

Temple University
Symphony Orchestra

José Luis Domínguez, conductor

Olivia Martinez, horn

Thursday, November 30 • 7:30 PM

Temple Performing Arts Center

1837 North Broad Street

Philadelphia, PA 19122

Program

Pulcinella Suite (1949)

Sinfonia

Serenata

Scherzino

Tarantella

Toccata

Gavotta con due variazioni

Vivo

Minuetto

Finale

Igor Stravinsky (1882-1971)

Concerto for Horn and Orchestra, Op. 28

Allegro pathetico

Adagio

Allegro molto

Kurt Atterberg (1887-1974)

Olivia Martinez, horn

| Intermission |

Symphony No. 7 in A Major, Op. 92

Poco sostenuto; Vivace

Allegretto

Presto

Allegro con brio

Ludwig van Beethoven (1770-1827)

The use of photographic, audio, and video recording is not permitted.

Please turn off all electronic devices.

One hundred-seventeenth performance of the 2023-2024 season.

Temple University Symphony Orchestra

José Luis Domínguez, conductor

VIOLIN I

Alexandr Kislitsyn, ♦
Concertmaster
Iuliia Kuzmina,
Associate
Concertmaster
Sendi Vartanovi,
Assistant Concertmaster
Sofia Solomyanskaya
Ruslan Dashdamirov
Taisiya Losmakova
Suhan Liang
Zi Wang
Katherine Lebedev
Hannah Emtage
Minghao Zhu
Yucheng Liao

VIOLIN II

Irina Rostomashvili, ♦
Principal
Zhanara Makhmutova,
Associate Principal
Juan Yanez,
Assistant Principal
Eunice China
Alexander Covelli
Kyle Stevens
Yuan Tian
Linda Askenazi
Nicolas Sontag
Esmeralda Lastra
Zachary Biava
Congling Chen

VIOLA

Arik Anderson, ♦
Principal
Oksana Grystsai,
Associate Principal
Serhiy Matviychuk,
Assistant Principal
Meghan Holman
Tara Pilato

Jasmine Harris
AJ Stacy
Shannon Merlino

CELLO

(seating rotates)
Leigh Brown, ♦
Principal
Mima Majstorovic,
Associate Principal
Sam Divirgilio,
Assistant Principal
Alfonso Gutierrez Moreno
Brannon Rovins
Chloe Kranz
Samay Ruparella
Lily Perrotta
Erin Guise
Yohanna Heyer
Zachary Denman
Jonah Rose
Anwar Williams

DOUBLE BASS

Mohan Bellamkonda, ♦
Principal
Jia Binder,
Associate Principal
Dan Virgen,
Assistant Principal
Olivia Steinmetz
Jason Henery
William McGregor

FLUTE

Caterina Manfrin
Nicole Hom
Catherine Huhn ^
Samantha Humen -

PICCOLO

Nicole Hom

OBOE

Kay Meyer
Ellie Rasmussen -
Amanda Rearden ^
Sarah Walsh

CLARINET

Sihan Chen -
Alexander Phipps

BASSOON

Rick Barrantes Aguero
Adam Kraynak -
Joshua Schairer ^

HORN

Jonathan Bywater ^
William Czartoryski
Hannah Eide
HoHin Kwong
Aidan Lewis -
Nathan Stanfield
Nicholas Welicky

TRUMPET

Jacob Flaschen
Noah Gordon ^
Antonie Jackson -
Trey Serrano

TROMBONE

Catherine Holt

PIANO

Daniel Farah

TIMPANI/ PERCUSSION

Jaewon Lee
Milo Paperman
Yeonju You

^ Principal, Stravinsky
- Principal, Beethoven
♦ String Soloist, Stravinsky

About the Conductor

JOSÉ LUIS DOMÍNGUEZ is a prominent talent on international orchestral and operatic stages. His conducting is described as “unrivaled, magnificent and with exemplary gesturing” (*El Mercurio*), and he frequents prominent stages across the globe.

He currently serves as Music Director of the Bucks County Symphony Orchestra, and was newly appointed Associate Professor of Orchestral Studies/Director of Orchestras at Temple University, where he is Music Director of the Temple University Symphony Orchestra and Professor of Conducting. He is a regular guest conductor with the Opéra Saint-Étienne and is artistic director of the Musical Encounters International Music Festival in La Serena, Chile.

Domínguez was Artistic Director of the New Jersey Symphony Youth Orchestras from 2017-2023, where he served as a frequent guest conductor of the New Jersey Symphony Orchestra and is currently an advisor to the New Jersey Symphony Orchestra Youth Orchestras for the 2023-2024 season. He was Resident Director of the Santiago Philharmonic Orchestra, Chile (Orquesta Filarmónica de Santiago, Chile), at the Municipal de Santiago-Ópera Nacional de Chile from 2003-2016 and was Artistic Director/Principal Conductor, of the Orquesta Sinfónica Nacional Juvenil (National Youth Symphony Orchestra of Chile) from 2004-2016.

Recent commissions as a composer include the new ballet titled *La Casa de Los Espíritus* (*The House of Spirits*), based on the bestselling novel by Isabel Allende. Its premiere in September 2019 at the Municipal de Santiago-Ópera Nacional de Chile with the Ballet de Santiago and the Orquesta Filarmónica de Santiago (which Domínguez also conducted) was hailed as an “absolute triumph.” In addition, Jason DePue, violinist of The Philadelphia Orchestra, commissioned Domínguez to write a piece for violin and piano titled *Aitona* that was included in DePue’s 2021 debut solo album. His Concerto for Oboe premiered in early 2020 with oboist Jorge Pinzón and the Orquesta Filarmónica de Bogotá (Bogotá Philharmonic Orchestra), Colombia to critical acclaim.

The Library of Congress selected Domínguez’s *Gratias Tibi* for physically distanced orchestra and choir, a New Jersey Symphony commission, for inclusion in its collection of works created in response to the COVID-19 pandemic. Upcoming commissions include a mass, a violin concerto, a viola concerto and a cello concerto.

Future conducting engagements include the Orquesta Filarmónica de Buenos Aires (Buenos Aires Philharmonic Orchestra), the Orquesta Sinfónica de Chile (Symphony Orchestra of Chile), the Orquesta Sinfónica Universidad de La Serena (University of La Serena Symphony Orchestra), the Orquesta de Cámara de Chile (Chamber Orchestra of Chile) and the world-renowned Semanas Musicales de Frutillar (Frutillar Musical Weeks) held in Frutillar, Chile at Teatro del Lago.

Recent appearances have included the Houston Symphony, New Jersey Symphony Orchestra, Orquesta Sinfónica Nacional de Colombia (National Symphony Orchestra of Colombia), Orquesta Filarmónica de Santiago (Philharmonic Orchestra of Santiago), Opéra Saint-Étienne, Orquesta Sinfónica Nacional de Peru (Lima University Symphony Orchestra in Peru), Staatsoper Orchester de Braunschweig in Germany, Orquesta Sinfonica UNCuyo (UNCuyo Symphony Orchestra) in Mendoza, Argentina and the Orquesta Sinfónica del Principado de Asturias (Symphony Orchestra of the Principality of Asturias) in Spain.

Domínguez recently released critically acclaimed Naxos recordings of his own ballet, *The Legend of Joaquín Murieta*, and the music of Enrique Soro with the Orquesta Sinfónica de Chile. He has collaborated most notably with Renée Fleming, Terell Stafford, Andrés Díaz, Ray Chen, Sergio Tiempo, Ai Nihira, Verónica Villarroel, Luciana D'Intino, Woo-Yun Kim and Daniel Binelli.

About the Soloist

OLIVIA MARTINEZ is a horn player who displays professionalism in any situation. Whether performing a symphony or running a marathon, she enjoys the process of creating something excellent, especially while working with others.

Martinez has performed across the world in places such as China, the Musikverein (Vienna), the Estates Theater (Prague), Carnegie Hall, and the Kennedy Center. She won the Marie Speziale Orchestra Mock Audition and a Conn-Selmer horn at the 2022 International Women's Brass Conference. She recently won the West Point Band 2nd Horn audition and will join the Band in April. Former positions include Principal Horn of the Bay Atlantic Symphony, 2nd Horn of Symphony in C, and substitute positions with the Hawaii, Bozeman, Northeastern Pennsylvania Philharmonic, Harrisburg, and New World Symphonies.

Martinez is passionate about teaching. She leads students to think critically and enjoy learning. She is also committed to equity. As part of the Chromatic Brass Collective, which seeks to increase the visibility of underrepresented people in music, she regularly performs, researches, and commissions pieces to advocate for diversity in music.

A current doctoral candidate and student of Randy Gardner at Temple University, Martinez earned her master of music at Yale University and bachelor of music at the Indiana University Jacobs School of Music. On any given day, you might find her practicing, baking bread, or reading a good book.

Program Notes

Pulcinella Suite (1949)

Igor Stravinsky

When impresario Sergei Diaghilev decided to reassemble his revolutionary Ballets Russes after the cultural diaspora of World War I, he was determined to repeat the controversial pre-war successes of such works as *The Firebird*, *Petrushka*, and *The Rite of Spring*—the last of which had caused a now-famous scandal at its first performance in 1913. Igor Stravinsky, who had provided the startling scores for those ballets, had begun to resign himself to a permanent exile in the West from his native Russia. As Diaghilev's company had been the agent for his rise to fame in Paris, the composer was eager to continue the collaboration, despite somewhat strained relations following his success in Switzerland with *L'Histoire du soldat* (*The Soldier's Tale*)—on which the impresario had not collaborated, and of which he displayed no little jealousy.

To woo Stravinsky back into his fold, Diaghilev suggested a score based on the 18th-century melodies that were believed to be the work of the Neapolitan composer Giovanni Battista Pergolesi (1710–36). Initially the idea found little resonance in the composer's imagination—until he heard the tunes Diaghilev had collected and was completely delighted with them. (Ironically, scholars have since shown that most of the melodies Stravinsky used are not by Pergolesi, but from misattributed works by a variety of 18th-century Italian composers.)

A Starry Line-Up Stravinsky was further attracted by the prospect of working with the young Pablo Picasso, who was to design the sets and costumes for the new project, and with the choreographer and dancer Léonide Massine, who had scored a huge success in Paris with *The Good-Humored Ladies*, another recreation of the Baroque era. He began work on the score to *Pulcinella* in the latter part of 1919 and the ballet received its premiere the following year at the Paris Opera, billed as “music of Pergolesi arranged and orchestrated by Igor Stravinsky.” Audiences loved the work, and although some purists objected to Stravinsky's composerly interpretation of the past, a younger generation of musicians embraced the work. Stravinsky soon fashioned a concert suite from the ballet, which was first performed by Pierre Monteux and the Boston Symphony in December 1922 and swiftly became a part of the orchestral repertory.

Pulcinella was not just a sensation in Paris, it was a crucial step in the development of Stravinsky's musical style and career. Having "taken the plunge" into what was later to be called Neo-Classicism, he was to continue this process of assimilation and reconfiguration of the musical language of earlier centuries over the next three decades. For Stravinsky's iconoclastic pre-war music had left him in a kind of stylistic quandary; his renewed interest in "Classicism"—which ultimately embraced music of the Baroque, Classical, and Romantic periods—provided a new sense of rootedness. "*Pulcinella* was my discovery of the past," he later wrote, "the epiphany through which the whole of my late work became possible. It was a backward look, of course—the first of many love affairs in that direction—but it was a look in the mirror, too."

A Closer Look Stravinsky's decision to score the work for a chamber orchestra of 33 players caused some consternation among his collaborators, who had initially conceived the work on a grand scale. He argued that the work was to be an *action dansante*—a theater work with accompaniment of preexisting tunes—rather than a ballet, and ultimately his will triumphed. He based the work on a set of comic episodes in the life of Pulcinella, the Pierrot-like hero of the early Italian *commedia dell'arte* theater tradition.

In the Diaghilev-Massine version, Pulcinella is a local Romeo who has all the girls in love with him. When their boyfriends plot against him, he trades places with Fourbo, who pretends to die under the blows of the jealous lovers. Pulcinella, disguised as a magician, brings his double back to life, then reappears as himself. Thinking Pulcinella to be magically resuscitated, the lovers all succumb to his plan to pair them off, and he takes the delicate Pimpinella as his own wife.

In adapting the 18th-century source material, Stravinsky for the most part retained the bass lines and melodies, but added his own distinctive harmonies, rhythmic ideas, and instrumental timbres. Stravinsky's original ballet score contained vocal parts for soprano, tenor, and bass, as several of the tunes had been drawn from operas. For the concert suite arranged around 1922, the composer selected 11 of the original 22 movements, transferring the vocal parts to instruments in Nos. II and VIIIa.

- Paul J. Horsley/Christopher H. Gibb

The Horn Concerto by Swedish composer Kurt Atterberg (1887-1974) was composed between February and September of 1926. Although it was frequently performed in Sweden following its premiere, today, this is a rarely-performed horn solo. Aside from not being in the public domain, this piece requires the soloist to play bravura passages in the high register, therefore taxing the player's endurance and strength. Stylistically, the work is a mix of Nordic mysticism, hints of jazz, and traditional concerto form, with Atterberg's characteristic style present all the while.

The piece opens with a sonata movement in which horn idiomatism is flaunted, for example, with characteristic horn signals. This is followed by an adagio in three-part song form with deeply lyrical melodies. The finale is a dance-like rondo (the form is A-B-C-A'-B'-C'-Coda). Towards the end is a quotation from the first movement of the Wagner opera "Siegfried," which is a frequently-asked excerpt in the horn audition world.

Note from the soloist:

"To my knowledge, this might very well be the Philadelphia premiere of the Atterberg Horn Concerto. I am so grateful for the opportunity to perform it here at Temple where I have made steadfast friends and learned from incredible teachers. I hope you will enjoy hearing the interaction between horn and orchestra in this beautiful piece."

Beethoven called his Seventh Symphony “one of my most excellent works” in a letter to Johann Peter Solomon in London (the same Solomon who, some 20 years prior, had brought Haydn to the English capital and who, like Beethoven, was a native of Bonn). The composer may well be forgiven for this lavish self-praise: Even after the revolutionary accomplishments of the Fifth and Sixth symphonies, he had clearly found a new approach to symphonic composition—one in which he had no need of a spoken or unspoken program such as the “fate” or “nature” associations in the earlier works in order to project a high level of dramatic energy. In many ways, the Seventh marks the culminating moment of Beethoven’s “heroic period,” but it manages to be “heroic” without evoking any hero in particular.

One way in which Beethoven achieved this was by having each of the four movements dominated by a single recurrent rhythmic figure, while creating an endless diversity of melodic and harmonic events against a backdrop of those continually repeated dance rhythms. There is a strong drive propelling the music forward creating constant excitement; at the same time, harmony, melody, dynamics, and orchestration are all full of the most delightful surprises, making for interesting turns in the musical “plot.”

A Closer Look In the first movement (**Poco sostenuto—Vivace**), we see how the predominant rhythm gradually emerges during the transition from the slow introduction to the fast tempo. The introduction is the longest Beethoven ever wrote for a symphony. It presents and develops its own thematic material, linked to the main theme of the Allegro section in a passage consisting of multiple repeats of a single note—E—in the flute, oboe, and violins. Among the many unforgettable moments of this movement, let us single out just two: the surprise oboe solo at the beginning of the recapitulation and the irresistible, gradual crescendo at the end that culminates in a fortissimo statement of the movement’s main rhythmic figure.

The second-movement **Allegretto** in A minor was the section in the Symphony that became the most popular from the day of its premiere, when it had to be repeated. The main rhythmic pattern of this movement was used in Austro-German church litanies of the 18th and 19th centuries. The same pattern is so frequent in the music of Franz Schubert that it is sometimes referred to as the “Schubert rhythm.” The Allegretto of Beethoven’s Seventh combines this rhythm with a melody of rare expressive power. The rhythm persists in the bass even during the contrasting middle section in A major. Yet the movement opens and ends on a single long-held chord. In an influential essay on Beethoven’s symphonies, Hector Berlioz described this chord as a “mournful cry” that leaves “the listener in suspense ... thereby increasing the impression of dreamy sadness.”

The third-movement scherzo (**Presto**) is the only one of the Symphony’s movements where the basic rhythmic patterns are grouped in an unpredictable, asymmetrical way. The joke (which is what the word scherzo means) lies in the fact that the listener may never know what will happen in the next moment. Only the trio returns to regular-length periods, though there are some harmonic and rhythmic irregularities that, according to Berlioz, always took the public by surprise. Beethoven expanded the traditional scherzo-trio-scherzo structure by repeating the trio a second time, followed by a third appearance of the scherzo. At the end Beethoven leads us to believe that he is going to start the trio over yet another time. But we are about to be doubly surprised: first when the by-now familiar trio melody is suddenly transformed from major to minor, and second when, with five quick tutti strokes, the movement abruptly ends, as if cut off in the middle.

In the fourth-movement **Allegro con brio**, the exuberant feelings reach their peak as one glorious theme follows another over an almost entirely unchanging rhythmic pulsation as the dance reaches an unprecedented level of intensity. It is a movement of which even Sir Donald Francis Tovey, the most celebrated British musical essayist of the first half of the 20th century, had to admit: “I can attempt nothing here by way of description.” Fortunately, the music speaks for itself.

- Peter Liki