

Yale SCHOOL OF MUSIC

Robert Blocker, Dean

NEW MUSIC NEW HAVEN

Aaron Jay Kernis, *Artistic Director*

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# New Music for Orchestra

Ingram Marshall

*featured composer*

WITH

Yale Philharmonia

Samuel Hollister, *student conductor*

Thursday, December 8, 2022 | 7:30 p.m.

Woolsey Hall

# Program

Matiss Čudars  
b. 1991

**Wash**

Benjamin Webster  
b. 1997

**Autumn Movement**

Julián Fueyo  
b. 1996

**Projections**

Aaron Israel Levin  
b. 1995

**Ten remarks on a city**

INTERMISSION

Ingram Marshall  
1942–2022

**Kingdom Come (1997)**

*As a courtesy to others, please silence all devices. Photography and recording of any kind is strictly prohibited. Please do not leave the hall during musical selections. Thank you.*

# Artist Profiles

Samuel Hollister, *student conductor*

Conductor, pianist, harpsichordist, composer, and theorist Samuel Hollister is orchestral director at the University of Rhode Island and is pursuing a Doctor of Musical Arts degree in orchestral conducting at Yale. He completed two Master's degrees in 2022 in conducting and music theory pedagogy at Peabody Conservatory. In 2018, Samuel founded Aurora Collaborative, a non-profit community music organization. Previously, Samuel studied music and math at Yale.

Samuel has served as assistant conductor to Marin Alsop, Peter Oundjian, and Steven White. He has conducted, played, and studied internationally, learning from teachers including Yo-Yo Ma, Larry Rachleff, and Dalia Stasevska, and leading orchestras in Ukraine, Hungary, Bulgaria, and Vienna. He has conducted, accompanied, and coached opera at Opera Saratoga and Peabody.

When he's not making music, he's usually studying chess or playing with his cat, Sudoku.

Ingram Marshall, *featured composer*

Born in 1942 in the New York City suburb of Mount Vernon, Marshall attended Lake Forest College in Illinois followed by graduate work in musicology at Columbia University in the mid-1960s. There he first encountered electronic music and worked at the legendary Columbia-Princeton Electronic Music Center. After a stint at New York University's Composers' Workshop, where he worked with Morton Subotnick and Serge Tcherepnin, he attended California Institute of the Arts, where he received an M.F.A. in 1971 and

then stayed to teach courses in electronic music and text sound compositions.

When Marshall returned to the United States in 1971, he continued to work in electronic music, but with a new approach colored by his experiences in Indonesia. Experimenting with live electronics and tape delays, he developed *The Fragility Cycles*. In 1973, he moved to the San Francisco Bay area, where he became life-long friends with composer John Adams, who conducted the premier performance of one of Marshall's best-known pieces, *Fog Tropes*, in 1981. In the late 1980s, after nearly 20 years of living on the West Coast, Marshall moved with his family to Connecticut, where he resided for the rest of his life.

In addition to his M.F.A. from Cal Arts, Marshall held a B.A. from Lake Forest College and an honorary doctorate from Lake Forest College. He taught or served as artist in residence at California Institute of the Arts, San Francisco Conservatory of Music, Evergreen State College, Brooklyn College, The Hartt School, Dartmouth College, and Yale School of Music. He was a recipient of awards from the Guggenheim, Fromm, and Rockefeller Foundations, the Fulbright Scholar Program, the American Academy of Arts and Letters, and the National Endowment for the Arts, along with residencies at the American Academy in Rome, the Bellagio Center in Italy, and the Djerassi Foundation. Among his many commissions and performances were those from the Kronos Quartet, the San Francisco, St. Louis, Pittsburgh, Baltimore, and Seattle Symphonies, Los Angeles Philharmonic, Orchestra of St. Luke's, Minnesota Orchestra,

## Artist Profiles *cont.*

Netherlands Wind Ensemble, Theatre of Voices, American Composers Orchestra, Orpheus Chamber Orchestra, and Bang on a Can All Stars.

In addition to the ensembles noted above, Marshall wrote a number of solo pieces for celebrated instrumentalists such as Benjamin Verdery, Sarah Cahill, Todd Reynolds, Libby Van Cleve, Lisa Moore, Ashley Bathgate, and Timo Andres.

“Ingram possessed a gentle and powerful wisdom,” Verdery wrote. “His music cuts to the core of human emotion and experience and will remain timeless. A dear friend and mentor, Ingram Marshall was a giant standing next to us who made us feel that we were all giants.”

Ingram Marshall passed away on May 31, 2022, in Hamden, Connecticut.

## Staff

### MANAGER

Jeffrey M. Mistri

### MUSIC LIBRARIAN

Samuel Bobinski

### OFFICE ASSISTANT

Marty Tung

## Student Profiles

Matiss Čudars '23MM  
Student of David Lang  
» [matisscudars.com](http://matisscudars.com)

Benjamin Webster '23MMA  
Student of Aaron Jay Kernis  
» [benwebstermusic.com](http://benwebstermusic.com)

Julián Fueyo '23MM  
Student of David Lang & Aaron Jay Kernis  
» [julianfueyo.com](http://julianfueyo.com)

Aaron Israel Levin, '19MM '27DMA  
Student of Katherine Balch  
» [aaronisraellevin.com](http://aaronisraellevin.com)

## Program Notes

### *by the composers*

Wash

MATISS ČUDARS

When looking up the word “wash” in the Merriam-Webster online dictionary\*, you will find nearly fifty different nuanced meanings. I have always found it fascinating how one thing can mean a multitude of things. Besides its onomatopoeic implications for my piece, there are a few definitions of the word that are particularly descriptive, and in the process of composing, were prescriptive:

*verb*

- to cleanse by or as if by the action of liquid (such as water).
- to move, carry, or deposit by or as if by the force of water in motion.

noun

- a piece of ground washed by the sea or river.
- the surging action or sound of waves.
- a sweep or splash especially of color made by or as if by a long stroke of a brush.

[These definitions have been taken from the Merriam-Webster and Oxford online dictionaries.]

\* [merriam-webster.com/dictionary/wash](http://merriam-webster.com/dictionary/wash)

Autumn Movement  
BENJAMIN WEBSTER

While not specifically about the season of the work's namesake, *Autumn Movement* is a piece that does ask questions about the concept of change. Personal change, natural change, and societal change were all subjects that were floating around in my head as I developed this piece, and while it doesn't address any one of these directly the materials and form of the work were shaped by my emotional reactions to a season of both internal (personal) and external transformation. Trees and their longevity are an additional important image in the piece, as I see the double bass and its prominent role throughout the work as being a sort of musical "trunk" off of which of the materials of the piece branch off.

Projections  
JULIÁN FUEYO

Symbolic and mathematical projections (defined in topology as taking a higher-dimensional object and representing it in fewer dimensions, i.e.  $3D \rightarrow 2D$ ) such as world maps, drawings, and symbols play a huge role in how we navigate the world

every day. Moreover, infinities, tensors, dimensions, and a lot of the most fundamental objects/concepts in the universe can only be studied through mathematical projections and mappings. Personally, I find emotions to be themselves (immensely complex) projections that map all our sensorial information (inputs) into a general subjective experience we call 'feelings' and 'emotions.' If so, perhaps some of the most fundamental aspects of our experience and our interface with reality can only be explored through our biological projections, that is, through our emotions. *Projections I: 1D / 2D / 3D* invites us to investigate the topology of emotion beginning with a single line—a single emotional thought embodied in a single melody, by a single player.

Unlike Colore artists, Disegno artists such as Vasari and Botticelli argued objects are represented by their edges, embodied by the 'line.' Similarly, *Projections I: 1D / 2D / 3D* works with the 'line' (melody) as the basic unit of representation and the manifestation of the first dimension (1D).

After its initial statement, the line (melody) is then displaced in time in the form of a two-voice canon (2D). Line over line, this ladder ascends until the two lines begin to diverge (the canon stops) into a new quasi fugato section: the pyramid. Like Bifröst, the mythical stairway to Nordic heaven, the ladders arrive to a resting point (point B) where dense and stratified chords full of lines move in a two-part counterpoint.

The piece then goes back to the ladders where it reaches a climax and comes down like blood/lava reaching the base of the pyramid/volcano after the sacrifice/eruption.

# Program Notes *cont.*

Having fulfilled the ritual, the piece is finally able to reveal itself in its real form, crystalized into a three dimensional version of the initial line (melody) via a three-voice canon.

Ten remarks on a city  
AARON ISRAEL LEVIN

I've always thought about the orchestra as an entity akin to something like a city. Each instrument has the potential to come to the fore with their own individuality. At the same time, the ensemble works together to create a unified impression. There's often conflict and discomfort alongside moments of both rapturous and tender beauty. I feel like this musical experience is much like walking through one of the world's great cities. Isolated details—like a stranger's torn coat, or an eccentrically bright door—coalesce into an inexplicable amalgamation of sights, smells, tastes, feelings, and sounds. I wanted to write a piece that captured these varied and enigmatic urban sensations. Here, the city is the orchestra, and the orchestra is the city, and the piece explores the micro- and macro-relationships therein.

Kingdom Come  
INGRAM MARSHALL

Even though I had recorded things in Yugoslavia in the eighties—the Serbian Orthodox liturgy and the Croatian Catholic church hymn singing—I didn't know how I would use these sonorous found objects until 1995 when I received the commission to write this piece and was still thinking about the meaning of my brother-in-law's violent death in Bosnia the year before and how the personal and universal often coin-

cide. The memory of my own feeling while traveling in that country and the hard realities of the war which was still festering in Bosnia seemed to provide the psychological and emotional background for my music.

Perhaps the symbolic aspect of this piece is too obvious, perhaps composers shouldn't try to make statements about wars and mass suffering or even personal grief, for all the good it can do, but I felt that I had no choice at that point in time. *Kingdom Come* seemed ineluctable.

To be honest, the piece started off in a rather abstract way, as a huge orchestral cascade that would go on forever and very slowly. But this cascade shortened and soon became part of a prelude, really, to the core of the music which had the three taped elements based on the recordings from Yugoslavia. And of course, that cascade had to reappear at the end but in conflict with the very opening of the music which was a slow ascent over an A-minor chord which in turn was based on another work of mine, *Dark Waters*, which had deconstructed Sibelius' famous tone poem, "The Swan of Tuonela". So, *Kingdom Come* ended up being both a very biographical work as well as, I hope, a very universal one with a message.

And this bears upon a general truth about my music; it nearly always has a message or points to one. I am a strong believer in the expressive power of music and the meaning behind the sounds. It is towards such ends that I marshal my resources as a composer. And any techniques or electronic processing elements that I use are also put in that same service.

# Yale Philharmonia Roster

Peter Oundjian, *principal conductor*

## VIOLIN I

Ladusa Chang-Ou  
Evan Johanson  
Albert Steinberger  
In Ae Lee  
Tiffany Wee  
Katherine (Kit Ying) Cheng  
Emma Carleton  
Minkyung Lee  
Andy OuYang  
Chaewon Kim

## VIOLIN II

Tristan Siegel  
Jeein Kim  
Ilana Zaks  
Guan-Ru Lin  
Freya Liu  
Satoka Abo  
Miranda Werner

## VIOLA

Brian Isaacs  
Katie Liu  
Madison Marshall  
Wilhelm Magner  
Colin Laursen  
Wanxinyi Huang

## CELLO

Jakob Taylor  
Thomas Hung  
Mafalda Santos  
Amanda Chi  
Ga Eun Lee  
Benjamin Lanners

## DOUBLE BASS

Chelsea Strayer  
Dylan Reckner  
Xinyun Tu

## FLUTE

Hyeonjeong Choi  
Daniel Fletcher  
Collin Stavinoha

## OBOE

Jini Baik  
Alec Chai  
Michelle Oh

## CLARINET

Amer Hasan  
Tianyi Shen  
Zikang Wang

## BASSOON

Darius Farhoumand  
Anjali Pillai  
Marty Tung

## HORN

Xin He  
Jaimee Reynolds  
Corey Schmidt  
Amber Wang  
Kate Warren

## TRUMPET

Joshua Bialkin  
Shania Cordoba  
Lizbeth Yanez

## TROMBONE

Timothy Jay Maines II  
Yuki Mori  
Jackson Murphy

## TUBA

Connor Higley

## TIMPANI

Jessie Chiang

## PERCUSSION

Sijia Huang  
Makana Medeiros  
Yukiko Nakamura

## HARP

Mia Venezia

## PIANO

Carter Johnson  
Elisabeth Tsai

# Upcoming Events at YSM

- DEC 11 **Frank Morelli, *bassoon* & Wei-Yi Yang, *piano***  
**Faculty Artist Series**  
3 p.m. | Morse Recital Hall  
Free admission
- DEC 12 **Tuba Studio Recital**  
4:30 pm | Sudler Recital Hall  
Free admission
- DEC 13 **Rolston String Quartet**  
**Oneppo Chamber Music Series**  
7:30 p.m. | Morse Recital Hall  
Tickets start at \$28, Students \$13
- DEC 14 **Guitar Chamber Music**  
7:30 p.m. | Morse Recital Hall  
Free admission
- DEC 15 **Christine Wu, *piano***  
**Doctor of Musical Arts Degree Recital**  
7:30 p.m. | Morse Recital Hall  
Free admission
- DEC 17 **Winter Gala Concert with the Yale Philharmonia**  
**Louis Lohraseb, *guest conductor***  
**Yale Opera**  
7:30 p.m. | Woolsey Hall  
Tickets start at \$12, Students start at \$5

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