Yale Philharmonia

Peter Oundjian, *principal conductor*

Kara Morgan, *mezzo-soprano*

Sopranos and Altos of the Yale Glee Club
Jeffrey Douma, *director*

Elm City Girls’ Choir
Rebecca Rosenbaum and Tom Brand, *directors*
Program

Gustav Mahler
1860–1911

Symphony No. 3 in D minor (1896, rev. 1906)
I.  Kräftig. Entschieden
II.  Tempo di menuetto. Sehr mässig
III.  Comodo. Scherzando. Ohne Hast
IV.  Sehr langsam – Misterioso
V.  Lustig im Tempo und keck im Ausdruck
VI.  Langsam. Ruhevoll. Empfunden

Kara Morgan, mezzo-soprano

Sopranos and Altos of the Yale Glee Club
Jeffrey Douma, director

Elm City Girls’ Choir
Rebecca Rosenbaum and Tom Brand, music directors

There will be no intermission.

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.
O Mensch! Gib acht!
Was spricht die tiefe Mitternacht?
Ich schlief!
Aus tiefem Traum bin ich erwacht!
Die Welt ist tief!
Und tiefer als der Tag gedacht!

O Mensch! Gib acht!
Tief ist ihr Weh!
Lust tiefer noch als Herzeleid!
Weh spricht: Vergeh!
Doch alle Lust will Ewigkeit! —
Will tiefe, tiefe Ewigkeit!

“Es sungen drei Engel” (des Knaben Wunderhorn)
Es sungen drei Engel einen süßen Gesang,
Mit Freuden es selig in dem Himmel klang,
Sie jauchzten fröhlich auch dabei,
Daß Petrus sei von Sünden frei.

Und als der Herr Jesus zu Tische saß,
Mit seinen zwölf Jüngern das Abendmahl aß,

“Und sollt’ ich nicht weinen, du güttiger Gott:
Ich hab’ übertreten die zehn Gebot;
Ich gehe und weine ja bitterlich,
Ach komm und erbarme dich über mich!”

“Hast du denn übertreten die zehen Gebot,
So fall auf die Knie und bete zu Gott!
Liebe nur Gott in alle Zeit,
So wirst du erlangen die himmlische Freud’!”

Die himmlische Freud’ ist eine selige Stadt;
Die himmlische Freud’, die kein Ende mehr hat!
Die himmlische Freude war Petro bereit’t
Durch Jesum und allen zur Seligkeit.

O Man! Take heed!
What declares the deep midnight?
I was asleep!
I was awakened from a deep dream!
The world is deep!
And deeper than the day thought!

O Man! Take heed!
Deep is its pain!
Ecstasy is deeper than agony!
Pain speaks: Go away!
But all ecstasy wants eternity! —
Wants deep, deep Eternity!

“Three Angels Sang” (Youth’s Magic Horn)
Three angels sang a sweet song
that rang with blessed joy in Heaven.
They also merrily cheered
that Peter was free from sin.

And as the Lord Jesus sat at the table, and
ate the evening meal with his twelve disciples,
said the Lord Jesus, “Why are you standing here? When I see you, you weep for me. You musn’t weep!”

“And should I not weep, O kind God:
I have violated the Ten Commandments;
I drift and weep bitterly,
O come and and take pity on me!”

“If you have violated the Ten Commandments
then fall on your knees and pray to God!
Love only God for all time,
so you will achieve heavenly rapture!”

The heavenly rapture is a blessed city;
the heavenly rapture has no end!
The heavenly rapture was bequeathed to Peter
through Jesus and Mankind for everlasting life.
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.

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.

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.

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, and An Opera Theatre; apprenticeships with Sarasota Opera and Santa Fe Opera; and recognition from the Schubert Club and Metropolitan Opera Laffont Competitions. Currently, Morgan is a member of the Yale Opera studio studying with Adriana Zabala. This year at Yale, Morgan will present a solo recital in Sprague Memorial Hall and will be heard as Mother Goose in The Rake’s Progress and as Anna I in Kurt Weill’s rarely-programmed ballet chanté, Die sieben Todsünden (7 Deadly Sins). As a winner of the 2023 Woolsey Concerto Competition, Morgan will enjoy the privilege of revisiting Mahler with the
Yale Philharmonia in April 2024, performing his heartwrenching song cycle *Lieder eines fahrenden Gesellen* (Songs of a Wayfarer).

» kmorganmezzo.com

Yale Glee Club
Jeffrey Douma, director

From its earliest days as a group of thirteen men from the Class of 1863 to its current incarnation as an 85-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 choral masterworks, motets, contemporary compositions, music from folk traditions throughout the world, and traditional Yale songs. Committed to the creation of new music, the Glee Club presents frequent premieres of newly commissioned works and sponsors two annual competitions for young composers.

The Yale Glee Club embarked on its first overseas tour in 1928, and has since appeared before enthusiastic audiences throughout North and South America, Europe, Asia, Australia, and Africa.

Historically a leading advocate of international choral exchange, the Glee Club has hosted countless guest ensembles at Yale and at New York’s Lincoln Center in conjunction with its own international festivals.

Elm City Girls’ Choir
Rebecca Rosenbaum and Tom Brand, directors

Founded in 1993, The Elm City Girls’ Choir is the premier ensemble of the United Girls’ Choir network. ECGC provides opportunities for talented young musicians from all around Connecticut to develop their skills as singers, conductors, and leaders in a rigorous, conservatory-like environment. The group has performed with major orchestras at venues such as Carnegie Hall and Lincoln Center, and on concert tours in China, Italy, England, Canada, Mexico, and Puerto Rico. Closer to home, ECGC enjoys strong relationships with local artists such as the New Haven Symphony Orchestra, Trinity Choir of Men & Boys, and many ensembles at Yale University.
Program Note

Symphony No. 3 in D minor

Mahler

Elizabeth Adams

Much of the twentieth century was not particularly kind to the musical legacy of Gustav Mahler (1860–1911). He was lumped together with Bruckner as composer of nine colossal symphonies, deemed largely unplayable, which called for absurdly large orchestras and frequently choruses. His legacy also was not helped by the various memoirs of his colorful wife Alma (whose 1964 obituary was said to be as racy as *Lady Chatterley’s Lover*), who, for the nearly fifty years she outlived him, served as the principal authority on his compositional quirks, his personality, and everything in between — favorable to herself, of course — and sent much Mahler scholarship down the garden path as a result.

Mahler, much maligned, was a Jewish youth from the provinces who arrived at the Vienna Conservatory in the mid-1870s. The conservatory’s composition faculty at the time included Brahms and Bruckner, bastions of grumpy conservatism; in large part because of this, Mahler’s influences were principally extra-curricular. Fin-de-siècle Vienna was teeming with student radicals, and Mahler and his compatriot Hugo Wolf were fervent followers of Richard Wagner and his new-age philosophy of Gesamtkunstwerk (an all-encompassing synthesis of symphonic music, opera, and visual spectacle.)

It was at this time Mahler was introduced to the ideas of German philosophers such as Schopenhauer and Nietzsche. (Nietzsche was to have a great effect on another composer of this generation, Richard Strauss, who composed a number of Nietzschean tone poems such as his own version of *Also Sprach Zarathustra.*) These Romantic theories of music, philosophy, and metaphysics, plus his early exposure to popular song and dance forms, would have a significant influence on Mahler’s style. The composer’s hectic career choice of conducting to pay the bills — he was a principal conductor of the Vienna Staatsoper and later of the New York Philharmonic! — and doing the bulk of his composing in the summers is evident in his dense yet skillful orchestrations, not to mention the stylistic cross-pollination from the Teutonic canon he conducted during the year. The third symphony in particular feels like a pastiche of genres, not a haphazard hodgepodge of motives but carefully calculated: the banal juxtaposed with the heroic, Weltschmerz coupled with intense joy, interpolation of human sounds in nature, like the post-coachman’s horn fanfares, military drums, fifers, and oom-pah bands.

Mahler outlined ideas for the third and fourth symphonies and the song cycle *Des Knaben Wunderhorn* during the summers of 1893–1896 in a small town called Steinbach am Attersee in Upper Austria. In early sketches, the Third Symphony was briefly called *Die Fröhliche Wissenschaft* (The Gay Science) after Nietzsche, and programmatic movement titles were assigned:
I. Introduction. Pan Awakes. Summer Marches In (Bacchic procession)
II. What the Flowers of the Meadow Tell Me
III. What the Creatures of the Forest Tell Me
IV. What Man Tells Me
V. What the Angels Tell Me
VI. What Love Tells Me

Ultimately, however, Mahler rejected the program. In its final form, the symphony comprised two parts: the first, a gargantuan sonata-allegro; and the second, the remaining five movements of the more bucolic minuet, scherzo, the vocal movements, and the Wunderhorn finale.

The swollen first movement, Kräftig – Entscheiden, functions almost as an entire symphony in itself. Mahler brandishes his symphonic saber with the first notes of the horns in unison. If the symphony is ostensibly about nature, the first movement seems to be more the sounds of man in nature. We hear coarse close-harmony clarinets, muted trumpet fanfares, a trombone solo. The percussion heard later perhaps symbolizes the advance of a military cortège: after the out-of-rhythm snare-drums reintroduces the first theme, it evokes the disarray in the train of an army. At the same time, in a different setting, the first theme could be a simple folksong. Loosely, the first movement can be construed as a sonata-allegro and audiences find comfort — conscious or not — in that familiarity of idiom.

For something completely different, the second half of the symphony begins coquettishly, with a minuet. The flowers in the meadow, per Mahler’s original blueprint, first find their voice in a winsome solo oboe which the strings then weave into a tasteful, gracious dance. In the third movement the orchestra goes on a wonderful romp through Mittel-europa. Mahler takes elements of the Wunderhorn song “Ablösung im Sommer” (Redemption in Summer, which begins “Kuckuck hat sich zu Tode gefallen” – The cuckoo has fallen to its death!) and incorporates them into a dirndl-and-lederhosen scherzo. This would in itself be unremarkable but for the second trio section, in which a posthorn calls from the distance. The posthorn, now typically played offstage on a modern trumpet, was the herald of carriages of preindustrial mail carriers’ carriages.

For the fourth movement of the symphony, Mahler turns to philosopher Friedrich Nietzsche and his work Also Sprach Zarathustra (Thus spake Zoroaster). Zarathustra, or Zarathustra in its German form, was the legendary Persian founder of Zoroastrianism, one of the ancient (pre-Christian) religions, and his name and character were appropriated by Nietzsche in his tome. The relationship of the symphony to the philosophy of Nietzsche is difficult at best: the Apollonian and the Dionysian elements, the heavenly and the coarse create tension throughout the work. The Apollonian elements, so called after Apollo, the sun-god, advance form, clarity, and light, while the Dionysian, after Dionysus (Bacchus), the god of wine and parties, represent ecstasy, drunkenness, and
Program Note cont.

savagery. And what of the convert Mahler’s relationship to the Christian God? How can Mahler elevate Nietzsche, that notorious rejector of religion, to such a pedestal? The Misterioso conveys Mahler’s deep, soul-slicing despair to a greater degree than any of the others. Only here is the first vocal entrance after nearly an hour’s worth of music, yet with no text. After a lugubrious, muted low-string introduction the alto soloist twice intones the phrase “O Mensch!” (O man!) – yet rests, nearly static, on the same pitch while the strings, first in minor, resolve in major. The imploring “Was spricht die tiefe Mitternacht?” (What declares the deep midnight?) is answered by sharp, muted horns and eerie string harmonics. Then a dialogue begins between a lyrical, wailing orchestra and the practically non-melodic, chanting voice. Mahler’s knack for vocal setting is revealed by waiting to allow the voice to blossom in tessitura as she is “awakened” from a “deep dream.” The movement reaches an apparent climax through a succession of searing appoggiaturas — leaning emphatic gestures — although it is only ever marked ppp (extremely soft) before it returns to a second stanza.

A children’s choir sings the onomatopoeic phrase “Bimm! Bamm” at the wholly unexpected opening to the fifth movement, yet another Wunderhorn song, “Es sungen drei Engel” (Three angels sang), which is gleefully extolled by a women’s choir. The peals of the voices evoke old German carols, such as “Kling, Glöckchen, Klingelingeling” and only when the contralto sings does Lustig im Tempo und keck im Ausdruck begin to acquire more of the foreboding of the previous movement. It transforms into a rather grim brass chorale but is continually undercut by the joyous children’s singing. The sixth movement Langsam – Ruhevoll – Empfunden quietly acknowledges its symphonic ancestry with a nod to Brahms and perhaps Tchaikovsky. Mahler had intended to end the symphony with a sixth movement, “Das himmlische Leben,” but changed his mind and it became the finale of the fourth symphony. It is not a bombastic, earth-shattering final movement, but introspective and tranquil. The symphony ends with an extended coda, decisively in D major, that recalls the expansiveness of the opening.

The Third Symphony calls for the “largest possible” complement of strings, woodwinds with many auxiliary instruments (flutes doubling piccolo, oboes and English horn, bass and E-flat clarinets, bassoons and contrabassoons), eight horns, four trumpets, four trombones, tuba, two harps, and an enormous battery of percussion, plus children’s and women’s choirs, contralto soloist, and offstage posthorn. It was first premiered in Krefeld on June 9, 1902, organized by none other than Richard Strauss, with Mahler himself conducting.
# Yale Philharmonia Roster

**Peter Oundjian, principal conductor**

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<th>Violin I</th>
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Choral Rosters

Sopranos and Altos of the Yale Glee Club
Jeffrey Douma, director

SOPRANO I
Tamara Bafi ’27
Alliese Bonner ’27
Yara Chami ’25
Kinnia Cheuk ’26
Cat Esteves ’27
Alex Hawley ’25
Anjal Jain ’26
Rose Kosciuszek ’27
Anne Lin ’24
Anika Rodriguez ’27
Megan Ruoro ’24
Lila Schweinfurth ’25

SOPRANO II
Mallory Arnold ’27
Violet Barnum ’25
Senlee Dieme ’26
Sophie Dvorak ’25
Sophia Groff ’25
Katie Gurney ’26
Aurelia Keberle ’27
Catharine Lee ’27
Christina Logvynyuk ’25
Elisabeth Moore ’23
Emily Patrick ’26
Mira Raju ’24
Abril Tello Cornejo ’27
Elizabeth Wolfram ’27

ALTO I
Omeno Abatu ’27
Anya AitSahlia ’25
Chloe Benzan-Duval ’24
Ziqi Cui ’27
Maya Khurana ’24
Eliza Kravitz ’24
Alistair Lam ’27

ALTO II
James Applegate ’24
Natalie Bassini ’27
Lena Cassidy ’27
Willa Hawthorne ’26
Tesse Okunseri ’25
Awuor Onguru ’24
Catalina Ossmann ’27
Aryana Ramos-Vazquez ’26
Lyah Tabu ’27
Hai Yen Tran ’26
Ruthie Weinbaum ’25
Thisbe Wu ’26

Elm City Girls’ Choir
Rebecca Rosenbaum and Tom Brand, directors

Iris Baden-Eversman
Emily D’Souza
Marion Magnolia Eno
Margaret Harper-Mangels
Natalie Houlton *
Violet Willcox Johnson
Anya Sarah Joseph
Eleanor Lee
Miriam Elizabeth Levenson
Adrienne Theresa Mary Shields
Anais Tavenas
Valentine Tavenas
Helena Titus
Ursula June Zebrowski

* president
Yale Philharmonia Patron Program

The Philharmonia offers essential orchestra training for our graduate students and performs an appealing variety of repertoire for the public.

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Above benefit, plus 8 concert tickets to be used in any combination throughout the season, and the ability to reserve specific seats in the hall

HORATIO PARKER CIRCLE
$250–$499
Above benefits, plus 12 concert tickets to be used in any combination throughout the season

PAUL HINDEMITH CIRCLE
$500–$749
Above benefits, plus 16 concert tickets to be used in any combination throughout the season

CHARLES IVES CIRCLE
$750 & above
Above benefits, plus 20 concert tickets to be used in any combination throughout the season

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List as of September 15, 2023
Upcoming Events at YSM

SEP 24  Gold & Glitter: Arthur Haas, harpsichord & Daniel S. Lee, Baroque violin  
Faculty Artist Series  
3 p.m. | Morse Recital Hall  
Free admission

SEP 29  Bertha Hope, piano: Elmo Hope at 100  
Ellington Jazz Series  
7:30 p.m. | Morse Recital Hall  
Tickets start at $26, Yale faculty/staff start at $19, Students start at $11

OCT 1  Adriana Zabala, mezzo-soprano & J. J. Penna, piano  
Faculty Artist Series  
3 p.m. | Morse Recital Hall  
Free admission

OCT 3  Brentano String Quartet  
Oneppo Chamber Music Series  
7:30 p.m. | Morse Recital Hall  
Tickets start at $31, Yale faculty/staff start at $23, Students $14

OCT 5  David Lang, faculty composer  
New Music New Haven  
7:30 p.m. | Morse Recital Hall  
Free admission

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