Yale School of Music
José García-León, Dean

New Music New Haven
Aaron Jay Kernis, Artistic Director

David Lang
faculty composer

Thursday, October 5, 2023 | 7:30 p.m.
Morse Recital Hall in Sprague Memorial Hall
Program

David Lang
b. 1957
again (after ecclesiastes, 2005)
Yale Voxtet
Jeffrey Douma, conductor
Juliet Papadopoulos, soprano
Ellen Robertson, soprano
Sandy Sharis, mezzo-soprano
Veronica Roan, mezzo-soprano
Michaël Hudetz, tenor
Trevor Scott, tenor
Peter Schertz, baritone
Fredy Bonilla, baritone

Luke Haaksma
b. 1997
avow
Luke Haaksma, hammered dulcimer

Emily Liushen
b. 1999
Care
Forrest Eimold, piano

Forrest Eimold
b. 1999
The One
Antiphon I: The One
Song I: Forever
Interlude I: The Silent
My Songs / Your Songs
Interlude II: A Little Pedal Piano Music In Memoriam Louis Schone
Song II: My Eyes
Antiphon II: The Best
Molly McGuire, voice
Sandy Sharis, voice
Forrest Eimold, piano
Arseniy Gusev, piano

INTERMISSION
Dayton Hare
b. 1996

butterfly effects
Andrew Samarasekara, violin
Charlie Lovell-Jones, violin
Andy Park, viola
Jasmine Pai, cello

Kyle Rivera
b. 1996

Stillprime: A Moment before Infinity
Jini Baik, oboe
Amer Hasan, clarinet
William Sun, cello
Yuki Nagase, bass

Benjamin Webster
b. 1997

soft-spoken
Nickolas Hamblin, clarinet
Benjamin Kremer, violin
Abby Smith, viola
Robin Park, cello

Lang

learn to fly (from these broken wings, 2008)

Jillian Coscio, flute & piccolo
Nikki Pet, clarinet & bass clarinet
Carter Johnson, piano
Kenneth Naito, violin
Mafalda Santos, cello
Makana Medeiros, percussion
Samuel Hollister, conductor

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.
David Lang, *faculty composer*

David Lang is one of America’s most-performed composers. Many of his works resemble each other only in the fierce intelligence and clarity of vision that inform their structures. His catalogue is extensive, and his opera, orchestra, chamber, and solo works are by turns ominous, ethereal, urgent, hypnotic, unsettling, and emotionally direct. Much of his work seeks to expand the definition of virtuosity in music — even the deceptively simple pieces can be fiendishly difficult to play and require incredible concentration by musicians and audiences alike. *the little match girl passion*, commissioned by Carnegie Hall and premiered by Paul Hillier and Theatre of Voices, was recently listed by *The Guardian* as “one of the top 25 works of classical music written in the 21st century.” The composition won the Pulitzer Prize in 2008 and the recording received a Grammy Award in 2010. Lang’s *simple song #3*, written as part of his score for Paolo Sorrentino’s acclaimed film *Youth*, received many award nominations in 2016, including the Academy Award and Golden Globe. His opera *prisoner of the state* (with libretto by Lang) was co-commissioned by the New York Philharmonic, Rotterdam’s De Doelen Concert Hall, London’s Barbican Centre, Barcelona’s l’Auditori, Bochum Symphony Orchestra, Bruges’s Concertgebouw, and Malmö Opera, and premiered June 2019 in New York, conducted by Jaap van Zweden. It is a dark retelling of a portion of the story of Beethoven’s only opera *Fidelio*, in which a woman alone must change her identity to survive within the state.
Student Profiles

Luke Haaksma ’24MM
Student of Aaron Jay Kernis

Emily Liushen ’24MM
Student of David Lang

Forrest Eimold ’24MM
Student of Aaron Jay Kernis

Dayton Hare ’24MM
Student of Martin Bresnick

Kyle Rivera ’24MM
Student of Martin Bresnick

Benjamin Webster ’29DMA
Student of David Lang

Staff

Manager
Jeffrey M. Mistri

Music Librarian
Samuel Bobinski

Office Assistant
Lucas Zeiter
again (after ecclesiastes)

people come and people go
the earth goes on and on
the sun rises, the sun sets
it rushes to where it rises again
the wind blows round, round and round
it stops, it blows again
all the rivers run to the sea
but the sea is never full
from where the rivers run they run again
these things make me so tired
I can’t speak, I can’t see, I can’t hear
what happened before will happen again
I forgot it all before
I will forget it all again

The One

EIMOLD

Antiphon I: The One

Laß dich nur nichts nicht dauern
Mit Trauern,
Sei stille!
Wie Gott es fügt,
So sei vergnügt
Mein Wille.
[...]
Der Eine
steht allem für;
Der gibt auch dir
das Deine.[...]

Let nought afflict thee with grief;  
Be calm, as God ordains,  
And so may my will be contented.
[...]

The One […] who gives thee
What is thine watches over all.
[...]

Paul Flemming, anon. transl. provided via Oxford International Song Festival (www.oxfordsong.org)
Song I: Forever  
(*Text fragmented*)

Ätherische ferne Stimmen,  
Der Lerchen himmlische Grüße  
[…]  
Ich schließe leis mein Auge,  
Da ziehn Erinnerungen  
In sanften Dämmerungen,  
Durchweht vom Frühlingshauche.

Ethereal distant voices,  
Heavenly greetings of the larks  
[…]  
Gently I close my eyes,  
And memories pass by  
In soft twilights,  
Pervaded by the breath of spring.

Karl August Candidus, trans. © Richard Stokes, author of The Book of Lieder (Faber), provided via Oxford International Song Festival (www.oxfordsong.org)

Interlude I: The Silent  
(*Instrumental*)

My Songs / Your Songs  
(*Texts in alternation*)

Wenn mein Herz beginnt zu klingen  
Und den Tönen löst die Schwingen,  
Schweben vor mir her und wieder  
Bleiche Wonnen, unvergessen  
Und die Schatten von Zypressen—  
Dunkel klingen meine Lieder!

When my heart begins to make music  
And the vibrating loosens wondrous tones,  
There hover before me, here and there  
Pale ecstasies, unforgotten,  
And the shadows of the cypresses;  
Dark is the sound of my songs!

Adolf Frey, trans. © Emily Ezust, provided via the LiederNet Archive

Stelle her der goldnen Tage  
Paradiese noch einmal,  
Liebes Herz! Ja schlage, schlage!  
Treuer Geist, erschaff’ sie wieder!  
Freier Atem, deine Lieder  
[…]  
Golden days, again o win me,  
Days of Paradise again;  
Loving heart; beat, beat within me!  
Long-lost days, true spirit bring me!  
Breath of heaven, thou dost sing me  
[…]  

Johann Wolfgang von Goethe, trans. J. Powell Metcalfe, 1869

Interlude II: A Little Piano Music In Memoriam Louis Schone  
(*Instrumental*)
Texts and Translations, *cont.*

Song II: My Eyes
*See Song I*

Antiphon II: The Best

[...]

Was willst du heute sorgen

Auf morgen?

Der Eine

steht allem für;

Der gibt auch dir
das Deine.

[...]

Was Gott beschleüßt,

Das ist und heißt
das Beste.

[...]

Why take thought for the morrow?

The One [...] who gives thee

What is thine watches over all.

What God decrees

Is best, and this it is acknowledged.

*Paul Flemming, anon. transl. provided via Oxford International Song Festival (www.oxfordsong.org)*
Program Notes by the composers

again (after ecclesiastes)
DAVID LANG

In 2005 I wrote a piece based on a few lines from the Book of Ecclesiastes. It is called again (after ecclesiastes) and both the writing of it and the thinking about it were very powerful experiences for me. One of the most powerful was the recognition that this Old Testament book has a liturgical function, that it is read publicly in many Jewish congregations in conjunction with the fall harvest holiday Sukkot. Somehow it seemed very poignant to me that Judaism might link together such a dark and philosophical text with a joyous religious festival celebrating abundance. I asked my rabbi about it and he encouraged me to look at the other Old Testament writings that have been incorporated into the Jewish liturgical year. So I did.

The Hebrew Bible is divided into three parts – the Five Books of Moses, the Prophets, and the Writings – and of course all of these texts play a role in Jewish worship. Over the centuries, however, five books in particular from the Writings became associated with particular holidays, and it is possible to chart the course of a year following them: Ecclesiastes, Esther, the Song of Songs, Ruth, Lamentations. It seems to me that the point of connecting each book to its holiday is that these books are very human, very personal. Much of religion is mysterious and unknowable, but these books are all about people and their emotional lives – life and death, courage, love, companionship, regret. Incredibly, some of these books don’t mention God or religion or spirituality at all; rather, they underline what is human in us, and what is universal. One way to think of these five writings together is as a catalog of human emotions, repeating endlessly, year after year.

I thought that if I took some of the language that seemed most universal in each of these writings and set it to music I might be able to make my own emotional catalog, and that I would be able to use the music to get to the humanity that is at the core of these very human texts.

the writings begins and ends with the movement “again (after ecclesiastes).” The score instructs the performers to sing it differently, the second time it is sung. The cycle, like the year, may repeat, but never exactly.

The complete set of the writings and of the movement “if I am silent,” taken from the Book of Esther, were co-commissioned by the Carnegie Hall Corporation and the Nederlands Kamerkoor, Tido Visser, director, and were premiered on 20 March 2019 in Zankel Hall, New York, by the combined forces of Theatre of Voices and the Yale Voxtet, Paul Hillier conducting. The other movements were premiered over the course of 14 years:

» “again (after ecclesiastes)” was written for the Cerddorion Vocal Ensemble and premiered in 2005, conducted by Kristina Boerger.
» “for love is strong” was written
for Paul Hillier and Ars Nova Copenhagen and premiered in 2008.

» “where you go” was written for the 75th anniversary of the Tanglewood Music Center and premiered in 2015, with an ensemble of their opera fellows, conducted by Ruth Reinhardt.

» “solitary” was written for Cappella Amsterdam and premiered in 2016, conducted by Daniel Reuss.

avow
LUKE HAAKSMA

avow is drawn from an ongoing project which aims to introduce alternative playing techniques and modes of expression on the American hammered dulcimer. This particular piece deals with bowing, plucking, natural harmonics on the lowest course, and just intonation.

Care
EMILY LIUSHEN

The most successful performance of Care is one in which the performer enters a negative space of their normative thinking. That is, for the time it takes to play from the first measure to the last, they inhabit only repressed emotions for a single person they miss.

Curled up in a criss-cross applesauce position, the pianist is denied use of the sustain pedal. Like the composer did while creating the handwritten score, they achieve all harmony, suspensions, sustains, and decay using their hands.

The One
FORREST EIMOLD

1831: “I leafed through the score without thinking; there is something magical about this veiled enjoyment of soundless music. […] But here it seemed to me as if strange, wondrous eyes, the eyes of flowers, basilisks, peacocks, children, were looking at me.”

1905: “His gaze remained sharp. Sometimes he used a drastic but extremely simple method to open my eyes […]]: He covered the upper system of the piano accompaniment with one hand and, pointing to the singing voice and bass, said […] ‘I only read this.’ Through such a procedure, the unnaturally of the invention was often demonstrated to me ad oculos.”

butterfly effects
DAYTON HARE

Like many people, I was saddened to learn of the death of the Finnish composer Kaija Saariaho this summer. Her passing prompted me to reflect on the impact her work has had on my own music, and in particular I thought about her touching and beautiful cello piece Sept Papillons, which has continued to move me on each new hearing since the day I first encountered it. The effects of that piece are evident, in one way or another, in much of my music, and so in remembrance of the composer who gave it life I decided to write butterfly effects, which is a collage of quotes from Sept Papillons and newly composed material extrapolated
from them. As a final tribute, I’ve also included a quotation from another of Saariaho’s most beautiful works, *Nuits, adieux*, which was written as a memorial for her grandmother.

Stillprime: A Moment before Infinity

**KYLE RIVERA**

A time-dependent depiction of the instant moment before two objects collide. In that instant, there is a theoretical deceleration of both objects as they traverse the infinitely dividing space between them. The closer they come to each other, the slower they move until they are virtually frozen in time and space.

To me this reflects the timeless moment before the collision of life and death. A moment where some say their life flashes before their eyes, and they see beyond the constraints of time. It symbolizes the convergence of past lives and cycles into the birth of a new incarnation. In that instant, you are free from the shackles of time, perception, and human fragility. The oppressions of the powerful and the injustices of society are meaningless before the inconceivable infinite. There we are everything and we are nothing.

“learn to fly” from *these broken wings*

**DAVID LANG**

The three movements of *these broken wings* concentrate on three different physical and musical challenges. The first movement consists of music that requires incredible stamina and intense concentration. Sad, falling gestures dominate the slow second movement, and I gave the vague but hopefully inspiring instruction that the players should drop things when they are not playing. In the last movement I wanted to make a music that danced and pushed forward, in the hope that it would encourage the musicians to do so as well. Ensemble and premiered in 2005, conducted by Kristina Boerger.

soft-spoken

**BENJAMIN WEBSTER**

A multiphonic is a performance technique that allows a wind instrument to play multiple notes at the same time. *soft-spoken* takes a single clarinet multiphonic as its focus and imagines a musical trajectory based entirely off its quiet, gentle sound.
Upcoming Events

**OCT 11**  
**Lunchtime Chamber Music**  
12:30 p.m. | Morse Recital Hall  
Free admission

**OCT 13**  
**Yale Choral Artists with The Percussion Collective**  
**YSM Ensembles**  
7:30 p.m. | Morse Recital Hall  
Free admission

**OCT 14**  
**Yale Camerata: Fall Concert, "Out of Time"**  
**Institute of Sacred Music**  
7:30 p.m. | Woolsey Hall  
Free admission

**OCT 18**  
**Robert Blocker, piano**  
**Horowitz Piano Series**  
7:30 p.m. | Morse Recital Hall  
Tickets start at $17, Yale faculty/staff start at $12, Students start at $8

**OCT 19**  
**Ryan Kennedy, organ**  
**Doctor of Musical Arts Degree Recital**  
7:30 p.m. | Woolsey Hall  
Free admission

**OCT 20**  
**Giancarlo Guerrero, guest conductor**  
**Yale Philharmonia**  
7:30 p.m. | Woolsey Hall  
Tickets start at $13, Yale faculty/staff start at $9, Students free [ticket required]

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