

Yale SCHOOL OF MUSIC

Robert Blocker, Dean

FACULTY ARTIST SERIES

Benjamin Verdery, *guitar*

Sunday, January 29, 2023 | 3:00 p.m. | Morse Recital Hall in Sprague Memorial Hall

Buffy Sainte-Marie
b. 1941
arr. Verdery
Sainte-Marie &
Tanya Tagaq
arr. Verdery

Ke Sakihitin Awasis (I Love You Baby) (2015)

You Got to Run (Spirit of the Wind) (2017)

Thomas Flippin
b. 1983

Nocturne for People who can't Sleep (2022)

composed for & dedicated to Benjamin Verdery

12:00AM

1:00AM

2:00AM

3:00AM

4:00AM

5:00AM

6:00AM

Wolfgang Amadeus
Mozart
1756–1791
arr. Verdery

Adagio, K. 540

Frederic Hand
b. 1947

Theme, Variations, and Finale

World premiere, composed for & dedicated to Benjamin Verdery

INTERMISSION

Program *cont.*

Benjamin Verdery
b. 1955

the rain falls equally on all things, a fantasy (2017, rev. 2019)
rain clouds approach... in rain...
separate drops fall together... heavy water...
as the wind sings to the rain... after a rain (the smell, the mist)...
the wind's forgotten melody... partial recall of a storm...
gentle rain underwater... liquid sunshine... rain returns...
a downpour's secret... the calming of the water... a child's first
rainbow...
discovering the rain falls equally on all things

Verdery

1/29/23 Improvisation for Guitar and Cell Phones

Ferdinando Carulli
1770–1841

L'Orage (The Storm, The Love of Nice and Fileno), Op. 2
Introduction... Nice and Fileno flirting... Kisses...
The sky gets dark | Nice is frightened...
Wind | Rain | Hail | Lightning | Thunder... Nice laments
The storm increases | Lightning | Thunder... Nice laments
Fileno comforts Nice and they find comfort in a cave...
A monster appears... Nice passes out in fear...
A fight between Fileno and the monster... Fileno injures the monster...
The monster laments... The monster dies... The sky clears up...
A rainbow appears ... Nice and Fileno cheer up

*Images provided by the Yale Center for British Art
Video edited by John Olson*

Artist Profile

Benjamin Verdery, *guitar*

Hailed for his innovative and eclectic musical career, Benjamin Verdery tours regularly throughout the United States, Canada, Europe, and Asia, performing at major venues and festivals. As a recording artist, Verdery has released more than 15 albums, some featuring works by leading composers of our time who have created music for Verdery, including Yale faculty composers Martin Bresnick, Aaron Jay Kernis, Han Lash, and Christopher Theofanidis, as well as by Jack Vees, Yale lecturer in electronic music. He has also created and released several exquisitely filmed videos in collaboration with other artists.

Verdery has recorded and/or performed with such diverse artists as Andy Summers, Frederic Hand, William Coulter, Leo Kottke, Anthony Newman, Jessye Norman, Paco Peña, Hermann Prey, John Williams, hip-hop artist Billy Dean Thomas, beat box/vocal percussionist Marc Martin, and Nano Stern.

A prolific, published composer in his own right, many of Verdery's compositions have been performed, recorded and published over the years. He has been commissioned to compose works for guitar solo, duo, large ensembles, and film. His *Scenes from Ellis Island*, for guitar orchestra, has been extensively broadcast and performed at festivals and universities in the United States, Canada, New Zealand, and Europe. Doberman-Yppan (Canada) currently publishes his solo and duo works for guitar and Alfred Music distributes some solo pieces and instructional books and videos. Other compositions are available at Verdery's web site.

Since 1985, Verdery has been guitar professor at the Yale School of Music, Artistic Director of 92Y's Art of the Guitar series since 2007, and Producer of his Maui Summer Master Class since 1999. At Yale, he teaches a studio of graduate-level guitarists, directs guitar chamber music, and has been featured many times in performance on Yale's Faculty Artist Series and Yale in New York concert series. Verdery uses D'Addario strings and guitars by Garrett Lee and Otto Vowinkel. He appears by arrangement with GAMI/Simonds.

» benjaminverdery.com

Upcoming Events at YSM

- FEB 1 **Bach Collegium Japan**
Masaaki Suzuki, *conductor* & Roderick Williams, *baritone*
YSM Special Events
7:30 p.m. | Morse Recital Hall
Tickets start at \$28, Students \$13
- FEB 3 **Jesse Hameen II & Elevation**
Ellington Jazz Series
7:30 p.m. | Morse Recital Hall
Tickets start at \$23, Students start at \$10
- FEB 5 **Daniel S. Lee, *violin* & Jeffrey Grossman, *harpsichord***
Faculty Artist Series
3 p.m. | Morse Recital Hall
Free admission
- FEB 8 **Lunchtime Chamber Music**
12:30 p.m. | Morse Recital Hall
Free admission
- FEB 8 **Wei-Yi Yang, *piano***
Horowitz Piano Series
7:30 p.m. | Morse Recital Hall
Tickets start at \$15, Students start at \$7
- FEB 9 **Tania León, *guest composer***
New Music New Haven
7:30 p.m. | Morse Recital Hall
Free admission

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If you do not intend to save your program, please recycle it in the baskets at the exit doors.

Nocturne for People who can't Sleep

THOMAS FLIPPIN

From Rainer Maria Rilke's *Book of Hours* (Translated by Anita Barrows)

I'm the one who's been asking you-- It hurts to ask--Who are you?

I am orphaned

Each time the sun goes down.

I can feel cast out from everything And even churches look like prisons.

That's when I want you--

You knower of my emptiness,

You unspeaking partner to my sorrow-- That's when I need you, God, like food.

Maybe you don't know what the nights are like

for people who can't sleep.

They all feel guilty--

The old man, the young woman, the child.

They're driven through darkness as though condemned, Their pale hands writhing;
they're twisted

Like a pack of frenzied hounds.

What's past lies still ahead, And the future is finished.

They see not the faintest glimmer of morning

and listen in vain for the cock's crow.

The night is a huge house

where doors torn open by terrified hands

lead into endless corridors, and there's no way out.

God, every night is like that.

Always there are some awake,

who turn, turn, and do not find you.

Don't you hear them blindly treading the dark? Don't you hear them crying out
as they go farther and farther down?

Surely you hear them weep; for they are weeping.

I seek you, because they are passing right by my door. Whom should I turn to, if not the
one whose darkness

is darker than night, the only one

who keeps vigil with no candle,

and is not afraid—

the deep one, whose being I trust,

for it breaks through the earth into trees, and rises,

when I bow my head, faint as a fragrance

from the soil.