Manhattan School of Music

CONTEMPORARY PERFORMANCE PROGRAM

TACTUS

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

FRIDAY, NOVEMBER 13, 2026 | 7:30 PM
ALAN M. AND JOAN TAUB ADES PERFORMANCE SPACE

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Program

JOSEPH SCHWANTNER
(b. 1943)

Taking Charge (2012)
1. "fast forward..." (*aggressivo*)

Claire Cathey, flute
Isaac Dorio, piano
Emma Stewart, percussion

KARIN REHNQVIST
(b. 1957)

Musik till den sovande (1998)

Garrick Neuner, baritone
Ethan Burke, clarinet
Sathvi Seshan, violin
Miles Wierer-Huling, violin
Mihail Babus, percussion

ALLISON LOGGINS-HULL
(b. 1982)

Run-On (2008)

Claire Cathey and **Sarah Pedlar**, flute

EURICO CARRAPATOSO
(b. 1962)

Sete Epigramas a Francisco de Lacerda (2000)

Miles Wierer-Huling, viola
Leo Martinez, bass
Isaac Dorio, piano

— Intermission —

ADAM WOLF
(b. 1986)

Cruise Control (2018)

David Holloway, French horn
Zheng Liu, piano
Mihail Babus and **Emma Stewart**, percussion

TOM JOHNSON
(1939–2024)

Narayana's Cows (1989)

Garrick Neuner, Narrator
Claire Cathey and **Sarah Pedlar**, flute
Ethan Burke, clarinet
David Holloway, French horn
Sathvi Seshan, violin
Miles Wierer-Huling, viola
Leo Martinez, bass
Isaac Dorio and **Zheng Liu**, piano
Mihail Babus and **Emma Stewart**, percussion

TEXTS AND TRANSLATIONS

Musik till den sovande (1998)

Karin Rehnqvist

Text from Stains of Life by Jaques Werup

Du sover i gräset	You sleep in the grass
och ekens krona	and the oak's crown
sjunger sånger	sings songs
om din plats i universum.	of your place in the universe.
Frid, oändlig frid	Peace, endless peace
i din kropp av ingenting,	in your body of nothing,
i din kropp av allting.	in your body of everything.
Du sover i gräset	You sleep in the grass
och ekens krona	and the oak's crown
transporterar stjärnstoft	transports stardust
genom sitt nervsystem.	through one's nervous system.
Frid, oändlig frid	Peace, endless peace
i din kropp av aska,	in your body of ashes,
i din kropp av kosmos.	in your body of cosmos.
Du sover i gräset	You sleep in the grass
och ekens krona	and the oak's crown
sjunger ner himlen	sings down skies
till dina ögon av mull.	for your eye of soil.
Fläckar, liv/fläckar, hot/fläckar	Stains, life/stains, threat/stains
av liv	of life
ofärd/ofrihet/endräkt/aska	misfortune/without freedom/harmony/ashes
fläckar/himmel/hud	stains/sky/skin

—Translation by Garrick Neuner

PROGRAM NOTES

Taking Charge (2012)
Joseph Schwantner

Composed in 2012, *Taking Charge* is a chamber work for flute/piccolo, piano, and percussion, commissioned by Northwestern University's Bienen School of Music in honor of flutist Walfrid Kujala and his fifty years of teaching. Lasting approximately twenty minutes in total, the work explores the expressive possibilities of instrumental color, rhythmic energy, and melodic development.

The composition unfolds in three contrasting movements, but the singular movement being performed today is described by the composer as follows:

"Movement 1 "fast forward..." (aggressivo), a fast movement for flute, tambourine, percussion and piano, opens with an assertive percussion introduction that establishes the movement›s propulsive quality and sets the stage for the flute›s initial and assertive ascending gesture along with the continuing interplay among the instruments of those primary melodic, gestural and rhythmic materials."

– Emma Stewart

Musik till den sovande (1998)
Karin Rehnqvist

Composed for the inauguration of the Musikaliska Akademiens main hall, Nybrokajen 11. The composer writes:

"What do you write for an inauguration? Something happy, funny, grand?

In the midst of the Christmas rush, a poem about peace struck me – infinite peace. It was begging to be set to music. The musicians I had at my disposal were all soloist prize winners and therefore constituted an odd instrumentation: two flutes, clarinet, baritone and percussion, truly a challenge...
I chose timpani for the percussion. Partly so that the singer would not have to stand for the bass line, partly because timpani are evocative. Do timpani and peace go together? We'll see."

– Karin Rehnqvist

Run-On (2008)
Allison Loggins-Hull

Allison Loggins-Hull's *Run-On* (2008) for two flutes and electronics is, in the composer's words, "an exercise in endurance, articulation, and staying together." The title *Run-On* is literal- one of her earliest compositions, it draws from techniques that Loggins-Hull felt she needed to practice herself. The work was featured on the self-titled debut album of her critically acclaimed duo Flutronix, co-founded with Nathalie Joachim. Both are classically trained flutists who perform their own post-minimalist and techno-influenced compositions for flutes and electronics. *Run-On* demands that two players blend not only with one another, but with the electronic track as well.

– Claire Cathey

Sete Epigramas a Francisco de Lacerda (2000)
Eurico Carrapatoso

Eurico Carrapatoso (b.1962) is a Portuguese composer whose works have been performed around Portugal and abroad. Graduating from the University of Porto in 1985 with a degree in History, Carrapatoso began his career as a History Professor.

It was not until a few years later that he began formal studies in Music and Composition, culminating in Professorships at multiple Portuguese schools. His work has been recipient to a number of awards, including the first Francisco de Lacerda Prize in 1999.

Sete Epigramas a Francisco de Lacerda was written subsequently in 2000, utilizing an unusual, yet expressive instrumentation of Piano, Viola, and Double-Bass. The following is a statement from Carrapatoso regarding the piece:

"*Sete Epigramas a Francisco de Lacerda* is dedicated to the Opus Ensemble and came about following an invitation extended to me by this Portuguese musical group. Given that two members of the Opus Ensemble—Olga Prats and Alejandro Erlich-Oliva—served on the jury that awarded me the inaugural Francisco de Lacerda Composition Prize in September 1999, the title's dual significance becomes clear: it serves both as an acknowledgment of the prize and as a tribute to the historic Azorean composer (1869–1934). The odd-numbered movements are original compositions. The even-numbered movements draw upon traditional Azorean folk melodies—melodies that are characteristically languid and misty. While music need not be transcendent in its means, it should, however, be so in its end. This was my stance back in 2000, when the work was composed, and it remains so today, all these years later. I wear no masks. I write music; I do not write history."

– Eurico Carrapatoso, (November 1, 2020)

Cruise Control (2018)
Adam Wolf

In 2018, horn player Steven Cohen commissioned a group of America's leading composers for the French Horn to write a collection of works for his upcoming album. The goal of this project aimed to increase global awareness of 21st century horn music and Adam Wolf's piece *Cruise Control* (2018) was set to be the title track. Cohen writes, "(my) aspiration for this project was to bring about new and challenging repertoire that will weather the test of time and take its place in the oeuvre."

As a post-minimalist composition, there are a few details of the score which are worth pointing out. While listening, notice how the piano and percussion parts interact. They often both play a similar rhythm which are slightly offset, like two train cars running alongside each other at slightly different speeds. This creates the feeling of constant motion alluding to the title of the piece. Taking our analysis a step further, we can notice how the percussion and piano interact with the structure of the time signature and the melody in the horn. Most of this piece is in 4/4, however many sections of the ostinato (repeating lines) are written to fit within 3, 2, or 1 and 1/2 beats. These parts are often in contrast to the melody in the horn which usually sits nicely within the written time signature of 4/4. The effect brings attention to different beats in each bar influencing how the melody is shaped. This type of interaction is an element that differentiates post-minimalist music to the genre›s predecessor in which there is often no clear melodic line.

– *David Holloway*

Narayana's Cows (1989)
Tom Johnson

Tom Johnson is no mathematician, and Narayana Pandita was no mystic, and cow reproduction certainly wasn't stopped by the limits of Narayana's series. Yet, precisely that point is what inspired one of modern minimalism's most frequently performed musical puzzles. In *Narayana's Cows (1989)*, Johnson provides a literal sonic translation of a 14th-century mathematical riddle tracking the procedural growth of a cattle herd.

The mechanics of the composition strictly follows Narayana's math: each generation of cows and calves is assigned to a particular quantity of notes. As the herd multiplies, the musical layers expand proportionally in real time. The resulting pattern follows a third-order linear recurrence sequence, a cousin to the Fibonacci sequence that converges on Narayana's Constant:

$N_n = N_{n-1} + N_{n-3}$

Fusing spoken narration with a shifting live score, this clever work sonically illustrates the abstract mathematics. As you listen, see if you can keep count of the herd by the time the music reaches year 17, but be warned, you will have to track a staggering 872 cows!

– *Isaac Dorio*

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
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
Keve Wilson, oboe

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.