

Yale SCHOOL OF MUSIC

José García-León, Dean

# Yale Philharmonia

Peter Oundjian, *principal conductor*

Stefano Boccacci, *conductor*

with

# Yale Glee Club

Jeffrey Douma, *music director*

and

Scott La Marca, *tenor*

Friday, April 11, 2025 | 7:30 p.m.

Woolsey Hall



# Program

Claude Debussy  
1862–1918

**Ibéria from *Images pour orchestre*, L. 22 (1909)**

- I. Par les rues et les chemins
- II. Les parfums de la nuit
- III. Le matin d'un jour de fête

Stefano Boccacci, *conductor*

Maurice Ravel  
1875–1937

**Daphnis et Chloé Suite No. 2, M. 57b (1924)**

- I. Lever de jour. Lent
- II. Pantomime
- III. Danse générale

Yale Glee Club

INTERMISSION

Ravel

**L'aurore, M. 45 (1905)**

Stefano Boccacci, *conductor*

Scott La Marca, *tenor*

Yale Glee Club

Ottorino Respighi  
1879–1936

**Pini di Roma, P. 141 (1924)**

- I. I pini di Villa Borghese
- II. Pini presso una catacomba
- III. I pini del Gianicolo
- IV. I pini della Via Appia

*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.*

# Text

## L'aurore

La terre s'éveille:  
L'Aurore vermeille  
Dore les coteaux.  
Une fraîche haleine  
Embaume la plaine  
De parfums nouveaux.  
Sur l'herbe irisée,  
O n voit la rosée  
Couler en saphirs.  
Mille ailes légères,  
Quittant les fougères,  
Volent aux zéphirs;  
Une voix profonde'  
Jette dans le monde  
Ses éclats joyeux:  
On voit la nature,  
Dans une hymne pure,  
Saluant les cieux.  
Salut, ô jour levant, à ton berceau superbe!  
Salut, soleil fécond, à ton rayon naissant!  
Depuis l'homme debout jusqu'à l'humble  
brin d'herbe,  
Tout t'acclame ici-bas d'un cœur reconnaissant.  
Pour le sillon c'est la richesse,  
C'est la sève pour le roseau;  
C'est la chanson pleine d'ivresse  
Qu'à son nid roucoule l'oiseau.  
Pour la forêt, c'est la lumière,  
Le parfum pour les prés en fleurs;  
Pour l'humanité tout entière,  
C'est la vie et c'est le bonheur.  
Salut, ô jour levant, à ton berceau superbe!  
Salut, soleil fécond, à ton rayon naissant!  
Depuis l'homme debout jusqu'à l'humble  
brin d'herbe,  
Tout t'acclame ici-bas d' u n cœur  
reconnaissant.  
Hosanna ! Bénissons l'Aurore  
Que Dieu bienfaisant nous donna.  
Pour vivre, c'est un jour encore...  
Hosanna!

Édouard Guinand (1838-1909)

## Dawn

The earth awakens,  
and dawn  
gilds the hills.  
A breath of fresh air  
suffuses the plains  
with new fragrances.  
On the shimmering grass  
we see the dew  
flow like sapphire.  
A thousand light wings  
rise from the fern fronds  
and fly to the zephyrs;  
a low voice'  
projects its cheerful sounds  
into the world:  
We see nature  
in a lucid hymn  
greeting the heavens.  
We greet you, O dawn, in your magnificent cradle!  
We greet you, fruitful sun, with your youthful rays!  
From the human walking erect down to the humble  
blade of grass everything here on earth acclaims you  
with a heart full of gratitude.  
For the furrow, it is the fullness,  
it is the sap for the reed;  
it is the song full of intoxication  
that the bird coos in its nest.  
For the forest, it is the light,  
the perfume for the flower-covered meadows;  
for all mankind  
it is life and happiness.  
We greet you, O dawn, in your magnificent cradle!  
We greet you, fruitful sun, with your youthful rays!  
From the human walking erect down to the humble  
blade of grass everything here on earth acclaims you  
with a heart full of gratitude.  
Hosanna! Let us praise the dawn,  
that the benevolent God has given us.  
It is another day to live.  
Hosanna!

Édouard Guinand (1838-1909)

Translation: Gudrun und David Kosviner

# Artist Profiles

Peter Oundjian, *principal conductor*

Toronto-born conductor Peter Oundjian has been an instrumental figure in the re-birth of the Toronto Symphony Orchestra since his appointment as Music Director in 2004. In addition to conducting the orchestra in dynamic performances that have achieved significant artistic acclaim, he has been greatly involved in a variety of new initiatives that have strengthened the ensemble's presence in the community and attracted a young and diverse audience.

In addition to his post in Toronto, from which he stepped down in 2018, Mr. Oundjian served as Principal Guest Conductor of the Detroit Symphony Orchestra from 2006 to 2010 and played a major role at the Caramoor International Music Festival in New York between 1997 and 2007. In 2012 he was appointed Music Director of the Royal Scottish National Orchestra.

Mr. Oundjian was the first violinist of the renowned Tokyo String Quartet, a position he held for fourteen years. Since 1981, he has been on the Yale School of Music faculty. He was awarded the School's Samuel Simons Sanford Medal for distinguished service to music in 2013 and named Principal Conductor of the Yale Philharmonia in 2015. He is Professor (adjunct) of Music and Orchestral Conducting at the School of Music.

Stefano Boccacci, *conductor*

Colombian-Italian conductor Stefano Boccacci is a versatile symphonic, opera, and ballet conductor. He has worked with professional orchestras and opera productions in Europe, the U.S., and Latin America. He has worked with the Welsh National Opera Orchestra, the Lithuanian State Symphony Orchestra, the BBC National Orchestra of Wales, and has assisted conductors Carlo Rizzi, Mark Wigglesworth, and Giancarlo Guerrero, among others.

Recent commitments include working as assistant conductor at the Immling Festival in Germany, the Welsh Ballet, Buxton International Opera Festival in the UK, and with the Ensemble Multilatérale in Paris (2022). He is a current conducting fellow at Yale University and assistant conductor of the Yale Philharmonia and conductor Peter Oundjian.

Mr. Boccacci is a conducting teacher at the University of Oxford (Hertford College), a visiting artist and orchestral tutor at the Royal Welsh College of Music and Drama, and has recently joined Yale's Music in Schools Initiative as a conducting teacher. He has conducted and assisted opera productions in the UK, Austria, Switzerland, Brazil, and Colombia. His repertoire includes *La bohème*, *Suor Angelica*, *Rigoletto*, *Turn of the Screw*, *Così fan tutte*, *Dido & Aeneas*, and *Carmen*. He works as language coach in Italian, French, English, and Spanish. Mr. Boccacci has trained with Jac van Steen, Carlo Rizzi, Sebastian Lang-Lessing, John Fisher, Patrick Fournillier, and Johannes Wildner.

# Artist Profiles *cont.*

Jeffrey Douma, *music director*

Jeffrey Douma is the Marshall Bartholomew Professor in the Practice of Choral Music at the Yale School of Music, where he heads the graduate program in choral conducting and conducts 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 serves as founding musical director of the Yale Choral Artists, a professional project-based ensemble, musical director the Yale Alumni Chorus, and director of Chamber Choir and Choral Conducting Workshop at Yale’s Norfolk Chamber Music Festival.

Mr. Douma has appeared as guest conductor with choruses and orchestras on six continents and makes frequent domestic and international appearances as clinician and master teacher. He has prepared choruses for such conductors as William Christie, Sir David Willcocks, Sir Neville Marriner, Valery Gergiev, Helmuth Rilling, and Marin Alsop and has premiered many new works by leading and emerging composers.

His original compositions are published by G. Schirmer and Boosey & Hawkes. He holds the DMA in conducting from the University of Michigan.

Yale Glee Club

From its earliest days as a group of thirteen men from the Class of 1861 to its current incarnation as a 80-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. The students who sing in the Yale Glee Club might be majors in music or biology, 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 music from the 16th century to the present, including motets, contemporary works, music from folk traditions throughout the world, and traditional Yale songs. Committed to the creation of new music, the Glee Club presents frequent premiers of newly commissioned works and sponsors two annual competitions for young composers. Choral orchestral masterworks are also an important part of the Glee Club’s repertoire. 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.

# Program Notes

Scott La Marca, *tenor*

Scott Rubén La Marca is an American tenor, and is a vocal fellow with Yale Opera, at the Yale School of Music. He was named a grant winner in the Career Bridges Foundation competition, and an encouragement award recipient in the South Carolina district of the Metropolitan Opera, Laffont Competition. Mr. La Marca has been seen in concert with the New York Festival of Song, Art Song Preservation Society of New York, SunValley Opera and Broadway, and with the Aspen Music Festival. Mr. La Marca was a resident artist in Orient Point, with The New York Festival of Song, as well as the 2024 season's Schwab Vocal Rising Stars program at the Caramoor Center for Music and Arts residency. In December of 2024, Mr. La Marca originated the role of Charles Darwin in the Yale School of Music premiere of, *Darwin en Patagonia* — an opera in Spanish, written by Mariano Fernandez. In addition, Scott will perform the roles of Edoardo and Ramon, in the double bill production of *La Cambiale di Matrimonio* (Rossini) / *La Navarraise* (Massenet), in the spring 2025 season with Yale Opera. In August, Mr. La Marca will be the tenor soloist in the premiere of Christopher Theofanidis and Melissa Studdard's oratorio *Siddhartha, She* — and will cover the role of Ferrando in Mozart's, *Così fan tutte* at the Aspen Music Festival.

**Ibéria from *Images pour orchestre***

DEBUSSY

*Patrick Campbell Jankowski*

Debussy had admittedly spent very little time in Spain by the time he'd written *Ibéria*, the middle of his three *Images* for orchestra. Although the triptych began as a continuation of his *Images* for piano, the scenes he intended to depict seemed to outgrow one instrument. His colorful and imaginative orchestration, as well as an expansive harmonic vocabulary and inventive form, capture the spirit of Spain as he knew it, even if that were mostly through paintings and books. The opening piece in the set, "Along the streets and paths" is a festive mosaic of sounds and motives that come and go as though passing by us. Pizzicato strings recall strumming guitars, layered with tambourines and castanets and fragmented snippets of melody in the woodwinds and horns. Our stroll down the path is jarringly interrupted by horns that call in the rest of the brass and snare drum, and for a moment a faintly martial atmosphere takes over, leading to an extended melody mixed polyphonically with the rest of the activity. The energy depletes and the first image fades right into the next, the sumptuously titled "perfumes of the night." Debussy captures the multisensory nocturnal experience in a canvas obscured by smoke and darkness: an almost trance-like state where meter seems to dissolve away. Muted horns, twinkling harp, bright woodwinds, and metallic percussion dominate the sounds. A tolling bell and distant trumpet call add a musical semicolon into the final scene.

# Program Notes *cont.*

The energy builds back into a festive atmosphere, with a solo clarinet being the first to celebrate to the accompaniment of enthusiastically strummed “guitars.” Debussy recalls previously heard material amid the celebration, with interjections from soloists. Ultimately, the frenzy of color and activity heard first on the sonic streets at the start has arrived at full force in a town square.

## **Daphnis et Chloé Suite No. 2, M. 57b**

RAVEL

*Philip Ficsor*

Ravel's ballet *Daphnis and Chloe* was composed on a commission from the impresario Serge Diaghilev for his Ballets Russes. While agreement on the plot, as derived from the story by the Hellenistic writer Longus, was relatively easily arrived at, its practical adaptation was more difficult. This stems from the fact that the choreographer, Mikhail Fokine had a somewhat different way of approaching the realization of the text than Ravel. This disagreement had to do with Fokine seeking to “recapture and dynamically express the form and image of the ancient dancing depicted in red and black Attic vases.” Ravel, however, strove to create “a vast musical fresco, less concerned with archaism than with fidelity to the Greece of my dreams, which is similar to that imagined and painted by the French artists of the 18th century.” Ultimately, what emerged was a collaborative effort, with more emphasis placed on dramatic and choreographic effects than on the depiction of subtle psychological details.

The Suite No. 2 opens to the murmuring of water of various brooklets. Daphnis, a shepherd who is in love with Chloe, is lying stretched out in despair because Chloe has been abducted by bandits. As day gradually breaks, Daphnis wakes and frantically searches for Chloe, who soon appears. An old shepherd, Lammon, says that it was Pan, the god of Nature, who rescued Chloe. Pan did so, the shepherd explains, in memory of Syrinx, a nymph he was once in love with. Daphnis and Chloe then depict the tale of Pan and Syrinx, Daphnis miming Pan's love and frequent supplications while Chloe mimes Syrinx's rejections and ultimate headlong rush away from him. At this point, Pan desperately tears off some reeds, and making a flute, begins to play a mournful tune. Pan's melancholic flute playing is beautifully depicted by Ravel in the scoring of a long, ornamented flute solo. Chloe, upon hearing Daphnis' flute playing, starts to dance. This culminates in a wildly spinning motion, after which Chloe falls into Daphnis' arms. At this point in the ballet, a group of maidens, dressed as bacchantes enter, shaking tambourines. As Daphnis and Chloe embrace, and a group of young men bound onto stage, inducing general dancing and tumult. Ravel worked on this final dance for a full year, eventually settling on an extended dance section in 5/4, a meter which caused the original dancers considerable difficulty. Ultimately however, the result is nothing short of breathtaking, and is a wonderful conclusion to a collaborative masterpiece.



## **L'aurora, M. 45**

RAVEL

*Patrick Campbell Jankowski*

Maurice Ravel was even from a young age very connected with music and was particularly drawn to the art form through his father's gentle encouragement and teaching. He did not, however, stand out much as a student. While proficient enough to earn entry to the Conservatoire de Paris as a piano student, he had a different approach to musical thinking that many of his teachers couldn't reckon with. He was expelled in 1895, but readmitted two years later, this time for composition. His teacher Gabriel Fauré guided him through significant development, but Ravel was still expelled again three years later. In his early years as a professional composer, he aligned with a group of free thinkers called Les Apaches, and his music was often met with mixed reviews. He attempted to win the Prix de Rome five different times and lost each one. On his last attempt, he was unjustifiably dismissed in the first round and the resulting scandal – met with accusations of bias – led to a complete reorganization of the conservatory from which he'd been dismissed multiple times. In some ways, he did win, and the work that brought it on was this cantata: *L'aurora*, or "Dawn." Scored for a large orchestra with a choir and tenor soloist, it is an imaginative musical recreation of the start of day. Beginning with chant-like bassoons and basses, Ravel's orchestral soundscape grows from darkened towards

shimmering timbres before the entry of the chorus.

Throughout its compact form, the composer interweaves vocal and wind textures into a rich collective sound. Though a cantata might seem an unlikely medium for Ravel's output, it was in fact the mandatory submission for the prestigious prize, and although choral writing is relatively rare for the composer, he later utilized a wordless chorus to great, ethereal effect in his first ballet *Daphnis et Chloé* just a few years later. In this 150th anniversary year of Ravel's birth, we can enjoy even these rarely performed early works and have a glimpse into his imagination.

## **Pini di Roma (Pines of Rome)**

RESPIGHI

*Reena Esmail*

Throughout the nineteenth century, most of the music written in Italy was opera. By the end of the century, the operas of Verdi and Puccini dominated the Italian concert stage. Though their younger contemporary, Ottorino Respighi, also composed nine operatic works spanning his career, he is known instead as the first Italian composer since the Baroque era to achieve notoriety solely for his orchestral works. The most famous of these still today is *Pines of Rome* (1924), which is the second in his set of three large orchestral tone poems known as the Roman Trilogy, with *Fountains of Rome* (1917) and *Roman Festivals* (1929).

# Program Notes *cont.*

In *Pines of Rome*, Respighi draws from a variety of disparate sources. His use of a colorful and luscious orchestral sound palette undoubtedly stems from his studies with master orchestrator Nikolai Rimsky-Korsakov. His interest in music before the common practice era instigated references to plainchant melody in the second movement, as well as his call for six buccinae (the medieval precursors of trumpets and trombones) in the fourth movement. He also integrates a recorded nightingale call into the third movement, saying that while modern brass could effectively replace the buccinae, “I simply realized that no combination of wind instruments could quite counterfeit the real bird’s song.”

Of course his main source of inspiration is, as the title suggests, the beautiful pine trees in different locations in Rome at different times of day. In each movement, Respighi envisions a specific scene, which he describes in his own words below:

## I. The Pine Trees of the Villa Borghese (Allegretto vivace):

Children are at play in the pine groves of Villa Borghese; they dance round in circles, they play at soldiers, marching and fighting, they are wrought up by their own cries like swallows at evening, they disappear in a swarm. Suddenly the scene changes and...

II. *The Pines Near a Catacomb* (Lento):  
We see the shadows of pine trees surrounding the entrance to a catacomb. The sound of mournful psalm singing rises from the depths, floating solemnly on the air, gradually and mysteriously dissipating.

III. *The Pines of the Janiculum* (Lento). A quiver runs through the air: the pine trees of Janiculum Hill stand, distinctly outlined, in the light of a full moon. A nightingale is singing.

IV. *The Pines of the Appian Way* (Tempo di Marcia). Misty dawn on the Appian Way; solitary pine trees guarding the magic landscape; the indistinct, ceaseless rhythm of unending footsteps. The poet has a fantastic vision of bygone glories. At the sound of the trumpets, in the brilliance of the newly risen sun, a consular army bursts forth toward the Sacred Way, triumphantly climbing to the Capitol.

# Yale Philharmonia Roster

Peter Oundjian, *principal conductor*

## VIOLIN I

Miray Ito  
Steven Song  
Nick Hammel  
Minji Lee  
Miyu Kubo  
Dorson Chang  
Julia Hwang  
Albert Gang  
Laurel Gagnon  
Gayoung Kim  
Chaofan Wang  
Jiyeon Park

## VIOLIN II

Matthew Cone  
Inhae Cho  
Sory Park  
Oliver Leitner  
Josh Liu  
Megan Lin  
Xingzhou Rong  
Mercedes Cheung  
Naeun Kim  
Jimin Kim

## VIOLA

Soyoung Cho  
Nicolas Perkins  
Matthew Mcdowell  
Wanxinyi Huang  
Nicolas Garrigues  
Abby Smith  
Mathew Lee  
Miranda Werner

## CELLO

Balder Hella Mikkelsen  
Robin Park  
Abigail Leidy  
Jiyeon Kim  
Jakyoung Huh  
Emily Mantone  
Kyeong Eun Kim  
Hyun Ji Kim

## BASS

Chelsea Strayer  
Yuki Nagase  
Josue Alfaro Mora  
Julide San  
Yihan Wu  
Patrick Curtis

## FLUTE

Jillian Coscio <sup>1</sup>  
Sophia Jean <sup>2</sup>  
Ben Smith <sup>3</sup>  
Jolie Fitch  
Rafael Mendez <sup>4</sup>

## OBOE

Maren Tonini  
Amy Kim  
Tina Shigeyama <sup>3, 4</sup>  
Annie Winkelman  
Gabriela Fry <sup>1</sup>  
Jacob Duff <sup>2</sup>

## ENGLISH HORN

Annie Winkelman <sup>1, 2</sup>  
Amy Kim <sup>3, 4</sup>

## CLARINET

Katelyn Poetker <sup>2</sup>  
Juan Pedro Espinosa  
Monteros  
Alex Swers  
Nickolas Hamblin <sup>3, 4</sup>  
Nikki Pet <sup>1</sup>

## BASS CLARINET

Alex Swers

## BASSOON

Laressa Winters <sup>1</sup>  
Tucker Van Gundy  
Emma Fuller <sup>2</sup>  
Darius Farhoumand <sup>4</sup>  
Laressa Winters  
Davey Hiester <sup>3</sup>

## CONTRABASSOON

Davey Hiester <sup>1, 2</sup>  
Kennedy Plains <sup>4</sup>

## HORN

Cristina Vиейtez <sup>1</sup>  
Gretchen Berendt  
Dylan Kingdom <sup>3</sup>  
Braydon Ross <sup>4</sup>

## SAM HART

Oved Rico  
Lily Judge <sup>2</sup>

## TRUMPET

Jacob Rose <sup>2</sup>  
Johnathan Hunda <sup>3</sup>  
Will Rich  
Grace O'Connell  
Katie Hillstrom  
Karlee Wood <sup>1, 4</sup>

## TROMBONE

William Roberts <sup>1, 2</sup>  
Jude Morris  
Jeremy Mojado  
Griffin Rupp <sup>3</sup>  
Naomi Wharry <sup>4</sup>  
Alex Felker

## BASS TROMBONE

Jeremy Mojado

## TUBA

Alex Friedman <sup>1, 3</sup>  
Junming Wen <sup>2, 4</sup>

## TIMPANI

Chad Beebe <sup>4</sup>  
Han Xia <sup>2</sup>  
Judy Hu <sup>1</sup>  
Jessie Chiang <sup>3</sup>

## PERCUSSION

Matt Boyle  
Jessie Chiang  
Kyle Rappe <sup>1</sup>  
Chad Beebe  
Han Xia

## HARP

Sebastian Gobbels  
Subin Lee

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Chris Chu  
Clayton Farmer  
Sean Yu

<sup>1</sup> *Principal on Iberia*

<sup>2</sup> *Principal on Daphnis*

<sup>3</sup> *Principal on L'Aurore*

<sup>4</sup> *Principal on Pines*

# Yale Glee Club Roster

Jeffrey Douma, *conductor*

## SOPRANO I

Tamara Bafi '27  
Joleen Bakalova '28  
Alliese Bonner '27  
Kinnia Cheuk '26  
Alex Hawley '25  
Anjal Jain '26  
Erica Lu '28  
Rhea McTiernan Huge '27  
Lila Schweinfurth '25  
Elizabeth Wolfram '27

## SOPRANO II

Sheena Bakare '28  
Violet Barnum '25  
Kylie Berg '28  
Senlee Dieme '26  
Ines Gilles '25  
Sophia Groff '25  
Katie Gurney '26  
Aurelia Keberle '27  
Rose Kosciuszek '27  
Catharine Lee '27  
Christina Logvynyuk '25  
Cayley Tolbert-Schwartz '28  
Claire Zhong '28

## ALTO I

Omeno Abutu '27  
Anya AitSahlia '25  
Alice (Ziqi) Cui '27  
Logan Gilbert '28  
Mika Hiroi '28  
Alistair Lam '27  
Peighton Lotwis '26  
Christina Ma '28  
Emily Patrick '26  
Sofia Sato '28

Sarah Sparling '25  
Abigail Taylor '25  
Angelique Wheeler '26

## ALTO II

Alexis Cruz '28  
Willa Hawthorne '26  
Tesse Okunseri '25  
Catalina Ossmann '27  
Aryana Ramos-Vazquez '26  
Myla Toliver '28  
Hai Yen Tran '26  
Ruthie Weinbaum '25  
Thisbe Wu '26  
Adriana Zhou '28  
Anna Zoltowski '27

## TENOR I

Matthew Chen '27  
Schandy Cordero '28  
Ayush Iyer '26  
Jack Purdue '25  
Bill Qian '26  
John Raskopf '27  
Gbemiga Salu '27  
Nate Stein '28  
Alex Whittington MM'25

## TENOR II

Jonathan Akinniyi '26  
Charlie Calkins '26  
Andrew Jean-Charles '27  
Dennis Jin '28  
Tavian Jones '26  
David Liebowitz '26  
Stephen Morris '27  
Prithvi Narayanan '28  
Jaden Nicita '28

Max Ondik '28  
Vincent Tan '25  
Ari Tsomocos '27  
Bobby Xiao '25  
Andrew Xu '27

## BASS I

Lukas Bacho '25  
Andrew Boanoh '27  
Ava Dadvand '25  
Quinn Evans '25  
Aviv Fetaya '26  
Creed Gardiner '26  
Cameron Gray-Lee '28  
Alex Kingma '28  
Lukas Koutsoukos '27  
Noah Ripke '28  
August Rivers '28  
Everett Tolbert-Schwartz '26  
Jeffrey Yang '28

## BASS II

Seung Min Baik '26  
Ben Graham '28  
Sohum Kapadia '25  
Deven Kinney '25  
Joshua Li '26  
Burton Lyng-Olsen '25  
Gui Pereira '26  
Kyle Thomas Ramos '26  
Liam Richardson '25  
Evan Stein '28  
Lucas Vander Elst '28  
Ben Weiss '27  
Ben Xu '26

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ASSISTANT CONDUCTORS Stefano Boccacci Ezra Calvino		
OFFICE ASSISTANT Abby Smith		

# Yale Glee Club Staff

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\$125–\$249

Linda & Roger Astmann  
Leo Cristofar & Bernadette DiGiulian  
Carolyn Gould  
Lawrence Handler  
Elizabeth N. Lowery  
Ann Marlowe  
Arthur Rosenfield and Wilma Ezekowitz  
Willi Stahura  
Anonymous  
Prof. Jeffrey R. Powell and Dr. Adalgisa Caccone

# Yale School of Music

GUSTAVE J. STOECKEL CIRCLE  
\$50–\$124  
Richard Abbatiello & Theresa Cappetta  
Mary E. Emerson  
Tracy MacMath  
Joel Marks  
Dr. Henry Park & Dr. Patricia Peter  
Syed Asad Rizvi  
Charlotte Shields  
Elizabeth M. Dock  
Alan Katz  
David & Lisa Totman

*List as of April 10, 2025*

Established in 1894, the Yale School of Music holds a position of international leadership in the training of performers, composers, and teachers. A professional graduate school and the only school of music in the Ivy League, the Yale School of Music maintains a highly selective admissions process, admitting approximately 200 students from the finest American and international conservatories and universities to study with a distinguished faculty. The School has one of the highest international profiles at Yale, engaging globally in cooperative partnerships with leading conservatories, schools, orchestras, and opera companies.

Alumni of the Yale School of Music hold major positions throughout the music world. In addition to performing with and conducting preeminent American and international orchestras, many graduates have founded or joined prominent chamber music ensembles. Voice alumni earn renown in professional opera companies, with over a dozen Yale graduates on the artist roster of the Metropolitan Opera. Yale composition alumni enjoy noted success with continual premieres of new music. Along with artistic accomplishment, Yale School of Music graduates provide strong leadership in guiding the course of numerous academic and cultural institutions.

The Yale School of Music awards the doctor of musical arts, master of musical arts, and master of music degrees, as well as the artist diploma and the certificate in performance.

*music.yale.edu*

# Upcoming Events at YSM

APR 16 **Lunchtime Chamber Music**  
12:30 p.m. | Morse Recital Hall  
Free admission

APR 21 **Guitar Chamber Music**  
**YSM Ensembles**  
7:30 p.m. | Morse Recital Hall  
Free admission

APR 23 **Lunchtime Chamber Music**  
12:30 p.m. | Morse Recital Hall  
Free admission

APR 24 **Aaron Jay Kernis and Christopher Theofanidis, *faculty composers***  
**New Music New Haven**  
7:30 p.m. | Morse Recital Hall  
Free admission

APR 25 **Yale Cellos**  
**YSM Ensembles**  
7:30 p.m. | Morse Recital Hall  
Free admission

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YALE SCHOOL OF MUSIC BOX OFFICE

Sprague Memorial Hall, 470 College Street, New Haven, CT 06511

203 432-4158 | [music-tickets.yale.edu](https://music-tickets.yale.edu)

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