

Yale SCHOOL OF MUSIC

José García-León, Dean

NEW MUSIC NEW HAVEN

Aaron Jay Kernis, *Artistic Director*

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Martin Bresnick

*faculty composer*

Thursday, April 18, 2024 | 7:30 p.m.  
Morse Recital Hall in Sprague Memorial Hall

# Program

Lily Koslow  
b. 2001

## **Un parc la nuit**

Alex Friedman, *tuba*

Emily Liushen  
b. 1999

## **Tum**

Katie Liu, *viola*

Dayton Hare  
b. 1996

## **kaleidoscopic harmonic**

Laurel Gagnon, *violin*  
Albert Steinberger, *violin*

Brittney Benton  
b. 1999

## **Piano Trio No. 1**

Megan Lin, *violin*  
Jakyoung Huh, *cello*  
Elisabeth Tsai, *piano*

Martin Bresnick  
b. 1946

## **A Message from the Emperor (2010)**

Makana Medeiros, *percussion*  
Chad Beebe, *percussion*

INTERMISSION

Luke Haaksma  
b. 1997

## **breathing room**

Forrest Eimold, *prepared piano*  
Steven Song, *violin*  
Jenny Bahk, *cello*  
Daniel Fletcher, *flute*  
Amer Hasan, *clarinet*  
Michael Yeung, *percussion*  
Luke Haaksma, *conductor*

Arseniy Gusev  
b. 1998

### **Five Madrigals**

- I. Seven Days
- II. To the outer gate I turn my face...
- III. I'm travelling North...
- IV. My heart recalls your love...
- V. Artemisia Flowers

Matthew Shifrin, <i>countertenor</i>	Mingyu Son, <i>percussion</i>
Elizaveta Kozlova, <i>soprano</i>	Chad Beebe, <i>percussion</i>
Ruston Ropac, <i>alto I</i>	Subin Lee, <i>harp</i>
Eliana Barwinski, <i>alto II</i>	Luke Haaksma, <i>dulcimer</i>
Matthew Cramer, <i>bass-baritone I</i>	Margaret Winchell, <i>conductor</i>
Benjamin Ferriby, <i>bass-baritone II</i>	Alina Krasovskaya, <i>choreographer &amp; dancer</i>
Julian Seney, <i>viola</i>	Alexander Romanchikov, <i>dancer</i>
Jack Kessler, <i>viola</i>	Ilmir Mukhametov & Roman Galasun, <i>videographers</i>
Julide San, <i>double bass</i>	
Nicole Wiedenmann, <i>double bass</i>	
Daniel Fletcher, <i>alto flute</i>	
Michael Huerta, <i>bass flute</i>	

Zihan Wu  
b. 2001

### **Oiseau Mécanique**

Collin Stavinoha, <i>flute &amp; piccolo</i>	Lyndon Ji, <i>piano</i>
Maren Tonini, <i>oboe &amp; recorder</i>	Subin Lee, <i>harp</i>
Amer Hasan, <i>clarinet</i>	Minkyong Lee, <i>violin I</i>
Tucker van Gundy, <i>bassoon</i>	Albert Gang, <i>violin II</i>
Gretchen Berendt, <i>horn</i>	Matthew McDowell, <i>viola</i>
Karlee Wood, <i>trumpet</i>	Jasmine Pai, <i>cello</i>
Jackson Murphy, <i>trombone</i>	Yuki Nagase, <i>double bass</i>
Jessie Chiang, <i>percussion</i>	Stefano Boccacci, <i>conductor</i>
Han Xia, <i>percussion</i>	

*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 Profile

Martin Bresnick, *faculty composer*

Martin Bresnick was educated at the University of Hartford, Stanford University, and the Universität für Musik und darstellende Kunst in Vienna. His principal teachers of composition included György Ligeti, John Chowning, and Gottfried von Einem. Bresnick has taught internationally, including at the San Francisco Conservatory of Music, Eastman School of Music at the University of Rochester, and the Royal Academy of Music in London, among others.

Bresnick's compositions, from opera, chamber, and symphonic music to film scores and computer music, are performed throughout the world by leading symphonies, chamber groups, and festival ensembles. His music has been recorded and released by New Focus Recordings, Tall Poppies Records, Starkland Records, Cantaloupe Music, Composers Recordings, Inc., Centaur Records, New World Records, Artifact Music, and Albany Records, and is published by Carl Fischer Music, Bote & Bock, and CommonMuse Music Publishers.

At Yale, Bresnick teaches a studio of graduate students, and his works are often featured on the New Music New Haven concert series. During the summer, he is Director of the New Music Workshop at the Yale Summer School of Music/Norfolk Chamber Music Festival.

## Student Profiles

Lily Koslow '25MM  
Student of Martin Bresnick

Emily Liushen '24MM  
Student of Martin Bresnick

Dayton Hare '24MM  
Student of Christopher Theofanidis

Brittney Benton '25MM  
Student of Christopher Theofanidis

Luke Haaksma '24MM  
Student of Katherine Balch

Arseniy Gusev '24MM  
Student of Aaron Jay Kernis

Zihan Wu '25MM  
Student of Aaron Jay Kernis

## Staff

GENERAL MANAGER  
Jeffrey M. Mistri

OFFICE ASSISTANT  
Lucas Zeiter

# Texts

## Five Madrigals

GUSEV

*Original papyri and translations by Prof. John Coleman Darnell*

1) Seven Days (*from pChester Beatty, Collection I, the 7th Stanza*), fragment

Seven days through yesterday I have not  
seen my sister [beloved],  
Sickness has penetrated me.  
I've become one heavy of limbs,  
So that my body changed [I've forgotten  
my body].  
If the greatest doctors come to me,  
My heart doesn't respond to their  
medicine.  
As for the ritualists, there is no outcome  
from them either.  
No one can figure out my affliction.

2) "To the outer gate I turn my face..."  
(*pHarris 500, Collection II, 7*)

To the outer gate I turn my face,  
Look, [but] my brother [beloved] is  
coming to me!  
My eyes are on the road,  
[And] My ears are listening  
For the padding of footfalls of leather.  
I [alone] have made the love of the brother  
my concern,  
Because of what belongs to him.  
My heart cannot be silent, he sent me a  
messenger,  
Swift of legs, going back and forth  
[entering and exiting]  
To tell me that he [brother] has wronged  
me,  
Other one said, he has found another one  
[woman].

She is staring into his [the messenger's]  
face — what does that mean?  
The one who breaks the heart of another  
because of a stranger.

3) "I'm travelling North..." (*pHarris 500, Collection I, 6*)

I'm travelling North in the ferry  
By the punt of the pilot,  
[With] My bundle of reeds on my  
shoulder [life preserver],  
I am bound for Ankh-tawy [Memphis].  
I will say to Ptah, Lord of Ma'at  
[rectitude]:  
"Give me my sister [beloved] tonight!"  
As for the Great Water [Nile], it has  
become wine,  
Ptah is its reeds,  
Sakhmet is its lotus leaf,  
Iadet is its lotus bud,  
Nefertum is its lotus flower,  
Through her beauty does the day break.  
Memphis is a bowl of mandrakes  
Set before the one Beautiful of Face  
[Ptah].

4) "My heart recalls your love..." (*pHarris 500, Collection II, 8*)

My heart recalls your love,  
While [and] half of my head is dressed  
[half of my wig is done],  
I'm coming in haste [in order] to seek you  
out.  
See, I'm neglecting my coiffure,  
I have taken taken off and put on my wig  
[going to practice doing that],  
So I might be ready at any time.

## Texts, *cont.*

5) Artemisia Flowers (*pHarris 500*,  
*Collection III*, 2)

Artemisia flowers are there!  
One is aggrandized in their presence.  
I am your first [chief] sister,  
I am in your hand like the field [2,7 ha],  
Which I planted with flowers,  
[And] Even all [aromatic] plants sweet of  
smell.  
Sweet is the canal [waterway] they are by  
Of your hand's digging,  
For cooling us in the northern wind:  
A good place to stroll about.  
Your hand is upon my hand;  
My body is excited, my heart is in joy  
At our walking together.  
My hearing of your voice is like  
pomegranate wine,  
Through hearing you shall I live!  
I catch a sight of you at every glance —  
It is better [more beneficial] than eating  
and drinking.

## Program Notes *by the composers*

Un parc la nuit  
KOSLOW

An introspective portrait, *Un parc la nuit* (A park by night) for tuba and mixed media employs musical chiaroscuro and vivid textures to evoke the aura of a strange and surreal park by night. Surrounded by a whirling soundscape of memories, the tubist reflects on their place in a disorienting world. Dedicated to composer and tubist Jules Bastin-Fontaine, the piece contains field recordings that we jointly captured in Saint-Irénée, Québec, as well as recordings of his Balkan brass band, Domaći Trubači. The piece's title references a pastel drawing by Hungarian artist József Rippl-Rónai, a work that we both admired for its mysterious glow, and whose visual elements inspired the aesthetic of the work. I would like to give special thanks to collaborators Connor Higley and Alex Friedman for their generosity and open-mindedness.

Tum  
LIUSHEN

*Tum* was commissioned by Katie Liu for the 2024 Primrose International Viola Competition.

kaleidoscopic harmonic  
HARE

*kaleidoscopic harmonic* is a short violin duo written for two friends. The metaphor that harmony is to sound what color is to sight is well-worn, but in approaching this piece I embraced it. I tried to imagine sonic transformations as if they were shifting shades and shapes in a rotating kaleidoscope,

as a kind of collage. Initially, the violins behave as if one instrument, but gradually they pull apart from one another as aspects of the collage become superimposed and the kaleidoscope disintegrates. The title, which I shamelessly lifted from a friend's turn of phrase, helped crystallize my thinking.

A Message from the Emperor  
BRESNICK

In his short parable *A Message From the Emperor* Franz Kafka describes a glorious being, never seen by his countless lowly subjects, who, from his deathbed, dispatches an indefatigable messenger (a prophet perhaps) with a most important message – just for you. For various practical reasons however the message cannot possibly be delivered. And even if it finally arrived the one who sent it will have died long ago.

We live on a small planet, circling a medium sized sun, in an ordinary galaxy, among an unimaginable number of other galaxies. We have lived here for millions of years, awaiting an explanation for this state of affairs. We dream of a great being, who at the last possible moment has sent someone with the message for which we, in the twilight of our days, have been so hopefully waiting. We are still waiting.

*A Message from the Emperor* was commissioned by New Music Marimba and the following consortium of contributors who all donated to the commission: Gustavo Aguilar, Thad Anderson, Jason Blaquièrre, Andrew Bliss, Kevin Clarke, Michael Compitello, John Corkill, Logan Dean,

Jamie Deitz, Kevin Dufford, Kyle Forsthoff, Janus Percussion (Erik Barsness & Brian Duffy), Laura Jordan, Ji Hye Jung, Nick Gleason and Ian Hale, Chris Graham, Jon Greeney, Adam Groh, Barrett Hipes, Ayano Kataoka, Kunihiko Komori, Setsuko Kutsuno, Eduardo Leandro, Matthew McClung, Nanae Mimura, William Moersch, Lisa Nicol, Fumito Nunoya, Daniel Pate, Lisa Pegher, Julian Pellicano, Denis Petrunin, Ian Rosenbaum, Dr. Larry Snider, Svet Stoyanov, Gwen Thrasher, Jeff Vick, Steve Weiss Music, Alan Zimmerman, Michael Zell, New Music Marimba, SI2 (Matthew Coley and Cory Hills), Third Coast Percussion (Peter Martin, Clay Condon, Robert Dillon, David Skidmore).

*A Message From the Emperor* was translated into English from the original German of Franz Kafka by Mark Harman.

breathing room  
HAAKSMA

When setting out to make *breathing room* last summer, I decided that using stop-motion to focus on a single character residing in subliminal space would allow me to explore several ideas I currently find engaging. While there is no “one way” to interpret the character’s *raison d’être*, viewers and listeners might find familiar shadows within its habits and proclivities. The music is as integral to the film as the film is to the music. All of the “foley” (sound effects) are produced by the live musicians, and the line between “film-sound” and “film-music” is in effect blurred.

# Program Notes, *cont.*

Five Madrigals  
GUSEV

This set of madrigals, based on five anonymous ancient Egyptian love poems from the Middle Kingdom, is not, by any means, a direct reference or reconstruction of that time and culture but rather a creation of an alternative timeless space where the symbols embodied in these powerful poems are most vivid and influential. My endless gratitude to Prof. John C. Darnell for his invaluable assistance throughout my composing process, Alina Krasovskaya and Alexander Romanchikov (the dancers) for their brilliance and dedication, Roman Galasun (the impeccable camera operator), and all the musicians who were able to make this premiere possible.

Oiseau Mécanique  
WU

Please enjoy the colorful adventure of the mechanical bird imbued with human life.

# Upcoming Events

APR 20 **Reed Romp: YSM Oboe Studio  
YSM Ensembles**  
4 p.m. | Sudler Recital Hall in  
William L. Harkness Hall  
Free admission

APR 24 **Lunchtime Chamber Music**  
12:30 p.m. | Morse Recital Hall  
Free admission

APR 24 **Yale Cellos  
YSM Ensembles**  
7:30 p.m. | Morse Recital Hall  
Free admission

APR 26 **Peter Oundjian, conductor  
Yale Philharmonia**  
7:30 p.m. | Woolsey Hall  
Tickets start at \$13, Yale faculty/  
staff start at \$9, students free  
(ticket required)

APR 27 **Bach's Mass in B Minor with  
Yale Schola Cantorum, David  
Hill, conductor  
Institute of Sacred Music**  
7:30 p.m. | Woolsey Hall  
Free admission

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