

Yale SCHOOL OF MUSIC

Robert Blocker, Dean

YSM ENSEMBLES

Yale Choral Artists

Jeffrey Douma, *conductor*

The Percussion Collective

Robert van Sice, *director*

Saturday, June 18, 2022 | 2:00 p.m. | Morse Recital Hall in Sprague Memorial Hall

Music for Voices and Percussion

Dominick Argento
1927–2019

I Hate and I Love (1981)

- | | | |
|-------|---|----------------------------|
| I. | I hate and I love | Gaius Valerius
Catullus |
| II. | Let us live, my Clodia, and let us love | |
| III. | Greetings, miss, with nose not small | |
| IV. | My woman says she will be no one's but mine | |
| V. | Was it a lioness from the mountains of Libya | |
| VI. | You promise me, my dearest life, that this our love | |
| VII. | Wretched Catullus, put an end to this madness! | |
| VIII. | I hate and I love | |

Jeff Stern, *percussion*

Matthew Keown, *percussion*

Han Lash
b. 1981

**Canticum Psalmi Falsum
(Sing-Psalms are False) (2021)**

- | | | |
|------|--|----------|
| I. | As it was in the beginning | Han Lash |
| II. | Secundum quod motus: Gloria in concursorum
gravium et | |
| III. | Seriously | |
| IV. | Quatro motus: Ad Vetus Loquere | |
| V. | The Last Movement | |

Sam Um, *percussion*

Han Lash, *harp*

Wei-Yi Yang, *piano*

Program *cont.*

INTERMISSION

Alejandro Viñao
b. 1951

Stress & Flow (2018)

I. Bright & Dark

Jeff Stern, *percussion*

Sam Um, *percussion*

Matthew Keown, *percussion*

Garrett Arney, *percussion*

Garth Neustadter
b. 1986

Memory of Water (2022)

Emmi Itäranta

World premiere

Nola Richardson, *soprano soloist*

Sam Um, *percussion*

Jeff Stern, *percussion*

Matthew Keown, *percussion*

Doug Perry, *percussion*

Ji Su Jung, *percussion*

Garrett Arney, *percussion*

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.

Texts

I Hate and I Love

DOMINICK ARGENTO

I.

I hate and I love. Perhaps you will ask how
that can be possible.

I do not know; but that is what I feel and
it torments me.

II.

Let us live, my Clodia, and let us love,
And let the censorious whispers of the old
Be to us as worthless as the gold of fools.

Suns can set, then rise anew:
But once our own brief light has dimmed
We shall sleep an eternal night.

III.

Greetings, miss, with nose not small,
Foot not pretty, eyes not black,
Fingers not slender, mouth never resting,
Speech neither musical nor elegant —
Best greetings to you, miss!

And in Florence they call you a beauty?
And compare you with my own Clodia?

O what a gross and ignorant age!

IV.

My woman says she will be no one's but
mine,
Not even should Jupiter himself wish to
seduce her.

She says: but what woman says to lover —
Write it on the wind or swift-running water.

V.

Was it a lioness from the mountains of Libya

Or was it Scylla who barks from the
depths of her groin
Who gave birth to you with a heart so cold,
so black,
A heart that feels only contempt for the
voice of
Him who pleads to you in vain?

You: with a heart so fierce?

VI.

You promise me, my dearest life, that this
our love
Will endure, will be joyous and never-ending.

O great gods, make what she promises be
true
And make it come from the bottom of her
heart,
So that all our lives we will be able to keep
This sacred vow of eternal love.

VII.

Wretched Catullus, put an end to this
madness!
That which is over and lost, you must
count lost forever:
Those radiant days that once shone upon you
When you hastened to follow the girl
wherever she led you —
That same girl whom you loved as no
other woman will ever be loved —
(Wretched Catullus, put an end to this
madness!)

The countless delights in the sports of love,
When what you desired, she desired and
desired just as much.

(Wretched Catullus!)

O, radiant indeed were the days that once
shone upon you!

Texts *cont.*

Now suddenly she no longer wants your
love, and you, being helpless, must
Give up this longing, cease to pursue her,
Put an end to this torment and madness!
(Wretched Catullus!)

O immortal gods, if you truly have pity,
Tear out from my heart this pestilence,
this plague
Whose insidious gnawing has driven all
joy from my breast.

I no longer ask that this woman should
love me,
Nor do I ask the impossible, that she be
chaste.
My only wish now is that I be healed, and this
Terrible pain be assuaged.

VIII.

I hate and I love. Perhaps you will ask
how that can be possible.
I do not know; but that is what I feel and
it torments me.

– *Catuli Veronensis liber*
(freely translated by the composer)

Canticum Psalmi Falsum

HAN LASH

I.

And I sayeth unto myself:
Rain shall anoint not only the summits of
mountains
But also shall fall mercifully unto those
basins which gather
Holy oils and crickets
Yea, the hart and the ass leapeth tenfold
higher than before,

And thy tinfoil shall crackle mightily in
the Dark night:
A cry unto the glory and the thunder!
And I sayeth unto myself:
The morning sun shall illuminate each
crevasse and cave
And none shall hide from its fiery face
Even those bats which otherwise slumber
shall waketh to the
Clarion bugle call of the dawn—
Lo, let us sing the praises of a hundred loons!
And I sayeth unto myself:
Truly the storms of time shall not fail
And I shall bend asunder all my pride and
foibles
So that the hours may not graze my
wanton hair.
O, thankful fishes and loaves, ye doth sing
without
Voice and yet louder than trumpets
Unto the ears that would listen
My voice and thine will coil gladly
together
Yet no word shall be spoken between us
And I sayeth then not to myself and not to
thee:
Nothing, the day hath spent itself wisely.

II.

Et ait ad me:
Omnia unctionis oleo consecrabis pluvia
non solum in summis montium,
Sed nos ad illos: phialas quoque ejus
cadunt quae colligentes
Sanctisque liquoribus cicadae
Etenim cervus fluet decuplo altior asinus
ante
Tinfoil tuo et in virtute et in crepitare
Noctis:
A ad clamorem gloria et tonitrua!
Et ait ad me:

Illucescat mane sol utrumque crevasse
speluncisque
Operiet vultum eius neque ignea
Secus etiam somni pingues eorum volant
noctuæ, quae abscondita est vigilia ejus in
Uigiliae bucina dawn- uocem
Ecce nos centum loons laudes!
Et ait ad me:
Procellas vero temporis non deficient
Omne genu et lanceis fastus conscius
Ita ut horis non pascantur e lasciva capillos.
Domine, piscibus et panes gratias enim
agit sine cantabo
Et vox sonitus bucinae
Et ad aures ut non audiam
Libenter enim cum tua vox plumato
Sed nulla est inter nos sermo fuerit,
Et ait ad me, et non erit, non ad te:
Nihil enim dies prudenter se fregit.

III.

And he said to me:
The rain of the mountains, on the crest of
a wave,
Not only when he is anointed with the oil
of all things.
However, we have those basins of its fall
to gather
Holy oils, cicadas.
In truth, after the spill it is ten times higher.
The ass and the tinfoil, with the power
and the crackle of night;
From the sound of thunder-glory!
And he said to me:
Both the morning sun and the cave crevasse
Cover the countenance, and the fire.
This does not apply.
Sleep too, the fattest of them,
On their heads sit bats,
Which are hidden in that vigil of his.
Bugle sounded dawn:

Lo, here we have one hundred loons!
And he said to me:
They will faint by the storms of time.
Cannot do, however.
Every knee spears conscious pride.
And so I do not feed over the hours of
wanton hair.
Lord, fishes and loaves act without singing.
The sound of the horn
And the ears that cannot hear.
I noted in your voice feathers.
But there is one word.
And he said to me, I will be with you;
There was nothing in those days.
He behaved himself prudently, and he
broke it.

IV.

Et dixit ad me:
Et descendit pluvia et de montibus in summis
montibus in fluctus, et non ungeris oleo:
et non tantum cum omnibus,
Sed nos habemus ad ruinam ejus qui in
crateras partem autem residuam
colligentes
Sanctisque liquoribus arbusta cicadae,
Postea vero decuplo altior vertuntur asinum
Tinfoil et in virtute et in claro crepitus noctis.
A sonitu gloria!
Et dixit ad me:
Et mane sol et antrum crevasse
Ingentia ad os, aut in caminum
Neque hoc etiam somni pingues eorum
volant noctuæ capita quae abscondita
vigilia eius in
Edictum erat, suffragium dawn-
Hic centum loons!
Et dixit ad me:
Et deficient procellas temporis non potest,
tamen,
Genu hastas superbiae conscium

Texts *cont.*

Ita, quantum pascat non per horas
 multitudinem fornicationum capillos.
Domine, non agit cum piscibus et panes
 offerunt sing
Et sonitum buccinæ,
Et aures et non auditis
Et attendendum in vocem pinnis
Sed est unum Verbum, admire
Et dixit ad me: et ego vobiscum:
Nihil illis se agebat fregit.

V.

Then he said
As he went down from the hills to the top of
 the mountains, in the rain and the waves:
I did not anoint thee with the oil; and not
 only with all men,
But we have the destruction of the basins
 which gather
Holy oils, thirst;
Afterwards, however, it is ten times higher
 than any who are turned by an ass,
Tinfoil and a power and a bright blast:
Night,
From the sound of glory!
Then he said:
And the morning sun and the cave crevasse
Bestow immense as the bone in the furnace.
And this is not a watch on the wisdom which
 is hidden, even if the sleep is deep,
And on the tops of their heads sit bats.
This hundred loons!
Then he said:
And they will faint by the storms of time;
 cannot, however.
Conscious of pride, knee-beaten.
Thus, as far to the multitude of the
 fornications of the feed, not through
 the hours of the hair.
O Lord, I offer up to sing, he does not act
 with the fish and the loaves of

The sound of the horn
The ears do not hear,
He noted with feathers.
However, there is one word: Admire.
He said, and I will be with you;
There is nothing to it.
He prospered, and he broke it.

–Han Lash

Memory of Water

GARTH NEUSTADTER

Water is the most versatile of all elements. It isn't afraid to burn in fire or fade into the sky, it doesn't hesitate to shatter against sharp rocks in rainfall or drown into the dark shroud of the earth. It exists beyond all beginnings and ends.

Water doesn't care for human sorrows. It flows without slowing or quickening its pace in the darkness of the earth, where only stones will hear. On the surface nothing will shift, but deep in underground silence, water will hide and with soft fingers coax a new channel for itself, until stone gives in and slowly settles around the secret space.

Once, when there were still winters in the world, cold winters, white winters, winters you could wrap yourself in and slip on and come in to warm from, you could have walked on the crystallized water. All my life I have dreamed of how it would be to walk on frozen sea.

Water has a consciousness, that it carries in its memory everything that's ever happened in this world. It was an account of ruin and

Program Notes

devastation, of oceans reaching towards the centres of the continents, swallowing land and fresh water. Millions fleeing their homes, wars fought over fuel resources revealed under the melting ice, until the veins of the earth ran dry.

People wounding their world until they lost it. Then it turned into a tale of truths forged and lies told and history changed forever: a story of books crumbling into shreds of paper mist at the bottom of the sea, until any event could be erased from the memory of the world, until responsibility for wars or accidents or lost winters no longer belonged to anyone.

The day outside the window burned with a tall, bright flame, turning the earth slowly into dust and ashes. I look at the sky and I look at the light and I look at the shape of the earth, all the same as theirs, and yet not; and the bleeding never stops.

–Excerpt from *Memory of Water*,
Emmi Itäranta
© HarperCollins, 2014

Stress & Flow

ALEJANDRO VIÑAO

The Percussion Collective's artistic director, Robert van Sice, has been collaborating with the Argentinian-born composer Alejandro Viñao for three decades, starting with his fabulous marimba concerto and continuing with solo and chamber works for the percussion medium.

“Stress and Flow,” “bright and dark,” and “light and shadow” are all descriptions of the juxtapositions and contrasts that characterize this work and are arrived at through various rhythmic processes and the use of electronic means to produce new sound worlds. These sound worlds are not meaningful in themselves but work as an extension of the sound of the percussion instruments featured in this composition.

I. Bright & Dark

The first movement begins by unfolding dark and heavy rhythms and colours that are gradually transformed into brighter ones and eventually juxtaposed to each other in contrasting ways.

– Alejandro Viñao

Artist Profiles

Yale Choral Artists

SOPRANO

Arianne Abela
Molly Netter
Nola Richardson
Sarah Yanovitch

ALTO

Eric Brenner
Kate Maroney
Clifton Massey
Megan Roth

TENOR

Colin Britt
Jonas Budris
Noah Horn
Jacob Perry

BASS

Steven Hrycelak
Tian Hui Ng
Paul Max Tipton
Jonathan Woody

The Yale Choral Artists is a professional choir recently founded by the Yale School of Music and the Yale Glee Club to enhance and enrich Yale's strong commitment to the choral arts. The choir is a project-based ensemble comprised of leading singers from around the country and is directed by School of Music faculty member Jeffrey Douma. Current members of the Choral Artists also perform in the ranks of such acclaimed ensembles as the Trinity Wall Street Choir, Chanticleer, the Handel and Haydn Society Chorus, Voices of Ascension, Seraphic Fire, Conspirare, and many others, and are also leading concert soloists,

particularly in the area of early music.

The Yale Choral Artists made their debut in an all-Handel program led by guest conductor William Christie at Yale and at Carnegie Hall in February of 2012. They have since performed as a featured ensemble at the International Festival of Arts & Ideas, the Yale International Choral Festival, and the Norfolk Chamber Music Festival, and have appeared in two productions with the renowned Mark Morris Dance Group. Recent projects include a collaboration with the New Haven Symphony Orchestra in a program of Britten and Pärt, an appearance at the New York Philharmonic Biennial, the East Coast premiere of David Lang's *the national anthems*, the premiere of Martin Bresnick's new concert-length oratorio *Passions of Bloom: Whitman, Melville, Dickinson*, a program pairing Poulenc's virtuosic cantata *Figure humaine* with Josquin's *Missa L'homme armé super voces musicales*, and the premiere of Paola Prestini's *The Glass Box* with the Young People's Chorus of New York City. Their debut recording on the Naxos label of new works by Yale composers Han Lash, David Lang, and Ted Hearne with the Yale Philharmonia was reviewed glowingly by *Gramophone Magazine* and *Opera News*, where it was hailed as a "Critic's Choice."

Jeffrey Douma, conductor

Since 2003, Jeffrey Douma has served as Director of the Yale Glee Club and Professor of Conducting at the Yale School of Music, where he also serves as Founding Director of the Yale Choral Artists. He has appeared as guest conductor with choruses and

orchestras on six continents, and makes frequent domestic and international appearances as a clinician and master teacher. He has prepared choruses for such conductors as William Christie, Valery Gergiev, Neville Marriner, Krzysztof Penderecki, Helmuth Rilling, Grete Petersen, and Marin Alsop, and has premiered new works by such composers as Jennifer Higdon, Paola Prestini, Ted Hearne, Han Lash, David Lang, Martin Bresnick, Dominick Argento, James Macmillan, Angélica Negrón, Joel Thompson, and Shruthi Rajasekjar. He serves as editor of the *Yale Glee Club Choral Series* and *Yale Glee Club New Classics Choral Series*, and his original compositions are published by G. Schirmer and Boosey & Hawkes. He holds a Doctor of Musical Arts degree in conducting from the University of Michigan and a Bachelor of Music degree from Concordia College, (Moorhead, MN). He lives in Hamden, CT, with his wife, pianist and conductor Erika Schroth, and their two children.

The Percussion Collective

Sam Um
Jeff Stern
Matthew Keown
Doug Perry
Ji Su Jung
Garrett Arney

At the pinnacle of his legendary career, performer and pedagogue Robert van Sice has assembled a stunning collection of young artists who are reinventing the concert experience. The Percussion Collective transcends the medium of percussion through uncommon performance experiences that

surprise and engage audiences at a profound emotional level. The hallmarks of van Sice's musical approach—precise execution, sonic refinement, and dynamic onstage communication—are all on display in the most vivid manner to date. Drawing from an incomparably rich bouquet of talent, The Percussion Collective flexes in size offering exquisitely curated programs for an array of venues and settings.

“The extraordinary Percussion Collective... brought the audience a level of artistry, beauty, and insight more commonly found in great string quartets.” – *Beijing Morning Post*

Since the group's inception in 2018, one of their hallmarks has been close collaborations with some of today's most respected composers to create a new kind of repertoire for percussion. Grammy Award-winning composer Christopher Theofanidis crafted his sublime concerto *Drum Circles* as their first orchestral offering. In this piece, four members of The Percussion Collective along with the orchestra's own percussion section surround the orchestra in a circle, creating an extraordinary spatial and theatrical effect. The world premiere with maestro Carlos Kalmar and the Oregon Symphony was a resounding success and The Percussion Collective has subsequently performed the concerto with The Aspen Festival Orchestra and Michael Stern, the Hartford Symphony Orchestra with Carolyn Kuan, the Curtis Symphony Orchestra in Verizon Hall with Yu Won Kim, the Colorado Symphony with Brett Mitchell, and the Baltimore Symphony with JoAnn Falletta. Garth Neustadter's concerto has

Artist Profiles *cont.*

taken them to performances with The Louisville Symphony Orchestra with Teddy Abrams and The Boise Philharmonic with Eric Garcia.

“The four percussionists worked together so seamlessly that they almost seemed to share kind of psychic connection. Hearing (and seeing) them perform was a pure joy.”
– *Hartford Courant*

In recital settings, the group’s unique ability to breathe as one is on full display. Emmy Award-winning composer Garth Neustadter’s magical portrait of the sea, *Seaborne*, is a collaboration with video artist Kjell van Sice commissioned by The Brookby Foundation for The Percussion Collective. This exquisite, thirty-minute masterpiece takes the listener/viewer on a journey of sonic and visual beauty unlike any piece previously written for percussion. The group has performed the piece more than thirty times throughout the United States and will release their newly recorded CD of the work next season. During the 2021–2022 season, The Percussion Collective appeared in recital at the Cornell Concert Series and at the Frost School of Music in Miami. In October of 2023, they will make their European debut at the Musikverein in Vienna with a program that includes their new arrangement of John Adams’ *Hallelujah Junction* for six percussionists, Alejandro Viñao’s *Stress & Flow*, and Neustadter’s *Seaborne*. The tour will also include performances in Amsterdam’s legendary Concertgebouw, the Purcell Room at Queen Elizabeth Hall in London, and Munich’s beautiful Allerheiligen-Hofkirche, as well as master classes at the Paris Conservatory

and London’s Guildhall School of Music and Drama.

The roster of The Percussion Collective includes some of the world’s most esteemed and dynamic young voices in the art form. They are drawn from the Chamber Music Society of Lincoln Center, Camerata Pacifica, the Pittsburgh New Music Ensemble, as well as faculty members from universities such as Miami’s Frost School of Music, Vanderbilt’s Blair School of Music, the University of Maryland, the University of Kansas, Mannes School of Music, Michigan State University, Arizona State University, and the University of Massachusetts. Featuring players from Europe, Asia, and the US, this new generation of virtuosi represent the leading edge of innovation in concert conception and performance.

Robert van Sice is considered one of the world’s foremost performers of contemporary music for marimba. In an effort to establish the instrument as a serious artistic vehicle, he has premiered over 100 works throughout the world. Four of the seminal works in the marimba repertoire were written for him: Peter Klatzow’s *Dances of Earth and Fire*, Alejandro Viñao’s *Estudios de Frontera*, Martin Bresnick’s double marimba concerto, *Grace*, and James Wood’s *Spirit Festival with Lamentations*. *Spirit Festival* is unique in introducing the newly developed quarter-tone marimba, an innovative instrument recalling the marimba’s ancient sonic routes while establishing new parameters for modern expressionism.

In his varied performing career, van Sice has appeared as a soloist with symphony

orchestras and given recitals in more than 30 countries throughout Europe, North America, Africa, and the Far East. He is frequently invited to appear as a soloist with Europe's leading contemporary music ensembles, including the London Sinfonietta, Ensemble Contrechamps in Geneva and L'Itineraire in Paris. Van Sice has also appeared as a soloist with many of percussion's finest ensembles including Amadinda, Kroumata, Tambuco, and Percussive Rotterdam.

In 1989, van Sice gave the first solo marimba recital at the Concertgebouw in Amsterdam. He has since appeared in many of world's major concert halls in London, Paris, Vienna, Madrid, Milan, Stockholm, Oslo, Tokyo, Beijing, Seoul, Toronto, Mexico City, New York, Chicago, and Los Angeles. His concerts have frequently been broadcast by the BBC, Swedish Radio, Norwegian Radio, Radio France, WDR, and NPR, among many others. He is a frequent guest at major music festivals throughout the world, such as Ars Musica, Blossom, Darmstadt Course for New Music, Archipel, London Meltdown, Norfolk Chamber Music Festival, Béla Bartók Festival in Hungary, North American New Music Festival and the Ultima Festival in Oslo. Long a champion of the music of Olivier Messiaen, van Sice has performed on numerous occasions as a soloist alongside the composer's wife, pianist Yvonne Loriod.

Van Sice is also one of the world's most respected percussion teachers. His former students play in symphony orchestras, contemporary chamber ensembles, and maintain solo careers in more than twenty countries. His students have won prizes

the world over in both chamber music and solo competitions. In 1997, he was appointed director of percussion studies at the Yale University School of Music. He subsequently joined the faculties of the Peabody Institute of The Johns Hopkins University and the Curtis Institute of Music. From 1988 to 1997, he headed Europe's first diploma program for solo marimbists at the Rotterdam Conservatory in the Netherlands. Van Sice has given over 400 master classes in 25 countries, including the Royal College of Music in London, Amsterdam Conservatory, Vienna State Music Academy, The Juilliard School, Eastman School of Music, and Oberlin College. He often serves on juries of international competitions including as the president of the jury for the 2019 ARD International Percussion Competition in Munich. He has released six CDs on the Etcetera, Mode, and New World labels. For the last 25 years, van Sice has collaborated with the Adams Corporation in the Netherlands in the design of a series of marimbas and mallets bearing his name.

Han Lash, *harp/composer*

Han Lash is currently lecturer in harp and composition at the Mannes School of Music. They were previously on the faculty of the Yale School of Music, have also taught at Harvard and Alfred universities, and will join the composition faculty at Indiana University this coming August.

Hailed by *The New York Times* as "striking and resourceful...handsomely brooding," Lash's music has been performed at Carnegie Hall, Walt Disney Concert Hall, and Lincoln Center, among other prestigious venues.

Artist Profiles *cont.*

Lash has received numerous honors, including the Morton Gould Young Composer Award from the American Society of Composers, Authors and Publishers, the Fromm Foundation Commission and the Charles Ives Scholarship (2011) and Fellowship (2016) from the American Academy of Arts and Letters.

Tenor Paul Appleby and pianist Natalia Katyukova premiered *Songs of Imagined Love*, Lash's song cycle commissioned by Carnegie Hall, in 2018, and in 2019, Lash's chamber opera *Desire* premiered at Columbia University's Miller Theatre to great acclaim. Lash's double-harp concerto, *The Peril of Dreams*, was premiered by the Seattle Symphony in November 2021, with the composer as one of the featured soloists.

Wei-Yi Yang, piano

Pianist Wei-Yi Yang has received worldwide acclaim for his captivating performances and imaginative programming, having performed across America, Asia, Europe, and Australia. A dynamic chamber musician with a diverse repertoire, Yang is a frequent guest artist at esteemed festivals in Europe, Latin America, and the United States and collaborates regularly with distinguished soloists and chamber ensembles. Many of his performances have been featured prominently on radio and television broadcasts around the world. Yang has also curated inventive interdisciplinary projects and worked with several notable composers to prepare their works for premiere and recording.

At the Yale School of Music, Wei-Yi Yang teaches a studio of select undergraduate- and

graduate-level piano students, in addition to coaching chamber music, leading departmental seminar, and chairing the Doctor of Musical Arts degree committee. During the summers he also regularly performs and coaches at the Norfolk Chamber Music Festival/Yale Summer School of Music. In demand beyond Yale as a dedicated teacher, Yang has presented master classes and performances across four continents.

Born in Taiwan of Chinese and Japanese heritage, Yang studied first in the United Kingdom and then in America with renowned Russian pianists Arkady Aronov at the Manhattan School of Music and Boris Berman at the Yale School of Music. In 2004, he received his doctorate from the Yale School of Music, and joined the Yale faculty the following year.

Garth Neustadter, composer

Garth Neustadter is an Emmy Award-winning composer and multi-instrumentalist. He has composed feature-length scores for Warner Bros., PBS, Turner Classic Movies, and China's CCTV. His works have been heard in diverse venues ranging from Lincoln Center to Los Angeles' Nokia Theater, and he has collaborated with directors including James Franco (*TAR*, starring Mila Kunis, Jessica Chastain, and Zach Braff). Most recently, his work has been selected to be performed in upcoming seasons by Grammy Award-winning violinist Hilary Hahn as part of the Encores Contest. His "lyrical scores" have been praised by *The Hollywood Reporter*, while *The Baltimore Sun* says of his music: "The guy is a natural, as his soaring theme makes plain."

In 2011, Neustadter became one of the youngest composers to receive a Primetime Emmy Award for his score for the PBS *American Masters* documentary “John Muir in the New World.”

Garth Neustadter gained early attention when he was selected by Hans Zimmer as the First Prize winner of the Turner Classic Movies Film Composers Competition. His achievements have been profiled in *USA Today*, *The Baltimore Sun*, *The Hollywood Reporter*, *Variety*, *Film Music Magazine*, *DownBeat Magazine* and on NPR. He has received multiple awards from ASCAP, including the Morton Gould Award, Jazz Composers Award, and ASCAP fellowship for Film Scoring Studies at Aspen. Most recently, he is a recipient of the prestigious Rappaport Prize for Music Composition. His music has been featured in international ad campaigns including Duracell and AT&T. In 2012, Neustadter received a Master of Music degree from the Yale School of Music, where he studied on full scholarship. He also holds degrees in violin and voice performance from Lawrence University. An active performer, his solo appearances span collaborations with Miss America to performances with the Los Angeles Opera Chorus.

YSM AUDIENCE POLICY

Concerts presented by the Yale School of Music and Institute of Sacred Music are open to members of the public who are asymptomatic and up-to-date on COVID vaccinations – meaning they have received all recommended COVID-19 vaccines for their age range, including any booster dose(s) when eligible. *Unvaccinated children and individuals with any type of exemption are not permitted to attend Yale events at this time.*

Read full policies and reserve tickets at music-tickets.yale.edu.

YALE SCHOOL OF MUSIC BOX OFFICE

Sprague Memorial Hall, 470 College Street New Haven, CT 06511

203 432-4158 | music-tickets.yale.edu

Connect with us

 [yale.music](https://www.instagram.com/yale.music)

 [yalemusic](https://www.facebook.com/yalemusic)

 [@yalemusic](https://twitter.com/yalemusic)

 [YaleSchoolofMusicOfficial](https://www.youtube.com/YaleSchoolofMusicOfficial)



If you do not intend to save your program, please recycle it in the baskets at the exit doors.