Yale Philharmonia

Samuel Hollister, conductor

Michael Yeung, marimba
Program

Jessie Montgomery
b. 1981

Starburst (2012)

Maurice Ravel
1875–1937

“Ma mère l'Oye (Mother Goose)” Suite (1911)
I. Pavane de la Belle au bois dormant (Pavane of Sleeping Beauty). Lent
II. Petit Poucet (Little Tom Thumb). Très modéré
III. Laideronnette, impératrice des pagodes (Laideronnette, Empress of the pagodas). Mouvt de marche
IV. Les entretiens de la Belle et de la Bête. (Conversation of Beauty and the Beast). Mouvt de valse très modéré
V. Le jardin féerique (The fairy garden). Lent et grave

Richard Rodney Bennett
1936–2012

Concerto for marimba and orchestra (1988)
I. Con moto
II. Con brio

Michael Yeung, marimba

INTERMISSION

Jean Sibelius
1865–1957

Symphony No. 3 in C major, Op. 52
I. Allegro moderato
II. Andantino con moto, quasi allegretto
III. Moderato – Allegro ma non tanto

As a courtesy to others, please silence all devices. Photography and recording of any kind is strictly prohibited. Please do not leave the hall during musical selections. Thank you.
Artist Profiles

Samuel Hollister, conductor

Conductor, pianist, harpsichordist, composer, and theorist Samuel Hollister is a doctoral candidate in conducting at the Yale School of Music and is the music director of the Civic Orchestra of New Haven. He served on the faculty of the University of Rhode Island in 2022–2023 as director of orchestral activities. He has served as assistant to conductors including Leonard Slatkin, Marin Alsop, and Peter Oundjian at orchestras such as the St. Louis Symphony, the Baltimore Symphony, and the Colorado Music Festival. Hollister earned his master’s degree from Peabody and his bachelor’s degree (in music and mathematics) from Yale.

In 2018, Hollister founded Aurora Collaborative, a Rhode Island nonprofit community music organization blending music with art and writing. He was named a conducting fellow, pianist, and harpsichordist at Opera Saratoga in 2022 and at the Eastern Music Festival in 2019 and 2021. Hollister has conducted, played, and studied around the world, including in South Africa, Spain, Mexico, Hungary, Austria, Ukraine, Bulgaria, and Canada, and has appeared in master classes with teachers including Yo-Yo Ma, Jeffrey Kahane, Awadagin Pratt, Gemma New, Dalia Stasevska, Larry Rachleff, Rune Bergmann, Jonathon Heyward, and Benjamin Zander.

Michael Yeung, marimba

Winner of the 2023 Susan Wadsworth Young Concert Artist International Auditions, Michael Yeung is equally comfortable as a soloist, chamber musician, and orchestral performer, with his career taking him across the United States, Europe, and Asia. His solo recitals include a wide repertoire of music from the Baroque to the 21st century. As a chamber musician, he has appeared with the internationally acclaimed Percussion Collective in the world premiere of Argentinian composer Alejandro Viñao's Poems and Prayers, performing alongside many of today’s most important young percussionists. His orchestral experience has included playing timpani with the Mahler Chamber Orchestra, conducted by Gustavo Dudamel, in the 33rd Castell de Peralada Festival in Barcelona, Spain.

Yeung is completing his studies with Robert van Sice at the Yale School of Music. He is the second percussionist ever to be admitted to the school’s Artist Diploma program, in which a single student is chosen across all instrumental disciplines to pursue the highest-level training for emerging soloists. A great believer in passing on knowledge, each summer Yeung returns to his native Hong Kong to teach young students and curate multimedia percussion productions. In summer 2023 Yeung also curated a series of concerts sponsored by TEDx in Shenzhen, the highlight of which was the Emmy Award–winning composer Garth Neustadter’s percussion sextet Seaborne, an audio-visual celebration of our endangered oceans.
**Yale Philharmonia**

The Yale Philharmonia is one of America’s foremost music-school ensembles. The largest performing group at the Yale School of Music, the Philharmonia offers superb training in orchestral playing and repertoire. Performances include an annual series of concerts in Woolsey Hall, as well as Yale Opera productions in the Shubert Theatre. The Yale Philharmonia has also performed on numerous occasions in Carnegie Hall and Alice Tully Hall in New York City and at the John F. Kennedy Center for the Performing Arts in Washington, D.C.

**Starburst**  
*MONTGOMERY*  
*Patrick Campbell Jankowski*

In her own description of this work for string orchestra, composer and violinist Jessie Montgomery points to the astronomical definition of a starburst as “the rapid formation of large numbers of new stars in a galaxy at a rate high enough to alter the structure of the galaxy significantly.” This mercurial quality is captured in unpredictable “explosions” of sound, across a piece that’s no longer than most pop songs, and no less energizing. The upward-launching figure that begins the work recurs throughout, and catalyzes new musical ideas, whether a percussive pulsation on a single chord or a cascade of imitative gestures. The work was premiered by The Sphinx Virtuosi, with whom she has been a frequent collaborator, in 2012.

**“Ma mère l’Oye (Mother Goose)” Suite**  
*RAVEL*  
*Patrick Campbell Jankowski*

Ravel’s *Mother Goose* began not as an orchestral work, but rather as a piano duet for children. Each of the pieces, save for the opening *Prélude*, was based on a French nursery rhyme, and he accompanied them with descriptive passages. At the suggestion of his publisher, he adapted these works into a suite for small orchestra the following year, which he then expanded further into a ballet. What he retains especially from the original piano work is a clarity of melody, but it’s almost as though this could have easily been written with
from the outset. From the distant, muted sounds of elven horns in the Prélude, to the slow, gradual revelation of metallic brilliance in the closing Fairy Garden, Ravel sprinkles the suite with orchestrational cleverness. Perhaps nowhere is that more true than in the dialogue between Beauty and the Beast, the latter of whom is portrayed by the gruff contrabassoon in contrast to the clarinet’s gentle Belle. As always, Ravel finds a way to link things together intricately and logically. For all of the evocative storytelling – whether humorous or profound – everything is almost always wrapped up into a dance. From pavanes and waltzes to Ravel’s vague impression of Chinese folk dance recalled in pentatonic melodies, the composer’s programmatic elements could all fade away and we’d still be left with an ornamented five-movement suite almost Baroque in construction. But the stories remain, and make it all that much better.

Concerto for marimba and orchestra

BENNETT

Patrick Campbell Jankowski

The marimba’s origin is ancient and rooted in sub-Saharan Africa, though its integration into orchestral music came about around the middle of the twentieth century following the French composer Darius Milhaud’s Concerto for Marimba and Vibraphone. Milhaud was particularly drawn to jazz, cabaret, and Latin American music, and that meeting point of traditions helped draw the instrument more explicitly into a “classical music” space. Numerous concertos for the instrument have followed, usually at the behest of or championed by virtuosic percussionists in the United States and elsewhere. The prolific English composer Richard Rodney Bennett wrote this concerto for the instrument accompanied by chamber orchestra in 1988. By then, Bennett had written hundreds of pieces, including popular film and television scores, and was known for his colorful orchestration and a jazz-informed style. This concerto in two movements is especially collaborative between the soloist and orchestra. The marimba by nature cannot sustain sound, so Bennett uses the orchestral instruments, especially winds, to “fill in” the soloist’s energetic, arpeggiated lines with rich melodies. Occasionally the marimba is self-accompanying, veering off on its own tangents before engaging in dialogue with the orchestra. The second movement is especially rhythmic and highly syncopated, and features extensive virtuosic passages and cadenzas, one of which leads to a brief, gentle, even eerie moment that emerges just before the energetic close.

Symphony No. No. 3 in C major

SIBELIUS

Patrick Campbell Jankowski

Out of the seven highly varied symphonies of Finnish composer Jean Sibelius, the third might be seen as a kind of pivot. His first two, rooted in Romanticism, belong to a tradition of Dvořák or Tchaikovsky. By the time of the fourth, he’d begun experimenting more with organic form, thematic development, austere textures,
and unresolved dissonance. For the third, he’s stripped away some of the lushness of his previous works, opting for a more transparent, Mozartian texture. Even the grumbling theme at the start of the first movement in the low strings is stated clearly and without adornment before finding a drone to settle on. Another nod to classicism is the use of the accompanimental motor, as when strings churn away while the longer lines of woodwinds and horns sail atop. The “three movement” structure even resembles classical symphonic construction, at least far more than the Romantic maximalism of a post-Beethoven 9th world. The first movement concludes with a sense of noble heroism and resignation, and the echoes of a theme that must surely have inspired film scores to come. A folkish, songful second movement, built atop drones and plucks, reminds us of the pastoral, nationalistic melodies for which Sibelius is famous. Of the finale, which is in fact two movements linked together, Sibelius referred to “the crystallization of thought from chaos.” A number of contrasting musical ideas do in fact seem to jostle with one another in a rather frantic scherzo before settling into a more organized, resolute conclusion.
**Yale Philharmonia Roster**  
*Peter Oundjian, principal conductor*

<table>
<thead>
<tr>
<th>Violin I</th>
<th>Double Bass</th>
<th>Trumpet</th>
</tr>
</thead>
<tbody>
<tr>
<td>Laurel Gagnon</td>
<td>Nicole Wiedenmann</td>
<td></td>
</tr>
<tr>
<td>Albert Steinberger</td>
<td>Julide San</td>
<td></td>
</tr>
<tr>
<td>Stella Lee</td>
<td>Esther Kwon</td>
<td></td>
</tr>
<tr>
<td>Chaofan Wang</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Miranda Werner</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ria Honda</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Amy Oh</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kenneth Naito</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mercedes Cheung</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jeongmin An</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Violin II</th>
<th>Flute</th>
</tr>
</thead>
<tbody>
<tr>
<td>Emma Meinrenken</td>
<td>Jarrett May</td>
</tr>
<tr>
<td>Oliver Leitner</td>
<td></td>
</tr>
<tr>
<td>Andrew Samarasekara</td>
<td></td>
</tr>
<tr>
<td>Minji Lee</td>
<td></td>
</tr>
<tr>
<td>Sory Park</td>
<td></td>
</tr>
<tr>
<td>Josh Liu</td>
<td></td>
</tr>
<tr>
<td>Andy OuYang</td>
<td></td>
</tr>
<tr>
<td>Inhae Cho</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Viola</th>
<th>Bassoon</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mathew Lee</td>
<td>Winfred Felton</td>
</tr>
<tr>
<td>Andy Park</td>
<td>Kennedy Plains</td>
</tr>
<tr>
<td>Katie Liu</td>
<td>Lucas Zeiter</td>
</tr>
<tr>
<td>Emily Rekrut-Pressey</td>
<td></td>
</tr>
<tr>
<td>Ayano Nakamura</td>
<td></td>
</tr>
<tr>
<td>Julian Seney</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cello</th>
<th>Horn</th>
</tr>
</thead>
<tbody>
<tr>
<td>Emily Mantone</td>
<td>Gretchen Berndt</td>
</tr>
<tr>
<td>Mafalda Santos</td>
<td>Torrin Hallett</td>
</tr>
<tr>
<td>Jasmine Pai</td>
<td>Franco Augusto Ortiz</td>
</tr>
<tr>
<td>Kyeong Eun Kim</td>
<td>Oved Rico</td>
</tr>
<tr>
<td>Ga Eun Lee</td>
<td>Braydon Ross</td>
</tr>
</tbody>
</table>

1 principal on Ravel  
2 principal on Bennett  
3 principal on Sibelius
Thank you for your support!

Become a patron of the Yale Philharmonia and directly support the orchestra, our students, and the concerts we all enjoy. Give today and enjoy benefits that include complimentary tickets, reserved seating, and invitations to special events.

**CHARLES IVES CIRCLE**  
$750 & above  
Pamela & David Thompson

**PAUL HINDEMITH CIRCLE**  
$500–$749  
Serena & Robert Blocker  
Julia Reidhead

**HORATIO PARKER CIRCLE**  
$250–$499  
Paul & Cynthia Cummiskey  
Carolyn Gould  
R. Peter Hunt  
Francesco Iachello  
Mary-Jo Worthey Warren

**SAMUEL SIMONS SANFORD CIRCLE**  
$125–$249  
Linda & Roger Astmann  
Henry & Joan Binder  
Leo Cristofar & Bernadette DiGiulian  
Lawrence Handler  
Ann Marlowe  
Arthur Rosenfield & Wilma Ezekowitz  
Willi Stahura

**GUSTAVE J. STOECKEL CIRCLE**  
$50–$124  
Richard Abbatielo & Theresa Cappetta  
Tanvi Banota  
Stephen A. Forrester  
Eduardo Groisman  
Richard Hayden  
Alan N. Katz  
Elizabeth Lowery  
Tracy MacMath  
Steven M. Perrett  
Elven IJQ Shum

*List as of February 14, 2024*

---

**YALE SCHOOL OF MUSIC BOX OFFICE**  
Sprague Memorial Hall, 470 College Street New Haven, CT 06511  
203 432–4158 | music-tickets.yale.edu

---

WSHU Public Radio  
WSHU 91.1 FM is the media sponsor of the Yale School of Music.

Connect with us  
@yale.music  
yalemusic  
@yalemusic  
YaleSchoolofMusicOfficial

If you do not intend to save your program, please recycle it in the baskets at the exit doors.