

NEW MUSIC NEW HAVEN

CHRISTOPHER THEOFANIDIS & HANNAH LASH · ARTISTIC DIRECTORS

FEATURING

DONNACHA DENNEHY

*and music by Yale graduate composers
Morse Recital Hall · November 14, 2013*

Yale SCHOOL OF MUSIC

Robert Blocker, Dean

NEW MUSIC NEW HAVEN

Christopher Theofanidis & Hannah Lash, Artistic Directors

James
Rubino
b. 1989

This Brutal Flesh

Louis Lohraseb, conductor
Zou You, Sharon Gayoung Cho, Tianyu Jia, violin
Batmyagmar Erdenebat, Yuan Qi, Yejin Han, viola
Sohyang Yoo, Kimberly Miyoung Jeong,
Christopher Hwang, cellos
Bo Hee Kim, flute and alto flute
Ashley William Smith, clarinet
Curtis Biggs, Elisabeth Shafer, trombones
Douglas Perry, percussion
Minsol Cho, celesta

Ian
Gottlieb
b.

Lost Man

Nathan Lesser, violin
Alan Ohkubo, cello
Christina Hughes, flute
Chi Hang Fung, clarinet
Larry Weng, piano

Reena
Esmail
b. 1983

String Quartet

Melanie Clapies, Jessica Oddie, violins
Ksenia Zhuleva, viola
Chang Pan, cello

INTERMISSION

*As a courtesy to the performers and audience, silence all electronic devices.
Please do not leave the hall during selections. Photography or recording of any kind is prohibited.*

Bálint
Karosi
b. 1979

Words of Beginning

Bálint Karosi, conductor
Heewon Uhm, Edouard Maetzner, violins
David Mason, viola · Jia Cao, cello · Noah Cotler, bass
Isabel Lepanto Gleicher, Jonathan Slade, flute
Kemp Jernigan, Sol Jee Park, oboe
Timothy Will, Patrick Durbin, trumpet
Jonathan Allen, timpani
Jamilyn Manning-White, soprano soloist
Brian Vu, baritone soloist
Cheryl Rider, Lucy Bergin, Audrey Fernandez-Fraser,
Sarah Rodewald, Jamilah George,
Tracy Elizabeth Cowart, sopranos
Karin Denison, Joyce Shek,
Emefa Agawu, Susan Yantis, altos
David Evans, Cameron Rasmussen Saunder Choi, tenors
Paul Edmon, Michael McMillan,
Andrew Ross, Paul Holmes, bass

Donnacha
Dennehy
b. 1970

Bulb

Dae Hee Ahn, violin
Ji Eun Lee, cello
Yevgeny Yontov, piano

Disposable Dissonance

Jonathan Brandani, conductor
Choha Kim, Avi Chaim Nagin, violins
Hyeree Yu, viola
Allan Hon, cello
Ha Young Jung, bass
Jacob Mende-Fridkis, flute and alto flute
Victor Hwang, flute, piccolo, alto flute
Eric Anderson, Tianyu Zhang, clarinets
Terrence Sweeney, percussion
Samuel Suggs, accordion
Brendon Randall-Myers, electric guitar
Daniel Schlosberg, piano

PROGRAM NOTES

BIOGRAPHY

James Rubino

James Rubino (b. 1989) is a graduate student at the Yale School of Music. While at Yale, James has worked with Hannah Lash, Christopher Theofanidis, and Aaron Jay Kernis. James graduated in 2012 with a bachelor's degree in music composition from the Cleveland Institute of Music, studying with Keith Fitch. Previously Rubino studied with Mark Phillips, Ching-chu Hu, and David Tsimpidis.

James studied violin with Carol Ruzicka, Marjorie Bagley, Paul Kantor, and Deborah Price, and was part of the "opus." string quartet for five years, winning the silver medal at the 2006 Fischhoff National Chamber Music Competition and performing at Carnegie Hall on the From the Top television show.

PROGRAM NOTE

This Brutal Flesh

Time is displayed for study like a plague victim's body, so that one may inspect the clean flesh that remains in-between the swollen glands. *this brutal flesh* is inspired by my terror of these extremes. It is the steady erosion of an immense eternity against anxious organic multiplication. It is a fear of loss. The experience shares certain qualities with the development of a severe fever, where discomfort increases to an excess until there is a breaking point when deliriousness takes over. This work was written for those dear to me; it contains all of the sorrow and love that I could muster.

BIOGRAPHY

Ian Gottlieb

Ian Gottlieb grew up in Los Angeles, California, where he studied classical and jazz cello at the Crossroads School for the Arts and Sciences.

He graduated in 2012 from Boston University as a student of Marc Johnson, receiving his bachelor's degree in music composition and cello performance *magna cum laude*. Ian has received commissions from such esteemed professional artists as Dennis Kim (concertmaster of the Tampere Philharmonic), the Triple Helix Trio, and Boston University faculty Michelle Lacourse. He is currently completing his Concerto Grosso for the up-and-coming Palaver Strings Conductorless String Orchestra. He recently received a Morton Gould Honorable Mention (2013) for his composition *Medium* for solo cello. Ian attends the Yale School of Music, where he studies with Hannah Lash, in pursuit of his Master of Music degree in composition.

PROGRAM NOTE

Lost Man

My piece is inspired by Polish artist Irena Jablonski's painting, *Lost Man*. The work is my pure, unadulterated impression, bereft of any research regarding the composition or intention of the painting. To me, *Lost Man* is a lonesome, desolate lament for amplified piano, where the amplification derives from the flute, clarinet, and strings, who merely serve as extensions of the piano, constantly reinforcing its resonance.

BIOGRAPHY

Reena Esmail

Reena Esmail "creates richly melodic lines that imbue her music with the heights of lyricism balanced by winning textural clarity" (AAAL citation). A graduate of Juilliard and Yale School of Music, and a recent Fulbright grantee to India, Esmail's work draws

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elements from both western and Hindustani (North Indian) classical music. Esmail's works have received honors from the American Academy of Arts and Letters and ASCAP.

PROGRAM NOTE

String Quartet

During the year I lived in India, I noticed a beautiful exchange that would take place at many of the concerts I attended. When the artist announced the raag to be sung or played that evening, immediately, and almost subconsciously, many of the cognoscenti in the audience would begin humming the characteristic phrases of that raag quietly to themselves, intoning with the drone that was already sounding on stage. It had a magical feeling — as if that raag was present in the air, and tiny wisps of it were already starting to precipitate into the audible world in anticipation of the performance. Each of the movements of this string quartet begins with the same 'incipit', evoking those moments, each moving into a different raag.

This quartet was premiered by the FLUX Quartet at the Santa Fe Chamber Music Festival in summer 2013.

BIOGRAPHY

Bálint Karosi

Hungarian composer and organist Bálint Karosi is currently Minister of Music at First Lutheran Church of Boston, where he has directed an active music program since 2007. He is a candidate for the MMA in composition at the Yale School of Music, where he is working on his compositions and a doctoral thesis on baroque improvisation techniques. As an active performer he has performed in the United States and in Europe playing a

variety of instruments and repertoire. As an internationally acclaimed performer of the music of J.S. Bach, he has been invited as a guest conductor for the 2013–14 season of Bach at the Sem in St. Louis, Missouri and was the featured soloist and lecturer at the 2013 Baldwin Wallace Bach Festival in Ohio. As an organ instructor, he taught at Boston University in spring 2012 and at UMass Boston in 2011–2013, and is scheduled to teach a theory course at the Yale Department of Music in spring 2014. His compositions are published by Wayne Leopold Editions and Concordia Publishing House. Balint is a graduate of the Oberlin Conservatory, Conservatoire de Musique de Genève, and the Liszt Academy in Budapest.

PROGRAM NOTE

Words of Beginning

I collaborated with Kai Hoffmann Krull in my cantata *Words of Beginning* for the 175th anniversary of First Lutheran Church of Boston. Kai's text reflects the light and dark imagery in J.S. Bach's great Reformation Cantata BWV 79 *Gott, der Herr ist Sonn und Schild* and is expanded to a narrative on Genesis, the star of Bethlehem, and Lutheran enlightenment. I used almost the same orchestration as Bach in his Reformation Cantata to facilitate future side-by-side performances of the two works that are intimately connected.

TEXTS

1. Opening chorus

In the beginning was the Word
and the Word was with Him and in Him
and Him

What story does the sun tell of the Holy
as lumen spilled from pen to page of day
words capturing each crest of wave

PROGRAM NOTES

each crease of current, each ripple, each
fragile break
of water upon water
upon water upon water
as wind formed crescents on the surface
the day when light was made
--

What of the stars that day when day
was shaped
what of their questions as they were molded
like clay
by hands of words and words of light
what did they think as their glow moved away
into darkness that was beginning before
it began
what did they see when seeing became sight?

2. Aria (soprano)

Before he followed the star
the shepherd followed whiteness,
woolen backs entering fields
of long grass filled with the long sun,
the moist dew of dawn.
With wind from the east each blade
bowed as though giving themselves
to the unseen. Soon he too will bow
in the words of light,
for the sight of wings
feathers of a whiteness more than white,
a brightness more than bright.

3. Aria (baritone) and Chorus

Not knowing what to say he prayed
as the feather lay still on the page
his thoughts a ripple in the candle light
a silent sound like the first day within night
and then the voice took his hand
took the feather, took the thought, took the man
and ink filled the grain
just as glow filled beginning as beginning began
and the words spoke back to him

4. Chorale

Now thank we all our God

BIOGRAPHY

Donnacha Dennehy

Guest Composer

Born in Dublin in 1970, Donnacha Dennehy has received commissions from Dawn Upshaw, the Kronos Quartet, Alarm Will Sound, the St. Paul Chamber Orchestra, Bang On A Can, Icebreaker, Lisa Moore, Percussion Group of the Hague, RTE National Symphony Orchestra, BBC Ulster Orchestra and the San Francisco Contemporary Music Players among others. Collaborations include pieces with the writer Enda Walsh (*Misterman* and a forthcoming opera), the choreographers Yoshiko Chuma (*2x5*) and Shobana Jeyasingh (*Hinterlands*), and the visual artist John Gerrard (*Composition for Percussion, Loops, Blips and Flesh*).

His work has been featured in festivals such as the Huddersfield Contemporary Music Festival in the UK (which opened its 2012 Festival with a portrait concert devoted to Dennehy's music), ISCM World Music Days, Carnegie Hall's Contemporary Music Subscription Series (in 2013 and forthcoming in 2014), WNYC's New Sounds Live, Bang On A Can, Ultima Festival in Oslo, Musica Viva Lisbon, the Saarbrücken Festival, the Schleswig-Holstein Festival, and the Gaudeamus Festival in Amsterdam. In 2010 his large single-movement orchestral piece *Crane* was 'recommended' by the International Rostrum of Composers.

Returning to Ireland after studies abroad in the U.S., France, and Holland, Dennehy founded the Crash Ensemble, Dublin's now-renowned new music group, in 1997. Alongside the singers

PROGRAM NOTES

Dawn Upshaw and Iarla O'Lionáird, Crash Ensemble features on the 2011 Nonesuch release of Dennehy's music, entitled *Grá agus Bás*. NPR named it one of its 50 favorite albums (in any genre) of 2011. In July 2012, Cantaloupe released an EP of his piano music played by Lisa Moore. Previous releases include a number by NMC Records in London. Normally a lecturer at Trinity College Dublin, Donnacha was appointed a Global Scholar for three years at Princeton University in the autumn of 2012. He was also appointed composer-in-residence for the Fort Worth Symphony Orchestra in Texas (2013–14).

PROGRAM NOTE

Bulb

(premiered by Fidelio Trio at Fuse Leeds Festival, 10 May, 2006)

Bulb was commissioned by the Fidelio Trio with funds provided by the Arts Council of Ireland. It takes as its basis the overtone series built on a very low G, and it grows outwards from a small band of these overtones by means of pulsing glissandi (in the violin and cello). Well, in fact, these pulsing glissandi are for the most part made of two notes (one moving, the other providing a reference drone by its repetitions). By the end, the violin and piano have swapped registral places. It's an artificial vandalism of a natural phenomenon (the overtone series), the way electric lighting is of the visual spectrum, or the paintings of Bridget Riley are of various natural perceptions.

PROGRAM NOTE

Disposable Dissonance

What a mistake any idea about the emancipation of dissonance was! Why emancipate us from one of the great painful pleasures of life? *Disposable Dissonance* does not so much resolve its dissonances as dispose of them. It is in

three sections, each connecting to each other without a break. Each section disposes of its dissonant elements in a different fashion. The first, for example, uses higher odd and prime overtones to create dissonance, obliterating them then with even and lower overtones. The second uses entirely equal-tempered material, with dissonances initially resolving to the unison. As it develops, the dissonances become more complex, becoming rhythmic dissonances as well. The final dissonant texture/pattern is only dissolved by the silence that immediately follows. The topic of consonance and dissonance pervades the piece, but does not dictate its progress in a deterministic fashion. Ultimately the piece is poetic yet unsentimental, luxuriating in its transitory dissonances while pushing on at the same time, like a kind of baroque concerto on steroids.

Disposable Dissonance (2009–10, revised 2012) was commissioned by Icebreaker with funds provided by the Arts Council of Ireland. The revised version was made for Crash Ensemble's performance at the Huddersfield Festival in 2012.

UPCOMING EVENTS

Evensong for All Saints

NOVEMBER 15

Christ Church | Friday | 5 pm

Yale Schola Cantorum

Music of Victoria, Howells,
Britten, and Jackson.

Free Admission

The Orlando Consort

NOVEMBER 15

Sudler Recital Hall | Friday | 7 pm

Music on Campus

One of Britain's most important
chamber music ensembles.

Free Admission

Fall Concert

NOVEMBER 15

Woolsey Hall | Friday | 7:30 pm

Yale Concert Band

Thomas C. Duffy, director. Mozart: Gran
Partita, K. 361 · Robert Linn: Concerto Grosso

Frank Ticheli: *Angels in Architecture*

John Mackey: *Frozen Cathedral*

Thomas C. Duffy: *Butterflies and Bees!*

Free Admission

Dall' Antichità al Verismo

NOVEMBER 16

Morse Recital Hall | Friday | 8 pm

Institute of Sacred Music

Anna Antonacci, soprano, and Donald Sulzen,
piano. Music of Moteverdi, Vivaldi, Gluck,

Respighi, and more.

Ticket Info

Tallis Scholars

NOVEMBER 17

St. Mary's Church | Sunday | 8 pm

Institute of Sacred Music

Music of Taverner, Tallis, and more.

Free Admission

Yale Brass Trio

NOVEMBER 19

Morse Recital Hall | Tuesday | 8 pm

Faculty Artist Series

William Purvis, horn; Allan Dean, trumpet;
and Scott Hartman, trombone. With Carol
Jantsch, tuba, and Mihae Lee, piano. Music
from the Renaissance to Khatchaturian to today.

Free Admission

Concert Programs & Box Office: Krista Johnson, Carol Jackson

Communications: Dana Astmann, Monica Ong Reed, Austin Kase

Operations: Tara Deming, Chris Melillo

Piano Curators: Brian Daley, William Harold

Recording Studio: Eugene Kimball

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