

THE YALE SYMPHONY ORCHESTRA  
OCTOBER 1, 2022

The Passage of  
Time

WOOLSEY HALL  
7:30 P.M.

YALE  
SYMPHONY  
ORCHESTRA



# PROGRAM

## *Symphonies of Wind Instruments*

Igor Stravinsky

## Concerto for Violoncello, Strings and Percussion *Live Free or Die*

*for Kim Cook*

Paul Reale

Kim Cook, cello

I. Interregnum

II. Angels

III. Funk

## INTERMISSION

## *Scheherazade*

Nikolai Rimsky-Korsakov

I. The Sea and Sinbad's Ship

II. The Kalandar Prince

III. The Young Prince and the Young Princess

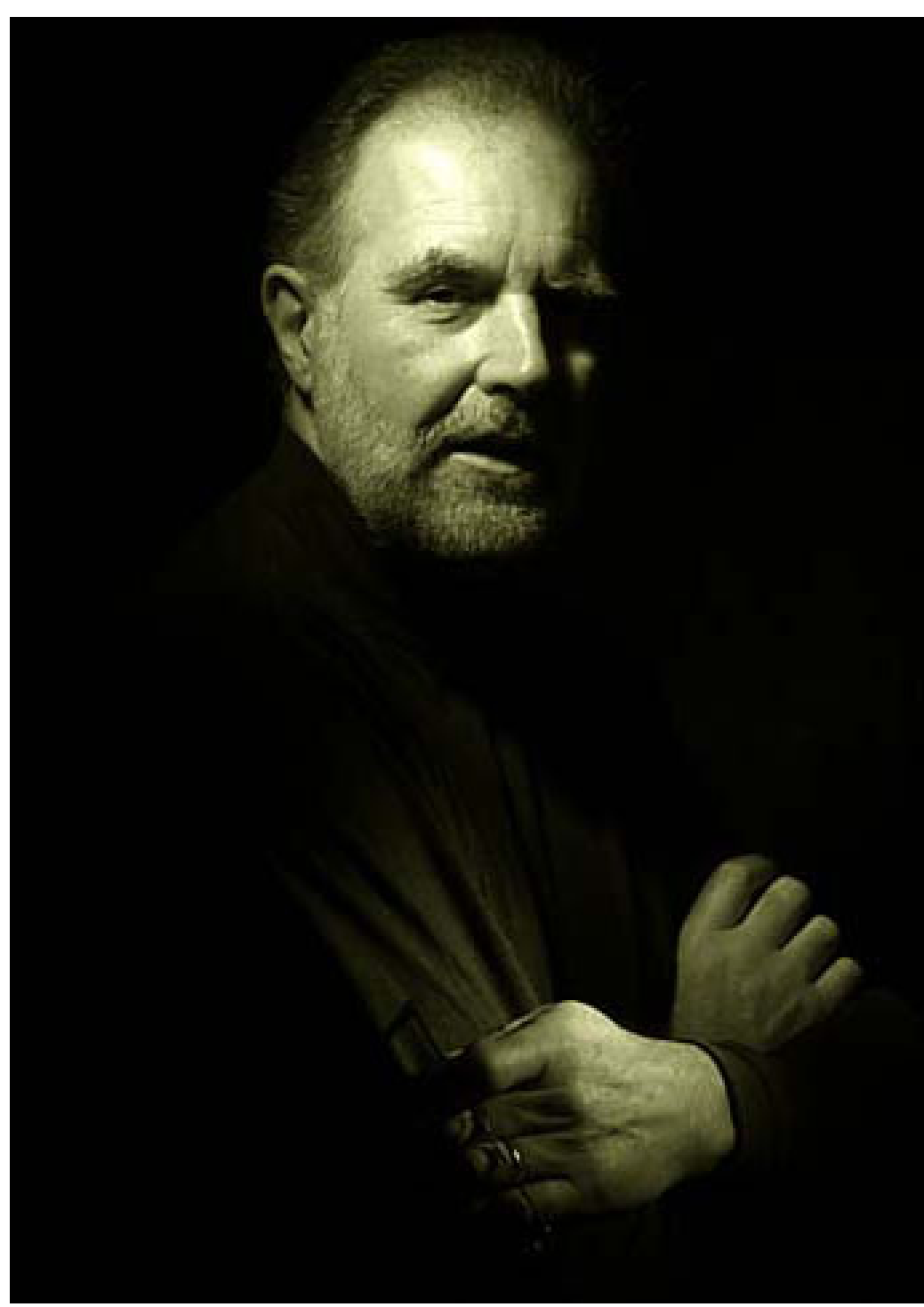
IV. Festival at Baghdad. The Sea. The Ship Breaks against a Cliff  
Surmounted by a Bronze Horseman

{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 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.



# Kim Cook, *Cello*

Kim Cook has performed to critical acclaim as a soloist in 30 countries in Europe, Asia, the Middle East, and Latin America, where she toured as Artistic Ambassador for the U.S. State Department. Cook



received enthusiastic reviews for her recordings, including the solo sonatas by Kodaly, Crumb, and Hindemith and concertos by Dvorak, Haydn, Tchaikovsky, Saint-Saëns, Lalo, and Shostakovich. Her recording of concertos by Schumann, Elgar, and Strauss (Don Quixote) with the St. Petersburg State

Symphony was released in 2018, as well as a CD of premieres of works by Paul Reale for NAXOS, which received Fanfare's Top 5 Award for the year.

Cook has premiered six new solo concertos as well as over 40 other works for solo and chamber ensembles. Her solo recitals at Carnegie Hall and at Wigmore Hall in London were highly acclaimed. She has recently performed recitals in Melbourne, New York, Baltimore, and the University of Cambridge, and concertos with the Splitski Virtuozzi in Croatia, the Volgograd Symphony in Russia, the Ukrainian State Orchestra in Kyiv, and the Cordoba National University Orchestra in Argentina. Her performances have been broadcast on radio in Brazil, China, Canada, and the United States.

A native of Nebraska and a graduate of Yale and the University of Illinois, Cook studied with Gabriel Magyar, Aldo Parisot, Alan Harris, and Janos Starker. She was principal cellist of the São Paulo Symphony and taught at New Mexico State prior to her appointment at Penn State, where she is Distinguished Professor of Cello. She lives in State College with her husband Peter Heaney, Professor of Geosciences.

<http://kimcookcello.weebly.com/>



# *Symphonies of Wind Instruments*

Igor Stravinsky

Igor Stravinsky was born in June of 1882, in a suburb of St. Petersburg. He was the third of four sons, and was introduced to music by his father, a bassist in the Imperial Opera, and by his mother, a pianist.



During his time in law school, he met his composition teacher-to-be: the renowned Romantic composer Nikolai Rimsky-Korsokov. As can be heard in today's program, the two utilize colorful orchestration without sacrificing clarity, despite the marked difference in their composition style.

During Stravinsky's lessons with Rimsky-Korsakov, his teacher warned him about composer, Claude Debussy's, avant-garde music: "Better not listen to it... otherwise [you run] the risk of getting accustomed to it, and you'll end up by liking it." Of course, Stravinsky did listen to Debussy, and he of course did like it. Eventually, the two radical composers met each other at the Paris premiere of Stravinsky's revolutionary *Firebird* ballet. Debussy allegedly complimented Stravinsky's score, and it rocked Stravinsky's world. Stravinsky loved and admired Debussy to no end. When composing, Stravinsky would hang a photograph of Debussy above his piano. After writing the full-score version of *Rite of Spring*, Stravinsky reduced the score to a four-hands piano version just for Debussy and himself to play together. His most prized possession was a walking stick that Debussy gave to him in 1911 with their initials engraved. Debussy, however, did not always have nice things to say about Stravinsky in return – he was extremely disturbed by Stravinsky's *Rite of Spring*, and took every occasion in expressing his disapproval of this piece to other musicians – yet he still loved his young composer friend.

Stravinsky found out a year after Debussy's death in 1918 that the musician had dedicated one of his last pieces, *En Blanc et Noir*, to Stravinsky. This was pos-

sibly the most moving thing that Stravinsky had ever experienced, so when the French publication *La Revue Music* asked Stravinsky to write for a special edition of their journal dedicated to Debussy's memory, Stravinsky accepted.

The piece, *Symphonies for Wind Instruments*, written in 1920, is scored for a group of brass and woodwind instruments. Stravinsky took special care to add an alto flute as well as contrabassoon to the instrumentation for an additional mournful color. The piece includes many breath marks, also known as *luftpause* which feature prominently in the Russian Orthodox Mass. In addition, the chords of the piece come in groupings of five so as to express that Russian Orthodox chant of "Ha-ah-le-lu-yah". Interestingly, many sections in the alto flute and clarinet seem to be almost direct quotes from his *Rite of Spring*, perhaps a postmortem joke to his old acquaintance. *Symphonies* ends with a chorale for Debussy.

It is hard to wrap one's head around the reason for the success of this piece. It is structurally bizarre — as there is not much sense to its different sections, neither harmonically nor rhythmically richer than his other works — it could even be considered the least radical achievement of his career. But its success derives from the fact that it is heartfelt, in essence, for its raw and unfiltered emotional impact. It is everything Stravinsky loved — Debussy, *Rite of Spring*, and Russian music.

Annie Citron '25

## **Concerto for Violoncello, Strings and Percussion *Live Free or Die*** **for Kim Cook**

Paul Reale

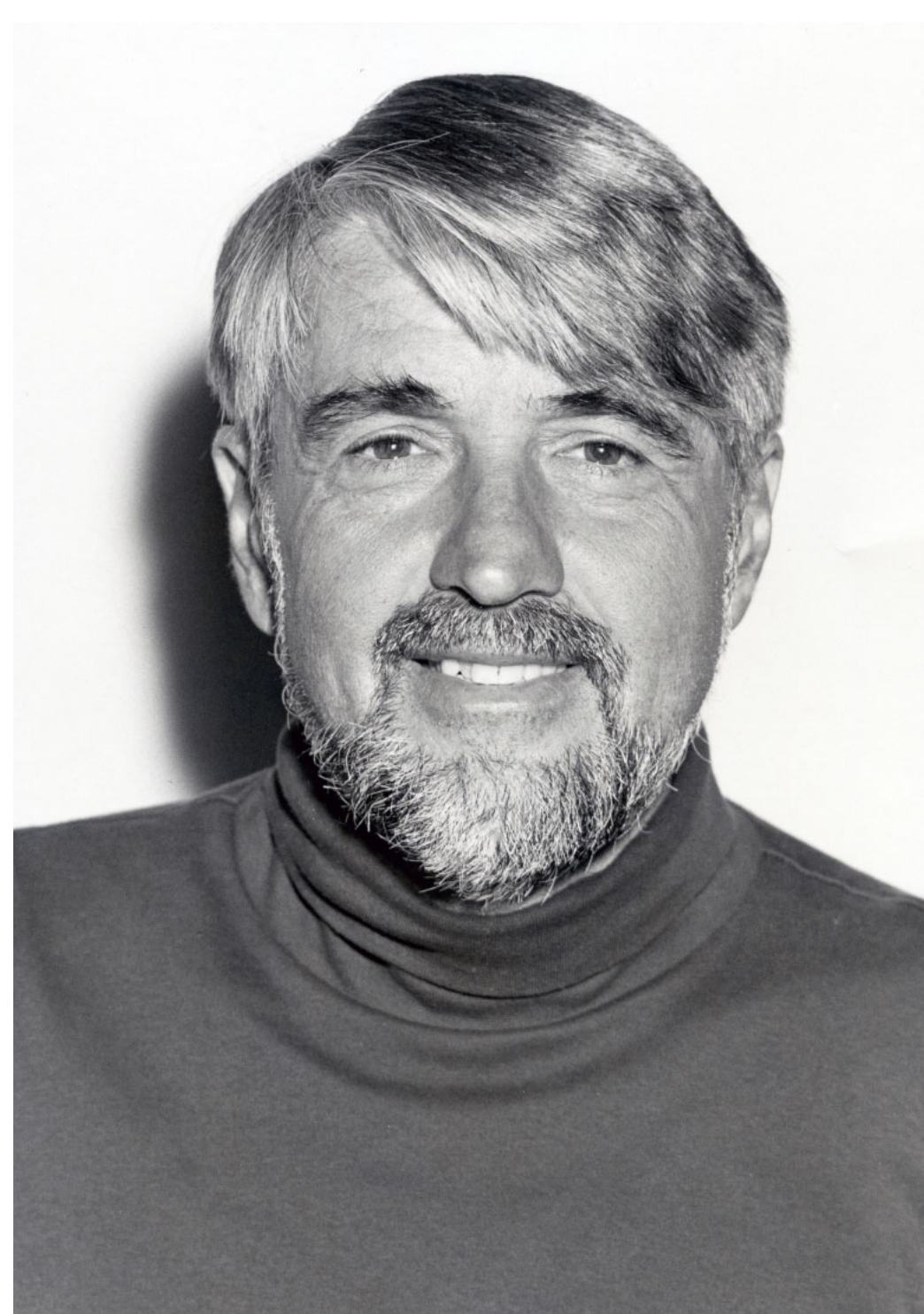
I was two years old when the state of New Hampshire adopted the motto: "Live Free or Die." This epithet has haunted me ever since I first heard it, and it is the subtitle of my new concerto. The gestation of this work has literally, taken decades. I have wanted to write such a piece, reflecting on all the great cellists that I have worked with but any rendering of a real piece seemed to be as elusive as a rainbow.

After the *Chopin's Ghosts* CD featuring Kim Cook was released in April of 2018, I was diagnosed with a ter-



minal illness. The piece came into my mind almost instantaneously, and I completed the piece in 17 days. The concerto is dedicated to Ms. Cook.

I kept being reminded of the Gregor Piatigorsky anecdote, cited in Terry King's brilliant biography, where he appears on stage with the orchestra and states, "You are too loud!" (even before they have played a single note). The implication is that such a concerto has built in balance problems, and solo passages for the cello favor the upper ranges.



One concerto principle that I have always admired is Mozart's use of timbral balance in his piano concertos. There are always three elements: piano, strings, and winds. I wanted to create just such a balance in my piece, but it took a long time to figure out what that balance would be. I wound up with a unique sound world consisting of cello accompanied by strings and percussion (timpani, glockenspiel, vibraphone, marimba, and piano). I tried to be extremely careful not to create a mini concerto part for the piano: it is really an *obbligato* extension of the percussion.

It seems that all my concertos have a similar selection from my composer's toolbox: real melodies, baroque counterpoint, and references to the many types of jazz, both combo and big band, as well as atonal extensions of tonality. I also tend to eschew avant-garde sound effects- referred to as "pseudo avant-garde twaddle" by one of my former UCLA colleagues.

In the past few years I have had seven CD recordings that have been released, and all have had the benefit of commentary by the critical press. While the reviews have been generally favorable, the perceptions of the critics vary widely, the main point of contention being whether my music looks to the past for its underpinnings. I would speculate that the confusion has to do with my extensive use of tonality. However, what most of the critics seem to ignore is that the tunes never go to the expected place, because the structure of the entire piece is based on an abstract, totally chromatic framework, like the music of Ligeti or Lutoslawski. The music just does not sound like theirs, because their palette is too narrow in their avoidance of triads.

Many years ago I abandoned most traditional musi-



cal forms in favor of what I call quasi-cinematic structures. Let me give just one example: when we look at a typical scene in a movie, the director often takes multiple points of view with the camera, so the same scene is viewed from a host of angles. I have often felt that this cinematic technique was probably borrowed from Cubism in the early 20th century. What is created is the illusion of motion. This is essential for me, because I don't have the traditional tension and repose caused by traditional tonal structures, like sonata form or rondo. What takes its place are overlapping, interconnected and deconstructed blocks which are constructed to form the work's architecture.

One technique which I have borrowed from the nineteenth century is the use of cyclical reference, in that snippets of earlier movements appear much later in the piece, creating a labyrinth consisting of a musical argument with multiple conclusions. There are zillions of great examples, from Brahms' Clarinet Quintet to the Mahler Fifth Symphony. It seems to be a favorite tool for composers of relatively long works, an added contribution to overall unity. I love the idea of the same material leading in two or more different directions. In my cello concerto this temporal restatement is readily apparent in the connections between the first and third movements, so there is a kind of recapitulation of first-movement material near the end of the *Finale*, particularly the sustained chords in the strings with an elaborate cello *obbligato*.

I should explain the meanings of the movements' titles. *Interregnum* (mvt. 1) implies that there are two very different types of music going on, and they constantly interrupt each other. *Angels* (mvt.II) summons up an image of gossamer transparency in the air. *Funk* (mvt. III) is just that: a brash takeoff on big Band Jazz. Musical unity becomes a critical factor, especially in my work which is so stylistically impure. I have always had the feeling that since we have over a thousand years of musical styles to draw upon and redefine, why not use whatever is suitable. Of course, the answer to that statement is up in the air, and that is the risk that I am willing and able to take.

Lastly, I would like to thank cellist Terry King, who carefully studied the piece, for his helpful suggestions.

Paul Reale, 2020



# *Scheherazade*

Nikolai Rimsky-Korsakov

No amount of repetition of *Scheherazade* seems to dim the vitality of this composition or impair its ability to evoke childlike wonder and liberate the imagination of its listeners. The work, composed in 1888 comes at the end of an almost exclusively nationalistic period in Rimsky-Korsakov's compositional output and is the



fruition of his extensive study of the science of orchestration. On the fly-leaf of the score Rimsky-Korsakov put the following note:

“The Sultan Schahriar, persuaded of the falseness and faithlessness of all women, had sworn to put to death each of his wives. . . . But the Sultana Scheherazade saved her life by arousing his interest in tales which she told him during a thousand one nights.

Driven by curiosity, the Sultan put off his wife's execution from day to day and at last gave up his bloody plan altogether. Scheherazade told many marvelous tales to the Sultan. For her stories, she borrowed from poets their verses, from folksongs their words, and she strung together fairytales and adventures.”

## *I. The Sea and Sinbad's Ship.*

The first movement opens with the principal theme of the entire work—a heavy, forbidding motto proclaimed in thunderous octaves. This stem announcement is followed by woodwind chords ushering in the “fairy tale” and the voice of Scheherazade in the guise of a violin solo.

The Sultana's first narrative has three principal themes: the stem motto of the opening bars, the theme of Scheherazade herself, and a wave-like theme suggesting the billows of Sinbad's sea.

## *II. The Story of the Kalandar Prince*

The hypnotic voice of Scheherazade opens the second tale which is cast in ABA form. The first section is a series of five variations on a jaunty theme introduced by the bassoon. In the middle section the last five notes of Scheherazade's themes erupt on the bottom of the orchestra and are answered by brassy fanfares from the



trombone and trumpet. March-like music alternates with cadenzas in the clarinet and bassoon and the main theme returns with a further series of variations.

### III. *The Young Prince and The Young Princess*

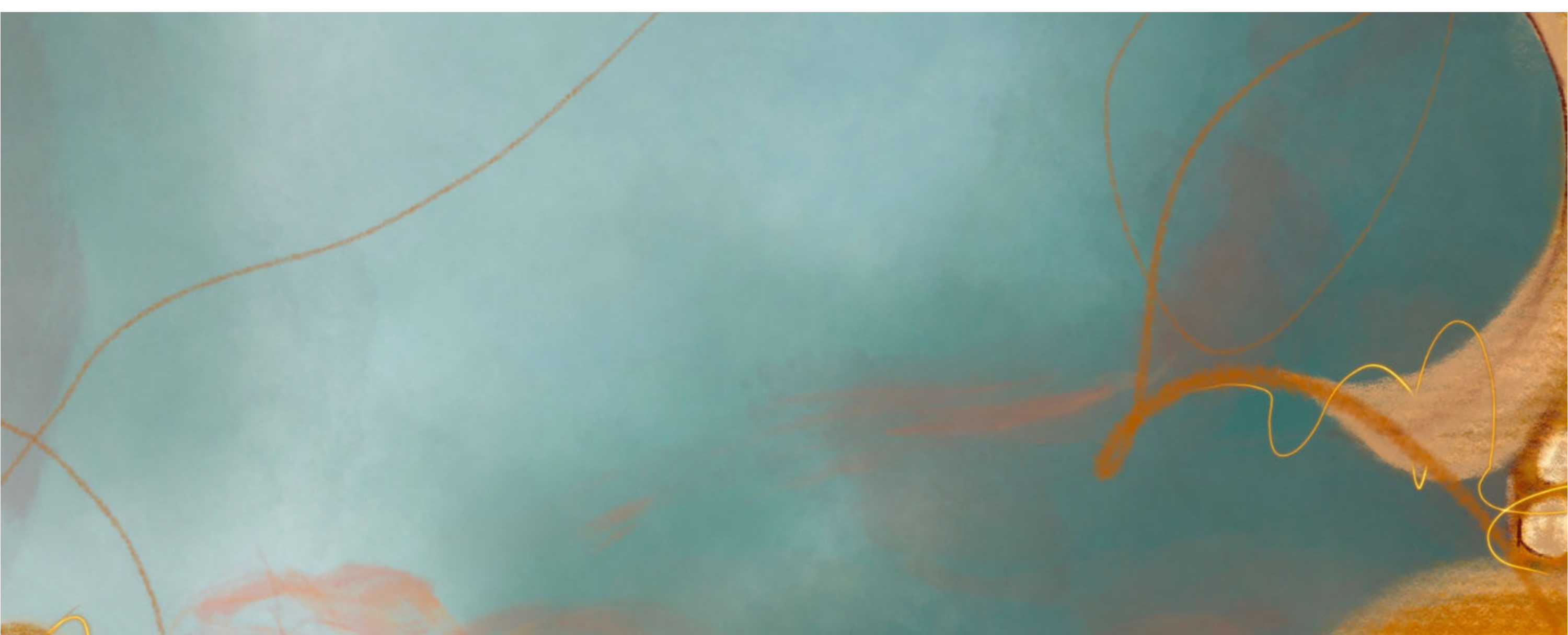
This movement begins with a folk-like theme of beautiful simplicity. Nowhere in the work is Rimsky-Korsakov's genius for orchestration more in evidence than in this beautifully colored movement. The romantic narrative is embellished by rippling scales from the flute and clarinet. The middle section is ushered in by the quick rasping of the snare drum containing a transformation of the first theme in the clarinet. For a moment we hear the theme of Scheherazade, but soon it is submerged in fascination of the tale she tells.

### IV. *Festival at Baghdad; The Sea; The Ship Goes to Pieces Against a Rock Surmounted by a Bronze Warrior*

A nervous transformation of the main theme alternates with the voice of Scheherazade as an introduction to the Finale. The Festival begins with a lightly fluttering dance in the flute. Other instruments join as the excitement grows. The dance seems more and more frenzied until it takes on an undertone of fear.

Suddenly the festival is transported to the deck of Sinbad's ship. Majestic waves swell into overwhelming mountains, and the ship crashes on the magic rock. The storm and sea subside and the story is done. The magic woodwind chords which cast their spell at the beginning of the work now bring the fairytale to a close and the voice of Scheherazade's violin fades away upward through a final serene chord in the orchestra, like the passing of a dream.

— Leif Bjaland





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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-heard 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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