

Yale SCHOOL OF MUSIC

José García-León, Dean

NEW MUSIC NEW HAVEN

Aaron Jay Kernis, *Artistic Director*

Aaron Jay Kernis, *faculty composer*

Thursday, April 16, 2026 | 7:30 p.m.
Morse Recital Hall in Sprague Memorial Hall

Program

Kacper Madejek
b. 1999

Kaleidojecture

Han Xia, Kyle Rappe, & Matt Boyle, *percussion*

Theodore Haber
b. 1999

An older sound

Nadira Novruzov, *flute*
Terri Rauschenbach, *trumpet*
Francesca Sacco, *violin*
Vincenzo Calcagno, *viola*

Jaebong Rho
b. 1995

sole

Emma Meinrenken, *solo violin*
Megan Lin & Jiyeon Park, *violins*
Julian Seney, *viola*
Bethany Bobbs, *cello*
Joshua Rhodes, *double bass*
Carter Reynolds, *flute*
Alexis Wilson, *oboe*
Ian McEdwards, *bass clarinet*
Davey Hiester, *bassoon*
Aidan Lewis, *horn*
Jon-Michael Taylor, *trumpet*
Will Roberts, *trombone*
Gabriel Crist, *piano*
Jiaxian Chen, *harp*
Anna Mueller, *percussion*
Ezra Calvino, *conductor*

INTERMISSION

Chenge Liu
b. 1997

The Tyranny of Time

Megan Lin & Jiyeon Park, *violins*
Julian Seney, *viola*
Bethany Bobbs, *cello*
Joshua Rhodes, *double bass*
Ethan Wood, *trumpet*
Will Roberts, *trombone*
Carter Reynolds, *flute*
Alexis Wilson, *oboe*
Nick Hamblin, *clarinet*
Davey Hiester, *bassoon*
Esther Orlov-Mayer, *horn*
Ethan Hall, *percussion*
Yuxin Yin, *piano*
Thomas Nettle, *conductor*

Maya Miro Johnson
b. 2001

Scream Queens (Sonatine)

Joseph Vasconi, *piano*

Aaron Jay Kernis
b. 1960

Earth

I. Seasons

Michaël Hudetz, *tenor*
Jolie Fitch, *flute*
Gabriela Fry, *oboe*
Sam Hart, *horn*
Matthew Cone, *violin*
Soyoung Cho, *viola*
Paul Watkins, *cello*
Forrest Eimold, *piano*
Ezra Calvino, *conductor*

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 Profiles

Aaron Jay Kernis, *faculty composer*

The music of Grammy Award, Pulitzer Prize and Grawemeyer-winning composer Aaron Jay His music appears prominently on concert programs worldwide, and he has been commissioned by preeminent performing organizations and artists worldwide, including the New York Philharmonic, San Francisco, Toronto, and Melbourne (AU) Symphonies, Los Angeles and Saint Paul Chamber Orchestras, Walt Disney Company, Chamber Music Society of Lincoln Center, Renee Fleming, Dawn Upshaw, Joshua Bell, James Ehnes, Matt Haimovitz and Sharon Isbin. His music has been recorded and released by many different labels and is widely available. Recent commissions include a piano concerto and concert opener for the Rochester Philharmonic Orchestra and a major solo piano work for Ann Marie McDermott at the Bravo Vail festival.

Since 2003 he has taught at the Yale School of Music, and works with a studio of graduate-level composition students while also directing the New Music New Haven concert series. Kernis served as New Music Advisor to the Minnesota Orchestra for 10 years and as Chairman and Director of the Minnesota Orchestra Composer Institute. He also served as Chairman and Co-director of the Nashville Symphony's Composer Lab. Kernis was inducted into the American Academy of Arts and Letters and the Classical Music Hall of Fame. Leta Miller's book-length portrait of Kernis and his work was published in 2014 by University of Illinois Press as part of its American Composer series.

Emma Meinrenken, *violin*

Praised for her effortless technique and virtuosity, as well as her skill in interpreting contemporary music, Canadian-German violinist Emma Meinrenken is a recipient of the 2023 Sylva Gelber Music Foundation Award, the 2023 Yale Presser Foundation Music Award, and a 2024 Yale Alumni Association Award. Upon graduating from the Curtis Institute of Music, where she studied with renowned pedagogue Ida Kavafian, Meinrenken received the Milka Violin Artist Prize. Originally from Toronto, Canada, she spent her formative years in the studio of Atis Bankas as a student in the Taylor Performance Academy for Young Artists. She has a Master of Musical Arts from Yale, where she was under the tutelage of the violin luminary Augustin Hadelich, and is currently pursuing her doctorate degree at the CUNY.

Michaël Hudetz, *tenor*

Michaël Hudetz is a Belgian-American tenor celebrated for his versatility as both a soloist and choral singer. A former member of the Yale Voxtet, where he earned his Master of Musical Arts in 2024, Michaël performs regularly with leading professional ensembles worldwide, including the GRAMMY-winning choir The Crossing, Bach Collegium Japan, Yale Schola Cantorum, Grant Park Chorus, and Chicago Symphony Chorus.

In 2025, he was named the Virginia Best Adams Tenor Vocal Fellow at the Carmel Bach Festival. His solo engagements have brought him to some of the world's most prestigious stages, including Lincoln Center in New York City, St. Martin-in-the-Fields in London, Woolsey Hall, Royal Albert Hall, and Carnegie Hall, with performances spanning both the United States and Europe.

Michaël has also appeared at renowned festivals and concert series such as the B.B.C. Proms, Aspen Music Festival, Musikfest Bremen, Carmel Bach Festival, and Grant Park Music Festival, establishing him as a distinguished presence in the early music and choral community.

Student Profiles

Theo Haber, '26MMA
Student of Katherine Balch
theodorehaber.com

Kacper Madejek, '30DMA
Student of Christopher Theofanidis
kacpermadejek.com

Jaebong Rho, '26MM
Student of David Lang
jaebongrho.com

Chenge Liu, '27MM
Student of Christopher Theofanidis
chengeliu.com

Maya Miro Johnson, '26MM
Student of Katherine Balch
mayamirojohnson.com

Staff

GENERAL MANAGER
Jeffrey M. Mistri

PRODUCTION COORDINATOR &
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Marika Basagoitia

OFFICE ASSISTANT
Ben Smith

Program Notes

by the composers

Kaleidojecture

KACPER MADEJEK

The Collatz Conjecture remains an unsolved mathematical problem. It assumes that we will always reach a loop if we keep halving any even positive integer or tripling it and adding 1 if it is odd. I explored what happens when we treat that initial number in the sequence as a frequency. Repeating these basic operations in 12TET grid yields a chain of octaves and fifths, and the resulting intervallic relations became the generative core of my composition. I constructed Kaleidojecture using a modified ritornello form in which recurring stretto canons are refracted by episodes of rhythmically driven material

Sole

JAEBONG RHO

Sole asks why people want dictators, and traces what follows. Fear and shame summon the demagogue, charisma hardens into bureaucracy, and the mob becomes law. What persists after the dictator is gone are the algorithms of hatred and procedures of exclusion, running on by inertia, requiring no belief, only compliance. The most enduring dictator is not a person. It is a procedure. It is a system.

The Tyranny of Time

CHENGE LIU

The Tyranny of Time reflects on the difference between measured time and experienced time. While the clock establishes a unified order for society, individual perception of time constantly shifts under the influence of events, emotions, memory, and neural structures. In personal experience, time resembles architecture, a non-linear structure in which past, present, and future overlap and intersect.

Scream Queens (Sonatine)

MAYA MIRO JOHNSON

“Human history is filled with unacceptable sounds: high-pitched gossip, hysteria, wailing. Who makes them?... Ideological association of female sound with monstrosity, disorder, and death...”
-Anne Carson, *The Gender of Sound*

“HERAKLES: “Now in pain I am discovered a woman.”
-Sophocles, *Women of Trachis*

The remixed “scream queens” of this piece are both the victims of my dehumanizing authorial gaze and the profiteers of society's desire to be entertained by women being harmed. With screams stylized as musical phenomena, their violence can no longer be contextually justified as narrative. Aestheticized sonic discomfort exposes the observational desensitization we let saturate our lives.

Program Notes *cont.*

Earth

AARON JAY KERNIS

Earth is a work about what is likely the most important issue of our time - the care of the ground on which we build our lives.

The first movement, "Seasons" is a story of a farmer and the land that he lives on, works and raises his family — a microcosm of our own lives on this threatened ground we call home. This text is by poet, sustainable farmer and researcher Kai Hoffman-Krull, who lives and farms near Seattle. I came to know him first as a Yale poet and followed his work with composer Michael Gilbertson before suggesting we collaborate together.

Writing the work began as a homage to Gustav Mahler's late song cycle, *Das Lied von Der Erde* (The Song of the Earth), a work I love deeply. The instrumentation of *Earth* particularly highlights instruments that Mahler himself featured prominently in this work — flute, oboe, and horn, along with extensive string solos. A different solo instrument is highlighted each time the opening line - "Why are the seasons no longer the seasons of before?" - returns.

This work was initially inspired by the rare artistry of tenor Nicholas Phan, for whom it was written. The chamber version of this work was premiered at the Seattle Chamber Music Festival, and the orchestras version was made for ROCO Houston and Santa Fe Pro Musica.

Text

Earth

KERNIS

Text by Kai Hoffman Krull & William

Wordsworth

1. Seasons

Why are seasons
no longer the seasons
of before?

∞

The farmer bent low
to find obsidian shaped to tip of arrow.
He wondered if it happened here
when these fields were forest before his
grandfather
grasped the saw across from his brother
the day spent making rhythm and
shavings
until the sound of gravity taking
the tree's weight, life, more.
He wondered if death
happened here
hand holding arrow still
hunter finding breath of doe until
he knows himself in her and lets her go
like sun kneeling to horizon, its daily bow.

∞

Frost from the night before coats pasture
each crystal's edge holding the morning.
Sheep come in ushered with a gesture
a young cutting of willow
while grasses bow low
in wind and light showers
like monks praying the hours
giving to the weight of the unseen.

∞

There is air
we can taste
soot in our mouths
and the throat
of this world.

∞

Steam in the field after plowing.

∞

Branch of apple, Gravenstein
still holding morning spring rain
dappled with new shoots of green
becomes a part
of what roots held through the dar
like a piece of ourselves hidden
until it is safe again.

∞

Spring beans curled towards soil
as though longing for where they came.

∞

Branches bow with fruit's weight
apple skins carrying dusk light
like a bird whose feathers have taken
shapes and colors of the forest they live
within.

∞

Why are seasons
no longer the seasons
of before

∞

The bard owl lives beyond the farmer's
sight
unknown but for the long pulse in the fall
night

or the sound of a field mouse
caught looking for fallen grain
or the feeling of being seen
at dusk after coming in
the farmer looking
as though for his shadow's shadow.

∞

Just as a bird makes a nest
lacing one strand into another
so too do seasons fold into seasons
and years into years.

Text *cont.*

2.

Why are seasons
no longer the seasons
of before?

∞

The air
speaks back to us
ith words of change

∞

Seedlings germinated a day ago
and last night a late frost came.

Maybe you too have had something
grow cold.

∞

The crops that survived
winter wheat, brassicas, lettuce,
onions, garlic, radishes
grow as they know how.

∞

Heat can feel like water
dripping into the crevasses
of the mind
eyes blurred

by the rain of heat waves
pouring upwards.

∞

Dust becomes confused
for air.

∞

In spring the fir trees
grow cones, not branches
seed for the coming generation.

The tops of maples
do not bud green
branches like fingers of bone
grasping for the sky.

∞

Why are seasons
no longer the seasons
of before?

∞

In every farmer there is a parched space.
Fourth year of drought
and the well runs dry.
Plants in the field sag
edges of leaves becoming
the colors of sun.

∞

One morning a thick mist on pasture
grasses now like pages of an old book.
Rain comes in with the evening
does not stop for nine days
land carved by streams as though stone
to sculpture. Wheat in the barn begins
to grow colors—
black, dust gray, green.

∞

The farmer spends his days
sorting through rotten grains,
washing those still firm.
Each night he makes his family bread.
They eat without looking
each other in the eye.

∞

What are seasons
when patterns
brake
heat when once frost
frost when once heat
thirst then drowning.
Disturbance is an echo
carried through the valleys
of time repeating each moment
we forgot our life
is made from the living

3.

Even the falling light rises
along the edge of branches
waiting at the end with fullness
as though trying to return
back to the sun.

∞

Once all was wilderness
when humans
did not forget
our bodies
are made of soil.

We lose the structure of our own
wilderness
that sows seeds to the wind
rather than the row.
Yet the rains will still come
the land will turn green
and lupin under trees
will open themselves
to the movers of essence
coming to the tip of each curled bloom
cups curling into the stem to hold water
for the dry times.

∞

The sun comes closer.
May we be like leaves
forming matter from light.

More Music Awaits!

Thank you for joining us — we'd love to have you back! If you liked today's concert, here are a few more performances we think you'll enjoy:

APR 20 **Guitar Chamber Music**

YSM Ensembles

7:30 p.m. | Morse Recital Hall

Free admission

APR 22 **Yale Cellos**

YSM Ensembles

7:30 p.m. | Morse Recital Hall

Free admission

MAY 1 **Peter Oundjian, *principal conductor***

Yale Philharmonia

7:30 p.m. | Woolsey Hall

Tickets start at \$13, Faculty/Staff start at \$9, Students free

MAY ***The Turn of the Screw***

2 & 3 **Yale Opera**

Sat 7:30 p.m. & Sun 2:00 p.m. | Morse Recital Hall

Tickets start at \$13, Faculty/Staff start at \$10, Students start at \$6

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