Yale SCHOOL OF MUSIC
José García-León, Dean

NEW MUSIC NEW HAVEN
Aaron Jay Kernis, Artistic Director

David Sanford

guest composer

Thursday, March 7, 2024 | 7:30 p.m.
Morse Recital Hall in Sprague Memorial Hall
Program

Benjamin Webster  
b. 1997

Two Pieces for solo piano (2024)
I. Brisk, mechanical
II. Largo

Arseniy Gusev, piano

Arseniy Gusev  
b. 1998

Crossroads for violin and piano (2024)
V.
VI.
VII.
VIII.
IX.

Emma Meinrenken, violin
Arseniy Gusev, piano

BRIEF PAUSE
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 Sanford, guest composer

Born in Pittsburgh in 1963, David Sanford received degrees in music theory and composition from the University of Northern Colorado, New England Conservatory, and Princeton University. His honors include fellowships from the American Academy in Rome, the Guggenheim Foundation, and the Radcliffe Institute. He was the subject of a Composer Portrait concert at Miller Theater and has recently been elected a member of the American Academy of Arts and Letters. His works have received performances by the Berkeley Symphony Orchestra under Kent Nagano, the Cabrillo Festival Orchestra under Marin Alsop, the Chamber Music Society of Lincoln Center, and the Chicago Symphony Chamber Players, among many others.

The Boston Modern Orchestra Project’s recording of the composer’s, Black Noise, was named one of “The 25 Best Classical Music Tracks of 2019” by the New York Times; and Haimovitz’s disc Meeting of the Spirits with his cello ensemble UCCELLO, for which Sanford contributed seven jazz arrangements and one composition, was nominated for a Grammy Award. He is currently the Elizabeth T. Kennan Professor of Music at Mount Holyoke College, and the founder and director of the David Sanford Big Band whose recording A Prayer For Lester Bowie featuring Hugh Ragin was released on Greenleaf Music and topped several critics’ lists for best jazz album of 2021.

Student Profiles

Diallo Banks ’25MM
Student of Katherine Balch

Arseniy Gusev ’24MM
Student of David Lang

Benjamin Webster ’29DMA
Student of David Lang

Staff

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Two Pieces for solo piano
WEBSTER

This piece is a pair of two contrasting étude-like works for piano. The first is very fast and technically complex; the second is very slow and patient. Both movements in *Two Pieces* are also, in their own messy way, hommages. They anachronistically re-imagine and mix a few specific composers’ approaches (some very old, some fairly new) to writing for piano that I continually find deeply moving and inspiring.

Crossroads for violin and piano
GUSEV

*Crossroads* is a set of pieces for violin and piano, where each movement is related to traveling in time and space, and represents various interactions/intersections between these two instruments.

Chamber Concerto No. 3
SANFORD

Chamber Concerto No. 3 was commissioned by and dedicated to Speculum Musicae. As with the composer’s two previous chamber concerti, there is a primary soloist although other players are featured at various moments. The piece’s objective is to utilize the talents of clarinetist Allen Blustine.

Similarly, the work continues to explore musical and personal ideas from the first two chamber concerti. All three are influenced by Robert Schumann’s *Manfred*, which is literally quoted in the first and third piece, and the third continues the second concerto’s shared boundaries with jazz, most overtly in the fourth movement. The core of the piece’s harmonic and melodic material is derived from Charles Mingus’s and Jack Walrath’s *Three Worlds of Drums* although, along with the Schumann mentioned above, there are also quotations from the following works: “Haitian Fight Song” (Charles Mingus), “Shot with his Own Gun” (Elvis Costello), *Triple Concerto* (Donald Martino), *Jesus Christ Superstar* (Andrew Lloyd Webber and Tim Rice), Gene Ammons’s tenor saxophone solo on “Jump Monk” (Charles Mingus), “To Defy the Laws of Tradition” (Primus), “The Father and the Son and the Holy Ghost” (John Coltrane), “Kool Thing” (Sonic Youth), motifs from the first two chamber concerti, and a well-known twentieth-century work of which the composer worked mightily to obscure the obvious influence.
Upcoming Events at YSM

MAR 8    Yale Voxtet: Italia und Germania
Institute of Sacred Music
7:30 p.m. | Marquand Chapel
Free admission

MAR 26   Vista: Chamber Music
YSM Ensembles
7:30 p.m. | Morse Recital Hall
Free admission

MAR 27   Boris Slutsky, piano, & Eric Zuber, 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

APR 3    Lunchtime Chamber Music
12:30 p.m. | Morse Recital Hall
Free admission

APR 3    Benjamin Britten’s War Requiem
Yale Camerata, Yale Glee Club & Yale Symphony Orchestra
7:30 p.m. | Woolsey Hall
Tickets at yso.yalecollege.yale.edu

APR 5    Peter Oundjian, principal 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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