

Yale SCHOOL OF MUSIC

José García-León, Dean

Yale Philharmonia

Peter Oundjian, *Principal Conductor*

Stefano Boccacci, *Conductor*

Kara Morgan, *Mezzo-soprano*

Friday, April 26, 2024 | 7:30 p.m.

Woolsey Hall

Program

Edvard Grieg
1843–1907

Peer Gynt Suite No. 1, Op. 46

- I. Morning Mood
- II. Ase's Death
- III. Anitra's Dance
- IV. In the Hall of the Mountain King

Stefano Boccacci, *conductor*

Gustav Mahler
1860–1911

**Lieder eines fahrenden Gesellen (Songs of a Wayfarer,
1885/1896)**

- I. Wenn mein Schatz Hochzeit macht
- II. Ging heut Morgen über's Feld
- III. Ich hab' ein glühend Messer
- IV. Die zwei blauen Augen von meinem Schatz

Kara Morgan, *mezzo-soprano*

INTERMISSION

Richard Strauss
1864–1949

Eine Alpensinfonie (An Alpine Symphony), Op. 64

- I. Nacht (Night)
- II. Sonnenaufgang (Sunrise)
- III. Der Anstieg (The ascent)
- IV. Eintritt in den Wald (Entering the forest)
- V. Wanderung neben dem Bache (Wandering near the stream)
- VI. Am Wasserfall (At the waterfall)
- VII. Erscheinung (Apparition)
- VIII. Auf blumige Wiesen (On blooming meadows)
- IX. Auf der Alm (On the Alpine pasture)
- X. Durch Dickicht und Gestrüpp auf Irrwegen (Going astray)
- XI. Auf dem Gletscher (On the glacier)
- XII. Gefährvolle Augenblicke (Dangerous moments)
- XIII. Auf dem Gipfel (At the summit)
- XIV. Vision (View)
- XV. Nebel steigen auf (Fog arises)
- XVI. Die Sonne verdüstert sich allmählich (The sun gradually darkens)
- XVII. Elegie (Elegy)
- XVIII. Stille vor dem Sturm (Calm before the storm)
- XIX. Gewitter und Sturm (Thunder and storm)
- XX. Sonnenuntergang (Sunset)
- XXI. Ausklang (Vanishing sound)
- XXII. Nacht (Night)

The Wagner Tuben used in this performance of Richard Strauss's Alpine Symphony were furnished through the courtesy of the New York Philharmonic.

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.

Texts

Lieder eines fahrenden Gesellen (Songs
of a Wayfarer)

MAHLER

Texts by the composer

1. Wenn mein Schatz Hochzeit macht

Wenn mein Schatz Hochzeit macht,
Fröhliche Hochzeit macht,
Hab' ich meinen traurigen Tag!
Geh' ich in mein Kämmerlein,
Dunkles Kämmerlein!
Weine, wein' um meinen Schatz,
Um meinen lieben Schatz!

Blümlein blau! Verdorre nicht!
Vöglein süß! Du singst auf grüner Heide.
Ach, wie ist die Welt so schön!
Ziküth! Ziküth!
Singet nicht! Blühet nicht!
Lenz ist ja vorbei!
Alles Singen ist nun aus!
Des Abends, wenn ich schlafen geh',
Denk' ich an mein Leide.
An mein Leide!

2. Ging heut morgen über's Feld

Ging heut morgen über's Feld,
Tau noch auf den Gräsern hing;
Sprach zu mir der lust'ge Fink:
"Ei du! Gelt? Guten Morgen! Ei gelt?
Du! Wird's nicht eine schöne Welt?
Zink! Zink! Schön und flink!
Wie mir doch die Welt gefällt!"

Auch die Glockenblum' am Feld
Hat mir lustig, guter Ding',
Mit den Glöckchen, klinge, kling,
Ihren Morgengruß geschellt:
"Wird's nicht eine schöne Welt?

*Translation by Emily Ezust, printed with
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1. When my darling has her wedding-day

*When my darling has her wedding-day,
her joyous wedding-day,
I will have my day of mourning!
I will go to my little room,
my dark little room,
and weep, weep for my darling,
for my dear darling!*

*Blue flower! Do not wither!
Sweet little bird – you sing on the green heath.
Alas, how can the world be so fair?
Chirp! Chirp!
Do not sing; do not bloom!
Spring is over.
All singing must now be done.
At night when I go to sleep,
I think of my sorrow,
of my sorrow!*

2. I walked across the fields this morning

*I walked across the fields this morning;
dew still hung on every blade of grass.
The merry finch spoke to me:
"Hey! Isn't it? Good morning! Isn't it?
You! Isn't it becoming a fine world?
Chirp! Chirp! Fair and sharp!
How the world delights me!"*

*Also, the bluebells in the field
merrily with good spirits
toll'd out to me with bells (ding, ding)
their morning greeting:
"Isn't it becoming a fine world?"*

Kling, kling! Schönes Ding!
Wie mir doch die Welt gefällt! Heia!”

Und da fing im Sonnenschein
Gleich die Welt zu funkeln an;
Alles Ton und Farbe gewann
Im Sonnenschein!
Blum’ und Vogel, groß und klein!
“Guten Tag, ist’s nicht eine schöne Welt?
Ei du, gelt? Schöne Welt!”

Nun fängt auch mein Glück wohl an?
Nein, nein, das ich mein’,
Mir nimmer blühen kann!

3. Ich hab’ ein glühend Messer

Ich hab’ ein glühend Messer,
Ein Messer in meiner Brust,
O Weh! Das schneid’t so tief
In jede Freud’ und jede Lust.
Ach, was ist das für ein böser Gast!
Nimmer hält er Ruh’, nimmer hält er Rast,
Nicht bei Tag, noch bei Nacht, wenn ich
schliefe.
O Weh!

Wenn ich in dem Himmel seh’,
Seh’ ich zwei blaue Augen stehn!
O Weh! Wenn ich im gelben Felde geh’,
Seh’ ich von fern das blonde Haar
Im Winde wehn.
O Weh!

Wenn ich aus dem Traum auffahr’
Und höre klingen ihr silbern’ Lachen,
O Weh!
Ich wollt’, ich läg’ auf der schwarzen Bahr’,
Könnt’ nimmer die Augen aufmachen!

*Ding, ding! Fair thing!
How the world delights me!”*

*And then, in the sunshine,
the world suddenly began to glitter;
everything gained sound and color
in the sunshine!
Flower and bird, great and small!
“Good day, is it not a fine world?
Hey, isn’t it? A fair world?”*

*Now will my happiness also begin?
No, no – the happiness I mean
can never bloom!*

3. *I have a red-hot knife*

*I have a red-hot knife,
a knife in my breast.
O woe! It cuts so deeply
into every joy and delight.
Alas, what an evil guest it is!
Never does it rest or relax,
not by day or by night, when I would sleep.
O woe!*

*When I gaze up into the sky
I see two blue eyes there.
O woe! When I walk in the yellow field,
I see from afar her blond hair
waving in the wind.
O woe!*

*When I start from a dream
and hear the tinkle of her silvery laugh,
O woe!
Would that I lay on my black bier –
Would that I could never again open my eyes!*

Texts, cont.

4. Die zwei blauen Augen von meinem Schatz

Die zwei blauen Augen von meinem Schatz,
Die haben mich in die weite Welt geschickt.
Da mußst' ich Abschied nehmen vom
 allerliebsten Platz!
O Augen blau, warum habt ihr mich
 angeblickt?
Nun hab' ich ewig Leid und Grämen.

Ich bin ausgegangen in stiller Nacht,
Wohl über die dunkle Heide.
Hat mir niemand Ade gesagt.
Ade! Mein Gesell' war Lieb' und Leide!

Auf der Straße stand ein Lindenbaum,
Da hab' ich zum ersten Mal im Schlaf
 geruht!

Unter dem Lindenbaum,
Der hat seine Blüten über mich geschneit,
Da wußt' ich nicht, wie das Leben tut,
War alles, alles wieder gut!
Alles! Alles, Lieb und Leid
Und Welt und Traum!

4. *The two blue eyes of my darling*

*The two blue eyes of my darling –
they have sent me into the wide world.
I had to take my leave of this well-beloved
 place!*

O blue eyes, why did you gaze on me?

Now I will have eternal sorrow and grief.

*I went out into the quiet night
well across the dark heath.*

To me no one bade farewell.

Farewell! My companions are love and sorrow!

*On the road there stands a linden tree,
and there for the first time I found rest in
 sleep!*

*Under the linden tree
that snowed its blooms onto me –
I did not know how life went on,
and all was well again!*

*All! All, love and sorrow
and world and dream!*

Artist Profiles

Peter Oundjian, *principal conductor*

Toronto-born conductor Peter Oundjian has been an instrumental figure in the rebirth 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. Now Conductor Emeritus in Toronto, Oundjian also serves as Principal Conductor of the Colorado Symphony and Music Director of the Colorado Music Festival. Past conducting posts include Principal Guest Conductor of the Detroit Symphony Orchestra, Artistic Director and Principal Conductor at the Caramoor International Music Festival in New York, and Music Director of the Royal Scottish National Orchestra.

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 USA, and Latin America. He has conducted 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.

Recent commitments include assistant conductor at the Immling Festival in Germany in summer 2024 for *Aida* and *The Threepenny Opera*; the Welsh Ballet (2023), Buxton International Opera Festival in the UK (2022), and with the Ensemble Multilatérale in Paris (2022).

Boccacci 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*, among others. He works as a language coach in Italian, French, English, and Spanish. He is a conducting teacher at the University of Oxford (Hertford College) and a visiting artist and orchestral tutor at the Royal Welsh College of Music and Drama, and in 2023 he joined Yale's Music in Schools Initiative as conducting teacher.

Boccacci has trained with Jac van Steen, Carlo Rizzi, Sebastian Lang-Lessing, John Fisher, Patrick Fournillier and Johannes Wildner.

Artist Profiles, *cont.*

Boccacci is currently a conducting fellow at Yale University and assistant conductor to Peter Oundjian and the Yale Philharmonia. Completing his research project at the Université de Strasbourg, his research focuses on programming and production of twentieth-century chamber operas by Xenakis, Weill, and Piazzolla.

Kara Morgan, *mezzo-soprano*

Kara Morgan is a singing actress seeking out and lending her artistry to projects that broaden minds and inspire others. Career highlights include mainstage credits with Fargo-Moorhead Opera, Pacific Opera Project, Salt Marsh Opera and An Opera Theatre; apprenticeships with Sarasota Opera and Santa Fe Opera; and recognition from the Schubert Club, Opera Tampa D'Angelo Young Artist, and Metropolitan Opera Laffont Competitions. This spring, Morgan concludes her time as a member of the opera studio at Yale University with performances of Mother Goose in *The Rake's Progress*, Anna I in Kurt Weill's *7 Deadly Sins*, and Mahler's *Songs of a Wayfarer* with the Yale Philharmonia. She will spend the summer in San Francisco singing with the Merola Opera program before joining Minnesota Opera as a resident artist for the 2024–2025 season, debuting the roles of Stéphano (*Roméo et Juliette*) and Rosina (*Il barbiere di Siviglia*). A student of Adriana Zabala, Morgan has performed other roles at Yale including Isolier (*Le comte Ory*) and Lucretia (*The Rape of Lucretia*).

» kmorganmezzo.com

Program Notes

by Patrick Campbell Jankowski

Peer Gynt Suite No. 1, Op. 46
GRIEG

Few composers have made such an impact on popular culture, across nations and generations, as Edward Grieg, and it's due in large part to the music he wrote for the stage play *Peer Gynt* in the 1870s. Excerpts from the work have extended their reach far beyond the narrative confines of the play. Want to evoke tragedy, funereal or otherwise? The lamenting "Ase's Death" will suite quite well. If you want to let your listeners know that it's morning, the pastoral quality of "Morning Mood," complete with birdsong, is just the ticket. While there are certainly other examples, "In the Hall of the Mountain King," has become the ubiquitous default for "mischief." We can thank cartoons and film, of course, but there is something to be said about the ability of this music to set a mood and scene with great efficiency. In his original score, Grieg created incidental music to accompany the dramatist and fellow Norwegian Henrik Ibsen's play, with five acts and ninety minutes worth of tunes. Long believed to be lost, the complete score resurfaced in the 1980s, though by then the two suites Grieg crafted from his own music had attained a life of their own. The four pieces of Op. 46 cover perhaps the greatest hits, and require little to no backstory to be enjoyed, though the now famous play has been adapted numerous times, for the curious.

Lieder eines fahrenden Gesellen
MAHLER

Whether as a setting for voice and piano (its most common iteration) or on a larger

scale, and whether standalone or assembled into a cycle, the *lied*, or German “art song,” does have one interesting inspirational through-line: love and heartbreak. Take Mahler, for instance, whose *Songs of a Wayfarer* was brought on in part by young love with an unhappy ending. The poems are Mahler’s own, and like many of the writings set to music in the Romantic era depict the wanderings of a heartbroken protagonist. He initially set the texts for voice and piano, but over subsequent years orchestrated them while working on his symphonies. In fact, several of the themes heard in these songs make their way into his first symphony, just as later songs from *Des Knaben Wunderhorn* find their way into others. The cycle doesn’t begin very optimistically, as the protagonist laments the day of his love’s wedding (to someone else), and it ends... well... with a funeral march. Even on the grand scale of his eighth symphony, Mahler was a master of integrating voices and instruments, and his orchestrations throughout these “journeyman’s songs” are rich yet transparent, never covering and always supporting the voice. Even if you’ve heard all of Mahler’s symphonies multiple times, you’ll discover even more if you recall that at the heart of everything is song.

Eine Alpensinfonie, Op. 64
STRAUSS

Richard Strauss was nothing if not ambitious, and across his orchestral tone poems and operas, maximalism seems the default rather than the exception. Even among his biggest and boldest works, *An Alpine Symphony* is on a scale all its own,

inspired in part by an expedition he’d taken in the Bavarian Alps as a young man, by the writings of Nietzsche, by the death of Gustav Mahler, and by nothing short of mother nature herself. By the time he’d finished it, much of the philosophical references to man, divinity, life, death, and all that sort of thing had been stripped away at least from the surface, though the magnitude and sublimity of the work lead us to believe that surely it’s about something more than just a mountain. Featuring an enormous orchestra, including augmented winds (the heckelphone, an obscure relative of the oboe and English horn, can be heard as a parallel to its higher pitched cousin), an organ, and sixteen horns, many of which are off-stage. After all, what could be more “Alpine” than the distant echoes of horns? Without pause, the symphony unfolds across 22 episodes that create the shape of an arc, or perhaps even a mountain, in terms of weight and dynamic. It begins in the quiet depths of night, through the sunrise and a trek to the top (“The Ascent” in the score), across a shimmering glacier and finally reaches the brilliant heights of “The Summit.” An oboe solo appears to stand in for the exhausted hiker in awe of their surroundings, while the brass, organ, and sweeping strings envelop them in sound. The descent is gradual, but interrupted by a frenzied storm, with torrents of rain depicted in falling chromatic scales. The sun sets at last, and the work ends as it began, in the shroud of night.

Yale Philharmonia Roster

Peter Oundjian, *principal conductor*

VIOLIN I

Charlie Lovell-Jones
Miranda Werner
Sory Park
Miray Ito
Andrew Samarasekara
Matthew Cone
Benjamin Kremer
Jimin Kim
Emma Meinrenken
Albert Steinberger
Sung-Chi Chang
Inhae Cho
Megan Lin
Caroline Durham

CELLO

Ben Lanners
Jasmine Pai
Charles Zandieh
Robin Park
Emily Mantone
Ga Eun Lee
Kyeong Eun Kim
William Suh

DOUBLE BASS
Hector Ponce
Patrick Curtis
Nicole Wiedenmann
Jülide San
Min Kyung Cho
Yuki Nagase

VIOLIN II

Jeein Kim
Julia Hwang
Minkyung Lee
Xingzhou Rong
Kenneth Naito
Steven Song
Chaofan Wang
Emma Carleton
Minji Lee
Jeongmin An
Evan Johanson
Chaewon Kim

FLUTE

Jillian Coscio²
Daniel Fletcher³
Michael Huerta¹
Sophia Jean
Jarrett May

VIOLA

Emily Rekrut-Pressy
Cassia Drake
Julian Seney
Katie Liu
Wanxinyi Huang
Ayano Nakamura
Matthew McDowell
Jack Kessler
Mathew Lee
Wilhelm Magner

PICCOLO

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Sophia Jean

OBOE
Jini Baik¹
Alec Chai³
Mickenna Keller
Amy Kim
Will Stevens²
Maren Tonini

ENGLISH HORN

Mickenna Keller

HECKELPHONE

Will Stevens

CLARINET

Nickolas Hamblin
Amer Hasan¹
Jonathan López
Nicole Martin²
Avarie Pet³
Tianyi Shen

BASS CLARINET

Jonathan López

E-FLAT CLARINET

Nickolas Hamblin

BASSOON

Darius Farhoumand
Winfred Felton³
Anjali Pillai^{1,2}
Kennedy Plains
Tucker Van Gundy

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Darius Farhoumand

HORN

Gretchen Berendt²
Annie Citron
Torrin Hallett^{1,*}
Franco Ortiz
Oved Rico
Braydon Ross
William Sands³
Corey Schmidt
Amber Wang

TRUMPET

Eric Evans³
Jonathan Hunda

TRUMPET

Grace O'Connell²
Will Rich

Jacob Rose¹

Karlee Wood

TROMBONE

Timothy Jay Maines II
Yuki Mori³
Jude Morris²
Jackson Murphy
David Seder¹

TUBA

Alexander Friedman³
Connor Higley¹

TIMPANI

Mingyu Son

PERCUSSION

Chad Beebe^{2,3}
Jessie Chiang
Makana Medeiros
Han Xia¹

HARP

Janice Hur
Yun Chai Lee^{2,3}

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Miu Ishikawa

ORGAN

Joseph Ferguson

¹ *Principal on Grieg*

² *Principal on Mahler*

³ *Principal on Strauss*

* *Assistant principal on Strauss*

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List as of April 17, 2024

Upcoming Events at YSM

- APR 27 **Bach's Mass in B Minor with Yale Schola Cantorum, David Hill, *conductor***
Institute of Sacred Music
7:30 p.m. | Woolsey Hall
Free admission, no registration required
- MAY 3 & 4 **Puccini's *Gianni Schicchi* & Kurt Weill's *The Seven Deadly Sins***
Yale Opera
Fri & Sat 7:30 p.m. | Morse Recital Hall
Tickets start at \$13, Yale faculty/staff start at \$10, Students start at \$6
- MAY 5 **All Creation Sings: ISM's 50th Anniversary Hymn Festival**
Institute of Sacred Music
4 p.m. | Woolsey Hall
Free admission, no registration required
- MAY 6 **Guitar Chamber Music**
YSM Ensembles
7:30 p.m. | Morse Recital Hall
Free admission, no registration required
- MAY 7 **Chamber Music Competition Winners**
Oneppo Chamber Music Series
7:30 p.m. | Morse Recital Hall
Tickets start at \$13, Yale faculty/staff start at \$9, Students \$7
- MAY 19 **YSM Commencement Concert**
3 p.m. | Morse Recital Hall
Free admission, no registration required

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