



TRANSSCENDENCE. TRA

ORGE SYMPHONY

ABIGAIL STRA

APRIL 23, 7:30 PM

WOOLSEY HALL

Yale Symphony Orchestra

William Boughton, Music Director

PROGRAM

*Holy Dance from
Four Black American Dances*

Carlos Simon

Cello Concerto in E minor, Op. 85

Sir Edward Elgar

Henry Shapard '20, violoncello

Adagio – Moderato

Lento – Allegro molto

Adagio

Allegro – Moderato –

Allegro, ma non troppo – Poco più lento – Adagio

INTERMISSION

The Planets, Op. 32

Gustav Holst

Mars, the Bringer of War

Venus, the Bringer of Peace

Mercury, the Winged Messenger

Jupiter, the Bringer of Jollity

Saturn, the Bringer of Old Age

Uranus, the Magician

Neptune, the Mystic

*The 24/25 Woolsey Series is generously supported by the
Daniel Feller '74 Yale Symphony Endowment Fund
in Honor of John Mauceri (Music Director 1968-74).*

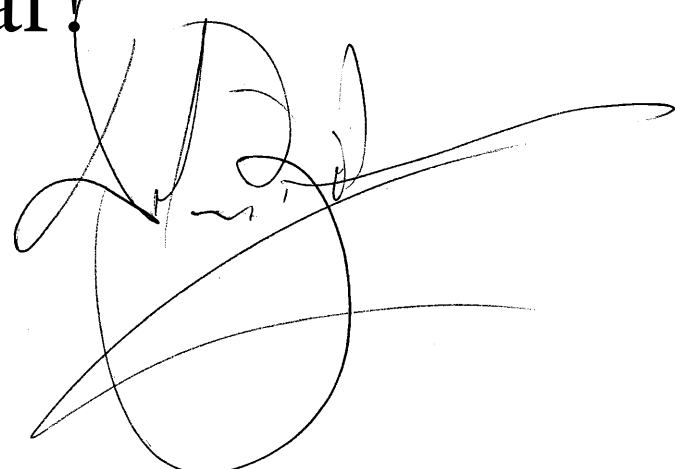
Seven wonderful and fulfilling years at Yale with the YSO has been a God-given opportunity to close my chapter in New Haven and explore new horizons whilst in some state of retirement. It all started late one Spring afternoon when I received a call from Dean Blocker enquiring if I'd be interested in being the interim conductor of the Orchestra for the following Season 2018-19, which was my final year with the New Haven Symphony. Little did I realize that my world was about to be turned upside down and taken in a direction that I had never anticipated – but isn't that life! Over the course of the year I grew to both admire and see the potential of the Orchestra and decided to 'throw my hat into the ring'.

Through all the challenges that we've encountered over these years from COVID to a lack of space (both rehearsal, storage and performance), these have been some of the most rewarding years of my life, particularly watching the students grow, spread their wings and take up new ventures. As the Director of an Undergraduate ensemble, I've been in the fortunate and rewarding position of getting to know the student members over a four year period and helping them navigate numerous issues along the way. The musical highlights have been many but the co-production of Stravinsky's The Rite of Spring with Yale Dance, Mahler's 5th Symphony, Britten's War Requiem and Brahms 4th Symphony will all remain with me for many years.

There are so many people to thank for their support but I have to single out one individual who has made this journey and its numerous landmarks possible - Dean Kate Krier. Her support has enabled the growth of the YSO's Instrument Bank, enabling more students to participate in membership of the Orchestra, two memorable international tours to Mexico and Greece, the starting, and continued support, of the Orchestra's Endowment Fund and advocating for funding to allow all Yale Undergraduates to attend YSO performances 'free of charge'.

To all my YSO Alums and the current members, I thank you for your companionship, your love of music, your warmth, friendship and support of each other has been something to treasure and, of course, the wonderful music-making that has been such a joy for us all over these last seven years. To all YSO Alums: thank you for your continued support of the Orchestra and for helping to bring the power of music-making to future generations of students' lives.

I'll be following the Orchestra's future developments from afar!



William Boughton

Yale Symphony Orchestra

Music Director
William Boughton

American Folklore

We're delighted to announce the advance release of "**American Folklore**," to be distributed on Nimbus Records on all digital platforms in August. This special preview CD is a limited edition, one-time-only printing specially made to celebrate William Boughton's final Woolsey Hall concert with the Yale Symphony Orchestra.

The album is a culmination of the past four years, promoting the works of the American canon, and includes works by living American composers Omar Thomas, Christopher Theofanidis and Bernard Rands alongside Duke Ellington and Aaron Copland, who have provided the fingerprint of the American classical style.

Copies will be for sale on the first balcony level of the hall before and after the concert for a suggested donation of \$20.

We accept cash or check. You can also purchase copies online by following this QR code:



Duke Ellington*

Movements from *River Suite*

- | | |
|---------------------------|------|
| 1. <i>Spring</i> | 3:18 |
| 2. <i>Meander</i> | 3:53 |
| 3. <i>Giggling Rapids</i> | 3:16 |
| 4. <i>Lake</i> | 7:11 |

Aaron Copland*

Billy the Kid Orchestral Suite

- | | |
|--|------|
| 5. <i>Introduction: The Open Prairie</i> | 3:22 |
| 6. <i>Street Scene in a Frontier Town</i> | 3:12 |
| 7. <i>Mexican Dance and Finale</i> | 3:02 |
| 8. <i>Prairie Night (Card Game at Night, Billy and his Sweetheart)</i> | 3:51 |
| 9. <i>Gun Battle</i> | 1:52 |
| 10. <i>Celebration (After Billy's Capture)</i> | 2:32 |
| 11. <i>Billy's Death</i> | 1:20 |
| 12. <i>The Open Prairie Again</i> | 1:46 |

Christopher Theofanidis*

13. *Rainbow Serpent* from "*Dreamtime Ancestors*"

5:53

Bernard Rands**

14. *Symphonic Fantasy* (Premiere Recording)

21:32

Omar Thomas***

15. *Of Our New Day Begun* (Premiere Orchestral Recording)

10:35

*Recording February 15th/16th 2025

** Recording November 15th/16th 2024

*** Recorded October 2022

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.

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 commis-



sioning 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 awarded 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.

Henry Shapard, *Violoncello*

Henry Shapard is the Principal Cello of the Vancouver Symphony Orchestra, appointed by VSO Music Director Otto Tausk in 2020 when he was just 21 years old. Highlights of his tenure in British Columbia have included concerto performances with the VSO in each of his first three seasons: the Gulda concerto in 2020, the Lalo concerto in 2021, and the concert premiere of Marcus Goddard's *Antarctica: Life Emerging* in 2022. In March 2024, he performed the titular role in Richard Strauss' *Don Quixote* alongside Leonard Slatkin and the VSO, and in February 2025, he jumped in on short notice to perform Saint-Saens' *Cello Concerto No. 2* with the VSO.



As a cello section leader, Henry is in demand around the world. In the recent past, he has appeared as Guest Principal Cello of the London Philharmonic Orchestra (UK), Queensland Symphony Orchestra (Australia) and Guest Co-Principal Cello of the London Philharmonic Orchestra and the Oslo Philharmonic Orchestra (Norway).

As a concerto soloist, Henry's recent and upcoming engagements include the Vancouver, Yale, Prince George, and Lima symphonies, the PRISMA Festival Orchestra, and Parlando (New York City). Chamber music collaborations have included the Beethoven Septet with violinist James Ehnes and principal players of the VSO, and a concert tour on the Vetta Chamber Music series throughout the Lower Mainland of British Columbia.

In May 2020, Henry graduated with distinction from Yale University with a degree in History, where he was named Phi Beta Kappa and was awarded the Bach Society Prize, the Sharp Prize, the Selden Memorial Award, and the Berkeley College Arts Prize. At Yale, he was a student of Ole Akahoshi and served as Principal Cello of the Yale Symphony Orchestra, where William Boughton became another important mentor. Henry served as the assistant conductor of

the Yale Symphony Orchestra and Music Director of the Berkeley College Orchestra and the Saybrook College Orchestra. He led Low Strung, an all-cello rock group at Yale, on tours to China, Singapore, and across the USA.

Henry was a two-time fellow of the Tanglewood Music Center of the Boston Symphony Orchestra, where he received the Karl Zeise Memorial Cello Award. He has also performed across Germany and Denmark as a member of the Schleswig-Holstein Festival Orchestra. Before joining the VSO, he briefly held the position of Principal Cello of the Rhode Island Philharmonic Orchestra, where he was appointed by the RIPO's late Artistic Adviser – and former Music Director Emeritus of the VSO – Bramwell Tovey.

Raised in Cleveland, Ohio, where he was an enthusiastic student of Richard Weiss, Henry holds a deep commitment to both education and stewardship. In addition to serving as a pedagogue, chamber music, and orchestral coach throughout North America, Henry frequently conducts workshops for incarcerated individuals, using the cello to facilitate conversation, reflection, and healthy self-expression among marginalized communities.

He began his role as Professor of Cello at the Vancouver Academy of Music during the 2023-24 academic year.

Nicole Lam, *Assistant Conductor*

Nicole Lam is an orchestral conductor, musical director, pianist, and vocalist in her final year of study at Yale University, where she is thrilled to serve as the assistant conductor of the Yale Symphony Orchestra this year.

In addition to her role with YSO, Nicole is the music director of the Berkeley College Orchestra, the oldest student-run symphony orchestra at Yale, an ensemble of undergraduate and graduate students, professors, and faculty.



Nicole's musical leadership also extends deeply into Yale's musical theater scene. She most recently music-directed *Into the Woods* with the Yale Dramatic Association in Fall 2024. Her other selected credits include *Pippin*, *The Great*

Comet of 1812, *Gypsy*, *Violet*, and *A Chorus Line*. She has also music directed several productions produced by the Yale Schwarzman Center and Yale Artists Cabaret.

Nicole's journey into conducting began during sophomore year of college, but her roots in classical music began as a pianist and vocalist. As a concert pianist, she was the first prize winner at Houston International Music Competition and the Steinway Junior Southern California Division. She continues to study under Professor Elizabeth Parisot at the Yale School of Music. Additionally, she has experience singing in ensembles such as the Yale Schola Cantorum and the Yale Glee Club.

Outside of music, Nicole is pursuing a Bachelor's and Master's degree in Applied Mathematics and Computer Science. Nicole is extremely grateful to work alongside such extraordinary musicians and friends at YSO who have enriched her journey at Yale and continue to inspire her as she prepares for the next chapter of her life.

Tom Brand, *Founder & Artistic Director of Elm City Girls' Choir*

Tom Brand grew up singing in New Haven's Trinity Boys Choir under Walden Moore and in the American Boychoir under James Litton. He studied choral conducting at Yale University, where his mentors included Marguerite Brooks and Jeffrey Bernstein. Tom is Music Director of the Saecula Choir Institute, Earthly Sound Vocal Ensemble, and St. John's Episcopal Church in Bridgeport, CT, and has served as President of the Connecticut chapter of the American Choral Directors' Association.

Rebecca Rosenbaum, *Music Director, Elm City Girls' Choir*

Rebecca Rosenbaum received her DMA and MM degrees in choral conducting from Yale University, and her BA in music from Vassar College. In addition to her experience conducting various ensembles of the Elm City Girls' Choir and United Girls' Choir, Rebecca served as the Director of Choral Activities at Vassar College, where she taught classes and conducted the Vassar Women's Choir for several years. She has also taught at Yale University and Bay Path College, and has served as a choral advisor to the music department at the Spence School in New York, NY. Rebecca has appeared as guest conductor and clinician for a number of choral festivals and music programs throughout the United States, and is currently the Women's Choir R&R Chair for CT Chapter of the American Choral Directors' Association.



Holy Dance

from *Four Black American Dances*

Carlos Simon

“My dad, he always gets on me. He wants me to be a preacher, but I always tell him, ‘Music is my pulpit. That’s where I preach,’” Carlos Simon once told the *Washington Post*.

In his “Four Black American Dances,” Simon is not exactly standing at a pulpit, per sé. But it’s certainly a lesson of sorts, an elaborately detailed yet compact discourse through the history of Black America. The fourteen-minute work is an action-packed commentary on the “centrality of dance as an expression of connection, ritual, celebration, and worship in Black culture” — a “gesture of reclamation,” as the *Boston Globe* put it.

Raised in a household in Atlanta where listening to anything except for gospel music was forbidden, Simon’s work is rooted in gospel music — Protestant music that traces its origins to Black spirituals and songs of enslaved people in America and the West Indies. In “Four Black American Dances,” Simon dives into the tension from which gospel music emerged from and explores the complex ways in which dance, history, and the Christian religion have braided together to shape the contours of Black American culture.

“Dance has always been a part of any culture. Particularly in Black American communities, dance is and has been the fabric of social gatherings. There have been hundreds, perhaps thousands of dances created over the span of American history that have originated from the social climate of American slavery, Reconstruction and Jim Crow. This piece is an orchestral study of the music that is associated with the Ring Shout, the Waltz, Tap Dance and the Holy Dance. All of these dances are but a mere representation of the wide range of cultural and social differences within the Black American communities,” he writes.

Throughout the season, the orchestra has performed each of the dances. This program will feature “Holy Dance,” an evocation of the “joyous dancing, spontaneous shouting, and soulful singing” found in the worship services of predominantly Black churches.

“Protestant Christian denominations, such as The Church of God in Christ (C.O.G.I.C.), Pentecostal Assemblies of God, Apostolic, and Holiness Church, among many others, are known for their exuberant outward expressions of worship. The worship services in these churches will often have joyous dancing, spontaneous shouting, and soulful singing. The music in these worship services is a vital vehicle in fostering a genuine spiritual experience for the congregation. This movement calls on the vibrant, celebratory character that still exists in many churches today. I have composed music that mimics the sound of a congregation “speaking in tongues” (murmuring in an unknown spiritual language) by asking the orchestra to play in a semi-improvised manner. Often referred to as a “praise break”, the music propels forward continuously with the trombone section at the helm. The section moves to a climatic ending with the plagal “Amen” cadence,” Simon writes.

Tobias Liu '26

Cello Concerto

Sir Edward Elgar

By the time Elgar composed his Cello Concerto in E Minor, Op. 85, he was largely wrapping up a career that no longer really fit the era in which he lived. At his peak, Elgar was an Edwardian composer, known for regal, stately works requiring huge orchestral forces. His Violin Concerto, for example, is lush and long-winded, as is his Symphony No. 1, which was hugely popular during his lifetime. But by 1918, when Elgar began to write the Cello Concerto, the world—and Elgar himself—had changed. As World War I came to a close, England was feeling pain more severe than it had experienced in generations, and the gilded age that had fueled Elgar’s most famous compositions was a quickly fading memory. Elgar himself had, in the years before

he wrote the concerto, experienced illness, burnout, and exhaustion; a far cry from his earlier days playing energetically with his beloved dogs and performing often highly combustible chemistry experiments in his back garden.

What resulted from these circumstances was something unlike anything else Elgar had ever written. At first glance, the size of the orchestra seems little different from Elgar's more brash works; however, in the Cello Concerto, most players have ample opportunity for reflective silence. Indeed, the through line of the work's four movements is the solitary voice of the cello, joined from time to time by various combinations of instrumentalists while the others sit idle. The first movement is orientated around a simple tune – one Elgar whistled while he walked the hills around his home – with only a few moments of orchestral grandeur. The second movement is spectacularly light and fizzy, like a fly trapped indoors buzzing against a window attempting to escape; the third is melodic and contemplative, and the fourth, while at times bombastic, ends with the same somber reflection characteristic of the first.

While the Cello Concerto is now widely considered one of the most significant concerti ever composed for the instrument, it would have been difficult to predict that success at the premiere. An under-rehearsed orchestra, a stressed composer and soloist, and an indifferent conductor gave an initial performance so messy that it was a miracle the piece was ever even played in public a second time. It was not until the early 1960s, when Jacqueline du Pré made her legendary first recording of the work, that the piece found worldwide fame. What she so eloquently communicated – and what differentiates this concerto from any other in the repertoire – is the work's tremendous heart.

While the elegiac connection to World War I is, of course, easy to draw, Elgar himself enjoyed ambiguous messaging, leaving the 'meaning' of the concerto open to both the interpretation of the performer and the listener, and to changing times. More than one hundred years after its premiere, in an entirely different world than one Elgar ever experienced himself, the Cello Concerto in E Minor still mesmerizes audiences with its call to feeling.

The Planets, Op. 32

Gustav Holst

Gustav Holst's *The Planets* is one of the most enduring and influential orchestral works of the 20th century. It finds legacy in the music of countless sci-film films and its enthrallment of generations of listeners with its evocation of the celestial bodies: cosmic and dramatic in scale, transcendent and picturesque in its portrayal of the beyond.

Composed between 1914 and 1917, this musical suite is about the mythical and emotional associations of different planets as Holst imagined. The suite's seven movements each depict a different planet, and this monumental work of music showcases strikingly modern orchestration and harmonic language.

The Planets opens with one of the most iconic pieces of orchestral music ever written. *Mars (the Bringer of War)* is driven by a relentless 5/4 *ostinato*, its asymmetrical meter creating a sense of constant unease and forward motion. The movement depicts the mechanical, inhuman brutality of war, through the use of percussive, biting strings and brass dissonances, including tritone harmonies and parallel chords. The music is bold and muscular, with brutal rhythmic motifs and stark – almost Stravinskian – orchestral colors. In stark contrast, the second movement, *Venus (the Bringer of Peace)*, emerges as a lyrical and spacious work, featuring delicate solo passages for horn, violin, and woodwinds, along with glowing string textures. This movement is lush but ambiguous, avoiding clear resolution and instead floating through a series of extended chords. The gentle pacing and transparent orchestration reflect not only peace, but also a spiritual serenity. *Mercury (the Winged Messenger)*, the *scherzo*-like third movement, has a fleet-footed character embodied in rapid shifts of tempo, key, and texture. Holst alternates between 6/8 and 3/4, crafting a sense of instability and quick movement.

Jupiter (the Bringer of Jollity), possibly the most well-known movement, bursts forth with exuberance, rhythmic vitality, and full-bodied orchestral sound. The outer sections are jubilant and dance-like, while the central hymn-like melody – later adapted into the patriotic song *I Vow to Thee, My Country* – adds a dignified, noble contrast. The celebratory nature of the

movement is represented by rhythmic drive and brass writing that lends it a ceremonial grandeur. Next, Holst considered *Saturn (the Bringer of Old Age)* the favorite of his seven movements. It begins with a slow, steady *ostinato* in the flutes and harps, representing the inexorable march of time. As the music builds, low brass and strings usher in a series of increasingly dissonant climaxes that seem to reflect the struggle and suffering associated with aging. Yet, by the end, the movement subsides into a radiant serenity. The bell-like sonorities and layered textures in the final minutes suggest our ability to achieve transcendence rather than despair.

Uranus (the Magician) is the suite's most theatrical and whimsical movement, often compared to a mini tone poem. It opens with a four-note motif which becomes a musical signature throughout the movement. Holst employs sudden dynamic contrasts, irregular rhythms, and unpredictable harmonic turns to evoke a sense of eccentricity. The orchestration is especially colorful, featuring extended techniques and abrupt juxtapositions. A dramatic climax gives way to a sudden quiet, ending the movement with a puff of mystery. *Neptune (the Mystic)* is the most harmonically adventurous and structurally ambiguous of the seven movements. Holst creates an otherworldly atmosphere through sustained chords, distant textures, and disembodied melodic fragments. The orchestration is transparent and eerie, with an emphasis on high winds, celesta, and muted strings. The harmonic progressions often involve chromatic mediant relationships, moving between distantly related keys in ways that defy classical expectations but evoke a kind of dreamy feeling. The piece ends with a female chorus, fading slowly into silence. Holst leaves us not with answers, but with a lingering sense of wonder—a musical invitation to contemplate the vast and the unknown.

The Planets had a large impact on orchestral music, and on film scoring in particular. For example, the suite's vivid orchestrations, harmonic language, and emotional breadth paved the way for composers like John Williams, who acknowledged its influence on his music for *Star Wars*. *The Planets* remains a landmark of 20th-century orchestral writing, both for its innovative sound world and for its enduring power to stir the imagination.

Yale Symphony Orchestra

William Boughton, *Music Director*

Brian Robinson, *Manager*

Nicole Lam, *Assistant Conductor*

PRESIDENT

Keeley Brooks

PUBLICITY

Erin Nishi

SOCIAL

Felix Fein

Naomi-Jeanne Main

PROGRAMMING

Tobias Liu

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Raoul Herskovits

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Sheeline Yu

Gloria Baek

STAGE CREW

Raoul Herskovits

Bronson Hooper

Atticus Margulis-Ohnuma

Amber Sun

Eric Zhang

COVER DESIGN

Margalit Patry-Martin

FIRST VIOLIN

Miriam Viazmenski '25

Concertmaster

Nate Strothkamp, '26

Natalie Bhak '26

Brandon Du '26

Rachel Kim '26

Naomi-Jeanne Main '26

Atticus Margulis-Ohnuma '25

Jessica Na '25

Erin Nishi '25

Isabelle Ong '28

Ella Saputra '27

Lila Schweinfurth '25

Amber Sun '28

Tyler Tan '26

Austin Wang '25

Sheeline Yu '25

SECOND VIOLIN

Tobias Liu '26, *Principal*

Skylar Peck '27

Gloria Baek '27

Keeley Brooks '25

Mina Chang '28

Felix Fein '26

Timothy Lee '27

Henry Liu '28

Marco Opeña '28

Katy Scott '28

William Shaw '27

Victoria Tan '28

Parisa Verma '27

Justine Xu '27

Andrew Yang '26

Alden Yorba '27

VIOLA

Emily Hwang '27, *Principal*
Elan Jiang '28, *Sub-Principal*
Luka Dolgov '28
Jia Dunsby '28
Benjamin Graham '28
Jewon Im '27
Samuel Johnson-Noya '27
Greer Kennedy '28
Helen Qi '27
Derek Song '25
Conan Thibodeau '27
Amanda Wu '28
Brandon Yee '25

VIOLONCELLO

Kira Wang '26, *Principal*
Norah Fong '27
Gabriela Berger '27
David Cho '27
Daniel Choi '28
Lee Duffalo '28
Benjamin Gruenbaum '27
Vien Le '27
Laec Lorentzen '27
Alexander Oh '25
Christian Phanhourath '28
Mateo Vidali '26
Thomas Walter '26
Danielle Yoon '28

CONTRABASS

Eleanor Ohm '27, *Principal*
David Evans '92
Joonyung Lee GRD '30
Juliette Mandelbrot '28
Cheslea Strayer MUS '25

FLUTE

Lauren Kim '26
Nadira Novruzov '25
Maddy Park '25
Sasha Tarassenko '27

OBOE

Andrew Cai '28
Benjamin Hambleton '28
Alex Moore '26

CLARINET

Ethan Chen '28
Gisela Chung-Halpern '25
Harrison Copp '26
Diana Yang '26

BASSOON

Sharif Hassen '27
Bronson Hooper '27
Jack Landau '26
Eric Zhang '27

FRENCH HORN

Jasmine Chen '27
Annie Citron '25
Raoul Herskovits '25
Bryce Lowden '28
Ethan Mash '27
Tadao Tomokiyo '28

TRUMPET

Andrew Wang '25, *Principal*
Evan Kessler '28
Aiden Magley '25
Emily Zhang '27

TROMBONE

Lucas Haas '26, *Principal*
Sophie Richardson '27
Konrad Kurczynski '26

TUBA

Michael Toben '27
Benson Wang '27

HARP

Janice Hur '27
Sophia Jho '28

CELESTA

Jairus Rhoades '26

TIMPANI AND PERCUSSION

Nate Mathew '26, *Principal*
Jacob Leshnower '27
David Stoylarov '28
Zahra Virani '27
Jacob Wang '25

Yale Symphony Orchestra



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), Vancouver Symphony (Henry Shapard, principal cellist), 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, Brazil, and Russia. The YSO completed its first tour of Mexico in March of 2023, and just returned from a five concert tour of North Macedonia and Greece. 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 seventh and final year as Director.

Elm City Girls' Choir

Rebecca Rosenbaum and Tom Brand, Directors

Iris Baden-Eversman

Emily D'Souza

Marion Magnolia Eno

Emilia Esdaile

Alexis Ferreira

Margaret Harper-Mangels

Elise Fernandez Hsu

Eleanor Lee

Miriam Elizabeth Levenson

Cyra Osler

Julianne Renee Parke

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The Elm City Girls' Choir is New England's most highly acclaimed girls' choral program. Based in New Haven, Connecticut, the Choir has received national recognition, and has appeared at Carnegie Hall, Lincoln Center, Walt Disney World, and on CBS Television. Since its founding in 1993, ECGC has performed with many respected choral ensembles, such as the New York Virtuoso Singers, CON-CORA, The American Boychoir, Yale Schola Cantorum, Yale Glee Club, Yale Camerata, Trinity Boys Choir, Newark Boys' Chorus and Village Harmony, and with professional orchestras including the Boston Philharmonic, New Haven Symphony, Yale Symphony, and Moscow State Orchestra. In addition, the Choir has been featured at conferences of the Connecticut Chapter of the American Choral Directors Association and the United Church of Christ Musicians Association. ECGC has toured extensively throughout North America, Asia and Europe, and has appeared on national television performing with Diana Ross at the women's finals match of the U.S. Open Tennis Tournament. ECGC is the premier ensemble of United Choir School LLC, a private, non-sectarian educational institution that provides musical training and performance opportunities to hundreds of talented young musicians, ages 6-18. In addition to the Elm City Girls' Choir, United Choir School operates satellite ensembles (United Girls' Choir) in several towns throughout CT, and is currently in the process of establishing additional chapters in communities throughout the Northeast. The School's mission is to foster a deep commitment to the realization of personal and artistic potential in an environment that engenders cooperation, creativity, self-discipline, and, above all, an earnest respect for all people. For information about concert bookings or auditions, please e-mail info@unitedchoir.com.

The Legacy of William Boughton

We are grateful for the eight years Maestro Boughton has been with the orchestra, and incredibly proud of his many accomplishments in the eight years we've made music together.

From his first interim year in 2018 to now, the impact that Maestro Boughton has had on the Yale Symphony Orchestra has been significant.

In his first year, Maestro Boughton saw immediately an opportunity to strengthen and empower the orchestra's student musicians through the existing student executive committee. He formalized holding regular monthly meetings, and in his eight year career, attended and led each meeting, never missing an opportunity to work with students.

He created the first programming mission statement for the orchestra, codifying what was formerly implied and ensuring that American music had as much a standing in our programming consideration as the war horses of the Western European Canon. To add student voice to the process, he added a Programming Officer to the YSO Executive Committee, and held separate Programming discussions that spanned the entire academic year, in order to work with students to create a season that was both enjoyable and enriching.

A year into his tenure with the YSO, the world was affected by the COVID-19 pandemic. Recognizing the importance of keeping orchestra members engaged through isolation, Maestro Boughton continued to hold regular Zoom rehearsals, and invited YSO alumni from orchestras all over the world to speak and work with students. He kept the orchestra going with special projects like the two remote recordings – one of Missy Mazzoli's "Music for Orbiting Spheres," and Philip Glass' "Overture to 2012." His advocacy for the orchestra over the pandemic was unfaltering and constant, doing everything possible to work to safely meet in person as quickly as possible. In the Spring of 2021, we met with strings in the orchestra to rehearse and record the Shostakovich Chamber Symphony, Geminiani's "La Folia," and Britten's "Lachrymae."

In the midst of the pandemic, he also began in earnest the start of the Yale Symphony Endow-

ment Fund; a \$5 million effort to secure the perpetual health of the orchestra moving forward, ensuring that the orchestra will endure and thrive for years to come.

While the Endowment was being raised, Maestro Boughton worked with the Yale College Deans Office to build an inventory of instruments that have proven invaluable for the musical life of our students. In his eight years as Music Director, the YSO has purchased over a dozen woodwind, brass and percussion instruments including a harp, vibraphone, tuba, contrabassoon and timpani. These purchases have allowed our musicians more practice time on supplemental instruments, and given the orchestra increasing independence to program works with larger and more contemporary orchestrations.

Last year, Maestro Boughton saw an opportunity to improve upon the orchestra's sectional rehearsals, hiring professionals from the New Haven Symphony and Hartford Symphony to coach our musicians. These rehearsals have enhanced sectional cohesion, and introduced students to professional musicians in the community.

Perhaps most notable to our students, after a six year gap — largely due to the pandemic — Maestro Boughton successfully returned the YSO to regular touring, embarking on a 2023 concert tour of central Mexico, and this past spring taking the orchestra to North Macedonia and Greece. These tours were two of the largest we've embarked on in decades, and some of the most successful in terms of music outreach and cultural exchange.

There are plenty more things to say about William's incredible career with the YSO. Enveloped in all of these accomplishments is the care he has for every member of the orchestra; their personal and musical development and appreciation, and his love for the orchestra as a medium for the greatest form of communication. The orchestra is extraordinarily grateful to William Boughton for his constant care for the quality of music-making and for his unwavering consideration of the orchestra's future. We will miss his leadership, guidance and musicianship, and appreciate that his tenure with the YSO has left us healthier, stronger as an organization, and more able to sustain ourselves through our future.

YSO ENDOWMENT

As we complete the 24/25 Season of concerts — William Boughton's final season as Director of the Orchestra — which included five Woolsey Hall concerts, a concert tour to North Macedonia and Greece, a visit to the New York Philharmonic, chamber music concerts, community activities and much, much, more, we're appealing for your support to assist in all these activities through the YSO Endowment:

1. Instrument Bank

The YSO has spent the past five years, earnestly building an instrument collection for the use of our members.

This allows students with financial need - principally those who borrowed a high school instrument



and would therefore be unable to take part in the YSO – to have access to a quality instrument in order to continue their musical growth. It helps us accommodate the ever-growing list of percussion requirements required by new composers, and offers members the opportunity to develop technique and a better understanding of the sound world of period instruments that baroque and classical composers had in mind.

*Fund Required: \$1 million
(for the purchase and maintenance of the collection)*

2. International Touring

We strive to enable the YSO to undertake a concert tour every other year and support all members with adequate financial assistance.

Fund Required: \$2.5 million



3. Free Admission

We aim to make available free tickets to each YSO concert in Woolsey Hall for both the Yale and New Haven Communities.

Fund Required: \$500,000

4. Commissioning and Recording

As part of our musical mission to perform new music by American composers, it is our goal to commission one new work per year from an American composer and make a recording of American music, which supports and promotes American talent worldwide.

Fund Required: \$500,000

5. Masterclasses & Professionally-Led Sectional Rehearsals:

Yale has no undergraduate performance degree, yet it attracts many young musicians that want — and



who will — go into the profession. These students have decided that they'd like a University, rather than Conservatory, education. To create the ability to offer masterclasses from soloists, chamber and orchestral musicians would be beneficial to both the collective and individual development of the YSO.

Fund Required: \$500,000

(which will provide 30 Sectional Rehearsal Coaching Sessions and 12 Masterclasses)

To donate follow this link.

<https://yso.yalecollege.yale.edu/support-us>

Thank you for helping the YSO to thrive and grow.

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

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