

Ukrainian National
Anthem
Husa | Music for
Prague 1968

A CONCERT FOR UKRAINE

Yale Symphony Orchestra with the Yale
Glee Club and Yale Concert Band

April 9 at 7:30 p.m.
Woolsey Hall | Livestream

Walton | Viola Concerto
Brian Isaacs, viola
Bartók | Concerto for
Orchestra

PROGRAM

National Anthem of Ukraine

Mykhailo Verbytsky, arr. Stephen Roberts

Concerto for Viola

William Walton

I. Andante comodo

II. Vivo, con molto preciso

III. Allegro moderato

Molytva za Ukrayinu (Prayer for Ukraine)

Mykola Lysenko

Because You Sang

Arianne Abela, MUS '10

Composed for the Yale Glee Club and Yale Glee Club Associates

INTERMISSION

Music for Prague: 1968

Karel Husa

I. Introduction and Fanfare

II. Aria

IV. Toccata and Chorale

Concerto for Orchestra

Béla Bartók

I. Introduzione

II. Presentando la coppie

III. Elegia

IV. Intermezzo interrotto

V. Finale

{Please silence all portable electronic devices}

{Please remained masked for the duration of the performance}

In lieu of ticket fees, we ask that you please make a donation to support the people of Ukraine.

The relief organization that we have selected is Razom for Ukraine.

Razom, Inc. is a 501(c)(3) organization. Donations and gifts are deductible to the full extent allowable under IRS regulations.

<https://razomforukraine.org/about-us/>

Molytva za Ukrayinu (Prayer for Ukraine)

Mykola Lysenko

Bozhe velykyi, yedynyi,
Nam Ukrainu khrary,
Voli i svitu prominniam,
Ty yii osyny.

Lord, oh the Great and Almighty,
Protect our beloved Ukraine,
Bless her with freedom and light
Of your holy rays.

Svitlom nauky i znannia
Nas, ditey, prosvity,
V chystii liubovi do kraiu,
Ty nas, Bozhe, zrosty.

With learning and knowledge enlighten
Us, your children small,
In love pure and everlasting
Let us, oh Lord, grow.

Molymos', Bozhe yedynyi,
Nam Ukrainu khrary,
Vsi svoi lasky y shchedroty,
Ty na liud nash zverny.

We pray, oh Lord Almighty,
Protect our beloved Ukraine,
Grant our people and country
All your kindness and grace.

Dai yomu voliu, dai yomu doliu,
Dai dobroho svitu, shchastia,
Dai, Bozhe, narodu
I mnohaia, mnohaia lita.

Bless us with freedom, bless us
with wisdom,
Guide into kind world,
Bless us, oh Lord, with good fortune
For ever and evermore.

Because You Sang

Arianne Abela MUS '10

Who will wear this burden?
What harbinger of Spring
will weather storm and clamor
and living future bring?
Fortified and boundless
with voice unwavering
Because you sang, I sing, I sing,
Because you sang, I sing.
Armored with each other
Though newly had you met.
Sounding ever outwards,
for souls not entered yet.
Louder yet the uproar,
against oppressions sting. 13
Because you sang, I sing, I sing,
Because you sang, I sing.
A choir of a thousand
distinguished woven parts.
Perfect in its union
of common beating hearts
I'll add my voice, my vigor.
The song you raised will ring.
Because you sang, I sing, I sing,
Because you sang, I sing.

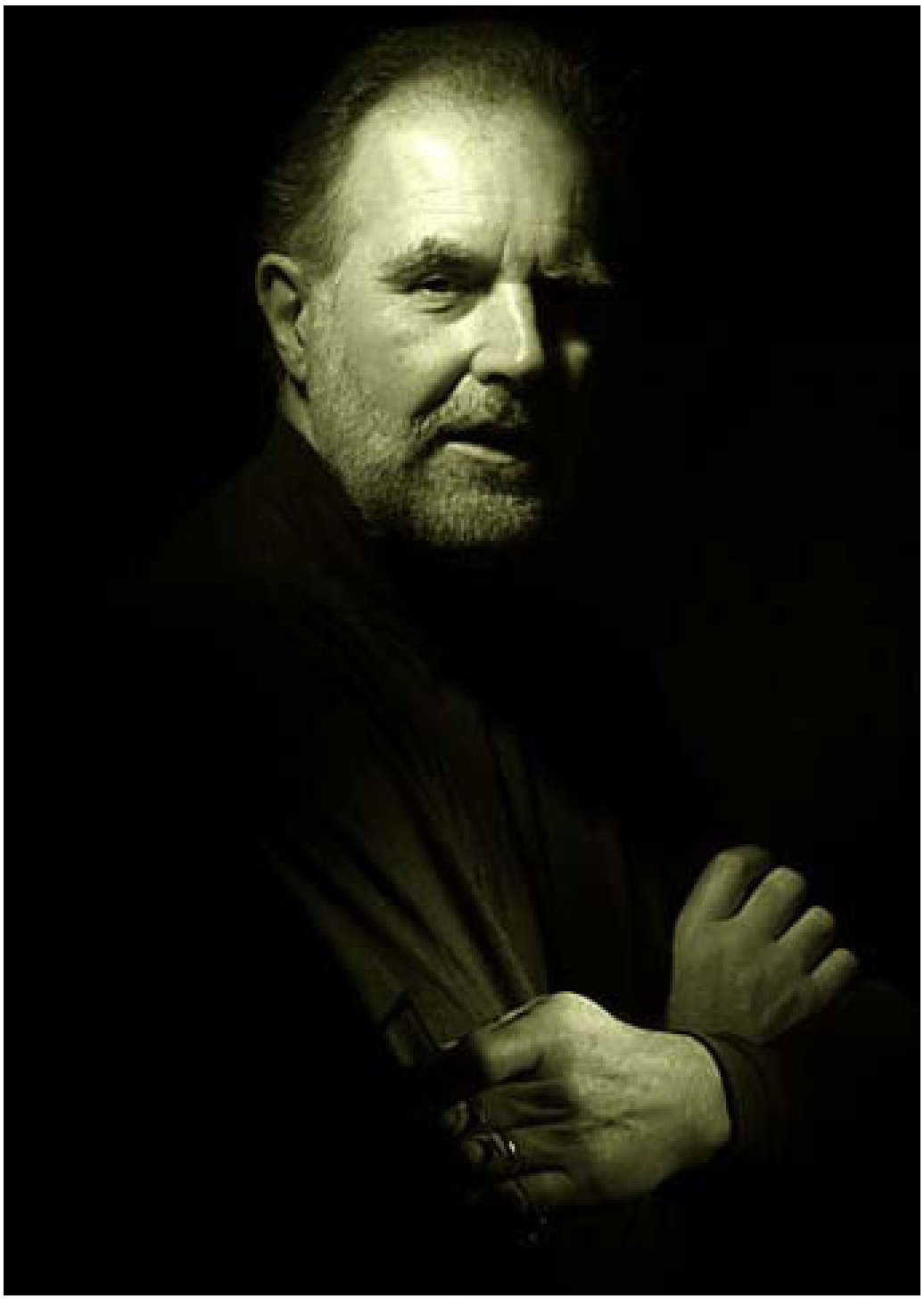
–Ruthie Prilliman

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 Jyväskylä 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.

Brian Isaacs, *Viola*

Brian Isaacs, 22, grew up in Queens, New York City and started playing the violin at age four. After switching to viola in 2014 and graduating from LaGuardia High School in 2018, Brian began his academic studies at Yale College (TD '22), where he is pursuing a B.A. in Sociology. This past year, he started studying at the Yale School of Music (B.A./M.M. '23) as a student of Ettore Causa.

An aspiring viola soloist, Brian was recently one of eight semi-finalists at the 2021 Primrose International Viola Competition and was a top prizewinner in the 2019 Anton Rubinstein International Viola Competition. In addition to winning the 2021-22 William Waite Concerto Competition at Yale, Brian has also received the Joseph Lentilhon Selden Memorial Award, given “to students especially notable for their contribution in the field of music” as well as the Terry E. and Irene A. Sharp Prize, awarded “to the most outstanding performer in the junior class in recognition of their fine musicianship and potential in the field of classical music”. Brian has performed as a soloist in the Bowdoin International Music Festival, Schiermonnikoog Festival Young Talent, and Barenboim-Said Akademie Masterclasses and has performed in viola masterclasses for Steve Ansell, Yuri Bashmet, Sheila Browne, Li-Kuo Chang, Susan Dubois, Ed Gazouleas, Miriam Hartman-Beazley, Nobuko Imai, Jeffrey Irvine, Michelle LaCourse, Thomas Riebl, Carol Rodland, and Nadia Sirota & Nico Muhly.

As an enthusiastic chamber musician, Brian attended the 2021 Taos School of Music this past summer, where he was closely mentored by Misha Amory, Robert McDonald, Mai Motobuchi, Nicholas Tzavaras, and additional members of the Borromeo, Brentano, and Shanghai string quartets. He has also participated in the Maine Chamber Music Seminar and NEXT Festival of Emerging Artists and has previously performed in chamber music masterclasses for Simone Dinnerstein, Lynn Harrell, Joel Krosnick, Fred Sherry, and Roger Tapping. Brian has been coached at Yale by Melvin Chen, Don Palma,



Wendy Sharp, Mark Steinberg, and members of the Omer and Rolston string quartets.

Brian is also an avid orchestral musician. He joined the viola section of the New Haven Symphony Orchestra in 2019 as its youngest member and has served as principal violist with several renowned youth orchestras. These include NYO-USA, in which he participated in concert tours across Asia and Europe, the New York Youth Symphony, and the Yale Symphony Orchestra, the latter of which he performed with in Spring 2021 as the soloist in Britten's *Lachrymae* for viola and string orchestra. In addition, Brian attended the 2018 and 2019 New York String Orchestra Seminars and the 2020 Detroit Symphony Orchestra Summer Institute.

This summer, Brian looks forward to participating in the inaugural Kodály International Music Competition and is excited to attend the Verbier Festival Academy, where he will perform in masterclasses for Lawrence Power, Lars Anders Tomter, and Isabel Charisius, among other renowned musicians.

Brian plays a 2011 Douglas Cox viola, on generous loan from the Virtu Foundation.

Thomas C. Duffy, *Conductor*

Thomas C. Duffy (b. 1955) is Professor (Adjunct) of Music and Director of University Bands at Yale University, where he has worked since 1982. He has established himself as a composer, a conductor, a teacher, an administrator, and a leader. His interests and research range from non-tonal analysis to jazz, from wind band history to creativity and the brain. Under his direction, the Yale Bands have performed at conferences of the College Band Directors National Association and New England College Band Association; for club audiences at NYC's Village Vanguard and Iridium, Ronnie Scott's (London), and the Belmont (Bermuda); performed as part of the inaugural ceremonies for President George H.W. Bush; and concertized in nineteen countries in the course of sixteen international tours.



Duffy produced a two-year lecture/performance

series, *Music and the Brain*, with the Yale School of Medicine; and, with the Yale School of Nursing, developed a musical intervention to train nursing students to better hear and identify body sounds with the stethoscope. He combined his interests in music and science to create a genre of music for the bilateral conductor - in which a “split-brained conductor” must conduct a different meter in each hand, sharing downbeats. His compositions have introduced a generation of school musicians to aleatory, the integration of spoken/sung words and “body rhythms” with instrumental performance, and the pairing of music with political, social, historical and scientific themes. He has been awarded the Yale Tercentennial Medal for Composition, the Elm/Ivy Award, the Yale School of Music Cultural Leadership Citation and certificates of appreciation by the United States Attorney’s Office for his *Yale 4/Peace: Rap for Justice* concerts – music programs designed for social impact by using the power of music to deliver a message of peace and justice to impressionable middle and high school students.

From 1996 to 2006, he served as associate, deputy and acting dean of the Yale School of Music. He has served as a member of the Fulbright National Selection Committee, the Tanglewood II Symposium planning committee, and the Grammy Foundation Music Educators Award Screening Committee, and completed the MLE program at the Harvard University Institute for Management and Leadership in Education. He has served as: president of the Connecticut Composers Inc., the New England College Band Directors Association and the College Band Directors National Association (CBDNA); editor of the CBDNA Journal, publicity chair for the World Association of Symphonic Bands and Ensembles; and chair of the Connecticut Music Educators Association’s Professional Affairs and Government Relations committees. For nine years, he represented music education in Yale’s Teacher Preparation Program. He is a member of American Bandmasters Association, American Composers Alliance, the Connecticut Academy of Arts and Sciences, Connecticut Composers Incorporated, the Social Science Club, and BMI. Duffy has conducted ensembles all over the world and was selected to conduct the NAFME National Honor Band in the Kennedy Center, Washington, D.C.

Jeffrey Douma, *Conductor*

Since 2003, Jeffrey Douma has served as Director of the Yale Glee Club, hailed under his direction by The New York Times as “one of the best collegiate singing ensembles, and one of the most adventurous.” As Professor of Choral Conducting at the Yale School of Music, he also heads the graduate choral program and teaches a studio of graduate-level conductors and serves as founding Director of the Yale Choral Artists and Artistic Director of the Yale International Choral Festival.

Douma has appeared as guest conductor with choruses and orchestras on six continents, including the Royal Melbourne Philharmonic Orchestra, Singapore’s Metropolitan Festival Orchestra, Lithuanian Chamber Orchestra, Estonian National Youth Orchestra, Daejeon Philharmonic Choir, Buenos Aires Philharmonic Orchestra, Moscow Chamber Orchestra, Tbilisi Symphony Orchestra, Orquesta Solistas de la Habana, Istanbul’s Tekfen Philharmonic, Norway’s Edvard Grieg Kor, the Symphony Choir of Johannesburg, the New Haven Symphony Orchestra, and the Central Conservatory’s EOS Orchestra in Beijing, as well as the Yale Philharmonia and Yale Symphony Orchestras. He also currently serves as Musical Director of the Yale Alumni Chorus, which he has led on ten international tours. He served for five years as Choirmaster at the Cathedral of St. Joseph in Hartford, CT, where performances ranged from Bach St. John Passion with baroque orchestra to Arvo Pärt Te Deum, and currently serves as Director of Music at the Unitarian Society of New Haven.

Choirs under his direction have performed in Leipzig’s Neue Gewandhaus, Dvorak Hall in Prague, St. Peter’s Basilica in Rome, Notre Dame de Paris, Singapore’s Esplanade, Argentina’s Teatro Colon, the Oriental Arts Center in Shanghai, Lincoln Center’s Avery Fisher and Alice Tully Halls, and Carnegie Hall, and he has prepared choruses for performances under such eminent conductors as Marin Alsop, William Christie, Valery Gergiev, Sir Neville Martinson, Sir David Willcocks, Dale Warland, Krzysztof Penderecki, Nicholas McGegan, and Helmuth Rilling.



Douma has presented at conferences of the ACDA and NCCO, and the Yale Glee Club has appeared as a featured ensemble at NCCO national and ACDA divisional conferences. Active with musicians of all ages, Douma served for four years on the conducting faculty at the Interlochen Center for the Arts, America's premier training ground for high school age musicians, conducting the Concert Choir, Women's Choir, and Festival Choir. He frequently serves as clinician for festivals and honor choirs. Recent engagements include conducting masterclasses at the China International Chorus Festival, the University of Michigan School of Music, the Jacobs School of Music at Indiana University, the Royal Academy of Music in London, the Hochschule der Künste in Zurich, the Florence International Choral Festival, and the Berlin Radio Choir's International Masterclass, as well as residencies at the Central Conservatory of Music, Beijing and at Luther College as Visiting Conductor of the internationally renowned Nordic Choir.

An advocate of new music, Douma established the Yale Glee Club Emerging Composers Competition and Fenno Heath Award, and has premiered new works by such composers as Jennifer Higdon, Caroline Shaw, Dominick Argento, Bright Sheng, Ned Rorem, Rodrigo Cadet, Jan Sandström, Ted Hearne, Hannah Lash, Martin Bresnick, David Lang, Rene Clausen, Bongani Magatyana, and James Macmillan. He also serves as editor of the Yale Glee Club New Classics Choral Series, published by Boosey & Hawkes. His original compositions are published by G. Schirmer and Boosey & Hawkes. A tenor, Douma has appeared as an ensemble member and soloist with many of the nation's leading professional choirs.

In 2003, Douma was one of two North American conductors invited to compete for the first Eric Ericson Award, the premier international competition for choral conductors. Prior to his appointment at Yale, he served as Director of Choral Activities at Carroll College, and also taught on the conducting faculties of Smith College and St. Cloud State University.

Douma earned the Bachelor of Music degree from Concordia College, Moorhead, MN, and the Doctor of Musical Arts degree in conducting from the University of Michigan. He lives in Hamden, CT, with his wife, pianist and conductor Erika Schroth, and their two children.

Concerto for Viola

William Walton

William Walton (1902 - 1983) was born in the town of Oldham in Lancashire, England to a choirmaster and singer. He first sang in choir at the Christ Church Cathedral for six years before beginning to teach himself to compose through studying scores of Debussy, Schoenberg, and more. Around 1922, Walton began to spend time outside of England, in Switzerland and Italy, where he wrote his famous viola concerto.

The first movement begins with the orchestra. The violins and violas exchange a tense melody for a brief three bars before the solo viola enters singing a melancholy melody characterized through the minor key and large intervals jumps. The oboe then takes the beginning motif from the soloist, and the soloist switches to accompanying. This theme then repeats in a higher key. This lyrical, longing waltz dances around the orchestra before feeding into a restless, spirited passage. The movement settles to a somber end with parallel sixths falling in thirds from the soloist, seeming to reflect on its journey.

The second movement is marked *Vivo, con molto preciso*. With life, very precise. This movement is a short burst of energy that runs through the orchestra and viola like a cat-and-mouse chase. The final movement, the longest movement, starts off with a dance-like theme from the bassoon, which the solo viola soon takes over. This motif is repeated throughout the introduction across the orchestra. Listen for the repetitive themes that Walton will often bring to rise with one section and then twist and turn throughout the orchestra and to the soloist. This energetic, yet yearning movement climaxes with the solo viola recapitulating the theme from the first movement. The movement gradually slows and becomes more sorrowful before the viola utters its last breath with low, wistful chords.

When Walton first began composing his viola concerto, all that he knew was that the viola had “a rather awful sound.” However, after hearing this stunning performance by Brian Issacs, I’m sure that we can all agree that the sound of the viola is far from awful.

Music for Prague: 1968

Karel Husa

Karel Husa was galvanized by the invasion of his native Czechoslovakia by Soviet troops in August of 1968, particularly the entry of the invading army into Prague, the city of his birth, where members of his immediate family still lived. After sleepless nights monitoring radio broadcasts for news of the situation, Husa began sketches for a composition, which was to be *Music for Prague: 1968*. He had long planned to write a piece to celebrate the beauty of his native city, but the current events turned his intent to one of framing Prague's tragic history. The composer says of his work:

“Three main ideas bind the composition together. The first and most important is an old Hussite war song from the 15th century, “Ye Warriors of God and His Law,” a symbol of resistance and hope for hundreds of years, whenever fate lay heavy on the Czech nation. It has been utilized also by many Czech composers, including Smetana in “My Country.” The beginning of this religious song is announced very softly in the first movement by the timpani and concludes in strong unison (Chorale). The song is never used in its entirety”

“The second idea is the sound of bells throughout; Prague, named also the City of ‘Hundreds of Towers,’ has used its magnificently sounding church bells as calls of distress as well as victory.

“The last idea is a motif of three chords first appearing very softly under the piccolo solo at the beginning of the piece, in flutes, clarinets, and horns. Later, it reappears at extremely strong dynamic levels, for example, in the middle of the Aria.”

Different techniques of composing as well as orchestrating have been used in *Music for Prague: 1968* and some new sounds explored, such as the percussion section in the Interlude, the ending of the work, etc. Much symbolism also appears: in addition to the distress calls in the first movement (*Fanfares*), the unbroken hope of the Hussite song, sound of the bells, or the tragedy (*Aria*), there is also the bird call at the beginning (piccolo solo), symbol of the liberty which the city of Prague has seen only for moments during its thousand years of existence.

Karel Husa and the Yale Concert Band have a histo-

ry of collaboration. Husa conducted the Yale Concert Band in a performance of *Music for Prague: 1968* in Tokyo for a conference of the All-Asian Band Association in 1987. Prohibited from returning to Czechoslovakia after premiere of *Music for Prague* in 1969, Husa did not return to Prague for forty-one years. After the Velvet Revolution and the expulsion of the Soviet presence from the Czech Republic, Husa was invited back to Prague to conduct this piece in its orchestral transcription. Thomas Duffy earned his Doctor of Musical Arts at Cornell University, where his principal teacher was Karel Husa. Duffy was present for Husa's triumphant February 13, 1990, concert in Prague.

Concerto for Orchestra

Béla Bartók

Béla Bartók left Europe in October, 1940. Like many other outstanding musicians and intellectuals, he and his wife emigrated to the United States in the face of war and fascism.

He spent the first two years in extremely difficult circumstances. In addition to financial worries, he also had to contend with serious illness. By February, 1943, his condition was so poor that he was confined to a hospital. His friends did everything they could to help him. Ernő Balogh secured financial support from ASCAP to cover the cost of medical treatment and at the suggestion of Jozsef Szigeti, Serge Koussevitzky presented the composer with a \$1,000 commission to write a large orchestral work for the Koussevitzky Music Foundation.

This offer revived the composer's spirits. "One thing is certain: Bela's conviction that 'under no circumstances will I ever compose a new work again...' is over," wrote Mrs. Bartók to Szigeti. Bartók's health also began to improve. He began work at the end of August at Lake Saranac, New York and finished the score on October 8th.

In the notes written for the premiere, Bartók wrote the following about the title of the work:

"The title of this symphony-like orchestral work is explained by its tendency to treat the single instruments or instrument groups in a concertant or soloistic manner. The 'virtuoso' treatment appears, for instance, in the fugato sections of the development of the first movement (brass instruments), or in the perpe-

tuum mobil-like passage of the principal theme in the last movement (strings), and especially, in the second movement in which pairs of instruments consecutively appear with brilliant passages.”

The Concerto put an end to a silence of almost four years, a period of great instability in Bartók's life. The inspiration and emotion of this difficult period found its expression in this final great symphonic utterance. In Bartók's words: “The general mood of the work represents, apart from the jesting second movement, a gradual transition from the sternness of the first movement and the lugubrious death-gong of the third, to the life-assertion of the last one.”

The slow intro (*Andante non troppo*) of the first movement develops from a chain of fourths which rise from deep in the bass. Throughout the work, the interval of a fourth plays a significant role. A passionate Hungarian melody occupies the second part of the introduction and will reappear in the third movement. The slow introduction gradually, and in ever-increasing temp, leads into the energetic *Allegro Vivace* in f minor. The fast section generally follows traditional sonata construction. In the development, brass fanfare music predominates, which is a transformation of the main theme and its inversion.

The third movement is a continuation of the slow introduction of the first. Following a sombre phrase in the timpani and string bass, a passage consisting of alternating major seconds and minor thirds forms a veil out of which breaks the passionate Hungarian melody of the first movement. It is followed by the crux of the movement and indeed of the whole work, a *parlando* melody in the violas and later in the woodwinds which is filled with desperation and profound tragedy. Then the morning light of the final chords dispels the nocturnal tragedy. The “life-assertion” of the fifth movement is expressed by a whirlwind *perpetuum mobile*. After a broad exposition, a development in incredibly intricate imitation technique is followed by a short recapitulation. Bartók's gigantic folk dance ends with dizzying speed in F Major.

The second and fourth movements are set like episodes between the main pillars. The second movement is in three-part form. Like the procession of the animals into the ark, pairs of wind instruments present themselves each in their own characteristic interval: bassoons in sixths, oboes in thirds, flutes in fifths, etc. The *trio*, a chorale for the brasses, is followed by a vari-

ation of the pairs dance. The form of the fourth movements can be rendered by the letter symbols ABA—interruption—BA. The music symbolized by “A” is a quirky melody given first to the oboe. In the B section a serious melody in minor is presented by the violas. It is a transformation of a patriotic Hungarian song. The play of woodwinds is then interrupted by a vulgar polka (a quotation from the Shostakovich seventh symphony which Bartók abhorred) and a carnival music ending in a wild guffaw. The sad, nostalgic melody returns very softly and the movement ends with the playful woodwind theme.

The fourth movement, as well as portions of the first and third, reveals the emotional impetus for the entire work: Bartók’s constant preoccupation with the fate of the homeland he fled. His longing to return to his native Hungary, combined with the realization that because of his failing health this would probably never happen, give the Concerto an emotional depth and resonance which make it one of the great masterpieces of the twentieth century.

Leif Bjaland

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Tesse Okunseri '25
Awuor Onguru '24
Ruthie Weinbaum '25
Carson White '25
Kate Yeager '23

TENOR I

Sam Ahn '24
Jordan Akers '24
Stuart Baker '25
Justin Ferrugia '24
Jackson Grady '23
Zev Kazati-Morgan '23
Max Moen '23
Jack Purdue '25
Jack Softcheck '22
Yiming Zhang '22

TENOR II

Brendan Campbell '22
Pablo Causa '24
Ben Kramer '23
Kevin Li '23
Chris Song '24
Noah Stein '25
Peter Sykes '24
Nate WidELITZ '22
Alex Whittington '22
Tavi Wolfwood '22
Bobby Xiao '25
David Zhu '23

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Ava Dadvand '25
Quinn Evans '25
Richard Hausman '24
James Hawes '24
Robby Hill '24
Weston Kerekes '24
Deven Kinney '24
Eric Linh '23
Jules Manresa '22
Itembe Matiku '24
Eduardo Pagliaro-Haque '24
Ethan Seidenberg '22
Will Suzuki '23

BASS II

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Jonathan Jalbert '23
Nick Jones '22
Rory Latham '25
Sebastian Li '24
Eric Liu '22,
Will Salaverry '23
Louis Sokolow '22
Matthew Sutermeister '22

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Amal Biskin '25

SoYoung Cho '24

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Julia de los Reyes '23

Epongue Ekille YSE '22

Anjali Gupta '24

Aryanna Holmes '25

Joo Un Lee '24

Noah Lee '25

Austin Wang '25

Sheeline Yu '25

Anna Zhong '24

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Jacqueline Liu '25, *Co-Principal*

Xavier Blackwell-Lipkind '24

Daniel Chabeda '22

Jisoo Choi '22

Aaron Dean '24

Jacob Shin '25

Derek Song '25

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Spencer Adler '24, *Principal*
Thomas Walter '25, *Co-Principal*
Giacomo Glotzer '23
Julia Hu '22
Nayoon Koh '25
Leo Kubota '25
Huey Ting Li '25
Gregory Llewellyn '23
Kincaid MacDonald '23
Alexander Oh '25
David Peng '24
Christina Young '24

CONTRABASS

Antonis Christou '23, *Principal*
Seojin Jim MUS '22

FLUTE

Emily He '24 †
Nadia Novruzov '25
Maddie Park '25 †
Supriya Weiss '24
Annie Zhao '22

OBOE

Alec Chai '22
Ruthie Gu '25
Miranda Margulis-Ohnuma '24
Matthew Miller '24

CLARINET

Gisela Chung-Halpern '25
Elias Gilbert '24
Daniel Kim '22
Jalen Li '23 †
Margalit Patry-Martin '24 †
Josh Rothbaum '23 †
Daphne Zhu '22 †

BASSOON

Carter Namkung '24
Marty Tung MUS '23
Ryan Goodwin MUS '23

SAXOPHONE

Matthew Fan '24 †
Tony Ruan '25 †
Aaron Yu '25 †
Michael Chen '23 †
Dennis Lee '25 †

FRENCH HORN

Henry Berger '24
Annie Citron '25
Stephanie Fritz MUS '23
Raoul Herskovits '25
Connor Totilas '24

TRUMPET

James Brandfonbrener '22 †
Aria Harris '23
Aiden Magley '25
Andrew Wang '25

TROMBONE

Eli Mennerick '22
Chandler McLaughlin MUS '23
Declan Wilcox MUS '23
Fernando Trejos Suarez '22

EUPHONIUM

Fernando Trejos Suarez '22
Addison Maye-Saxon MUS '23

TUBA

Bridget Conley MUS '23

HARP

Annette Lee '23

TIMPANI AND PERCUSSION

Alvin Chung '21, *Principal*
Nevin George '23
Harry Wang '25
Jacob Wang '25

† indicates members of
Yale Concert Band



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.

The Yale Symphony Orchestra would like to thank the following for their support:

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