Yale Symphony Orchestra
William Boughton, Conductor
Friday, April 28, 2023
Woollsey Hall

Words for Departure
Henry Barrington
New England Premiere

Harp Concerto
Annette Lee, Harp

Symphony No.9 in D Minor, Op. 125
"Choral"
Ludwig Van Beethoven
with Yale Glee Club
Program

Words for departure
Hilary Purrington (Northeast Premiere)
with Yale Glee Club
Jeffrey Douma, conductor

Harp Concerto
Alberto Ginastera

Annette Lee ’23, harp

1. Allegro giusto
2. Molto moderato
3. Liberamente capriccioso - Vivace

INTERMISSION

Symphony No. 9
Ludwig van Beethoven

with Yale Glee Club
Greer Lyle, soprano               Ethan Burck, tenor
Allison Fahey, mezzo-soprano     Sergio Martinez, bass

1. Allegro ma non troppo, un poco maestoso
2. Molto vivace
3. Adagio molto e cantabile
4. Finale

This concert is made possible through the generous support of the
Charles B. Kaufmann III ’66 Yale Glee Club Fund

{Please silence all portable electronic devices}
I.
Nothing was remembered, nothing forgotten

When we awoke, wagons were passing on the warm summer pavement,
The windowsills were wet from rain in the night, birds scattered and settled
over chimney pots as among grotesque trees.

Nothing was accepted, nothing looked beyond

Slight voiced bells separated hour from hour
The afternoon sifted coolness, and the people drew together in the streets
becoming deserted.
There was a moon and light in a shop front
And dusk falling like precipitous water.

Nothing was remembered, nothing forgotten

Hand clasped hand, forehead still bowed to forehead.

Nothing was lost, nothing possessed,
There was no gift nor denial

Nothing forgotten, nothing left behind, nothing left behind

II.
I have remembered you
You were not the town visited once,
Nor the road falling behind running feet.

You were as awkward as flesh,
and lighter than frost or ashes
You were the rind and the white juiced apple.

The song and the words waiting for music.

III.
You have learned the beginning
Go from mine to the other.
Be together, eat, dance, despair, sleep, be threatened
Eat, dance, sleep, endure, be threatened, sleep, endure.
You will know the way of that.

But at the end be insolent, be absurd, strike the thing short off.
Be mad
Only do not let talk wear the bloom from silence
And go away without fire or lantern.
Let there be some uncertainty about your departure.
O Freunde, nicht diese Töne!
Sondern laßt uns angenehmere
anstimmen und freudenvollere.
Freude! Froh Freude!
Freude, schöner Götterfunken
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum!
Deine Zauber binden wieder
Was die Mode streng geteilt;
Alle Menschen werden Brüder,
(Schiller's original:
Was der Mode Schwert geteilt;
Bettler werden Fürstenbrüder,)
Wo dein sanfter Flügel weilt.
Wem der große Wurf gelungen,
Eines Freundes Freund zu sein;
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja, wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer’s nie gekonnt, der stehle
Weinend sich aus diesem Bund!
Freude trinken alle Wesen
An den Brüsten der Natur;
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod;
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.
Froh, wie seine Sonnen fliegen
Durch des Himmels prächt’gen Plan,
Laufet, Brüder, eure Bahn,
Freudig, wie ein Held zum Siegen.
Seid umschlungen, Millionen!
Diesen Kuß der ganzen Welt!
Brüder, über’m Sternenzelt
Muß ein lieber Vater wohnen.
Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such’ ihn über’m Sternenzelt!
Über Sternen muß er wohnen.
Finale repeats the words:
Seid umschlungen, Millionen!
Diesen Kuß der ganzen Welt!
Brüder, über’m Sternenzelt
Muß ein lieber Vater wohnen.
Seid umschlungen,
Diesen Kuß der ganzen Welt!
Freude, schöner Götterfunken
Tochter aus Elysium,
Freude, schöner Götterfunken
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 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.

Jeffrey Douma, Conductor

Jeffrey Douma is the Marshall Bartholomew Professor in the Practice of Choral Music at the Yale School of Music, and has served since 2003 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.” He also heads Yale’s graduate program in choral conducting 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 serves as Musical Director of the Yale Alumni Chorus, which he has lead on eleven 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 more recently served 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 Marriner, 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. 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, Joel Thompson, Paola Prestini, Ayanna Woods, Bright Sheng, Ned Rorem, Rodrigo Cadet, Ted Hearne, Hannah Lash, Martin Bresnick, David Lang, Derrick Skye, Rene Clausen, Bongani Magatayana, 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 only 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.
Annette Lee, Harp

Born and raised in Los Angeles, Annette Lee is an avid harpist and pianist. She began her musical journey with the piano at the age of four and began learning the harp at age nine, inspired by her fascination with Greek mythology. Now a graduating senior at Yale College, Annette currently studies harp with June Han at the Yale School of Music and has previously studied with JoAnn Turovsky at The Colburn School, where she was a recipient of the Richard D. Colburn scholarship. She will be attending The Juilliard School for her master’s in the fall.

Annette is the co-winner of Yale’s 2022 William Waite Concerto Competition. She has also received many awards on the national level. Most recently, she won 2nd prize in the American Harp Society 2021 National Competition's Advanced division, and in 2019 and 2017, she was awarded 1st prize in the Intermediate II and Intermediate I divisions. In addition, Annette was a 2018 Finalist in the National YoungArts Foundation’s Classical Music category and was named a 2019 U.S. Presidential Scholar in the Arts, culminating in a performance at the John F. Kennedy Center for the Performing Arts. As a 2018 Classical Instrumental Grand Finalist in the Music Center’s Spotlight Competition, she also performed at Walt Disney Concert Hall and was awarded a full scholarship to the 2019 Aspen Music Festival.

Annette has been featured in several notable performances. In 2020, she was invited to perform on Josh Groban’s Holiday Concert, both as a soloist and member of the show’s music ensemble. In the summer of 2019, she also performed in the U.S.A International Harp Competition’s “Stars of Tomorrow” concert at Indiana University Bloomington, and in 2018, she performed in the American Harp Society National Conference’s Legacy Concert at Redlands, CA. Furthermore, in October of 2018, she performed in the West Los Angeles Daniel Pearl World Music Days Concert.

At Yale, Annette studies computer science and is pursuing a certificate in Chinese language. Annette
was a member of the Yale Symphony Orchestra during the 2019-2022 seasons and is thrilled to be back with this performance.

**Greer Lyle, Soprano**

Greer Lyle, soprano, is a Carrollton, Georgia native noted for her ability to “combine brilliance with subtle nuance.” (Rutland Herald) Ms. Lyle made her professional debut in 2018 as a Gerdine Young Artist with Opera Theatre of Saint Louis. Once there, she earned the Gaddes Career Award and invitation to return as a Gerdine Young Artist in 2019. In spring of 2021, Greer competed at the semifinalist level for the first ever live-streamed Metropolitan Opera National Council Auditions. Greer is a recent graduate of the Yale School of Music, receiving a Certificate in Performance in May 2022. Her recent awards include the Julia Dykstra Award at the 2022 Vero Beach Opera Competition and Finalist in the 2022 Giulio Gari Foundation Competition. Ms. Lyle’s recent performances include Fiordiligi in Mozart’s Così fan tutte and Flora in Verdi’s La traviata at Opera North and Alcina in Händels Alcina with Yale Opera.

**Allison Fahey, Mezzo-Soprano**

Allison Fahey is a mezzo-soprano currently studying at the Yale School of Music with Professor Adriana Zabala. She was recently seen performing the title role in Britten’s The Rape of Lucretia, as well as the role of Bradamante in Handel’s Alcina with Yale Opera. She has also recently performed Olga in Tchaikovsky’s Eugene Onegin, Isabella in Rossini’s L’italiana in Algeri, Quickly in Verdi’s Falstaff, and Dryad in Strauss’s Ariadne auf Naxos.
with the Yale Opera Scenes Program. This past summer, Allison made her role debut as Donna Elvira in Chautauqua Opera Conservatory’s production of Don Giovanni. She received her Bachelor of Music from Stetson University (Deland, Florida), where she performed as Dritte Dame in Mozart’s Die Zauberflöte, Tolomeo in Handel’s Giulio Cesare, and Un Pâtre in Ravel’s L’enfant et les Sortilèges. This summer, Allison will make her professional debut as an Apprentice Artist at Des Moines Metro Opera.

Ethan Burck, Tenor

“Promising young tenor” (Seen and Heard International) Ethan Burck from Aurora, Illinois, began his Master of Musical Arts at the Yale School of Music in the fall of 2022 following the completion of his Masters of Music at the Curtis Institute of Music. This season with the Yale Opera, he will perform in Benjamin Britten’s The Rape of Lucretia, as well as in scenes where he will sing the roles of Lensky from Eugene Onegin, Nadir in Les pêcheurs de perles and Hoffmann in Les contes d’Hoffmann. During his time at the Curtis Institute of Music, Ethan had the pleasure of performing a variety of roles including Ferrando in Così fan tutte and Tito in Mercy, a filmed adaptation of Mozart’s La clemenza di Tito, and “nicely traced” (OperaWire) the title character of Albert Herring. While at Curtis, Ethan “heroically stepped in” (parterre box) to make his Opera Philadelphia debut in the role of the Shepherd in Stravinsky’s Oedipus Rex, learning the role for the dress rehearsal with only three-hours notice and performing the role the next day. Ethan spent the summer of 2021 with the Santa Fe Opera as an apprentice artist. He received his Bachelors in Vocal Performance from Baldwin Wallace University in 2019. Selected roles he performed at Baldwin Wallace include Tom Rakewell in The Rake’s Progress, Young Jim in Glory Denied, and Paolino in Il matrimonio segreto.

Sergio Martinez, Bass
Sergio Martínez is a Bass from Colombia, praised nationally and internationally for his expansive and warm bass voice and stage charisma. In 2014, at 23 years of age, Martinez was selected for the main role of “El Loco” for the international premiere of Muerte Accidental de un Anarquista, a new opera by Colombian composer Jorge Pinzón. Martinez’s most recent performances include roles like Zúñiga in Carmen, Sparafucile in Rigoletto, Basilio in Il Barbiere di Siviglia, Collatinus in The Rape of Lucretia, Colline in La Bohème, Theseus in A Midsummer Night’s Dream. Some of these roles were performed in the most prestigious theaters in Colombia.

In 2020 Martinez graduated with a Master’s degree from the University of Illinois at Urbana-Champaign, during his time in Illinois Martinez performed several roles and was the recipient of the Stotler Fellowship, the Golden Lyre, and the Sara de Mundo Lo award. In 2022 Martinez debuted as Zúñiga at the prestigious Glimmerglass Festival where he received praises for his “preternatural command in the role.” At the beginning of 2021, Martinez composed, produced, and performed his first opera in four acts ¡Dime!, with libretto by Bailey Merlin. Currently, Martinez is finishing his MMA in opera at Yale University.
Words for departure
Hilary Purrington

Words for departure (2020) is a three-movement choral symphony featuring poetry by 20th century writer Louise Bogan. Over the course of three poems, Bogan describes and reflects on the end of a romantic relationship.

I began Words for departure in January 2020 and composed throughout the initial months of the COVID-19 pandemic. As a society, we were reaching out to friends near and far and finding new ways to support and connect with one another. This project, which began as an analysis of an imagined relationship, turned into a meditation on the importance of investing in others and examining how we treat one another.

Words for departure was commissioned by the Philadelphia Orchestra in 2020; Premiered by the Atlanta Symphony Orchestra in November 2022.

—Hilary Purrington

Harp Concerto
Alberto Ginastera

Argentine composer Alberto Ginastera (1916-1983) was one of the leading Latin American classical musicians of the 20th century, renowned for his masterful juxtaposition of traditional Argentine folk melodies and rhythms with Western classical conventions. His ability to blend the diverse musical styles in a harmonious and evocative fashion made him a celebrated composer both in his home country and on the international stage.

Ginastera showed early promise as a performer and composer and studied at the Williams Conservatory during his adolescent years before attending the Na-
Ginastera divided his music into three periods. During his first period, “Objective Nationalism” (1934–1948), he integrated Argentine folk themes directly. His works in the later periods “Subjective Nationalism” (1948-1958) and “Neo-Expressionism” (1958-1983) also incorporated traditional elements, but in a more abstract fashion. The latter, in particular, was characterized by his more pronounced use of atonality, serialism, and avant-garde techniques. His Harp Concerto falls between his second and third periods.

Although originally commissioned in 1956 by American harpist and philanthropist Edna Philips, Ginastera’s Harp Concerto was first performed in 1965 by Spanish harpist Nicanor Zabeleta, as Philips had retired by the time the work was finished. The Concerto called for unprecedented techniques and musical qualities and was a revolutionary addition to harp literature and 20th century instrumental concertos. It is now a standard work for harp and orchestra.

Scored for a moderately-sized orchestra with a full percussion section, the Concerto has the traditional three movements. The first, Al•legro giusto, is built on a sonata form and begins with a rhythmic theme that alternates between 6/8 and 3/4. An expressive harp solo ensues before transitioning to a second theme with pulsing quarter notes. The movement ends suspended in mid-air due to the use of harmonics and the final single note ascension. The second slow movement, Molto moderato, is mournful and haunting, with grim bass and cello sections, dissonant lyrical melodies in
the harp and woodwinds, and biting interjections of the harp over the orchestra. In the final movement, Liberamente capricioso, an extended harp cadenza sets the mood, with the notes of the guitar’s open strings as a recurring motif—albeit transposed down half a step—and various virtuosic elements that showcase the harp’s sonic and technical range. The rest of the orchestra then joins for the Vivace finale, and the piece concludes in a dramatic rhythmic and percussive dance-like whirlwind.

—Annette Lee ’23

Symphony No. 9 "Choral"
Ludwig van Beethoven

In 1812, Beethoven completed both his Seventh and Eighth Symphonies, but twelve years would elapse before his Eighth Symphony was finished. During that time he worked on and off at the new Symphony; collecting materials, working on sketches, and elaborating earlier themes, while continuing his work on several other pieces. It was not until 1823, after the completion of his Missa Solemnis, that Beethoven finally turned his full attention to the Ninth Symphony. Since much of the preliminary sketches had already been done, Beethoven was able to finish the symphony within a single year. It was first performed in 1824.

The idea of setting Schiller’s Ode to Joy to music had occurred to Beethoven as early as 1792, and he had also toyed with the idea of a Choral Symphony based on texts from Greek mythology. The Ninth Symphony, however, was originally planned as a purely instrumental work. It was not until 1822, when the Philharmonic Society of London commissioned a symphony from Beethoven, that he combined his earlier ideas to create the choral finale of the Ninth Symphony, as it now exists, with Schiller’s Ode as its text. The instrumental theme originally intended for the finale
later became part of Beethoven's A minor String quartet, op. 132.

The Ninth Symphony, Beethoven's concluding masterpiece in the genre, has justly been called his crowning orchestral composition. Though the symphonist of the eight previous works is obviously present, there is something distinctly different about the Ninth. It is Beethoven's only "late period" symphony. What is so unique about the works of this period is their blending of an extraordinarily sophisticated technique with a new, radical simplicity. These are works that push to extremes. The first movement of the Ninth is one of Beethoven's most complex intellectual, and difficult movements, yet it occurs in the same work as the incredibly simple oboe tune in the trio of the second movement. The unprecedentedly wide range of technical means creates an equally wide breadth of expressive possibilities, which Beethoven strikingly exploits throughout the symphony. His delight in contrasts is particularly apparent in the finale, which contains enough diverse musical ideas to qualify as a complete symphony in itself, with moods ranging from the brash opening recitative to the comical "Turkish March" to the ultimate triumph of joy.

- Rob Kapilow
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William Boughton, Director
Brian Robinson, Manager
Elías Gilbert, Assistant Conductor

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Nicholas Cerny

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Isabel Koh

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Ruthie Gu
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Matthew Miller
Derek Song

Design
Samhitha Josyula

First Violin
James Poe ’25, Concertmaster
Albert Gang ’24, Co-Concertmaster
Aditya Chander GRD ’25,
Soyoung Cho ’24
Camille Denman ’26
Andrew DeWeese ’24
Dylan Fernandez de Lara ’23
Samhitha Josyula ’23
Tobias Liu ’26
Naomi-Jeanne Main ’26
Atticus Margulis-Ohnuma ’25
Lila Schweinfurth ’2
Nathaniel Strothkamp ’26
Audrey Wang ’24

Second Violin
Miriam Viazmenski ’25, Principal
Nicholas Cerny ’24, Co-Principal
Natalie Bhak ’26
Keeley Brooks ’25
Ines Chung-Halpern ’23
Julia de los Reyes ’23
Felix Fein ’26
Lea Kim ’26
Rachel Kim ’26
Sophia Schwaner ’26
Tyler Tan ’26
Austin Wang ’25
Natsume Wu ’26
Andrew Tzung-Da Yang ’26
Sheeline Yu ’25
Sophia Zhang ’24
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Jacqueline Liu ’25
Mateo Balbarin ’25
Cyrus Cursetjee ’26
Aaron Dean ’24
Frank Lou Horrigan ’26
Erin Nishi ’25
Derek Song ’24
Joshua Zhu ’26

**VIOLONCELLO**
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Spencer Adler ’24, Co-Principal
Francis Fedora ’24, Co-Principal
Norah Fong ’26
Isabel Koh ’25
Huey-Ting Li ’21
Kincaid MacDonald ’23
Alexander Oh ’25
Mateo Vidali ’26
Kira Wang ’26

**CONTRABASS**
Nicholas Boettcher ’26, Principal
Esther Kwon MUS ’24
Chelsea Strayer MUS ’24

**FLUTE**
Lauren Kim ’26
Nadira Novruzov ’25
Maddy Park ’25
Supriya Weiss ’24

**OBOE**
Estelle Balsirow ’26
Ruthie Guo ’25
Miranda Margulis-Ohnuma ’24
Matthew Miller ’24

**CLARINET**
Gisela Chung-Halpern ’25
Harrison Copp ’26
Elias Gilbert ’24
Diana Yang ’26

**BASSOON**
Sharif Waleed Hassen ’26
Jack Landau ’26
Johnny Yue ’26

**FRENCH HORN**
Annie Citron ’25, Principal
Raoul Herskovits ’25
Franco Ortiz MUS ’24
Connor Totilas ’24

**TRUMPET**
Andrew Wang ’25, Principal
Aiden Magley ’25
Matthew Verich ’26

**TROMBONE**
Lucas Haas ’26, Principal
Konrad Kurczynski ’26
Jackson Murphy MUS ’24

**TUBA**
Reid Hightower ’26

**HARP**
Nancy Zhou ’26

**PIANO**
Max Hammond ’24

**TIMPANI AND PERCUSSION**
Nevin George ’23, Principal
Madeline Chun ’26
Nate Mathew ’26
Bohan Shakes ’26
Jacob Wang ’25
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 fourth year as Director.
162nd Yale Glee Club

Jeffrey Douma, Music Director
T. Sean Maher, Operations and Production Manager
Ryan Rogers MUS ’23, Assistant Conductor
Jonathan Jalbert, Student Conductor
Peter Sykes, Student Conductor

President
Peter Sykes

Manager
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Maya Khurana
Eliza Kravitz

Stage Manager
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Anya AitSahlia
Violet Barnum

Wardrobe Manager
Kevin Li

Web Manager
Alex Hawley

Soprano I
Yara Chami ’25
Kinnia Cheuk ’26
Alex Hawley ’25
Maya Ingram ’23
Anjal Jain ’26
Anne Lin ’24
Avery Mitchell ’23
Shreya Pathak’23
Juliet Papadopoulos ’24
Megan Ruoro ’24
Fi Schroth-Douma ’24
Lila Schweinfurth ’25
Isa Zou ’23

Soprano II
Violet Barnum ’25
Senlee Dieme ‘26
Sophie Dvorak ’25
Sophia Garcia ’26
Ines Gilles ’25
Lena Goldstein ’23
Sophia Groff ’25
Katie Gurney ’26
Christina Logvynyuk ’25
Elisabeth Moore ’23
Emily Patrick ’26
Eliza Poggi ’23
Mira Raju ’24
Angelique Wheeler ’26
Alto I
Anya AitSahlia ’25
Chloe Benzan-Duval ’24
Lucy Khurana ’23
Maya Kravitz ’24
Emily Lau ’23
Hanah Leventhal ’23
Peighton Lotwis ’26
Ella Lubin ’24
Gloria Lyu ’23
Alejandra Mendez ’26
Hannah Morrison ’23
Agnes Sjoeblad ’26
Sarah Sparling ’25
Thisbe Wu ’26

Alto II
James Applegate ’24
Willa Hawthorne ’26
Genevieve Kim ’26
Nicole Lin ’24
Annli Nakayama ’23
Tesse Okunseri ’25
Awuor Onguru ’24
Aryana Ramos-Vazquez ’26
Hai Yen Tran ’26
Ruthie Weinbaum ’25
Kate Yeager ’23
Maggie Wang ’25

Tenor I
Sam Ahn ’24
William Barbee ’26
Justin Ferrugia ’24
Jackson Grady ’23
Ayush Iyer ’26
Zev Kazati-Morgan ’23
Max Moen ’23
Jack Purdue ’25
Bill Qian ’26
Ryan Rogers ’23
Eming Shyu ’25
Yixiao Zhang ’26

Tenor II
Jonathan Akinniyi ’26
Charlie Calkins ’26
Pablo Causa ’24
Logan Foy ’25
Tavian Jones ’26
Kevin Li ’23
David Liebowitz ’26
Chris Song ’24
Noah Stein ’25
Peter Sykes ’23
Tavi Wolfwood ’23
Bobby Xiao ’25
Miles Zaud ’26

Bass I
Lukas Bocho ’25
Ava Dadvand ’25
Quinn Evans ’25
Creed Gardiner ’26
Alex Greene ’26
James Hawes ’23
Robby Hill ’24
Weston Kerekes ’24
Joshua Li ’26
Eric Linh ’23
Will Suzuki ’23
Everett Tolbert-Schwartz ’26

Bass II
Seung Min Baik ’26
Rory Bricca ’26
Even Brock ’25
Aviv Fetaya ’26
Jonathan Jalbert ’23
Sohum Kapadia ’25
Deven Kinney ’24
Rory Latham ’25
Guilherme Pereira ’26
Kyle Thomas Ramos ’26
Eric Risch ’23
Kohsuke Sato ’23
About the Glee Club

From its earliest days as a group of thirteen men from the Class of 1863 to its current incarnation as a 85-voice all-gender chorus, the Yale Glee Club, Yale's principal undergraduate mixed chorus and oldest musical organization, has represented the best in collegiate choral music.

In recent seasons, the Glee Club's performances have received rave reviews in the national press, from The New York Times ("One of the best collegiate singing ensembles, and one of the most adventurous...an exciting, beautifully sung concert at Carnegie Hall") to The Washington Post ("Under the direction of Jeffrey Douma, the sopranos - indeed, all the voices - sang as one voice, with flawless intonation...their treacherous semitones and contrapuntal subtleties became otherworldly, transcendent even").

The students who sing in the Yale Glee Club might be majors in Music or Engineering, English or Political Science, Philosophy or Mathematics. They are drawn together by a love of singing and a common understanding that raising one's voice with others to create something beautiful is one of the noblest human pursuits.

The Glee Club's repertoire embraces a broad spectrum of choral music from the 16th century to the present, including Renaissance motets, contemporary choral works, world folk music, and traditional Yale songs. Committed to the creation of new music, the Glee Club presents frequent premieres of newly commissioned works and sponsors two annual competitions for young composers. They have been featured on NPR's Weekend Edition, WQXR's “The Choral Mix,” and BBC Radio 3's “The Choir.”

The choral orchestral masterworks are also an important part of the Glee Club's repertoire; recent performances include Beethoven Mass in C, Verdi Requiem,

One of the most traveled choruses in the world, the Yale Glee Club has performed in every major city in the United States and embarked on its first overseas tour in 1928. It has since appeared before enthusiastic audiences throughout North and South America, Europe, Asia, Australia, and Africa.

Historically a leading advocate of international choral exchange, the Glee Club has hosted countless guest ensembles at Yale and at New York’s Lincoln Center in conjunction with its own international festivals. In 2012, the Glee Club carried this tradition forward with the first Yale International Choral Festival in New Haven, and in June of 2018 presented the third incarnation of the festival, hosting choirs from Sri Lanka, Mexico, Germany, and New York City, along with the Yale Alumni Chorus and Yale Choral Artists.

The Glee Club has appeared under the baton of many distinguished guest conductors from Leopold Stokowski to Robert Shaw. Recent collaborations have included performances under the direction of Marin Alsop, Grete Pedersen, Matthew Halls, Sir David Willcocks, Krzysztof Penderecki, Sir Neville Marriner, Dale Warland, Nicholas McGegan, Stefan Parkman, Simon Carrington, Erwin Ortner, David Hill, and Helmuth Rilling.

The Yale Glee Club has had only seven directors in its 162-year history and is currently led by Jeffrey Douma. Previous directors include Marshall Bartholomew (1921-1953), who first brought the group to international prominence and who expanded the Glee Club’s repertoire beyond college songs to a broader range of great choral repertoire; Fenno Heath (1953-1992), under whose inspired leadership the Glee Club made the transition from TTBB chorus to mixed chorus; and most recently David Connell (1992-2002), whose vision helped carry the best traditions of this ensemble into the twenty-first century.
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