

Yale SCHOOL OF MUSIC

José García-León, Dean

Yale Philharmonia

Peter Oundjian, *Principal conductor*

Friday, September 27, 2024 | 7:30 PM
Woolsey Hall

Program

Gustav Mahler
1860–1911

Symphony No. 7 in E Minor (1904–1905)

- I. Langsam - Allegro
- II. Nachtmusik I
- III. Scherzo - Schattenhaft
- IV. Nachtmusik II
- V. Rondo - Finale

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.

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.

Program Notes

Symphony No. 7 in E Minor

GUSTAV MAHLER

Patrick Campbell Jankowski

We see it time and again, more familiarly to us in film and recorded music: something misunderstood or overlooked at first steadily grows in reputation, eventually hailed as a masterpiece some decades later. Few thought of Alfred Hitchcock's *Vertigo* as much more than a colorfully filmed thriller at first, and *2001: A Space Odyssey* a luxuriantly slow sci-fi film without much of a plot. Mahler's seventh symphony, like these, has gotten better with time, maybe because it doesn't necessarily reveal its secrets, its meaning, or even its architecture on first listen. A handful of Mahler's contemporaries, notably including Arnold Schoenberg and some in the modernist camp, found this symphony fascinating and wondrous. Many others, however, couldn't figure out what to make of it. Unlike Mahler's other symphonies, it lacks even a vague narrative structure, program, or text to grab onto. Its melodies are meandering, as is its key, and the tone is quick to shift. The movements don't seem to be connected until you step back and look at the whole.

What you'll notice immediately, however, are Mahler's distinct and evocative musical motives: the mournful song of a horn at the opening, reflected across dark waters. Fanfares, sometimes distant and foreboding, transform into something triumphant and bright. Strange trills resemble skittering birds and insects. Tolling bells and glistening chimes color the most bombastic and the tenderest moments. Though not always connected by a straight line, you hear elements return, fragmented and abstracted as though in a hall of mirrors. You might not know where you're going, but perhaps you can recall where you've been.

Similarly reflective is its symmetrical structure: the last movement shares the march-like backbone of the first, but with the veil of night removed. The two "Night Music" movements, composed before the others, frame a mischievous, shadowy scherzo in the center. The first *Nachtmusik*, beginning with an echoing horn, marches along like the first movement that precedes it. The second *Nachtmusik* is far more intimate, a song to the strumming of a guitar and mandolin. Even Chopin could understand that nocturnal reference. By the time we've reached the Rondo finale, we've heard a lot of this before, but more obviously now.

Mahler's symphonies haven't changed in the decades since their premiere, but we have. The composer thought it was the best of his symphonies. Maybe he knew one day we might agree.

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Yale Philharmonia Roster

Peter Oundjian, *principal conductor*

VIOLIN I

Sory Park
Dabin Yang
Ria Honda
Emma Meinrenken
Haram Kim
Gayoung Kim
Stella Lee
Xingzhou Rong
Matthew Cone
Inhae Cho
Miyu Kubo
Lingxiao Feng
Oliver Leitner
Benjamin Kremer

VIOLIN II

Laurel Gagnon
Steven Song
Jeongmin An
Jimin Lee
Albert Gang
Minji Lee
Julia Hwang
Caroline Durham
Josh Liu
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Patrick Curtis
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FLUTE

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Katelyn Poetker
Juan Pedro Espinosa
Monteros
Alexander Swers
Nickolas Hamblin

BASSOON

Tucker Van Gundy
Kennedy Plains
Laressa Winters
Davey Hiester

HORN

Braydon Ross
Gretchen Berendt*
Cristina Vieyetz
William Sands
Lily Judge

TRUMPET

Will Rich
Jacob Rose
Karlee Wood

TROMBONE

Naomi Wharry
Griffin Rupp
Alexander (Alex) Felker
Jude Morris

TUBA

Junming Wen

GUITAR

Fangfang Liu

MANDOLIN

Harry Ngo

TIMPANI

Kyle Rappe

PERCUSSION

Matthew Boyle
Jessie Chiang
Hao (Judy) Hu
Han Xia
Chad Beebe

HARP

Subin Lee
Sebastian Gobbels

* *assistant principal*

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Oneppo Chamber Music Series
7:30 pm | Morse Recital Hall
Tickets start at \$31, Yale faculty/staff start at \$23, students \$14
- OCT 2 **Paco Peña, guitar**
7:30 pm. | Morse Recital Hall
Tickets start at \$31, Yale faculty/staff start at \$23, students \$14
- OCT 6 **Scott Hartman, trombone**
Faculty Arist Series
3:00 pm | Morse Recital Hall
Free admission
- OCT 9 **Boris Berman, piano**
Horowitz Piano Series
7:30 pm | Morse Recital Hall
Tickets start at \$17, Yale faculty/staff start at \$12, students start at \$8
- OCT 10 **New Music New Haven**
Featuring the music of Ezra Laderman & Katherine Balch
7:30 pm | Morse Recital Hall
Free admission

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