



CONTEMPORARY PERFORMANCE PROGRAM

TACTUS

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

MONDAY, DECEMBER 4, 2023 | 7:30 PM
GORDON K. AND HARRIET GREENFIELD HALL

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PROGRAM

NATHALIE JOACHIM

(b. 1986)

Life Lines (2010)

Andrea Abel and **Adeline DeBella**, flute

Daniel Peterson, drumset

ANNIE HUI-HSIN HSIEH

(b. 1984)

Contemplations (2015)

Andrea Abel, flute

Gabe Henkin, clarinet

Yeji Pyun, violin

Clara Cho, cello

Ruben Høgh, piano

Matt Ward, Conductor

RYAN CARTER

(b. 1970)

From this point on (2015)

Grace Pressley, soprano saxophone

Steph Tamas, soprano saxophone

ARTHUR LI

(b. 1988)

like plucked strings / (2023)

Tactus Prize Winner 2022

Andrea Abel and **Adeline DeBella**, flute

Grace Pressley and **Steph Tamas**, saxophone

Sam Friedman and **Themba Pieterse**, trumpet

Sienna George, bass

Nicholas Bell, Conductor

Intermission

KELLEY SHEEHAN

(b. 1989)

Brainzaps (2020)

Steph Tamas, saxophone

Cole Habekost, violin

Ruben Høgh, keyboard

CALEB BURHANS

(b. 1980)

Escape New York (2010)

Yeji Pyun, violin

Cole Habekost, violin

REBECCA SAUNDERS

(b. 1967)

Disclosure (2008)

Gabe Henkin, clarinet

Sam Friedman, trumpet

Dante Guinta, trombone

Cole Habekost, violin

Ruben Høgh, piano

Matt Ward, Conductor



**Council on
the Arts**

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PROGRAM NOTES

Life Lines

Nathalie Joachim

Life Lines (2010) is a piece dedicated to the people in my life who hold me up when I'm not certain I can keep pushing forward. The electronics signify the relentless pace at which I move through the world, made possible by the support of my friends and family. The perpetual motion of the flutes represents each of our relationships: independent of one another, but always closely in step; leaping daringly through each moment, while remaining tightly woven throughout; and flowing together with seamless complexity and care.

—Nathalie Joachim

Contemplations

Annie Hui-Hsin Hsieh

Annie Hui-Hsin Hsieh is a Taiwanese-Australian composer working in acoustic and electroacoustic mediums. Her work focuses on creating visceral physical experiences and articulates sonic expressions in terms of spatial gestures and sociality. *Contemplations* (2015), for mixed ensemble of flute, clarinet, violin, cello, and piano, was by commissioned by Ensemble Paramirabo and premiered at Chapelle historique du Bon-Pasteur in Montreal, Canada.

—Erin Rogers

From this point on

Ryan Carter

From this point on (2015) was commissioned by Ogni Suono and premiered July 2015 at the World Sax Congress in Strasbourg, France. Ryan Carter's work often explores new musical possibilities presented by emerging technologies while remaining critical of the assumptions and unintended side effects embedded in them. *From this point on* explores a soundworld of two saxophones with electronics.

—Grace Pressley

like plucked strings /
Arthur Li

like plucked strings / is commissioned by Tactus at Manhattan School of Music. It is dedicated to Tactus and Sienna George, in gratitude.

—Arthur Li

Brainzaps
Kelley Sheehan

Kelley Sheehan is a Boston-based composer and musician moving between electroacoustic, multimedia, and performance art works. In any medium, her work constructs environments meant to merge electronic and acoustic forces into one composite organism, dependent on this merging to become more than just an extension of itself.

Regarding her work *Brainzaps* (2020) she writes the following:

“What are brainzaps? You might also hear them referred to as “brain zaps,” “brain shocks,” “brain flips,” or “brain shivers.” Often described as feeling like brief electric jolts to the head that sometimes radiate to other body parts. Others describe it as feeling like the brain is briefly shivering. Not a painful sensation but certainly a jolt to the system.”

—Kelley Sheehan

Escape New York
Caleb Burhans

Caleb Burhans is a multifaceted presence in the New York music scene, active as a violinist, violist, and composer. He is a founding member of the contemporary classical chamber ensembles Alarm Will Sound, Ensemble Signal, and the Wordless Music Orchestra.

“*Escape New York* (2010) is a driving piece that makes use of the spiccato technique with intertwining harmonies. Caleb Burhans wrote it in 2011 for Pauline Kim and Conrad Harris who have a working duo called String Noise.”

—Jennifer Choi

Disclosure

Rebecca Saunders

Disclosure (2008) was commissioned by and written for the Contemporary Music Division of Oberlin Conservatory and the Oberlin Contemporary Music Ensemble and its Director Timothy Weiss.

This single quotation from Samuel Beckett illustrates the formal and aesthetic preoccupations which accompanied the composing process:

“I still see, sometimes, that waning face disclosing, more and more clearly the more it entered shadow, the one I remembered.”

—*Samuel Beckett, "Fizzle 2 [Horn came always]" from Fizzles*

—*Rebecca Saunders*

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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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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