

Yale SCHOOL OF MUSIC

Robert Blocker, Dean

Yale Philharmonia

Samuel Hollister, *student conductor*

Derek Wang, *piano*

Friday, February 24, 2023 | 7:30 p.m.
Morse Recital Hall in Sprague Memorial Hall

Program

Maurice Ravel
1875–1937

Le tombeau de Couperin, M. 68a

- I. Prélude
- II. Forlane
- III. Menuet
- IV. Rigaudon

Wolfgang Amadeus
Mozart
1756–1791

Piano Concerto No. 25 in C major, K. 503

- I. Allegro maestoso
- II. Andante
- III. Allegretto

Derek Wang, *piano*

INTERMISSION

Kurt Atterberg
1887–1974

Symphony No. 8 in E minor, Op. 48

- I. Largo – Allegro
- II. Adagio
- III. Molto vivo
- IV. Con moto

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, *student conductor*

Conductor, pianist, harpsichordist, composer, and theorist Samuel Hollister believes that music tells powerful stories that can create and strengthen community.

In the fall of 2022, Hollister joined the faculty of the University of Rhode Island as the director of orchestral activities. He is also currently pursuing the Doctor of Musical Arts degree in orchestral conducting at the Yale School of Music, serving as the Yale Philharmonia's conducting fellow and as the assistant to Peter Oundjian, Carolyn Kuan, Leonard Slatkin, and others. In the spring of 2022, Hollister completed two master's degrees in conducting and music theory pedagogy at Peabody Conservatory, studying with Marin Alsop and working with the Peabody Opera, where he conducted and served as head pianist and assistant conductor. In January 2022, Hollister served as assistant conductor to Marin Alsop at the Baltimore Symphony Orchestra. While an undergraduate student in music and pure mathematics at Yale University, Hollister recruited and conducted productions of Mozart's *Requiem* and Rachmaninoff's *All-Night Vigil*.

Strongly believing in the value of new music, Hollister has conducted world premieres of opera and concert music at Yale, Peabody, the University of Rhode Island, with the PHACE ensemble in Vienna, and elsewhere around the world. In February 2022, Hollister conducted a production of the opera *Rhoda and the Fossil Hunt*, and in 2021 he served as assistant conductor to Steven White for *Postcard from Morocco* at Peabody. He was

chosen to conduct and arrange Peabody's 2020 production of *Turn of the Screw*. He joined the music staff of Opera Saratoga in 2022 as a conductor and pianist, and he was named a conducting fellow, pianist, and harpsichordist at the Eastern Music Festival in 2019 and 2021. Hollister has studied conducting internationally, learning from maestri including Larry Rachleff, Gerard Schwarz, Rune Bergmann, Dalia Stasevska, and Giuseppe Montesano.

In 2018, Hollister founded Aurora Collaborative, a Rhode Island non-profit music organization, to provide opportunities for musicians and artists of any background to collaborate. As the organization's artistic director, Hollister created one-of-a-kind concert experiences that blended music with art and writing, bringing unique disciplines and perspectives together.

From the age of 7, Hollister studied piano with Manabu Takasawa, soon navigating solo opportunities in concert and competition around the country, including masterclasses with Yo-Yo Ma, Jeffrey Kahane, and Awadagin Pratt. A talented harpsichordist fluent in figured bass and continuo style, Hollister has performed on the instrument in chamber settings with soloists such as Jeffrey Multer, Les Roettges, and Neal Cary.

Hollister has served both as classroom teacher and teaching assistant for a variety of theory courses at Yale and Peabody, and he is a passionate music theorist and sought-after private piano and conducting teacher. When he's not making music, you'll likely find Hollister playing a game of chess or exploring nature with his camera in hand.

Artist Profiles *cont.*

Derek Wang, *piano*

With the “pure poetry” of his playing (*Seen and Heard International*), pianist Derek Wang is drawing increasing acclaim from audiences and critics alike in wide-ranging appearances as soloist, collaborator, and communicator. A musically eloquent proponent of the original works and virtuosic transcriptions of Franz Liszt, Derek was awarded second prize at the 12th Liszt Utrecht competition in the Netherlands in September 2022, which followed on the heels of first prize at the inaugural New York Liszt Competition in 2021. Derek is widely praised for his ability to speak about music to audiences of all kinds, and in formats ranging from traditional pre-concert talks to podcasts and online media. In 2020, he partnered with violinist Sophia Stoyanovich to launch the podcast series *American Stories*, which examines and celebrates American identity through music and storytelling. Derek holds Bachelor and Master of Music degrees from The Juilliard School, where he received a Kovner Fellowship and the Peter Mennin and Joseph W. Polisi Commencement Prizes. He continues studies at the Yale School of Music as an Artist Diploma candidate. His principal teachers have included Stephen Hough, Yoheved Kaplinsky, Matti Raekallio, and Boris Slutsky. For more information and the latest concert schedule, please visit » derek-wang.com

Program Notes

Le tombeau de Couperin

RAVEL

Julia Clancy

World War I was, unsurprisingly, a difficult period for Ravel. *Le tombeau de Couperin* began as an homage to the sensibilities and refinement of the French Baroque in the form of a solo piano suite in 1914, a year before Ravel enlisted as a truck driver for the French Army. The job was taxing and stressful; the additional emotional burden of his mother’s death in 1917 contributed to his discharge a few months later. While recuperating at his grandmother’s country house, he returned to *Le tombeau* with a new perspective.

Composers responded to the wars of the twentieth century with somber tributes and colossal memorials most often in large symphonic fashion. Although Ravel dedicated each movement of *Le tombeau* to a friend lost in combat, the piece reads as a celebration, not a eulogy. Rather than a cathartic manifesto of his time in the war, *Le tombeau* served as a refuge of clarity and balance in a time of destruction and nihilism.

In 1919, after the premiere of *Le tombeau*, Ravel decided to orchestrate the work. French composer and critic Roland-Manuel wrote, “This metamorphosis of piano pieces into symphonic works was a game for Ravel, a game played to perfection, so that the transcription outdid the charm of the original.” Ravel chose four of the six movements for his final orchestration, a task he executed with dazzling color and yet with remarkable economy.

The Prelude starts with a brilliant and relentless coil in the oboe. Beginning with a sardonic, somewhat cubist melody in the violins, the Forlane takes inspiration from a Venetian dance, popular among gondoliers, before the piece takes listeners across the Alps into France. The Menuet captures the essence of the graceful French dance with kaleidoscopic orchestral colors. And the bustling Rigaudon, a dance that originated in Provence, concludes the suite in celebratory fashion.

Piano Concerto No. 25 in C major
MOZART

Patrick Campbell Jankowski

This piano concerto—the last of several that Mozart composed in C major—begins majestically, with impactful utterances of orchestral chords punctuated by the timpani. If you didn't know better, you might mistake this for a symphony, owing to its sheer expansiveness and weight. A full orchestral exposition includes a brief turn to minor, an interjection from the winds, and a grand build to an unexpectedly genteel response for the solo piano. Throughout the concerto, Mozart explores this duality between the orchestra and soloist, as though they were playing distinct characters, and not always aligned. The winds are on display particularly in the central movement, with a richly orchestrated chorale, playful turns from the flute, and evocative horn accompaniment, with the piano decorating throughout. The stately finale upholds the grandeur and proportions of the opening movement, closing the concerto on a nearly symphonic scale.

Symphony No. 8 in E minor

ATTERBERG

Patrick Campbell Jankowski

Incorporating traditional folk material into a symphonic tapestry is by no means unique. Whether through indirect references and “folk-ish” elements or direct quotations of known vocal or instrumental melodies, a whole range of composers from Dvořák and Vaughan Williams to Shostakovich, Price, and Copland have built some representative aspect of “nationalism” into their work in the guise of cultural reference. Kurt Atterberg is perhaps a less well-known name among international audiences, but he was essential to the continuum of Swedish orchestral music, leaving us with nine symphonies and numerous other works. Among these, several incorporate traditional folk music of Sweden, including this Eighth Symphony, which is more or less built of folk tunes to its very core. Following a dramatic, rather ominous opening with a repeated motive echoing throughout the orchestra, that brief motive is revealed to be the start of a traditional song that serves as the primary theme of the energetic first movement. Inventive transformations of these traditional melodies is prevalent throughout the entire symphony. The spirited third movement juxtaposes skittering Mendelssohn fairy-like passages against a jaunty and robust dance introduced first in the horns. If you're a fan of brass and winds, the symphony's finale will bring you plenty of joy. Atterberg provides all instruments with an equal role in carrying the “tune”, assembling the pieces like an intricate machine.

Yale Philharmonia Roster

Peter Oundjian, *principal conductor*

VIOLIN I

Charlie Lovell-Jones
Emma Carleton
Miranda Werner
Evan Johanson
Emily Shehi
In Ae Lee
Xingzhou Rong
Chaewon Kim
Yasmine Fu
Emma Meinrenken

VIOLIN II

Albert Steinberger
Satoka Abo
Riana Heath
Kenneth Naito
Andy OuYang
Jeein Kim
Amy Oh
Freya Liu

VIOLA

Emily Rekrut-Pressey
Wilhelm Magner
Matthew McDowell
Wanxinyi Huang
Cassia Drake
Joseph Skerik

CELO

Jasmine Pai
Amanda Chi
Hans Emil Sollesnes
Ga Eun Lee
Jenny Bahk

DOUBLE BASS
Nicholas Hernandez
Chelsea Strayer
Hector Ponce

FLUTE

Daniel Fletcher ¹
Collin Stavinoha ^{2 3}

OBOE
Jini Baik
Alec Chai
Mickenna Keller ¹
Michelle Oh ³
Will Stevens ²

ENGLISH HORN

Alec Chai ^{1 3}

CLARINET

Jonathan López ³
Zikang Wang ¹

BASSOON

Darius Farhoumand ³
Ryan Goodwin ^{1 2}

HORN

Jaimee Reynolds ¹
William Sands ³
Corey Schmidt
Amber Wang ²

TRUMPET

Eric Evans ²
Lizbeth Yanez ^{1 3}

TROMBONE

Addison Maye-Saxon
Chandler McLaughlin

BASS TROMBONE

Jackson Murphy

TIMPANI

Jessie Chiang ³
Yukiko Nakamura ²

HARP

Mia Venezia

¹ *Principal on Ravel*

² *Principal on Mozart*

³ *Principal on Atterberg*

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List as of February 22, 2023

Upcoming Events at YSM

- FEB 28 **Sō Percussion**
Oneppo Chamber Music Series
7:30 p.m. | Morse Recital Hall
Tickets start at \$28, Students \$13
- MAR 3 **Jane Bunnett & Maqueque**
Ellington Jazz Series
7:30 p.m. | Morse Recital Hall
Tickets start at \$23, Students start at \$10
- MAR 5 **Kyung Yu, *violin*, with Melissa Rose, *piano***
Faculty Artist Series
3 p.m. | Morse Recital Hall
Free admission
- MAR 7 **Vista: Chamber Music**
YSM Ensembles
7:30 p.m. | Morse Recital Hall
Free admission
- MAR 8 **Lunchtime Chamber Music**
12:30 p.m. | Morse Recital Hall
Free admission
- MAR 9 **George Lewis, *guest composer***
New Music New Haven
7:30 p.m. | Morse Recital Hall
Free admission

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