

Yale SCHOOL OF MUSIC

José García-León, Dean

Yale Philharmonia

Peter Oundjian, *principal conductor*

Jini Baik, *oboe*

Friday, November 22, 2024 | 7:30 p.m.

Woolsey Hall

Program

Wolfgang Amadeus
Mozart
1756–1791

Oboe Concerto in C major, K. 314

- I. Allegro aperto
- II. Adagio non troppo
- III. Rondo. Allegretto

Jini Baik, *oboe*

INTERMISSION

Anton Bruckner
1824–1896
ed. Paul Hawkshaw

Symphony No. 8 in C minor

- I. Allegro moderato
- II. Scherzo. Allegro moderato
- III. Adagio. Feierlich langsam, doch nicht schleppend
- IV. Finale. Feierlich, nicht schnell

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.

Jini Baik, *oboe*

A native of Seoul, South Korea, Jini Baik is currently pursuing an Artist Diploma at The Colburn School in Los Angeles under the tutelage of Eugene Izotov.

Baik was the winner of the 2024 Woolsey Concerto Competition at the Yale School of Music, 2013 Osaka International Competition, and the Leopold Bellan International Competition in 2014. She made her recital debut at the age of 13 after being selected for Kumho Prodigy Concert (2013) and was selected again for Kumho Young Artist Concert (2014) during her studies at Yewon School and Seoul Arts High School. Having made her concerto debut at 15 with Yangju Symphony Orchestra in Korea, she has also appeared as a soloist with the Yale Philharmonia and Seoul Arts High School Orchestra.

Baik was a fellow at music festivals including Music Academy of the West (2019, 2022) and Aspen Music Festival (2023). As a guest musician, she has performed with the San Francisco Symphony and the Korean Chamber Orchestra.

She holds a Master of Music Degree from Yale University where she studied with Stephen Taylor with a full scholarship, and a Bachelor of Music Degree from San Francisco Conservatory where she studied with Eugene Izotov.

Program Notes

Oboe Concerto in C major, K. 314

MOZART

Patrick Campell Jankowski

For well over a century after its composition, Mozart's Oboe Concerto was simultaneously lost and right under our noses. While in Salzburg as a young man, the composer was tasked with writing a number of works for the court orchestra of the Archbishop, including this one for its virtuosic oboist Giuseseppe Ferlendis. All the while, Mozart may have been anxiously awaiting his escape from his hometown and the Archbishop's service but was nevertheless stuck there for at least a few more months. Fast forward to 1778, in the year after Mozart left Salzburg, and in order to satisfy another commission he simply transposed the piece up a step to the key of D and submitted it as a flute concerto. While it may have been motivated by haste and "lack of bandwidth," this practice wasn't quite so offensive in Mozart's time nor even today, when entrepreneurial composers craft new works in multiple configurations suiting various ensemble needs. One might argue that it must have been a pretty good piece for Mozart to write it twice. A brilliant composer for orchestral winds – arguably the first to truly capitalize on their full expressive capabilities – Mozart's love of these instruments shines through in both chamber music and in his concertos.

The Oboe Concerto opens with a movement marked "Allegro aperto," roughly meaning openly or perhaps freely joyful and a rarely seen indication

in his music. The expressive central music capitalizes on the solo instrument's capacity to sustain and "sing" as an operatic soprano might. A humorous rondo closes the concerto with clever turns and an overarching buoyancy.

Symphony No. 8 in C minor

BRUCKNER

Paul Hawkshaw

Anton Bruckner composed his Eighth Symphony between the summer of 1884 and August 1887, much of it while riding a wave of confidence and enthusiasm following successful performances of the Seventh Symphony in Munich and Leipzig. As soon as the Eighth was finished on August 10, 1887, he sent the score to his friend Hermann Levi, who had conducted the Munich performance of the Seventh Symphony, in the hopes of convincing him to do the premiere of the new work. Levi declined, writing to Bruckner on October 7 that he could not understand the new symphony. Levi felt, among other things, that the work was too avant-garde and over-orchestrated for the brass. Levi's rejection of the symphony served as catalyst for a tortuous series of revisions that culminated in a new shorter version of the symphony completed in March 1890. The readings of 1887 and 1890 have since come to be identified as the first and second versions of Bruckner's Eighth Symphony.

The second version has been by far the favorite with audiences. In fact, the symphony was accessible to the public only in the second version until the

celebration of the composer's 130th birthday, May 2, 1954. At that time, Eugen Jochum conducted the opening movement of the first version in Munich. The great Austrian Bruckner scholar Leopold Nowak published the entire score of the first version in 1972, and Hans Hubert Schönzeler conducted its premiere in London on September 2, 1973.

When the present writer began to work on new editions of both the first and second versions of the Eighth Symphony for the *New Anton Bruckner Collected Works Edition* now being published under the auspices of the Austrian National Library in Vienna, he soon realized that Nowak had used a single copyist's score rather than the surviving autograph scores for his publication. The principal sources for the reading of the first version performed this evening are the autograph scores of movements one through three in the Music Collection of the Austrian National Library and a copy score of the Finale preserved in the same collection. Tonight, Anton Bruckner's Eighth Symphony will be performed, as much as possible, as he originally conceived it. It is necessary to use a copy score for the finale because, in making his revisions for this movement, Bruckner obliterated many passages of the first version.

The first version differs from the second in many obvious ways. Perhaps because he was ill during most of the revision process, the second version, particularly at the end of the first movement, is much darker. The opening movement of the first version that we hear tonight ends with a

triumphant coda. The Trio, or middle section of the second movement, is entirely different from that of the second version. Instead, we will hear a delightful love song at this point. The Adagio, perhaps Bruckner's finest, is sublime in both versions. In the second version, the climax when the triangle and cymbal enter is a second inversion E-flat major chord; in the first version, it is in C major. The finales are more or less the same, though the earlier version is a little bit longer. Bruckner himself was rightly very proud of the first version. He wrote that the finale in particular was "the best piece I have ever composed." We hope you will enjoy this magnificent work in the form in which its colossal, often enigmatic creator first conceived it.

Yale Philharmonia Roster

Peter Oundjian, *principal conductor*

VIOLIN I

Julia Hwang
Miray Ito
Nic Hammel
Xingzhou Rong
Sory Park
Mercedes Cheung
Laurel Gagnon
Josh Liu
Jeongmin An
Dorson Chang
Megan Lin
Jimin Kim

VIOLIN II

Ria Honda
Minji Lee
Naeun Kim
Chaofan Wang
Matthew Cone
Jiyeon Park
Oliver Leitner
Emma Meinrenken
Maya Ito Johnson
Stella Lee

VIOLA

Nicolas Garrigues
Miranda Werner
Ayano Nakamura
Jack Kessler
Nic Perkins
Matthew McDowell
Andy Park
Soyoung Cho

CELLO

Austin Fisher
Jiyeon Kim
Charles Zandieh
Balder Mikkelsen
Robin Park
Hyunji Kim
Abigail Leidy
Kyeong Eun Kim

BASS

Josue Alfaro Mora
Yuki Nagase
Julide San
Joshua Rhodes
Chelsea Strayer
Patrick Curtis

FLUTE

Sophia Jean 2
Jolie Fitch
Rafael Mendez

OBOE

Maren Tonini
Tina Shigeyama
Annie Winkelman 2
Gabriela Fry 1
Jacob Duff

CLARINET

Nicole Martin
Juan Pedro Espinosa
Monteros
Alex Swers 2

BASSOON

Laressa Winters
Darius Farhoumand 2

CONTRABASSOON

Emma Fuller

FRENCH HORN

Gretchen Berendt 2
Franco Ortiz *
Oved Rico
Dylan Kingdom
Samuel Hart
William Sands
Lily Judge 1
Cristina Vieyetz
Braydon Ross

WAGNER TUBA

William Sands
Lily Judge
Cristina Vieyetz
Braydon Ross

TRUMPET

Jacob Rose 2
Grace O'Connell
Kathryn Hillstrom

TROMBONE

Griffin Rupp 2
William Roberts

BASS TROMBONE

Alex Felker

TUBA

Alex Friedman

TIMPANI

Matt Boyle 2

PERCUSSION

Kyle Rappe 2
Chad Beebe

HARP

Sebastian Gobbels 2
Subin Lee

** assistant principal*

1 principal on Mozart

2 principal on Bruckner

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Oneppo Chamber Music Series & Yale in New York**
Tues 7:30 p.m. | Morse Recital Hall
Single tickets start at \$31, Yale faculty/staff start at \$23, students \$14
Wed 8:00 p.m. | Weill Hall, NYC
Tickets \$40, carnegiehall.org
- DEC 4 **Lunchtime Chamber Music**
12:30 p.m. | Morse Recital Hall
Free admission
- DEC 5 **The Bassoonarama You Can't Refuse: Wolfgang Meets the Godfather
YSM Ensembles**
7:30 p.m. | Sudler Hall
Free admission
- DEC 6 **Pan-American Nutcracker Suite with the Yale Concert Band
Ellington Jazz Series**
7:30 p.m. | Woolsey Hall
Tickets start at \$26, Yale faculty/staff start at \$19, Students start at \$11
- DEC 9 **Tuba Studio Recital
YSM Ensembles**
4:30 p.m. | Sudler Hall
Free admission

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