at foreign languages to lead to a state of constant and forced decontextualization. I always seemed to be listening to songs in languages I didn't understand, and I began to like the feeling. This piece strives to tell a straightforward, epic tale in a straightforward, epic style. The storyteller, however, speaks a slippery language that is, for better or worse, unknown to the listener. This results in a feeling of abstracted narrative. The original version was for cellist Mary Artmann, and was performed with marimbists John Keith and William Winant.

—Evan Ziporyn

bodyscape (2016)

Bethany Young (b.1989)

I am thoroughly invested in empowerment through vulnerability; I am thoroughly invested in explicit self-evaluation; I am not thoroughly invested in the treatment of instruments as objects.

I would like to see what happens when a singer I know makes her instrument vulnerable. (exposing her teeth, her lips, her cheeks, her throat)

I would like to see what happens when she problematizes her instrument through her practice. (retracing her vocal warmups as pillars)

She would like to speak from a distance, a loudspeaker, providing her with the space to reflect upon her words. She is finally an idealization of herself, a sacred figure soaking up her faults, her contradictions. The stakes are higher here.

—Bethany Young

Trio for Violin, Horn and Piano (1982)

Györgi Ligeti (1923-2006)

Subtitled “Hommage à Brahms,” Ligeti’s Trio for Violin, Horn and Piano (1982) is a pivotal 20th-century masterpiece marking his final style period, which synthesized the total chromaticism of his mature style of the 60’s and 70’s with the folk-song-infused style of his youth. Composed after a quiet period, this intense four-movement work features extreme technical demands, microtonal clashes, and emotional depth, culminating in a profound *Lamentoso*. For the hornist, it utilizes the use of natural harmonic series on various valve combinations. For the violinist and pianist.

–Robert G. Patterson

***SubDecorative Sequences I-V* (2019)**

Cat Hope (b.1966)

This score was designed to be exhibited in the Linden New art gallery space in St. Kilda, Melbourne, Australia. All the images for the instrumental parts are derived from decorative aspects of the building housing the gallery, and the colours are also derived from them. *Sub Decorative Sequences* is an examination of the concept of “decorative”—taking decorative qualities and making them central to the structure of a piece of music. After all, that’s what graphic scores do best.

–Cat Hope

***Abyss* (2026)**

Lauren Galarraga (b. 2002)

The Deep is one of the most fascinating ecosystems on Earth. It is so vast and there are many creatures that have evolved over millions of years, adapting to both extreme hots and colds. But what intrigues me the most about The Deep is the colors. Animals see colors differently down there. Some see in reds or blues, while others feel vibrations or can only see what is directly above. What is extremely interesting is that certain animals can become invisible to others based off of their vision, or they can be extremely visible to their predators. *Abyss* is an exploration of sounds and colors. The colors are inspired by certain deep-sea creatures like the Bloody Belly Comb Jelly and Strawberry Squid. The sounds are effecting the colors to create a beautiful ecosystem.

–Lauren Galarraga

jeanne bids goodbye to the voices in her head (2026)

Zeke Morgan (b. 2001)

For Hind

we never

will stick around when the fires begin, but i always

stand far away, gazing out

as the silence amasses into

one, and there isn't a single

person who knows the bawdries of the grass

with the same glimpse of

one mind and double

heart of the sky.

and you murmur in your sleep— in this dream (cell)

with me?

God's mouth is tangled, but begs a whisper: speech-throated. He can only help the saved; the sublime (plunderers); the voices—

we that are long unknown; free of terminal

will; free of woe-filled fawning; free enough to

ensure we won't mind

the wilting of

eternity— but not of infinity

of tithes to your (master) servant.

i (never)

stole away in the (spurned) night because the

road is long (gone) and you only (ever) talk

about nothing (thrush meadow-dying beneath white floating blossom);

everything: (the) mind-pure specters. fig trees wrung (into) blue or white.

hummus.

but still, i

lie below her shade —ferried in by sunshine— and listen. but not to her (symbols)

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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Oren Fader, guitar

John Ferrari, percussion

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Margaret Kampmeier, piano

David Krakauer, clarinet

William Lang, trombone

Curtis Macomber, violin

Kevin Newton, horn

Tara Helen O'Connor, flute

John Pickford-Richards, viola

Todd Reynolds, electronics

Brandon Ridenour, trumpet

Erin Rogers, saxophone

Lucy Shelton, voice

Fred Sherry, cello

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Mariana Clavijo Ledesma

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Virginia Beach, Virginia

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Beijing, China

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Carlisle, Pennsylvania

Zheng Liu

Nanchang, China

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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 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 8 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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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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