

YALE

SYMM

February 13th, 2010 at 8^{PM}
Woolsey Hall

Toshiyuki Shimada, Conductor

ORC

YALE SYMPHONY ORCHESTRA

Toshiyuki Shimada, Music Director

Saturday, February 13th 2010 in Woolsey Hall

Program

Ein Heldenleben

Richard Strauss

Christopher Lin-Brandt '10, Violin

— Intermission —

Grosse Concerto from Five Stuck

Daniel Schlosberg '10

Prometheus, Poem of Fire

Alexander Scriabin

Daniel Schlosberg '10, Piano

New Haven Oratorio Choir, Mark Bailey, Conductor

Lighting design by Justin Townsend, based on the original design
by Alexander Scriabin, researched by Anna Gawboy, PhD '10.

Lighting and installation provided by Tech Theatrical Services, LLC

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the following grants and institutions for their support of this concert:

The Lanny Ross Undergraduate Music Program Fund

The Institute of Sacred Music

The Department of Music

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of the theme, each individual orchestra plays a different “solo” section like the groups of solo instruments in a concerto grosso. However, each of these sections also contains a sub-structure of alternations of the full chamber orchestra with individual players, becoming a kind of “concerto within a concerto.”

All of this adds up to what are often very sharp contrasts – there are several rapid shifts in the music, from one texture to another, without any transition, like a sudden change of lighting in a play. Each of the individual orchestras plays music that could be echoing in from a different time period – Vivaldi, jazz, and modernist art music, for instance. “Grosse Concerto” is the first of five movements comprising *Five Stuck*; the following three movements develop ideas presented in the orchestras’ individual episodes, and the final movement is a conglomeration of everything.

Five Stuck is my senior project for the Music Major, advised by Professor Kathryn Alexander. The entire piece will be premiered by the YSO in October 2010. I would like to thank Maestro Shimada, Brian Robinson, and the YSO for their extremely hard work in preparing this piece.

– Daniel Schlosberg ’10

ALEXANDER SCRIABIN

Prometheus, Poem of Fire

The Russian composer Alexander Scriabin (1872-1915) was obsessed with the idea that a work of art could alter reality. He believed that special combinations of sound and light could produce complex sympathetic vibrations in the human body, dissolving matter and eliciting mystical effects. He dreamed of staging a grandiose musical ritual, the *Mysterium*, which would bring about universal apocalypse and usher in a new spiritual epoch. Scriabin’s death in 1915 prevented him from furthering his plans. His *Prometheus: Poem of Fire* op. 60 (1910) remained his final large-scale composition and his only experiment combining sound and light.

Prometheus is scored for a massive orchestra, organ, choir, and virtuoso solo piano. Musically, it resonates with the lush and edgy late romantic style of Strauss’ *Ein Heldenleben*, which Scriabin consulted as he sketched out ideas. The musical drama of *Prometheus* is based on the cyclic spiritual journey of humanity as presented in Helena Blavatsky’s Theosophical text *The Secret Doctrine*. The opening chord of *Prometheus* represents the divine primal vibration from which human souls emerged, entrances of solo trumpet and piano chart the rise of the individual will, and piano combats orchestra as the world descends into materiality and chaos. According to Blavatsky, the myth of Prometheus, the fire-bringer, is an allegory of the moment when humans acquired the “sacred spark of reason,” allowing them to overcome their base materiality and reunite with the divine spirit. The final sections of Scriabin’s *Prometheus* represent this transcendent future. The piano becomes an ecstatic ritual celebrant, and entrances of the chorus symbolize the merging of souls in universal communion.

The part written for *tastiera per luce*, or light keyboard, was to have an integral role in the unfolding drama. Scriabin delineated Blavatsky’s seven evolutionary stages with seven slow color changes. Deep blue, dark pink, and grey mark the gradual descent from pure spirit into matter; a hellish red colors the central period of conflict; yellow and light blue represent the process of dematerialization, culminating in a return of the spiritual deep blue. The circle of lights behind the orchestra, controlled by a musical keyboard, displays a more active play of colors corresponding to the music. Rather than paralleling the work’s thematic entrances, these faster changes follow the rhythm of Scriabin’s harmonic progressions. The symmetries outlined on the circle correspond to the music’s occult structural patterns. Other effects are inspired by Scriabin’s notes in a little-known manuscript, indicating that the lights were to mimic every type of spectacular combustion. His annotations call

for tongues of flame, cascades of sparks, lightning, and fireworks, ending with the apocalyptic marking “inferno, the whole world engulfed – cataclysm, all in fire.”

Scriabin’s vision of Prometheus as a “symphony of sound” counterpointed by a “symphony of lights” failed to materialize at the premiere. Although Scriabin worked with an electrician to fabricate a functioning luce, it was incapable of producing the amazing effects Scriabin imagined, and he decided to jettison the instrument altogether. Now, on the hundredth anniversary of Prometheus’ completion, advances in lighting technology make it possible to bring Scriabin’s extraordinarily forward-looking vision to life. In homage to the work’s time-bending essence, the lighting installation illuminates the beautiful interior of Woolsey Hall, turning the early twentieth-century structure into a resonant chamber of sound and light. Prometheus presents a modernist paradox: it was a vision of the future, and so only in the future can an “authentic” performance be realized.

—Anna Gawboy PhD '10

About the Artists

TOSHIYUKI SHIMADA

Music Director

Toshiyuki Shimada is Music Director and Conductor of Eastern Connecticut Symphony Orchestra in New London; Music Director and Conductor of the Orchestra of the Southern Finger Lakes; and has been Music Director of the Yale Symphony Orchestra of Yale University since 2005. He is also Music Director Laureate of the Portland Symphony Orchestra, in Portland, Maine, for which he served as Music Director from 1986 to 2006. Prior to his Portland engagement, he was Associate Conductor of the Houston Symphony Orchestra for six years, beginning in 1981. Since 1998, he has also served as Principal Conductor of the Vienna Modern Masters record label in Austria.

Maestro Shimada has been a frequent guest conductor with a number of international orchestras, including the Lithuanian State Symphony Orchestra in Vilnius; the Orquesta Filharmónica de Jalisco, Guadalajara, Mexico; the Moravian Philharmonic Orchestra, Karlovy Vary (Karlsbad) Symphony Orchestra, the Prague Chamber Orchestra, the Slovak Philharmonic, NÖ Tonkünstler Orchestra in Vienna, L’Orchestre National de Lille in France, and the Royal Scottish National Orchestra at the Edinburgh Festival. He has also guest conducted the Houston Symphony, Honolulu Symphony Orchestra, Chautauqua Symphony Orchestra, San José Symphony Orchestra, Boston Pops Orchestra, Pacific Symphony Orchestra, New York Chamber Orchestra, Edmonton Symphony Orchestra, Eastern Connecticut Symphony Orchestra in New London, CT and many other US and Canadian orchestras. On May and June, 2008, the Yale Symphony Orchestra and Maestro Shimada made a highly successful Italian tour performing in Rome, Florence, Bologna and Milan.

In addition to these activities, he has held the position of Artistic Adviser of the Tulare County Symphony Orchestra in California, of which he served from 2007 to 2009. Music Director of the Nassau Symphony Orchestra in New York, Music Director of the Cambiata Soloists, a contemporary music ensemble in Houston, Music Director of the Shepherd School Symphony Orchestra at Rice University, and Music Director of the Young Musicians Foundation Debut Orchestra in Los Angeles.



He has collaborated with distinguished artists such as Itzhak Perlman, Andre Watts, Emanuel Ax, Yefim Bronfman, Janos Starker, Joshua Bell, Hilary Hahn, Nadja Salerno-Sonnenberg, Cho-Liang Lin, Sir James Galway, Evelyn Glennie, Barry Tuckwell, and Doc Severinsen.

Maestro Shimada has had the good fortune to study with many distinguished conductors of the past and the present, including Leonard Bernstein, Herbert von Karajan, Herbert Blomstedt, Hans Swarovsky, and Michael Tilson Thomas. He was a finalist in the 1979 Herbert von Karajan conducting competition in Berlin, and a Fellow Conductor in the Los Angeles Philharmonic Institute, in 1983. In addition, he was named Ariel Musician of the Year in 2003 by Ariel Records, and received the ASCAP award in 1989.

He has consistently become an integral and beloved member of every community he joins, receiving the Portland Fire Department's Merit Award, the Maine Publicity Bureau Cultural Award, and the Italian Heritage Society Cultural Award, and having a number of days named in his honor: Toshiyuki Shimada Day in Houston, TX, Toshiyuki Shimada Week in Portland, Maine, and Toshiyuki Shimada Day in the State of Maine. In May 2006 he was awarded an Honorary Doctorate Degree in Fine Arts by the Maine College of Arts. At the Yale University, he has been selected as the Fellow of the Davenport College and a member of the Elizabethan Club.

He records with the Vienna Modern Masters label, and with the Moravian Philharmonic, and currently he has fifteen Compact Discs. He also records for the Capstone Records, the Querstand-VKJK (Germany) and the Albany Records. His recording of Gregory Hutter's Skyscrapers has just been released through the Naxos label.

Maestro Shimada is Co-Founder of the Summer Conducting Symposium in Leipzig, Germany, Currently and he holds a teaching position at the Yale University, as Associate Professor of Conducting with the Yale School of Music and the Department of Music. He lives in Connecticut, with his wife, concert pianist Eva Virsik.

DANIEL SCHLOSBERG

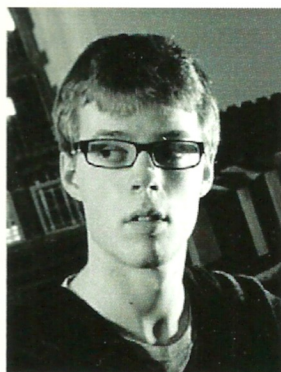
Pianist

Pianist and composer Daniel Schlosberg is a senior at Yale University, majoring in Music. Dan has performed as a soloist six times with symphony orchestras, and most recently appeared with the Yale Symphony Orchestra performing Samuel Barber's *Piano Concerto*.

His compositions have been performed by counter-induction, the Lorelei Ensemble, New Triad for Collaborative Arts, and the Ezra Stiles College Wind Ensemble. His chamber opera, *A Country Doctor*, was premiered in a concert version last March.

Over the summer, he received the Branford Class of 1960 Fellowship and the Tristan Perlroth Award to research for his senior project. This past fall, he music directed the Yale Dramat's Production of *Carousel* in addition to a production of Stephen Sondheim's *Passion* in January. Last fall, he presented a solo recital featuring contemporary piano music and sonatas of Scarlatti. He also music directed and played the Opera Theater of Yale College's production of Maurice Ravel's *L'Enfant et les sortilèges*.

In 2006, Daniel was named a Level I ARTS finalist in Music Composition by the National Foundation for Advancement in the Arts. He was also awarded a 2005 ASCAP Morton Gould Young Composer award and the 2005 Singing City Prize for Young Composers. His choral piece *Poor Richard's Almanack Excerpts* was performed by Singing City at the national celebration of Ben Franklin's 300th birthday. Daniel has appeared on From the Top, the Today Show, and in two PBS documentaries. He studies piano with Professor Peter Frankl and Professor Wei-Yi Yang and composition with Professor Kathryn Alexander.



MARK BAILEY

Conductor

Mark Bailey, artistic director of The New Haven Oratorio Choir and Orchestra, is a recognized expert in Baroque performance practice, sacred music, and music of the Slavic world. He appears frequently with premier professional ensembles, most recently Cappella Romana and Pro Coro Canada.

His many speaking engagements nationwide have included the keynote lecture at the Lincoln Center Great Performers Series and the Mostly Mozart Festival.

Conductor, composer, and author of numerous scholarly publications, Mr. Bailey also serves as artistic director of the Westchester Concert Singers and the renowned Yale Russian Chorus. The New York Times and other publications have noted Mr. Bailey as a leading conductor and authority on Slavic choral music, and his 1996 CD recording with the Yale Russian Chorus was placed on The New York Times "Critics' Choice List" and listed as a "must have" by National Public Radio and others. His performances have received critical acclaim, winning praise as "pure, sumptuous pleasure."

Mr. Bailey earned his music degrees at the Eastman School of Music and the Yale School of Music (through the Yale Institute of Sacred Music), Yale University.



JUSTIN TOWNSEND

Lighting Designer

Justin Townsend is an Assistant Professor at Northeastern University and a founding member of TENT. He is the 2006 USITT Rising Star Award winner and is a member of the Obie Award winning Theatre of a Two Headed Calf.

His NYC work includes: Bloody Bloody Andrew Jackson, and Dance Dance Revolution with Alex Timbers; Monstrosity, Lucy Thurber and 13P; Opus, Primary Stages; Speech and Debate, Roundabout; Eve Ensler's The Treatment at the Culture Project; Food Project with Lightbox, Drums of the Waves of the Horikawa with Theatre of a Two Headed Calf, Beauty on the Vine, Palace of the End, and Mahida's Extra Key to Heaven with Epic Theatre.

Regional installations include ART in Cambridge (Elliot Norton Award for The Onion Cellar), Arden Theatre, Baltimore Center Stage, Cincinnati Playhouse, Alliance Theatre, Bard Summerscape, Hartford Stage, Kirk Douglas Theatre (Ovation Nominee for Apollo) The Intiman, Playmakers Rep, Portland Center Stage, The Boston Court, and Georgia Shakespeare Festival.

Mr. Townsend holds a BA in Theatre from the University of Massachusetts at Amherst where he studied intensively with Penny Remsen and Miguel Romero. His MFA is from California Institute for the Arts working with Christopher Akerlind, Chris Barreca, and Erik Ehn. Additionally he has trained in Saratoga with the SITI company for their summer intensive as well as in Los Angeles.



Yale Symphony Orchestra

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BRIAN ROBINSON, MANAGING DIRECTOR

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First Violin	Violoncello	Trumpet
Christopher Lin-Brandt, <i>C.M.</i>	Scott McCreary, <i>Principal</i>	Nathaniel Meyer
Wells Andres	Alexander Ciccone	Paul Florek
Eliza Bagg	Jennifer Claytor	Ryan Olsen
Nick Bleisch	Maria deLeon	Kyle Sherman
Alexander Chern	Clare Monfredo	
Daniel Choi	Esther Morgan-Ellis	Trombone/Bass Trombone
Julia Doe	Quinlan O'Connor	Michael Soltke
Brian Ho	Michasam Brickman Raredon	Victoria Westerhoff
Michael Li		Craig Watson
Jessica Oddie	Contrabass	
James Park	Alejandro Bustillos, <i>Principal</i>	Tenor Horn
Jack Qian	Alison Greenberg	Abigail Lawlor
Maxwell Silva	Justin Steinfeld	
Matthew Smith		Tuba
Sergio Francis M. Zenisek	Flute/Piccolo	Bethany Wiese
	Rhiannon Bronstein, <i>Principal</i>	
Second Violin	So Yeon Choe	Piano
Misun Jung, <i>Principal</i>	Linnea Clark	Daniel Schlosberg
Trevor Auman	John Yi	Naomi Woo
Veronica Calle		
Divya Chari	Oboe/English Horn	Celeste
Camille Gajewski	Laura Britton, <i>Principal</i>	Justin Jee
Alice Hasen	Kenneth Kato	
Elizabeth Jerison	Loren Loiacono	Harpichord
Andrew Leu	Emily Holum	Gabriel Zucker
Tiffany Lin		
Guillermo Peralta	Clarinet/Bass Clarinet	Organ
Genevieve Purcell	Anthony Lydgate, <i>Principal</i>	Daniel Harrison
Sage Snider	Nicole Jackson	
Naomi Woo	David Weinstein	Luce
Justin Yan	Lucia Woo	André Redwood
Vincent Yu		
	Bassoon/Contrabassoon	Timpani/Percussion
Viola	Kristopher Driggers, <i>Principal</i>	Brian Fidali
Jonathan Bregman, <i>Principal</i>	Matthew Gaba	Christopher Chow
James Campbell	Jennifer Hostler	Daniel Whitcombe
Jonathan MacMillan	Scott Switzer	Kristen Wright
Julia Pucci		
Kathryn Saxton	Horn	
Charles Sharzer	Portia Sirinek, <i>Principal</i>	
John Taylor	Christian Eubank	
Sharif Vakili	Katherine Herman	
Amy Werner-Allen	Christopher Jackson	
	Elizabeth Martignetti	
	Casey Rhyne	
	Leelanee Sterrett	

New Haven Oratorio Choir

MARK BAILEY, ARTISTIC DIRECTOR

Soprano	Alto	Tenor	Bass
Charlotte Abdon	Barbara Andrews	Will Ellzey	Mike Cocchi
Donna Bojus	Carol Any	Bradford Gesler	Edwin deGroat
Christina Carabillo	Carey Bates	J. Sergius Halvorsen	Daniel Dormont
Mary Clark	Angela Buchmann	Richard Highfield	Robert Killheffer
Ellen Doon	Leesa Freeman	Michael Kalinowski	Stephen Peterson
Connie English	Donna Greene	Daniel Kaminski	Leslie Smith
Cynthia Gay	Gerhild Keith	James Sutor	Michael Sullivan
Jean Guthrie	Emily McGalliard	Chris Wallingford	Stephen Tobin
Mara Hazzard- Wallingford	Maria McNamara		Richard Warren, Jr.
Judy Lederer	Catherine Miller		Accompanist
Heather Munro	Kayla Parker		HyeHyun Sung
Gretchen Pritchard	Christine Shadle		
Nicole Rodriguez	Ester van der Voet		
Erin Scott			
Tema Silk			
Martha Tyrone			

Additional Credits for Scriabin

Lighting Designer

Justin Townsend

Associate Lighting Designer

Christopher Kuhl

Assistant Lighting Designer

Tracy Wertheimer

Lighting Operators

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Kerry Philben

Christopher White

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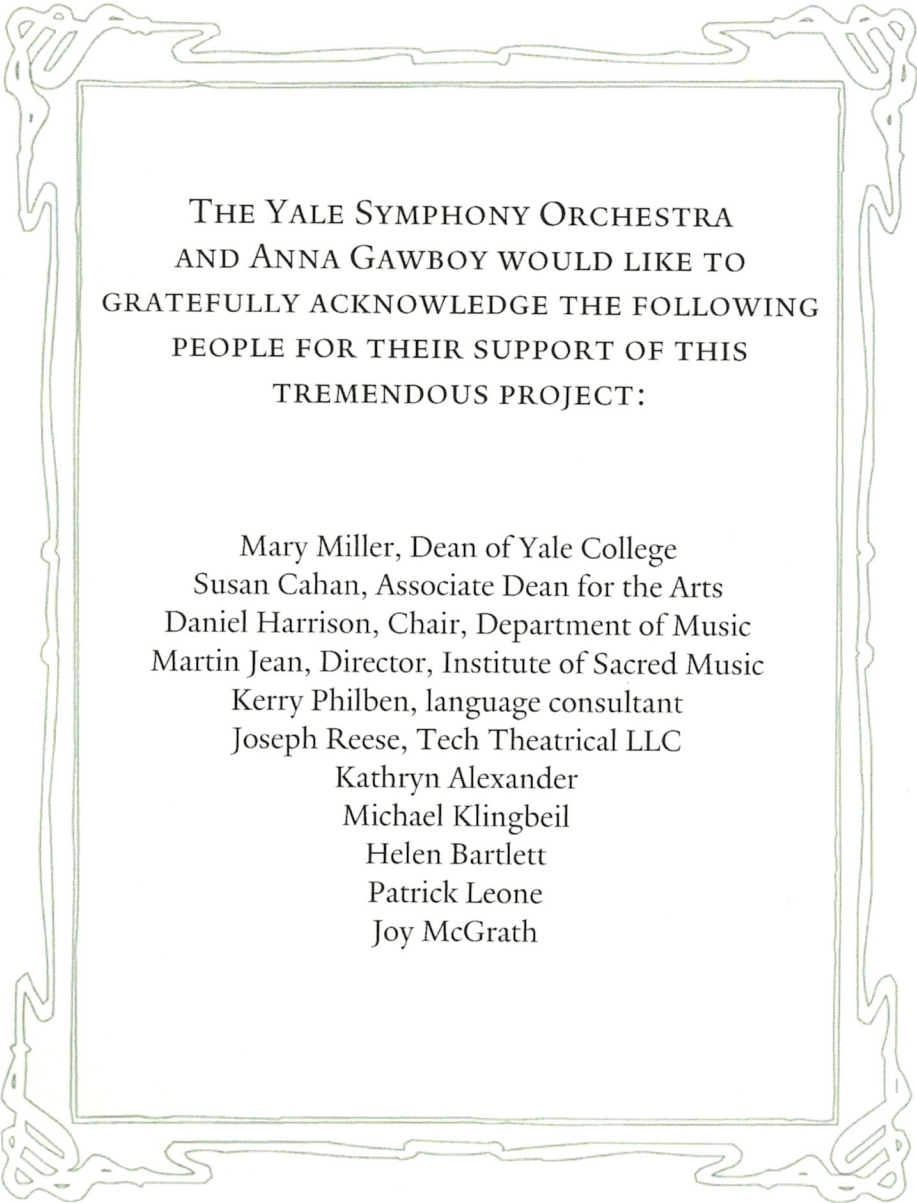
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AND ANNA GAWBOY WOULD LIKE TO
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