

PROGRAM

Seven O'Clock Shout

Valerie Coleman

Overture to Die Zauberflöte

Wolfgang Amadeus Mozart

Concerto for Marimba and Strings

Emmanuel Séjourné

Alvin Chung '22, Winner of the

2020 William Waite Concerto Competition, Marimba

I. Tempo souple ♩ = 63

II. ♩ = 112 or more if possible, rythmique, énergique

INTERMISSION

Symphonie Fantastique

Hector Berlioz

I. Rêveries. Passions.

II. Un Bal

III. Scène au champs

IV. Marche au supplice

V. Songe d'une nuit du Sabbat

{Please silence all portable electronic devices}

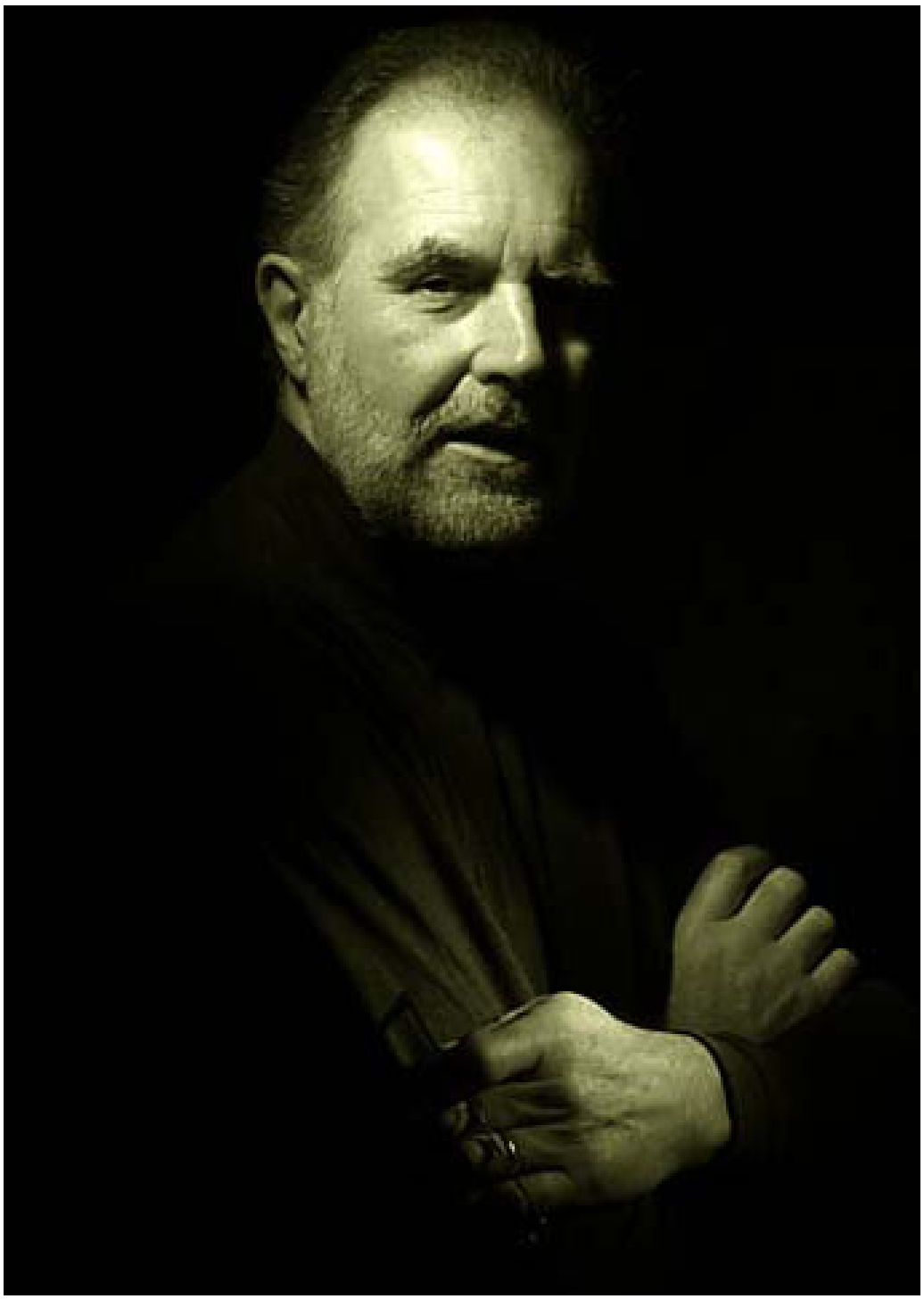
{Please remained masked for the duration of the performance}

William Boughton, *Conductor*

Born into a musical family - his grandfather (Rutland Boughton) was a composer, his father a professional viola player and his mother a singer. After studies, at New England Conservatory (Boston), Guildhall School of Music (London) and Prague Academy as a cellist, he entered the profession in

London playing with the Royal Philharmonic, BBC and London Sinfonietta Orchestras.

The experience of playing in orchestras led to a passion to pursue a career in conducting studying with George Hurst and then Sir Colin Davis. In 1980 he formed the English String Orchestra initially focusing on early 20th Century English repertoire but developing it into late



20th and 21st Century Contemporary music commissioning over 20 works from composers such as Peter Sculthorpe, John Joubert, Anthony Powers, Michael Berkeley, John Metcalf, Stephen Roberts and Adrian Williams. The depth of his partnership with the ESO was epitomised in 1985 when, as Artistic Director of the Malvern Festival, he collaborated with Sir Michael Tippett to present a musical celebration of the composer's eightieth birthday which was the subject of a BBC "Omnibus" documentary.

With the ESO he built a significant discography of internationally acclaimed recordings with Nimbus Records - predominantly of English music, a number of which reached the Top Ten in the US Billboard charts.

Between 1986-93 he was also Artistic & Music Director of the Jyvaskyla Sinfonia in Finland and guest conducted with numerous orchestras including the London Symphony, Philharmonia, San Francisco, Royal Philharmonic, Finnish Radio, Mittel Deutsch Radio, working with artists such as Nigel Kennedy, Leonidas Kavakos, Emmanuel Ax, Radu Lupu and Viktoria Mullova.

In October 1993, William Boughton was award-

ed an Honorary Doctorate from Coventry University in recognition of his expertise in British music. In November 1995, he and the ESO presented a weekend of music celebrating the 60th birthday of English composer Nicholas Maw, marking another milestone in his championship of contemporary English music. In 1996 William Boughton commenced a second term as Artistic Director of the Malvern Festival.

The 2005/6 Season was his final year with the ESO in which they celebrated the Orchestra's 25th Anniversary performing a 'Complete Beethoven Symphony Cycle', and created a new series of pre-concert performances of British contemporary music, including works by Birtwistle, Knussen, Watkins, Woolrich, Holloway and Turnage.

In July 2007 he became the 10th Music Director of the New Haven Symphony Orchestra (NHSO), with whom he instituted a 'Composer in Residence' Scheme (Augusta Read Thomas, Christopher Theofanidis, Hannah Lash) and started a major Walton Project with concerts, lectures/talks and recordings on the Nimbus Label. With the NHSO he has received two ASCAP Awards (2011 & 2014) for Adventurous Programming and received critical acclaim for the Walton Project, with Gramophones Edward Greenfield nominating it for 'Record of the Year' (2010). In October 2014 two new recordings were released with the New Haven Symphony of William Walton and Augusta Read Thomas.

His commitment and dedication to the younger generation is epitomized through his teaching – creating a cello studio in one of the poorest areas of New Haven, building the NHSO's Education Dept, working with the State and Regional Youth Orchestras and teaching at the Yale School of Music. In May 2016 he visited Central China University for Conducting Master-classes and conducted the Hubei Symphony. He regularly records for both Nimbus and Lyrita Labels and guest conducts in the USA.

Alvin Chung, *Marimba*

Percussionist Alvin Chung's performances and quirky multi-percussion arrangements have been heard in concert halls and on mobile devices all across the world. In addition to having been featured for hundreds of thousands of listeners on NPR's *From the Top*, he has also performed at Carnegie Hall, the Kennedy Center, Seiji Ozawa Hall, the Auditorio Telmex, and even New Haven's own Shubert Theatre for the annual Bulldog Days Welcome Showcase. In April 2020, Alvin was granted the Joseph Lentilhon Selden Memorial Award for his contribution to music at Yale. And in January 2020, he became one of three marimbists to ever win the William Waite Concerto Competition in its 50+ year history. Before arriving at Yale, Alvin was selected to accompany the National Youth Orchestra on an all-expenses-paid tour of Latin America under the baton of Marin Alsop.



Alvin began his musical studies at home in Maryland with piano lessons in the 1st grade and then percussion lessons in 7th grade. At Yale, Alvin studies economics and is a senior in Silliman College. He is also a member of the Badminton Club and the Guild of Carillonneurs, which he joined on tour in 2019 to perform in Belgium, the United Kingdom, and the Netherlands. In his free time, he enjoys working out and jumping on tall objects. Alvin currently studies with Michael Yeung and will begin working full-time in New York City upon graduating.

Seven O’Clock Shout

Valerie Coleman

Seven O’Clock Shout is an anthem inspired by the tireless frontline workers during the Covid-19 pandemic, and the heartwarming ritual of evening serenades that brings people together amidst isolation to celebrate life and the sacrifices of heroes. The work begins with a distant and solitary solo between two trumpets in fanfare fashion to commemorate the isolation forced upon human kind, and the need to reach out to one another. The fanfare blossoms into a lushly dense landscape of nature, symbolizing both the caregiving acts of nurses and doctors as they try to save lives, while nature is transforming and healing herself during a time of self-isolation.

When a composer has the rare opportunity to create for musicians they have gotten to know, the act of composing becomes an embrace tailored to the personality and capabilities of the musicians with elements of both challenge and appreciation. One such moment is dedicated to humanity and grace, as a clarinet solo written for Ricardo Morales, followed by a flute solo with both Jeffrey Khaner and Patrick Williams in mind, providing a transition into a new upbeat segment. Later, to continue tradition from the first commission the composer received from the orchestra, a piccolo solo dedicated to Erica Peel dances with joy.

It was suggested that a short work for a debut by multi-track recording could account for the ensemble performing together as if they were in the same room. One of the devices used to address this is the usage of *Ostinato*, which is a rhythmic motif that repeats itself to generate forward motion and in this case, groove. The *ostinato* patterns here are laid down by the bass section, allowing the English horn and strings to float over it, gradually building up to that moment at 7pm, when cheers, claps, clangings of pots and pans, and shouts ring through the air of cities around the world! The trumpets drive a infectious rhythm, layered with a traditional *Son clave* rhythm, while solo trombone boldly rings out an anthem within a traditional African call and response style. The entire orchestra ‘shouts’ back in response and the entire ensemble rallies into

an anthem that embodies the struggles and triumph of humanity. The work ends in a proud anthem moment where we all come together with grateful hearts to acknowledge that we have survived yet another day.

— Valerie Coleman

Overture to *Die Zauberflöte*

Wolfgang Amadeus Mozart

“Music,” Mozart once wrote, “must never offend the ear, but must please the listener, or, in other words, must never cease to be music.” It’s a simple statement, but also a radical idea — that music should “please the listener,” whomever that listener might be. As a child prodigy, Mozart had been trotted across all of the courts of Europe; as a young adult, he made a living partially by writing operas for the royal court. He witnessed music enlisted to justify the aristocracy and its royal patronage; and even to imply that the noble arts could only be appreciated by those of noble descent. Bach wrote music for the glory of God. Haydn composed to please the emperor. But as Mozart achieved the zenith of his creative powers, he turned them away from the old audiences of “high art”, and towards the common listener. *The Magic Flute* was his greatest piece of rebellion.

The opera’s librettist, Emanuel Schikaneder, was a close friend of Mozart, and the storyline of *The Magic Flute* reads like an allegory of Mozart’s musical philosophy. In brief: the dashing prince Tamino is sent by the (tellingly named) “Queen of the Night” to rescue her daughter, Pamina, from a cult leader called Sarastro. As a weapon, the Queen gives Tamino a (magical) flute that can make any listener break into spontaneous, uncontrollable dance. Tamino sets forth, accompanied by a strange bird-man called Papageno, who like Tamino is seeking love. They find Sarastro’s temple without difficulty — but Tamino discovers that the Queen has misled him: Sarastro is benevolent and wise, not wicked; he cares for Pamina, and has only been protecting her from the bad influence of the Queen. At this point, Tamino has fallen in love in Pamina, and Sarastro agrees to marry them, but only after Tamino has proven himself worthy by passing through his *trials of wisdom*. The moral of these trials is simple but poignant. At signs of discord, when Tamino faces trouble, or Papageno de-

spairs over his loneliness, (symbolically named) “child spirits” appear to remind them both to play. And with a tune from the Magic Flute, the discord is forgotten; the lovers find each other, and the trials are passed. As the opera concludes, Tamino has learned to harness music, and not in service of the Queen, but for Sarastro’s brotherhood of virtue and companionship. Mozart’s ultimate celebration of the commonplace comes when Papageno, the bird-man, encounters a beautiful bird-woman, Papagena. The two burst into a rapturous duet that imitates bird song and then transcends it.

This collaboration with Schikaneder was the first opera Mozart composed directly for the public. It was a wild success. Had Mozart lived another year, he would have witnessed a reversal of his rocky finances as the opera climbed steadily to one of the most performed of all time, where it remains to this day.

The Magic Flute was Mozart’s last major work, and the overture to *The Magic Flute* was Mozart’s final contribution to this work, finished just two days before the premiere. The overture previews the opera in miniature, capturing with music the tensions of the storyline and the colors of its morals. This is Mozart’s pen at its finest: the mock seriousness, the lightly sketched laughter, the wisdom of the “child spirits,” and his unwavering commitment to pleasing, dancing with, and inspiring the listener.

— Kincaid MacDonald ’23

Concerto for Marimba and Strings

Emmanuel Séjourné

I must confess, for a long time I was a product of classical music. From the age of 5 I studied the piano, entered a conservatory, then music theory, history of music, analysis, acoustic, violin and of course my dear piano. Only of Debussy, Bartok, Schumann, Handel, Bach and others Beethoven...

Then, because of a series of events too long to tell, I studied percussion at 16 years old with Jean Batigne, founder and director of the Percussionist of Strasbourg. I discovered a world of music completely unknown: jazz, pop, world music, fusion, contemporary music, improvisation . . . (it was the era of Weather Report, Kora/Burton, King Crimson...) in short, I delightedly dove into an incredible universe with the help of the

vibraphone and marimba. In total, I always inserted myself into this double culture, of all these music's that I like.

It's funny to write for instruments that have been around only briefly compared to the piano. Everything is left to do. By request of Bogdan Bacanu, I wrote this concerto that was dedicated for the marimba and strings. The composition was a mark of confidence and I thank him for giving me his. For me the music is not a matter of instruments but rather of friendship and of meetings. Bogdan is a verifiable artist, fantastic and passionate, that has long evoked his love the romanticism and the lyricism.

Since 2004, the concerto has become a big success of the marimba repertoire with more than 300 performances with orchestras worldwide.

The Concerto is in three movements: two movements were composed in 2004. In 2015, I added another movement placed as 1st movement, which now gives a totally classical concerto form in 3 movements of 25 minutes duration . (*Note: the YSO is performing the original, two movement version of this work.*)

Lyricism: That which inspired the 1st movement of this concerto, long, serious, with long lyrical flights on the part of the soloist, sometimes talkative, sometimes laconic, shortly exuberant, shortly melancholic. In the image of the dedicatee.

My culture of jazz-rock, flamenco predominates during the 2nd movement, fast, aggressive and rhythmic, in the middle where a soft portion permits the soloist to practically improvise if he wishes to.

— Emmanuel Séjourné

Symphonie Fantastique

Hector Berlioz

Programme of the symphony

A young musician of morbid sensitivity and ardent imagination poisons himself with opium in a moment of despair caused by frustrated love. The dose of narcotic, while too weak to cause his death, plunges him into a heavy sleep accompanied by the strangest of visions, in which his experiences, feelings and memories are translated in his feverish brain into musical thoughts and images. His beloved becomes for him a melody and like an *idée fixe* which he meets and hears everywhere.

Part One

Daydreams, passions

He remembers first the uneasiness of spirit, the indefinable passion, the melancholy, the aimless joys he felt even before seeing his beloved; then the explosive love she suddenly inspired in him, his delirious anguish, his fits of jealous fury, his returns of tenderness, his religious consolations.

Part Two

A ball

He meets again his beloved in a ball during a glittering *fête*.

Part Three

Scene in the countryside

One summer evening in the countryside he hears two shepherds dialoguing with their '*Ranz des vaches*'; this pastoral duet, the setting, the gentle rustling of the trees in the light wind, some causes for hope that he has recently conceived, all conspire to restore to his heart an unaccustomed feeling of calm and to give to his thoughts a happier colouring; but she reappears, he feels a pang of anguish, and painful thoughts disturb him: what if she betrayed him... One of the shepherds resumes his simple melody, the other one no longer answers. The sun sets... distant sound of thunder... solitude... silence...

Part Four

March to the scaffold

He dreams that he has killed his beloved, that he is condemned to death and led to execution. The procession advances to the sound of a march that is sometimes sombre and wild, and sometimes brilliant and solemn, in which a dull sound of heavy footsteps follows without transition the loudest outbursts. At the end, the *idée fixe* reappears for a moment like a final thought of love interrupted by the fatal blow.

Part Five

Dream of a witches' sabbath

He sees himself at a witches' sabbath, in the midst of a hideous gathering of shades, sorcerers and monsters of every kind who have come together for his funeral. Strange sounds, groans, outbursts of laughter; distant shouts which seem to be answered by more shouts. The beloved melody appears once more, but has now lost its noble and shy character; it is now no more than a vulgar dance-tune, trivial and grotesque: it is she who is coming to the sabbath... Roars of delight at her arrival... She joins the diabolical orgy... The funeral knell tolls, burlesque parody of the *Dies Irae*. The dance of the witches. The dance of the witches combined with the *Dies Irae*.

— Hector Berlioz

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About the Orchestra

The Yale Symphony Orchestra was founded in 1965 by a group of students who saw the growing potential for a large orchestral ensemble to thrive on campus. The YSO provides a means for students to perform orchestral music at the conservatory level while taking advantage of all that Yale, a liberal-arts institution, has to offer.

The YSO boasts an impressive number of alumni who have gone on to successful musical careers with: New York Philharmonic (Sharon Yamada, 1st violin), the Boston Symphony Orchestra (Haldan Martinson, principal 2nd violin, and Owen Young, cello), the Los Angeles Philharmonic (David Howard, clarinet), the San Francisco Symphony (the late William Bennett, oboe), Philadelphia Orchestra (Jonathan Beiler, violin), Toronto Symphony (Harry Sargous, oboe, ret.) and the Israel Philharmonic (Miriam Hartman, viola); as well as music director of the Baltimore Symphony Orchestra Marin Alsop; National Public Radio commentator Miles Hoffman; composers Michael Gore, Robert Beaser, Conrad Cummings, Stephen Paul Hartke, Robert Kyr, and more.

Throughout its history the YSO has been committed to commissioning and performing new music. Notably, the YSO presented the European premiere of Leonard Bernstein's Mass in 1973, the world premiere of the definitive restoration of Charles Ives' Three Places in New England, the U.S. premiere of Debussy's Khamma, and the East Coast premiere of Benjamin Britten's The Building of the House.

The YSO programs orchestral works written by new and emerging composers, as well as lesser-known works by established and obscure composers. The full list of YSO premieres can be seen at <https://yso.yalecollege.yale.edu/give-yso/premieres>.

The YSO has performed with internationally recog-

nized soloists; including Yo-Yo Ma, Frederica von Stade, Emmanuel Ax, David Shifrin, Thomas Murray, and Idil Biret. Each year the YSO is proud to perform major solo concerti played by the student winners of the William Waite Concerto Competition.

The YSO has performed at New York City's Carnegie Hall, Avery Fisher Hall at Lincoln Center, and St. Patrick's Cathedral. In the past ten years, the YSO has toured domestically and internationally, including a 2010 tour of Turkey with acclaimed pianist Idil Biret. Ms. Biret rejoined the orchestra for a recording of Paul Hindemith's piano concerti, which were released in 2013 on the Naxos label.

Past tours have brought the orchestra to Portugal, Korea, Central Europe, Italy, and Brazil. The YSO completed its first tour of Russia in May of 2017. The full list of YSO tours can be seen at <https://yso.yalecollege.yale.edu/history/touring>.

The YSO is famous for its legendary Halloween Show, a student-directed and -produced silent movie, performed around midnight in full costume. Long a Yale tradition, the Halloween Show sells out Woolsey Hall days in advance, and the production details and storyline remain closely guarded secrets until the night of performance. Recent cameo film appearances include James Franco, Woody Allen, Alanis Morissette, Rosa DeLauro, Jodie Foster and Jimmy Kimmel.

The YSO music directors include Richmond Browne, John Mauceri, C. William Harwood, Robert Kapilow, Leif Bjaland, Alasdair Neale, David Stern, James Ross, James Sinclair, Shinik Hahm, George Rothman, and Toshiyuki Shimada. This year is William Boughton's third year as Director.

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