

Robert Bolyard, Conductor

Alexander Woods, violin

Jason Steigerwalt, baritone

Yale Recital Chorus and Orchestra



Sunday April 13, 2008 4pm
Battell Chapel, Yale University

Program

Mass in E minor

Anton Bruckner
(1824 - 1896)

The Blue Room

Alexander Woods, violin

Reena Esmail
(1983 -)

Five Mystical Songs

Jason Steigerwalt, baritone

Ralph Vaughan Williams
(1872 - 1958)

This recital is presented in partial fulfillment of the requirements of the Masters of Music degree.

Notes

Mass in E minor

Commissioned in the summer of 1866 by Bishop Joseph Rudiger, Bruckner's *Mass in e minor* received its premiere three years later for the dedication of the Cathedral of the Immaculate Conception in Linz. After this performance Bruckner made several changes to the score: mostly of instrumentation and adding or subtracting the occasional measure, and the general form and makeup remained the same. These revisions, completed in 1882, form the basis of the edition used for this performance.

One of the piece's most striking features, especially when compared to Bruckner's other orchestral masses, is the combination of a contrapuntal style reminiscent of Palestrina and an unmistakably nineteenth-century harmonic framework. The orchestration for wind ensemble without flutes or tuba is also significant: their omission narrows the range and timbral scope of the orchestra, allowing it to serve as an interlocutor with the chorus, rather than a contrast to it.

The Kyrie is in the standard three sections, the Christe being differentiated by a highly contrapuntal technique in contrast to the mostly homophonic texture of the opening Kyrie and the beginning of the final Kyrie section.

The Gloria takes many opportunities for painting the multifaceted text: the soft acapella treatment of "adoramus te" is immediately followed by an arpeggiated, triumphal "glorificamus te" with a surge in the brass section. Perhaps the most striking section of the Gloria occurs at "suscipe deprecationem nostram" where the harmonic shift to Ab Major (the most distant in the movement from the home key of C Major) is emphasized by the movement's first use of the full 8-part choral division. The Gloria ends with a four-part fugue with a highly chromatic subject.

The Credo has a high degree of thematic unity: the first section uses the opening motive in many different ways and in various tonal centers, and the middle section ("Et incarnatus est") also centers around one theme, which switches to minor at "etiam pro nobis." Triumphant music follows, until the original theme returns at "Et in spiritum sanctum." The most striking moment, perhaps of the entire piece, occurs at the setting of the text "mortuorum," before which the texture comes to a sudden halt, and the choir sings *piano* in a style reminiscent of the Kyrie.

The Sanctus is the shortest movement and has the simplest shape: a polyphonic opening section provides a *poco a poco cresc.* to *fff* at "Dominus Deus Sabaoth," and it remains vigorous through the end.

The Benedictus is the second longest movement and has the shortest text – it too exhibits a high degree of thematic unity while painting many different theological implications of the Christ-centered text.

The Agnus Dei's meandering minor quality is broken in a sudden shift to major at "Dona nobis pacem;" this feeling of repose is soon interrupted, however, by the return of a motive from the Kyrie characterized by a initial downward tritone leap. Never rising above a *piano* dynamic, the mass ends in tranquility.

The Blue Room

Reena Esmail's *The Blue Room*, a concerto for violin and orchestra, will receive its debut performance this afternoon. Below are the composer's notes:

When Robert asked to program a new work of mine on this recital back in July, I could not have been more excited. Two years before, I had written two themes that I hoped to someday turn into a violin concerto. Those are now the two themes that make up the first movement of *The Blue Room*. In a way, the first movement was written in retrospect, as I reflected on that past time, and the second movement is written in present time and exhibits the musical ideas I have currently been working with.

The title is taken from a line in Carol Muske's poem *White Key*, written as a tribute to her late husband David Dukes, which reads, "...in the blue room where I last held you..." The whole poem is such a poignant expression of love and loss, and has resonated in me since I first heard it many years ago.

The opening theme of the first movement is reminiscent of dusk on an overcast evening in autumn at Jones Beach. While the piece is not supposed to be programmatic, the opening theme specifically correlated with an image in my mind, and many musical elements that have been historically associated with water (murmuring intertwining lines with sustained harmonies beneath) are present in this movement. The violinist enters in its highest register to open the piece and then invites other instruments to join in counterpoint as the theme gains momentum. This is followed by a duet between the soloist and the flute while glimpses of another melody appear for a moment and then vanish. Eventually these reveal themselves to be the second theme – a warm and romantic solo line against murmuring in the woodwinds. This theme gains intensity and culminates in an arpeggiando section for the soloist, which is abruptly cut short by a virtuosic and almost frantic cadenza. At the end of the cadenza, the opening theme returns, but this time the soloist is not alone – another violin plays along in counterpoint, echoing the line as it fades away.

The second movement was an experiment in juxtaposition. Instead of seamlessly leading from section to section, I wanted to cut portions of one theme right into the middle of another with no transition, essentially developing them simultaneously. Though most of the themes in this movement have a similar rhythmic drive, they differ harmonically and in sentiment. The movement opens with an aggressive violin solo. This is followed by a suspenseful section in the orchestra interrupted by phrases from the previous section by the soloist. Eventually the orchestra's theme wins over and then gives way to fast-moving string lines. Portions of a more "major" version of the same idea start to poke through the texture until that theme prevails and is stated in its entirety. From there, a wash of sound begins to build which culminates in the violin's nostalgic statement of a theme from the first movement. The suspenseful section returns, this time with more vigor, as the harmonies become more raucous and the violinist and orchestra trade themes partway through, which brings the piece to its bold and abrupt conclusion.

Five Mystical Songs

R. Vaughan Williams' *Five Mystical Songs* is a setting of poetry by the 17th century priest and poet George Herbert. The description "mystical" is an addition of Vaughan Williams, who was attracted to this quality in Herbert's poetry, in addition to admiring Herbert's own musical inclinations. Despite this, he does not imbue the music with an overtly mystical quality, preferring instead a lush, sweeping orchestration reminiscent of his *Sea Symphony*. He also uses Herbert's poetry, written relatively early in his life, to underscore his feelings about music's mystical quality of representing the divine, a view which Herbert himself would later reject.

The first movement starts softly, but within five measures reaches *tutti*. The texture continues to change throughout the movement, the choir only coming in to punctuate the high points and to reiterate the text of the soloist. Vaughan Williams brings the harp into the foreground at "awake my lute," and for the entire section the chorus is not heard, as though to emphasize the personal nature of the text in this moment. When the key changes back, the chorus is heard again, but is woven into the texture rather than defining it.

The second movement is a continuation of the same poem of the first ("Easter") but has a decidedly more intimate nature: the texture is mostly just strings and harp. The chorus comes in, textless and without instruments, under the soloist at "Can there be any day" creating a shimmering effect. At "there is but one" the full orchestra comes in and remains through the end, emphasizing this last statement as the most central.

The third movement is characterized by the undulating eighth-note motive in the winds and strings throughout; in addition, the frequent changes of meter and tempo all serve the natural rhythm of the text. Again, a textless chorus creates an ambient effect, this time singing the chant "O Sacrum Convivium."

The fourth movement is the shortest, the most melodically unified, and the only movement in which the chorus does not appear; the use of triple meter throughout gives it the quality of an English folk tune.

The fifth movement is a true choral movement, with no solo passages: it is full of rhythmic intensity caused by both asymmetrical phrase lengths and many hemiolae, as well as a constant eighth-note motion which the strings double to sixteenths during the more intense passages. Between statements of the refrain ("Let all the world") are softer phrases with a much more conjunct contour. The distinct harmonic progression which underscores the end of the refrain is continued by ascending sequence in the final bars, giving the end a resounding triumphant nature.

Texts

Mass in E Minor

KYRIE, eleison.
Christe, eleison.
Kyrie, eleison.

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

GLORIA in excelsis Deo et in terra pax hominibus
bonae voluntatis.
Laudamus te, benedicimus te, adoramus te, glorificamus
te, gratias agimus tibi propter magnam gloriam tuam,
Domine Deus, Rex caelestis, Deus Pater omnipotens.
Domine Deus, Agnus Dei, Filius Patris, qui tollis
peccata mundi, miserere nobis; qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris, miserere nobis.

Glory to God in the highest, and on earth peace to men
of good will.
We praise you, we bless you, we adore you, we glorify
you, we give you thanks for your great glory, Lord God,
King of heaven, God the Father all-powerful.
Lord God, Lamb of God, Son of the Father, who takes
away the sins of the world, have mercy on us; who takes
away the sins of the world, receive our prayer.
Who sits at the right hand of the Father, have mercy on
us.
For you alone are Holy, you alone are Lord, you alone
are the Most High, Jesus Christ, with the Holy Spirit: in
the glory of God the Father. Amen.

Quoniam tu solus Sanctus, tu solus Dominus, tu solus
Altissimus, Iesu Christe, cum Sancto Spiritu: in gloria
Dei Patris. Amen.

I believe In one God, the Father almighty, maker of
heaven and earth, and of all things visible and invisible.

CREDO in unum Deum, Patrem omnipotentem,
factorem caeli et terrae, visibilium omnium et
invisibilium.
Et in unum Dominum Iesum Christum, Filium Dei
unigenitum, et ex Patre natum ante omnia saecula.
Deum de Deo, Lumen de Lumine, Deum verum de
Deo vero, genitum non factum, consubstantiallem Patri;
per quem omnia facta sunt.
Qui propter nos homines et propter nostram salutem
descendit de caelis.
Et incarnatus est de Spiritu Sancto ex Maria Virgine, et
homo factus est.

And in one Lord, Jesus Christ, the only begotten Son of
God, born of the Father before all ages. God from God,
Light from Light, true God from true God, begotten,
not made, one in being with the Father; through Whom
all things were made.
Who for us men and for our salvation came down from
heaven.
He was brought into his human flesh and form by the
Holy Spirit from the Virgin Mary, and thus was made
truly man.
He was crucified for us under Pontius Pilate; suffered,
and was buried. On the third day he rose again
according to the Scriptures; He ascended into heaven
and sits at the right hand of the Father.
He will come again in glory to judge the living and the
dead, and of his kingdom there shall be no end.
And in the Holy Spirit, the Lord and giver of Life, who
proceeds from the Father and the Son.
Who, with the Father and the Son, is adored and
glorified: who has spoken through the Prophets.
And one, holy, catholic and apostolic Church.
I confess one baptism for the remission of sins. And I
look for the resurrection of the dead, and the life of the
age to come. Amen.

Crucifixus etiam pro nobis sub Pontio Pilato, passus et
sepultus est, et resurrexit tertia die, secundum
Scripturas, et ascendit in caelum, sedet ad dexteram
patris.
Et iterum venturus est cum gloria, iudicare vivos et
mortuos, cuius regni non erit finis.
Et in Spiritum Sanctum, Dominum et vivificantem, qui
ex Patre Filioque procedit.
Qui cum Patre et Filio simul adoratur et conglorificatur:
qui locutus est per prophetas.
Et unam, sanctam, catholicam et apostolicam
Confiteor unum baptisma in remissionem peccatorum.
Et expecto resurrectionem mortuorum, et vitam venturi
saeculi. Amen.

Texts

SANCTUS, Sanctus, Sanctus, Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.
Benedictus qui venit in nomine Domini.

Hosanna in excelsis.

Holy, Holy, Holy, Lord God of hosts.
Heaven and earth are full of your glory.
Hosanna in the highest.
Blessed is he who comes in the name of the
Lord.
Hosanna in the highest.

AGNUS DEI, qui tollis peccata mundi:
miserere nobis.
Agnus Dei, qui tollis peccata mundi:
miserere nobis.
Agnus Dei, qui tollis peccata mundi:
dona nobis pacem.

Lamb of God, who takes away the sins of the world:
have mercy on us.
Lamb of God, who takes away the sins of the world:
have mercy on us.
Lamb of God, who takes away the sins of the world:
grant us peace.

Five Mystical Songs

1. Easter

Rise heart; thy Lord is risen. Sing his praise
Without delays,
Who takes thee by the hand, that thou likewise
With him may'st rise;
That, as his death calcined thee to dust,
His life may make thee gold, and much more, Just.

Awake, my lute, and struggle for thy part
With all thy art.
The cross taught all wood to resound his name
Who bore the same.
His stretched sinews taught all strings, what key
Is best to celebrate this most high day.

Consort both heart and lute, and twist a song
Pleasant and long:
Or since all music is but three parts vied,
And multiplied;
O let thy blessed Spirit bear a part,
And make up our defects with his sweet art.

2. I got me flowers

I got me flowers to strew thy way;
I got me boughs off many a tree:
But thou wast up by break of day,
And brought'st thy sweets along with thee.

The Sun arising in the East,
Though he give light, and the East perfume;
If they should offer to contest
With thy arising, they presume.

Can there be any day but this,
Though many suns to shine endeavour?
We count three hundred, but we miss:
There is but one, and that one ever.

3. Love bade me welcome

Love bade me welcome: yet my soul drew back,
Guilty of dust and sin.
But quick-ey'd Love, observing me grow slack
From my first entrance in,
Drew nearer to me, sweetly questioning,
If I lack'd anything.

A guest, I answer'd, worthy to be here:
Love said, You shall be he.
I the unkind, ungrateful? Ah, my dear,
I cannot look on thee.
Love took my hand, and smiling did reply,
Who made the eyes but I?

Truth, Lord, but I have marr'd them: let my shame
Go where it doth deserve.
And know you not, says Love, who bore the blame?
My dear, then I will serve.
You must sit down, says Love, and taste my meat:
So I did sit and eat.

4. The Call

Come, my Way, my Truth, my Life:
Such a Way, as gives us breath:
Such a Truth, as ends all strife:
Such a Life, as killeth death.

Come, My Light, my Feast, my Strength:
Such a Light, as shows a feast:
Such a Feast, as mends in length:
Such a Strength, as makes his guest.

Come, my Joy, my Love, my Heart:
Such a Joy, as none can move:
Such a Love, as none can part:
Such a Heart, as joys in love.

5. Antiphon

Let all the world in every corner sing,
My God and King!

The heavens are not too high,
His praise may thither fly:
The earth is not too low,
His praises there may grow.

Let all the world in every corner sing,
My God and King!

The church with Psalms must shout.
No door can keep them out:
But above all, the heart
Must bear the longest part.

Let all the world in every corner sing,
My God and King!

Biographies

Alexander Woods



Alexander Woods, violin has performed at some of the world's finest venues including Carnegie Hall, The Kennedy Center, Weill Recital hall, Avery Fisher Hall, The National Arts Centre (Ottawa, Canada), and The Museum of Modern Art (MOMA) NYC. Solo and chamber highlights include performing the first movement of the Vivaldi four violin concerto with Itzhak Perlman, Pinchas Zuckerman and the Israel Philharmonic orchestra at Carnegie Hall, Wieniawski duets with Giora Schmidt and the Mendelssohn Octet with Itzhak Perlman at Weill recital Hall, Mozart G minor String Quintet with Pinchas Zuckerman at the National Arts Centre, and Mendelssohn Octet with Itzhak Perlman at Avery Fisher Hall. Mr. Woods earned a Bachelor of Arts degree in Music and French attending the Manhattan School of Music and the University of Arizona. His major private teachers have included Mark Rush, Pinchas Zuckerman, Patinka Kopec. He will receive a Master of Music degree in violin performance from the Yale School of Music where he is a student of Syoko Aki.

Jason Steigerwalt



Quoted by the New York Times as having “ear-catching beauty and power” Jason Steigerwalt, baritone, is a Yale University graduate student in Early Music, Oratorio and Chamber Music. At Yale, Jason studies voice with James Taylor and is a member of Schola Cantorum, under the direction of Simon Carrington. Jason holds a bachelor's degree in Vocal Performance from Susquehanna University where he was a student of Jeffrey Fahnestock and Nina Tober. He has done additional graduate studies at Temple University as a student of William Stone. Recently he has performed in Master Classes with Rudolf Piernay and Christian Gerhaher. Past solo performances include Durflé's Requiem with the New Haven Symphony, Vaughan Williams' Five Mystical Songs and Fantasia on Christmas Carols, Fauré's Requiem, Bach's Magnificat under the baton of Helmut Rilling, and a staged production of Monteverdi's Combattimento di Tancredi. He was most recently invited to sing in the Ton Koopman workshop at Carnegie Hall in New York.

Biographies

Reena Esmail



Reena Esmail, (b. 1983) holds a BM, Composition from the Juilliard School (2005), where her principal teachers were Samuel Adler and Christopher Rouse. She was a 2002 and 2007 recipient of the ASCAP Morton Gould Young Composer Awards and the inaugural recipient of the Milton and Sylvia Babbitt Scholarship for Women Composers. Her works have been heard in performances and festivals in the US, Canada, and Europe. Her music is published by A Piece of Sky Music (ASCAP). In addition to the premier of *The Blue Room*, Reena's 2007-2008 season includes a commission from the Arc Duo for a new work for flute and guitar, and a three-week residency in New Delhi and Munsiri, India in August/September, which will include the premier of her new work for sitar and strings. As a pianist, Reena studied with Robert Turner. She has performed at the Hollywood Bowl Museum, Zipper Hall at the Colburn School, and the Luckman Fine Arts Complex in Los Angeles, CA. She was a winner in the MTAC-WLA Los Angeles Philharmonic Chamber Music Competition, and performed with members of the LA Philharmonic. In addition to her concert work, Reena also collaborates with Carnatic Indian vocalist Shobana Raghavan from Madras, India to create a unique blend of indian/western influenced music. She also enjoys writing children's music, and has written a variety of both solo and chamber music for young musicians. Reena is currently on faculty at Manhattan School of Music, where she teaches composition, theory and ear training in the Precollege Division.

Robert Bolyard



Robert Bolyard is currently at the end of his second year at the Yale School of Music pursuing a master's degree in choral conducting. During his undergraduate studies at Occidental College, Robert studied conducting under Allen Gross and ISM alumnus Jeffrey Bernstein; he also served as the assistant conductor of the Occidental Glee Club and the Occidental Chorale. During his time in Los Angeles, Robert served as principal and assistant chorusmaster of numerous opera choruses in the greater community. In addition, Robert has organized and conducted performances of Pergolesi's *Stabat Mater*, Mozart's *Vesperae Solennes de Confessore*, and Bach's *St. John Passion*. In addition to being an assistant conductor of the Yale Camerata, Robert is the assistant conductor of the Yale Glee Club and conductor of the Yale Glee Club Chamber Singers.

Robert also enjoys the *Star Wars* films.

Performers

Yale Recital Chorus

Kevin Zakresky, Manager

Soprano

Helen Barnstable
Margaret Carey
Trisha Chakrabarty
Erika Lantz
Monica Qiu
Lauren Quigley
Emily Petermann
Sarah Reed
Sarah Whitfield

Alto

Sooyeon Lee
Esther Morgan-Ellis
Kathy Peng
Heather Petrie
Neena Satija
Elaine Sullivan
Kaley Sullivan
Emily Winnall

Tenor

Brian Bartoldus
Dominick DiOrio III
Noah Horn
Emerson Morgan
Bradley Naylor
Stephen Wirth
Kevin Zakresky

Bass

Max Blum
Zachary Bucknoff
Daniel Leistra
Steven Li
Christopher Lujan
Brian Mummert
Andrew Pester
Jonathan Richter
Jeffrey Weng

Orchestra

Violin I

Daniel Lee *concertmaster*
Margaret Carey
Katie Hyun
Jaram Kim
Justin Stilwell

Violin II

Benjamin Charnot *principal*
Tiffany Chen
Jennifer Hsiao
Yu-ting Huang
Emily Moore

Viola

Ying Ying Ho *principal*
Raul Garcia
Bo Li

Cello

Verena Sennekamp *principal*
Esther Morgan-Ellis
Isaac Selya

Double bass

Cameron Arens *principal*
Phillip Alejo

Flute

Sabatino Scirri
Yoobin Son

Oboe

Jennifer Shark
Sunjin Lee

Clarinet

Anthony Lydgate
Yoshi Onishi

Bassoon

Nicholas Akdag
Kristopher Driggers

Horn

Elizabeth Fleming
Emily Engle
Portia Sirinek
Donna Yoo

Trumpet

Chih-Hao Lin
Kurt Schewe

Trombone

Joshua Cullum
Jennifer Griggs

Bass Trombone

Richard Henebry

Harp

Ashley Jackson

Percussion

Brian Fidali
Skylar Brooks

Acknowledgments

From the composer

I would like to thank Alex Woods for his phenomenal work on this piece -- his dynamic and sensitive playing has really brought the concerto to life. A huge thank you to Robert not only for choosing to program a new work of mine on his recital, but also for his complete dedication to the piece and unwavering patience during the past months that I have spent composing it. The experience of collaborating with him has been incredible. Thank you, Robert. And finally, to Ismail, for whom this concerto was written.

From the conductor

- ✓ To Martin Jean and the Institute of Sacred Music for providing the monetary resources to make this possible.
- ✓ To Becky, Jenna-Claire, and all those at the ISM who work behind the scenes every day to facilitate so that such complicated endeavors run so smoothly.
- ✓ To Jason and Jamie for being such great partners in research for the Vaughan Williams!
- ✓ To the Yale Glee Club: it's not going to get any bigger than this!
- ✓ To Prof. Hawkshaw for giving me great avenues of thought and insight for the history and performance of the Bruckner.
- ✓ To Simon, for helping me learn when to balance who I am with what I need to become.
- ✓ To Jeff, from whom I have learned so much, especially about all those musical things which cannot be taught...
- ✓ To Maggie, for both laughing at my jokes and kicking my behind at the same time.
- ✓ To Elizabeth, for all your amazing work helping me put together the orchestra.
- ✓ To all the conductors, who have been the day-to-day emotional and social support I've so desperately needed, and from each of whom* I have happily embraced at least one quirk....
- ✓ To Kevin, for being a brilliant, proactive, and insightful manager and an invaluable friend.
- ✓ To all of the musicians who have lent their supreme talents of singing or playing their instruments (or both!) to make this recital such an uplifting experience for me.
- ✓ To Alex, for your tremendous talent and energy – not only a joy to work with, but one of the most musical people I know.
- ✓ To Reena: who knew when we met 8.6 years ago we would be collaborating like this? It was truly an honor to have premiered this wonderful piece, which is a testament to your artistry, skill, and boundless potential.
- ✓ To Jason again, this time for bringing not only your beautiful voice, but your considerable knowledge of the piece and your singular artistry all together to perform so wonderfully: it was truly an honor.
- ✓ To Kelsey, who has helped me stay sane and remember who I am.
- ✓ To Andrew, for five years of giving me a purpose and a reason to continue to be.
- ✓ Finally, to my family: John and Sue, Tina, the Bolyards, the Sapers, and everyone else, for giving me everything and supporting me for all these years.

*except Dominick!

