

Yale SCHOOL OF MUSIC

Robert Blocker, Dean

Yale Philharmonia

Peter Oundjian, *Principal Conductor*

Friday, November 18, 2022 | 7:30 p.m.

Woolsey Hall

Program

Igor Stravinsky
1882–1971

Funeral Song, Op. 5

Claude Debussy
1862–1918

La mer, L. 109

- I. De l'aube à midi sur la mer
- II. Jeux de vagues
- III. Dialogue du vent et de la mer

INTERMISSION

Sergei Rachmaninoff
1873–1943

Symphony No. 3 in A minor, Op. 44

- I. Lento – Allegro moderato – Allegro
- II. Adagio ma non troppo – Allegro vivace
- III. Allegro – Allegro vivace – Allegro –
Allegretto – Allegro vivace

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

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, 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.

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.

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Program Notes

Funeral Song

STRAVINSKY

Patrick Campbell Jankowski

Long believed to be lost in the shuffle of the Russian Revolution following Stravinsky's departure, the instrumental parts to this *chant funebre* for orchestra were discovered in the Saint Petersburg Conservatory among other manuscripts in 2015. While much of the composer's orchestral music from *The Firebird* onward is regularly programmed and well-known, those early works from his youth (he was in his mid-twenties) when this was first performed, remain somewhat obscure, which makes this discovery all the more significant. Especially in his sense for mixing orchestral colors and textures and in his use of semi-programmatic elements, we can hear those traits that we praise in Stravinsky's later works even in this formative composition. In this early piece, we can also discern a connection to the Nikolai Rimsky-Korsakov, the younger composer's teacher, and the direct inspiration for this Funeral Song, written in his memory in the year of his death in 1908. It is fascinating, if not a touch bittersweet, to think that Stravinsky himself only had his memory to go off of in describing the work, but the central idea, in his words, is of a musical procession. "All the solo instruments of the orchestra filed past the tomb of the master in succession, each laying down its own melody as its wreath against a deep background of tremolo murmurings simulating the vibrations of bass voices singing in chorus." We couldn't ask for a better or more evocative description.

La mer

DEBUSSY

Julian Pellicano

A lifelong fascination with the sea led Debussy to employ this subject as perhaps his greatest orchestral work, *La mer*. Debussy started composing this work, subtitled "Three Orchestral Sketches" in 1903 and the work was premiered in October 1905, at the Concerts Lamoureux in Paris. Although *La mer* is an extremely popular piece in the orchestral repertoire over the past century, its premiere was controversial and critics were largely unfriendly to Debussy's new freedom of form, harmony, coloristic orchestration, and defiance of rigid classification.

The three movements of *La mer* carry descriptive titles, which translate to: "From Dawn to Noon on the Sea", "Play of the Waves," and "The Dialogue between the Wind and the Sea". However, Debussy made it clear that he did not intend his work to be a programmatic depiction or representation of the sea. He was attempting to capture the "invisible sentiments of nature" by asking the rhetorical question: "Does one render the mystery of the forest by recording the high of the trees?" Despite his aesthetic motivations, Debussy's music has been invariably linked with "Impressionism", a label he detested throughout his life. It is clear that Debussy felt closer to Mallarmé and Baudelaire than to the impressionists, Monet or Pissarro.

While the three sketches of *La mer* shouldn't be heard as programmatic, neither can they

be regarded as a purely symphonic discourse, since they abandon conventional theme and development, resisting traditional analysis by manipulating a more cyclical construction and melodic development that relies heavily on color, texture and nuance for its subject matter. “We must agree,” Debussy writes, “that the beauty of a work of art will always remain a mystery, in other words, we can never be absolutely sure ‘how it is made’.”

Debussy greatly admired the seascapes of the British painter J.M.W Turner calling him the “finest creator of mystery in the whole of art!” “The Hollow Wave off Kanagawa,” (from *Thirty-six views of Mount Fuji*, c. 1820–29) a print by the celebrated Japanese artist Katsushika Hokusai was chosen by Debussy for the front cover of *La mer* in 1905.

Symphony No. 3 in A minor
RACHMANINOFF
Patrick Campbell Jankowski

A distant, chant-like motive—scored for muted cellos, stopped horns, and clarinets begins this final symphony of Sergei Rachmaninoff. This brief gesture is significant, returning again throughout the symphony in various guises. The orchestra responds emphatically with Hollywood flair, almost comically grand in comparison to the chant. Such dualities are prevalent throughout the symphony, as when a melancholy opening theme is introduced in the winds that feels vaguely connected to the opening chant yet distinct in its character. A lush, gauzy second theme is introduced in the cellos, building to a bold, brassy climax, before retreating once again. The composer’s inventive 3-movement structure reveals its cleverness especially in the second, where he combines a scherzo and “slow movement” into one. After a re-statement of the opening chant (now in triple meter and inverted), an Adagio beginning with an aching melody in the violin and featuring the Cor Anglais leads to a mischievous Scherzo with skittering strings and brash woodwind interjections. The Adagio returns again once the Scherzo has exhausted itself of energy. A triumphant finale marches in lead by the strings, who signal fanfares along with the brass. A detour into a slower yet exalant second theme and a contrapuntal development ultimately to a thrilling, celebratory conclusion.

Yale Philharmonia Roster

Peter Oundjian, *principal conductor*

VIOLIN I	CELLO	CLARINET	TUBA
Herdis Guðmundsdóttir	Cheng “Allen” Liang	Jonathan Lopez ²	Connor Higley
Sophia Steger	Mafalda Santos	Tianyi Shen ¹	
Gregory Lewis	Jakob Taylor	Lloyd Van’t Hoff	TIMPANI
Emma Carleton	Kyeong Eun Kim	Zikang Wang ³	Sjia Huang ²
Zili Sha	Jenny Bahk	Kean Xiong	Makana Medeiros ³
Tristan Siegel	Jasmine Pai		Mingyu Son ¹
Emily Shehi	Thomas Hung	BASSOON	
Yiqing Fu	Amanda Chi	Darius Farhoumand	PERCUSSION
Chaewon Kim		Winfred Felton ¹	Jessie Chiang ²
Kenneth Naito	DOUBLE BASS	Ryan Goodwin ²	Russell Fisher
Ladusa Chang-Ou	Xinyun Tu	Marty Tung	Sjia Huang ¹
Amy Oh	Nicole Wiedenmann	Lucas Zeiter ³	Makana Medeiros
	Hector Ponce		Yukiko Nakamura
VIOLIN II	Esther Kwon	HORN	Mingyu Son ³
Jeein Kim	Chelsea Strayer	Stephanie Fritz ³	
Emma Meinreken	Min Kyung Cho	Xin He	HARP
Andrew Samarasekara		Franco Ortiz ²	Yun Chai Lee ³
Xingzhou Rong	FLUTE	Jaimee Reynolds ¹	Mia Venezia ^{1 2}
Anna Lee	Hyeonjeong Choi ²	William Sands	
Freya Liu	Michael Huerta ³	Corey Schmidt	¹ <i>Principal on Stravinsky</i>
Satoka Abo	Jarrett May ¹	Amber Wang	² <i>Principal on Debussy</i>
Andy OuYang		Kate Warren	³ <i>Principal on Rachmaninoff</i>
Evan Johanson	OBOE		
Minkyung Lee	Rachel Ahn	TRUMPET	
	Jini Baik ^{1 2}	Joshua Bialkin ³	
VIOLA	Michelle Oh	Philip Barrington ²	
Wilhelm Wagner	Will Stevens ³	Shania Cordoba	
Emily Rekrut-Pressey		Eric Evans ¹	
Brian Isaacs	ENGLISH HORN	Lizbeth Yanez	
Kayla Cabrera	Mickenna Keller ^{2 3}		
Serena Hsu	Will Stevens ¹	TROMBONE	
Madison Marshall		Timothy Jay Maines II ¹	
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List as of November 16, 2022

Upcoming Events at YSM

- DEC 1 **Nate May, *composition***
Doctor of Musical Arts Degree Recital
7:30 p.m. | Morse Recital Hall
Free admission
- DEC 2 **George Coleman**
Ellington Jazz Series
7:30 p.m. | Morse Recital Hall
Tickets start at \$23, Students start at \$10
- DEC 4 **Yale Clarinet Celebration with David Shifrin & Friends**
Faculty Artist Series
3 p.m. | Morse Recital Hall
Free admission
- DEC 5 **Liederabend**
Yale Opera
7:30 p.m. | Morse Recital Hall
Free admission
- DEC 6 **Vista: Chamber Music**
7:30 p.m. | Morse Recital Hall
Free admission
- DEC 7 **Lunchtime Chamber Music**
12:30 p.m. | Morse Recital Hall
Free admission

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