Yale School of Music
José García-León, Dean

Faculty Artist Series

Frank Morelli, bassoon
with Wei-Yi Yang, piano

Janna Baty, mezzo-soprano | Tara Helen O’Connor, flute
& students of the YSM bassoon studio

Sunday, February 4, 2024 | 3 p.m. | Morse Recital Hall in Sprague Memorial Hall

Voices of the Americas

Dominick Argento
1927–2019
transcr. Frank Morelli

Three songs for voice and piano
I. Gondolier’s Song, from Casanova’s Homecoming (1985)
II. Man with a Paint Box Aria, from Postcard from Morocco (1971)
III. Lute Song, from The Shoemakers’ Holiday (1967)

Wei-Yi Yang, piano

Ezra Laderman
1924–2015

Partita for solo bassoon (2012)
II. Moderato
IV. Andante
VI. Moderato

Jeff Scott
b. 1968

Elegy for Innocence (2008)

Wei-Yi Yang, piano

Intermission
Program, cont.

Heitor Villa-Lobos
1887–1959
transcr. Frank Morelli

**Bachianas Brasileiras No. 5 for soprano and cello orchestra**
(1938)
I. Aria (Cantilena)

Frank Morelli, *solo bassoon*
Darius Farhoumand, Winfred Felton, Anjali Pillai, Kennedy Plains, Tucker van Gundy, Lucas Zeiter, *bassoon ensemble*
*First performance*

Francisco Mignone
1897–1986

**Five Songs for soprano and bassoon**
(1976)
I. Assombração
II. Quando na roça anoitece
III. Canto de Negros
IV. Canção da mãe paupérrima
V. Pinhão quente

Janna Baty, *mezzo-soprano*

José Siqueira
1907–1985
transcr. Frank Morelli

**Suite Sertaneja for cello and piano**
(1949)
I. Bãiao
II. Aboio
III. Côco de Engenhgo
*First performance*

Tara Helen O’Connor, *flute*
Wei-Yi Yang, *piano*

*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

Frank Morelli, bassoon

Described by the American Record Guide as “as good as it gets,” bassoonist Frank Morelli enjoys a prolific career as a soloist, orchestral and chamber musician, recording artist, and educator. He is an emeritus member of the Orpheus Chamber Orchestra and a bassoonist of the woodwind quintet Windscape, an ensemble-in-residence at the Manhattan School of Music. Morelli has made nine appearances at Carnegie Hall performing concertos, sinfonias concertante, and even a solo with the Carnegie Hall Jazz Band.

At the Yale School of Music, Morelli teaches a studio of graduate-level bassoon students. He has been featured several times on Yale’s Faculty Artist Series and performs and teaches in the summers at the Norfolk Chamber Music Festival/Yale Summer School of Music.

Morelli has recorded four solo CDs on the MSR Classics label: From the Heart: 20th Century Music for Bassoon and Piano and Romance and Caprice with pianist Gilbert Kalish, Bassoon Brasileiro with the Orpheus Chamber Orchestra and Yale School of Music faculty guitarist Ben Verdery, and Baroque Fireworks with harpsichordist Kenneth Cooper and Yale School of Music faculty oboist Stephen Taylor and faculty bassist Donald Palma. He is featured on the Orpheus Chamber Orchestra CD Shadow Dances, which won a 2001 Grammy Award. He will soon release two new albums on the Musica Solis label with YSM faculty pianist Wei-Yi Yang: An die Music and Music from the Soul, on which YSM faculty member Janna Baty and YSM’s Fellowship String Quartet Callisto will also be featured.

Morelli studied with Stephen Maxym at the Manhattan School of Music and later became the first bassoonist to be awarded a doctorate by the Juilliard School. He is the editor of The First Complete Weissenborn Bassoon Method and Studies, Op. 8, Vols. 1 & 2 and Ludwig Milde’s Scale and Chord Studies, Op. 24 (Carl Fischer), and Stravinsky: Difficult Passages for Bassoon, and has had several transcriptions for bassoon and woodwind quintet published by TrevCo Music.
Upcoming Events at YSM

FEB 7  Lunchtime Chamber Music
12:30 p.m. | Morse Recital Hall
Free admission

FEB 8  Aaron Jay Kernis, faculty composer
New Music New Haven
7:30 p.m. | Morse Recital Hall
Free admission

FEB 11  Ettore Causa, viola & Boris Berman, piano
Faculty Artist Series
3 p.m. | Morse Recital Hall
Free admission

FEB 11  Music of José Maurício Nunes Garcia & Marianne Martínez
Yale Camerata & Yale Glee Club
4 p.m. | Woolsey Hall
Free admission

FEB 13  Academy of St. Martin in the Fields Wind Ensemble
Oneppo Chamber Music Series
7:30 p.m. | Morse Recital Hall
Tickets start at $31, Yale faculty/staff start at $23, Students $14

FEB 17 & 18  Stravinsky’s The Rake’s Progress
Yale Opera
Sat 7:30 p.m. & Sun 2 p.m. | Shubert Theatre
Tickets available at shubert.com or (203) 624-1825

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If you do not intend to save your program, please recycle it in the baskets at the exit doors.
Frank Morelli, *bassoon*

February 4, 2024 | 3 p.m. | Morse Recital Hall in Sprague Memorial Hall

**Artist Profiles**

Wei-Yi Yang, *piano*

Pianist Wei-Yi Yang has received worldwide acclaim for his captivating performances and imaginative programming. Winner of the gold medal at the San Antonio International Piano Competition, he has performed at Lincoln Center for the Performing Arts, the John F. Kennedy Center for the Performing Arts, and across America, Asia, Europe, and Australia. Most recently, his debut at Carnegie Hall’s Stern Auditorium as the soloist in Messiaen’s *Turangalîla-Symphonie* was hailed by the *New York Times* as “sensational.”

In demand as a dedicated teacher, Yang has presented master classes and performances in Scotland, Ireland, Austria, Germany, Italy, Spain, Holland, Thailand, Hong Kong, Taiwan, China, Mexico, Serbia, and Montenegro, among other countries. His performances have been lauded and featured on NPR, PBS, RAI (Radiotelevisione Italiana), ARTE (Association Relative à la Télévision Européenne), the ABC (Australian Broadcasting Company), and on recordings for such labels as Genuin (Leipzig), Hyperion (London), Naxos (Hong Kong), Albany Records, Renegade Classics, and the Holland-America Music Society.

A dynamic chamber musician with a diverse repertoire, Yang is a frequent guest artist at festivals in Lucca, Italy; Mallorca, Spain; Novi Sad, Serbia; Monterrey, Mexico; Konstanz, Germany; Kotor, Montenegro; Bergen, Netherlands; and La Jolla and Napa, California, as well as the Norfolk Chamber Music Festival in Connecticut. He has collaborated with such distinguished musicians as Frederica von Stade, Dawn Upshaw, Richard Stoltzman, David Shifrin, Frank Morelli, Roberto Díaz, Roger Tapping, Clive Greensmith, Ole Akahoshi, Syoko Aki, and Ani Kavafian, and esteemed ensembles such as the Imani Winds and the Brentano, Miro, Dover, Pacifica, and Tokyo string quartets, among numerous others.

Yang has curated inventive interdisciplinary projects, including a collaboration with the illustrious English actress Miriam Margolyes as part of the *Dickens’ Women* world tour; lecture/recitals on the confluence of Czech music and literature; and multimedia performances of Granados’s monumental piano suite *Goyescas* with projections of Goya’s etchings. A keen advocate for the performance and education of newer music, Yang has worked with several notable composers including Martin Bresnick, George Crumb, and Ezra Laderman to prepare their works for premiere and recording.

Born in Taiwan of Chinese and Japanese heritage, Yang studied first in the United Kingdom and then in America with renowned Russian pianists Arkady Aronov at the Manhattan School of Music and Boris Berman at Yale. Yang has also worked with eminent pianists Claude Frank, Peter Frankl, Vera Gornostaeva, Byron Janis, Lilian Kallir, and Murray Perahia. In 2004, he received his doctorate from Yale University, where he joined the School of Music’s faculty in 2005, and serves as Professor of Piano and Chair of the DMA Committee.

Janna Baty, *mezzo-soprano*

Described by the *Boston Globe* as having “a rich, viola-like tone” and singing with “a rapturous, luminous lyricism,” mezzo-soprano Janna Baty enjoys a versatile career performing with opera companies, orchestras, and at festivals around the world as a soloist, chamber musician, and recitalist.

At the Yale School of Music, Baty directs the undergraduate voice lessons program, and has often appeared in recitals as a soloist and in collaboration with other Yale School of Music faculty members. She has also been a featured performer at the Yale Summer School of Music/Norfolk Chamber Music Festival.

A specialist in contemporary music, Baty has worked alongside many celebrated composers on performances of their music. She is an alumna of Oberlin College and the Yale School of Music.

Tara Helen O’Connor, *flute*

Tara Helen O’Connor is a charismatic performer noted for her artistic depth, brilliant technique, and colorful tone spanning every musical era. Recipient of an Avery Fisher Career Grant, a two-time Grammy nominee, and the first wind player chosen to participate in the Bowers Program (formerly CMS Two), she is now a Season Artist of the Chamber Music Society of Lincoln Center. A Wm. S. Haynes
flute artist, O'Connor regularly participates in the Santa Fe Chamber Music Festival, Music@Menlo, Chamber Music Festival of the Bluegrass, Spoleto Festival USA, Chamber Music Northwest, Mainly Mozart Festival, Music from Angel Fire, the Banff Centre, Rockport Music, Bay Chamber Concerts, Manchester Music Festival, the Great Mountains Music Festival, Chesapeake Music Festival, and the Bravo! Vail Valley Music Festival. Along with her husband Daniel Phillips, she is the newly appointed Co-Artistic Director of the Music From Angel Fire Festival in New Mexico.

O'Connor is a member of the woodwind quintet Windscape and the legendary Bach Aria Group, and is a founding member of the Naumburg Award–winning New Millennium Ensemble. She has premiered hundreds of new works and has collaborated with the Orion String Quartet, St. Lawrence Quartet, and Emerson Quartet. O'Connor has appeared on A&E's Breakfast for the Arts and Live from Lincoln Center, and has recorded for Deutsche Grammophon, EMI Classics, Koch International, CMS Studio Recordings with the Chamber Music Society of Lincoln Center, and Bridge Records. O'Connor is Associate Professor of Flute, Head of the Woodwinds Department, and the Coordinator of Classical Music Studies at Purchase College School of the Arts Conservatory of Music.
Francisco Mignone, *Five Songs for Soprano and Bassoon*

**Assombração**  
*Sylvia Autuori (Sybika)*

Na noite preta assombração anda vagando a trovoadas pelo céu vai estourando  
o saci anda pedindo a cachaça pra bebe.  
o vento anda zunindo pelo mate a remexe  
parece ate que entre as folhas vai passando  
o diabo rindo do pavor que a gente tem.  
e a gente ouve la no escuro a gargalhada  
 vai vê que me não é nada nem ninguém  
e o vento continua o seu lamento sem parar  
ai de quem pelo mato tem de ir  
na noite preta gargalhada do diabo vai ouvir

**Quando na roça anoitece**  
*Ricardo Alves Guimarães*

Quando na roça anoitece  
E o sol no longe desce  
Dando o céu para o luar  
A Lua surge de prata  
Do fundo negro da mata  
E o pinho põe-se a chorar  
No meu peito que é só pena  
Depois que meu grande amor  
Foi-se embora pro sertão  
Meu coração desolado  
Meu coração altaneiro  
Não soube vergá  
Quebrou!

**Canto de Negros**  
*Sylvia Autuori (Sybika)*

Negro quando canta fica triste,  
Mas não chora  
E vai lembrando  
A tristeza que mora na canção.  

Negro fez feitiço pra sua pena acabar,  
Rezou uma reza muito boa pra aquela tristeza melhorar.  
Quem nasce na escravidão  
Há de penar toda a vida  
Negro flor da escravidão  
tua alma é pena vivida

Trans. Irna Priori, Alexandre Innecco, and Benjamin Coelho  
(used by permission)

**Ghoul**  
*(Orig. for voice and piano, 1932)*

In the black night the ghoul walks hauntingly,  
the thunder bursts through the sky,  
the Saci is asking to drink rum (cachaça).  
The wind is hurtling through the woods.

It seems that it is passing between the leaves  
The devil is laughing about the dread that people have.  
And we hear laughter in the dark,  
go see that it is nothing and no one.  
And the wind continues its lament without stopping.  
Sorry that anyone has to go through the woods in the dark night the devil's laughter we will hear!

**When it is dusk in the country**  
*(Orig. for voice and piano, 1930)*

When it is dusk in the country  
And the sun sets in the distance  
Yielding the sky to moonlight  
The moon appears, in silver,  
From the dark depths of the jungle  
And the pine tree starts to weep.  
In my chest there is only suffering  
Since my great love  
Left to the countryside.  
My desolated heart  
My soaring heart  
Didn't know how to bend  
It broke!

**Song of the Black Man**  
*(Orig. for voice and piano, 1932; trans. rev. Frank Morelli)*

When a Black man sings, he becomes sad  
But he doesn't cry.  
And he remembers  
The sadness that lives in the song.  
He did witchcraft for his suffering to end,  
He prayed a very good prayer for that sadness to improve.  
Who was born in slavery  
Must suffer throughout life.  
Black man, flower of slavery  
In life your soul is suffering.
Já se foi o captiveiro
Mas tua sina é ser captivo

Até o teu amor fugiu
A tua alma inda é escrava
Daquele amor que te iludiu!

**Canção da mãe paupérrima**
*Francisco Mignone*

Drume m’a fiinha calunguinha de sinhá
Drume fois favô
Drume pra sonhá
Com seu amô

Quem nasceu pra padecê
Inda pode remedjá
Fecha os óio pra esqueçê
Sonha intê a dô passá

Drume m’a fiinha calunguinha de sinhá
Drume fois favô
Drume pra falá
Com seu amô

**Pinhão quente**
*Francisco Mignone*

Pinhão quente oi gente!
stá quente mulata!

Pinhão quente! Que queima a gente!
stá quente mulata!

Oi, que sta quente
que sta quente
que sta quente de queimá!

Captivity exists no more,
But your fate is to be captive.

Even your love has fled.
Your soul is still slave
To that love which eluded you!

**Song of the very poor mother**
*(Song for voice and bassoon, 1976)*

Sleep, my sweet daughter,
Sleep, if you will,
Sleep to dream
With your love.

Who was born to suffer
May still be remedied.
Close your eyes to forget,
Dream until the pain is over.

Sleep, my sweet daughter
Sleep, if you will,
Sleep to speak
With your love.

**Hot nuts**
*(Song for voice and bassoon, 1976)*

Hot nuts, folks!
It’s hot, mulata!

Hot nuts! That burns people!
It’s hot, mulata!

Hey, it’s hot
that it’s hot
it’s so hot that it burns!