

Temple University  
Symphony  
Orchestra

José Luis Domínguez, conductor

Friday, September 30 • 7:30 PM  
Temple Performing Arts Center  
1837 North Broad Street  
Philadelphia, PA 19122



# Program

- Symphony No. 1 Ludwig van Beethoven (1770-1827)  
in C Major, Op. 21
- I. *Adagio molto*
  - II. *Andante cantabile con moto*
  - III. *Menuetto. Allegro molto e vivace*
  - IV. *Finale. Adagio – Allegro molto e vivace*

| Intermission |

- Symphony No. 1 in D Major Gustav Mahler (1860-1911)
- I. *Langsam, schleppend*
  - II. *Kräftig bewegt*
  - III. *Feierlich und gemessen, ohne zu schleppen*
  - IV. *Stürmisch bewegt*

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The use of photographic, audio, and video recording is not permitted.  
Please turn off all electronic devices.

Fifteenth performance of the 2022-2023 season.

# Temple University Symphony Orchestra

José Luis Domínguez, conductor

## VIOLIN I

Alexandr Kislitsyn,  
*Concertmaster*

Iuliia Kuzmina,  
*Associate*

*Concertmaster*

Sendi Vartanovi,  
*Assistant*

*Concertmaster*

Taisiya Losmakova

Yuan Tian

Alexander Covelli

Zi Wang

Juan Yanez

Andrew Stump

Suhan Liang

Sofia Solomyanskaya

Samuel

Allen-Chapkovski

Minghao Zhu

J Pelton

Kyungmin Kim

Ryujin Jensen

## VIOLIN II

Irina Rostomashvili,  
*Principal*

Abigail Dickson,  
*Associate Principal*

Sherry Chen,  
*Assistant Principal*

Katherine Lebedev

Yucheng Liao

Christopher Smirnov

Kyle Stevens

Esmeralda Lastra

Carly Sienko

Alysha Delgado

Congling Chen

Theo Shultz

Linda Askenazi

Mocho

Alison Edwards

## VIOLA

Adam Brotnitsky,  
*Principal*

Arik Anderson,  
*Associate Principal*

Jasmine Harris,  
*Assistant Principal*

AJ Stacy

Julia Manganti

Meghan Holman

## CELLO

*Seating rotates*

Leigh Brown,  
*Principal*

Brannon Rovins\*,  
*Associate Principal*

Harris Banks\*,  
*Associate Principal*

Samuel Divirgilio

Chloe Kranz

Max Culp

Alison Park

Lily Eckman

Haocong Gu

Marcela Reina

Yohanna Heyer

Alfonso Gutierrez

Gevon Goddard

Lily Perrota

Samay Ruparelia

## DOUBLE BASS

Ashleigh Budlong,  
*Principal*

Jia Binder,  
*Associate Principal*

Mohan

Bellamkonda,

*Assistant Principal*

Shrish Jawadiwar

Jonathan Haikes

Maggie Cox

## FLUTE

Nicole Hom

Catherine Huhn\*

Samantha Humen

Trish Stull

Anabel Torres^

Malinda Lisette

## PICCOLO

Nicole Hom

Samantha Humen^

Trish Stull

## OBOE

Kenneth Bader^

Marissa Harley

Eleanor Rasmussen\*

Amanda Rearden

Sarah Walsh

## ENGLISH HORN

Amanda Rearden

## CLARINET

Wendy Bickford

Anthony Bithell^

Antonello

Di Matteo

Sarah Eom\*

Tian Qin

Kenton Venskus

## E♭ CLARINET

Antonello

Di Matteo^

Kenton Venskus

## BASS CLARINET

Kenton Venskus

## BASSOON

Rick Barrantes

Agüero^

Adam Kraynak

Joshua Schairer\*

## CONTRABASSOON

Joshua Schairer

## HORN

Jonathan Bywater\*

Hannah Eide

Natalie Haynes

Aidan Lewis

Olivia Martinez^

Ellie O'Hare

Jordan Spivack

Amanda Staab

## TRUMPET

Anthony Casella^

Noah Gordon\*

Antonie Jackson

Trey Serrano

Hailey Yacavino

## TROMBONE

Jason Costello

Catherine Holt

Riley Matties\*

## BASS TROMBONE

Samuel Johnson

## TUBA

Joseph Gould

## HARP

Zora Dickson

## TIMPANI/ PERCUSSION

Garrett Davis

YoungGwang Hwang

Alvin Macasero

Adam Rudisill

Yeonju You

\*Principal, Beethoven

^Principal, Mahler

## Program Notes

### Symphony No. 1 in C Major, Op. 21      Ludwig van Beethoven

Based on the models of Haydn and Mozart, Beethoven took the piano sonata, the string quartet and the symphony to great heights while at the same time subjecting them to formal and tonal experiments that rendered them all but unrecognizable *vis-à-vis* their Classical antecedents. His first symphony already broke precedent with the Classical symphony in a number of ways. On the one hand, the work is in the customary late-Classical four-movement pattern; it is about the length of his forerunners'; it is scored for the same modest orchestra with pairs of winds; and it is light in mood. But Beethoven's contemporaries sensed a revolution below the surface. After the premiere one German critic called the work "the confused explosions of the outrageous effrontery of a young man." Even when the symphony was ten years old, a Parisian musician wrote that its "astonishing success" was "a danger to the musical art." He further spoke of "the most barbarous dissonances and a noisy use of all the instruments."

The genesis of the symphony preceded the April 1800 premiere in Vienna by several years. A. W. Thayer, Beethoven's great nineteenth-century biographer, believed Beethoven had sketched some of the themes as far back as the winter of 1794-1795. Such a long gestation was typical of Beethoven. One of the major differences between the Classicists and Beethoven lay in the very concept of the symphony. Beethoven, who composed only one opera, dramatized several of his symphonies to the level of a French rescue opera, giving them a program, whether explicit or implicit. Beethoven's music is considered to have "meaning," or, as Beethoven scholars have noted, to represent at least a "psychological journey." For Beethoven the composition of a symphony was labor-intensive and he therefore wrote only nine as opposed to Haydn's 100-plus and Mozart's 50,

several of which are lost. This first symphony, however, is one of Beethoven's shortest and lightest.

Following the example of Haydn, Beethoven opens the first movement with a short, slow introduction (only twelve measures) with typically ambiguous and shifting harmonies. The very first sounds must have shocked its first listeners. The work is in C major but the first chord is a seventh chord built on C, which needs to resolve to an F chord. This sets the jocular tone of much of the symphony. With the *Allegro con brio*, the music settles into a clear C major with an opening theme that is Classical in nature. More joking follows, as this theme is then repeated in D and then in G. The movement follows a clear sonata-allegro format with a modulation to the dominant and a contrasting theme, a short falling scalar motive passed through various instruments. The Development is short, based mostly on the opening theme, and features fragmentation into short motives. Beethoven is a master at creating themes that lend themselves to being fragmented and also varied. Also typical for Beethoven, in the Recapitulation, with the return to the tonic, the opening theme is somewhat varied and stated in a grander manner than at the beginning of the movement.

The second movement provides lyrical contrast and is in the subdominant, immediately giving it a "relaxed" mood, as it is a fifth below the opening movement. Beethoven has marked it *Andante cantabile con moto* (with motion) so that it is not to be played too slowly. The theme is a simple tune, presented in imitation, which is used as the basis for another sonata-allegro movement. As Beethoven was wont to do, he not only develops this theme but also varies it through expansion and by adding embellishments upon its return. The closing theme is notable, featuring a triplet melody in the violins over strong dotted rhythms in the timpani.

Although Beethoven marked the third movement as *Minuetto*, it is not a graceful triple meter dance from the *ancien régime* but rather a fast triple meter called *Scherzo* (joke) already used by Haydn and hereafter almost invariably by Beethoven in his dance movements. It is much lighter than the Minuet. The opening theme is a long ascending scale, scalar material being a common idea in this symphony. This theme is identical with one of the German dances Beethoven previously wrote for Viennese ballroom dancing, exact date unknown.

In the Finale, Beethoven opens with Haydnesque humor by keeping the audience in suspense about when and where he is going. In the *Adagio* introduction he writes a scale in G that moves slowly upward five times, reaching one step further each time and then turning into a lively fast-moving theme for the dance-like *Allegro*. The famous nineteenth-century conductor Daniel Gottlob Türk omitted this passage completely, considering it beneath the dignity of a symphonic work. In the *Allegro*, Beethoven pays further homage to Haydn by using a form associated very closely with him but not at all with Mozart. This is the sonata-rondo, a clever combination of those two forms. Sometimes Haydn's sonata-rondos, invariably used in last movements, were rather complex but here Beethoven uses a clear, simple format.

## **Symphony No. 1 in D Major**

**Gustav Mahler**

With this work, Gustav Mahler began a career of epic symphonic writing, completing nine such works that vastly stretched the concept of the symphony and beginning a tenth. The first symphony was composed between 1884 and 1888 while Mahler was second conductor at the Opera House in Leipzig. It was so far from what the audience of the day expected that it was unsuccessfully received at its premiere at the Hungarian Royal Opera House in Budapest in 1888. Mahler then extensively revised the work and five years later it was heard in Hamburg with greater approval. In its "definitive" form there are four movements but originally there

was an extra movement called “Blumine” (suggesting flowers) between the first and second movements. Mahler began omitting it in performances starting in 1894 and indeed the music was lost until discovered by the Mahler authority Donald Mitchell in 1966. Eugene Ormandy and the Philadelphia Orchestra made the first recording by a major orchestra with the extra movement but it is almost never heard in concerts.

This symphony is also sometimes called “Titan” because Mahler was initially inspired by the novel *Titan* by a writer of inestimable importance to nineteenth-century musicians, Jean Paul (real last name Richter), whose works were especially beloved of Robert Schumann, e.g., as evidenced in his piano cycle *Carnaval*. As with most composers of program music, however, Mahler specifically warned that the reference to Jean Paul’s work was not to be taken literally and in fact it does not have much to do with the revised, final version we hear today. Likewise, Mahler wrote program notes for the initial performances but later withdrew them (just as Berlioz had done with his *Symphonie fantastique*), believing they could be misleading or ambiguous. Significantly, the work was not billed as a symphony at all in the first performances, but as a “symphonic poem in two parts,” displaying the late-Romantic dilemma between program and absolute music. The first part was designated “From the Days of Youth. Youth, Flowers, and Thorns” and the second “Commedia umana,” a probable reference to Dante.

Mahler’s program is nevertheless applicable to the final version. Certainly “Spring without end. . .the awakening of nature at the earliest dawn” is a reasonable way of hearing the first movement, especially the extended slow introduction. The music begins with a seven-octave pedal on the dominant in the strings, the upper notes produced by harmonics. This pedal is sounded throughout the entire Introduction. The woodwinds develop a two-note descending pattern based on the interval of a perfect fourth and projecting the key of D minor. One cannot help recalling the same type of “awakening”

at the beginning of Beethoven's ninth symphony, also in D minor, as simple intervals grow and coalesce into thematic material. A discussion of the compositions inspired in various ways by Beethoven's final symphony would fill a hefty tome.

Mahler's eerie stirrings of nature are interrupted by a fanfare, first in the clarinets in triplet rhythms and then by off-stage trumpets. After a languorous melody in the horns the clarinet plays a faster version of the two-note motif, imitating the sound of a cuckoo. For the beginning of the Exposition in D major, Mahler brightens the tempo and mode and uses a melody that begins with a descending perfect fourth from one of his songs, "Ging heut' Morgen über's Feld" (This morning I walked over the field) from a song cycle entitled *Lieder eines fahrenden Gesellen* (Songs of a Wayfaring Lad). Mahler's compositional output consists almost entirely of only two genres: the Lied (German art song as established by Franz Schubert earlier in the nineteenth century) and the symphony, for which there was a long Viennese tradition, stretching back to Haydn and before. Mahler integrated the two genres, adding vocal music to nearly half of his symphonies, as Beethoven had done with his ninth symphony, and using song composition as the melodic and scenic basis for many of his symphonic movements. This was not an entirely new concept, as lyricism had always had an important place in the slow movements of Viennese symphonies, a feature that Schubert expanded into the second key-area themes of first movements, e.g., in his Symphony No. 8 ("Unfinished"). Mahler, like Tchaikovsky, takes the practice much further, implanting melodies from actual songs in his symphonies and broadening the tempo of the second key area melody. It is significant that all of Mahler's songs are orchestrated and many of them part of a song-cycle, thus raising them to a symphonic level.

In the Development section of this movement the materials from the Introduction recur. The Recapitulation brings a new fanfare in the French horns and a tremendous crescendo of energy with a

glorious close. Mahler then provides a humorous “fake-out” ending to the movement, parodying the extended cadencing at the end of Beethoven’s triumphant symphonic movements.

The second movement is a dance movement in which Mahler substitutes the Austrian peasant dance, the Ländler, for the usual minuet and trio or Beethovenian scherzo. The dance movement was usually in third place in four-movement symphonies until Beethoven switched the middle two movements in — where else? — his ninth symphony. Mahler uses the 3/4 meter Ländler in a number of his other symphonies. The opening melody uses the materials of the D-major theme from the first movement, but outlining an A-major chord. The contrasting Trio is a lyrical waltz in F major. The Ländler returns, abbreviated and more forceful than previously.

Movement three is the slow movement, usually in second place in the works of Mahler’s symphonic predecessors. The programmatic idea in this movement is a hunter’s funeral with a procession of animals in attendance. Mahler noted in his program that this is “a dead march in the manner of Callot,” Jacques Callot being a sixteenth-century engraver and etcher whose subjects were drawn from the fantastic and the grotesque. Scholars also cite inspiration from a woodcut showing the animal procession at a hunter’s funeral done in 1850 by Moritz Schwind. The timpani begin with the falling fourth, an interval that seems to imply “destiny” in this symphony. The main material is a minor-mode version in D of the tune we know as “Frère Jacques,” begun by a solo double bass at a slow tempo. Other instruments join in the canon and the oboe provides a countermelody.

Mahler said that a symphony should represent “an entire world” of sound and experience and his symphonies are marked by a wide range of musical sources, often placed in jarring juxtaposition to one another. After the children’s round (the child-like or innocent, often

turned grotesque, is an important feature in Mahler's compositions; he does it again in his fourth symphony) there is an abrupt change of mood and Mahler introduces music for a small Klezmer band, using cymbal, bass drum, oboes, clarinets, and trumpets. It is a delightful change, if a bit astonishing. The third thematic element in this movement is a gentle melody from another song from *Lieder eines fahrenden Gesellen*, "Die zwei blauen Augen" (The two blue eyes). In a magnificent gloss on the opening canon, Mahler then incorporates all three melodies contrapuntally. Gradually, however, the music dissolves and one is left with the basic material of the symphony, oscillating fourths in the lower strings.

The complex finale reintroduces several elements from the opening movement, providing unity in the manner of Haydn and Beethoven. The opening may be shocking as it begins with an unexpected cymbal crash, a loud chord in the orchestra, and a bass drum *Schlag* (hit or beat, a word also used in Vienna for whipped cream). The opening material is an F-minor march (Beethoven's "storm scene" key), presented by the brass, followed by woodwinds. The mood is indeed tumultuous, the word "stürmisch" (stormy) appearing in the score. The movement continues with the alternation of this chaotic theme with material of overwhelming lyrical beauty presented in D-flat major. In his original program notes, Mahler called this music "Dall'inferno al paradiso" (From Hell to Paradise) a clear reference to Dante's *Commedia divina*. The brass theme reappears in the symphony's tonic of D major and Mahler brings in quotations from the first movement, including the fanfares and the walking-over-the-field melody. There are also musical vestiges of the deleted "Blumine" movement. There are aborted climaxes along the way but when the true climax is reached with a heroic transformation of the movement's opening material, it is once again triumphant in the Beethovenian manner. Fanfare material from the very beginning closes the symphony.

## About the Conductor

Chilean conductor **JOSÉ LUIS DOMÍNGUEZ** is a prominent talent on international orchestral and El Mercurio operatic stages. His conducting is described as “unrivaled, magnificent and with exemplary gesturing”, and he frequents prominent stages across the globe. José Luis currently serves as artistic director of the New Jersey Symphony Orchestra Youth Orchestras. He is a regular guest conductor with the Opéra Saint - Étienne and New Jersey Symphony Orchestra and is currently Artistic Director of the Musical Encounters International Music Festival in La Serena, Chile. 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 José Luis also conducted) was hailed as an “absolute triumph.” In addition, Jason DePue, violinist of the Philadelphia Orchestra, commissioned José Luis to write a piece for violin and piano titled “Aitona” that was included in DePue’s 2020 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.

Upcoming commissions include a violin concerto, a harp 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), Symphony Orchestra of Saint - Étienne, Orquesta Sinfónica Nacional de Peru (Lima University y Orchestra in Peru), Staatsoper Orchester de Braunschweig in Germany, Orquesta Sinfonica UNCuyo (UNCuyo Symphony Orchestra) in Mendoza, Argentina, Orquesta Sinfónica del Principado de Asturias (Symphony Orchestra of the Principality of Asturias) in Spain, and Temple University Symphony Orchestra in Philadelphia.

José Luis has collaborated with many noted artists including: Renée Fleming, Andrés Díaz, Ray Chen, Sergio Tiempo, Ai Nihira, Verónica Villarreal and Luciana D'Intino. He recently released two critically acclaimed Naxos recordings; one of his own compositions, the ballet "The Legend of Joaquín Murieta," and the other, the music of Enrique Soro with the Orquesta Sinfónica de Chile (Symphony Orchestra of Chile).

## **Boyer College of Music and Dance**

The Boyer College of Music and Dance offers over 500 events open to the public each year. Students have the unique opportunity to interact with leading performers, composers, conductors, educators, choreographers and guest artists while experiencing a challenging and diverse academic curriculum. The Boyer faculty are recognized globally as leaders in their respective fields. Boyer alumni are ambassadors of artistic leadership and perform with major orchestras, opera and dance companies, teach at schools and colleges and work as professional music therapists, choreographers and composers. Boyer's recording label, BCM&D records, has produced more than thirty recordings, five of which have received Grammy nominations.

[boyer.temple.edu](http://boyer.temple.edu)

## **The Center for the Performing and Cinematic Arts**

The Center for the Performing and Cinematic Arts consists of the Boyer College of Music and Dance, School of Theater, Film and Media Arts, the George and Joy Abbott Center for Musical Theater and the Temple Performing Arts Center. The School of Theater, Film and Media Arts engages gifted students with nationally and internationally recognized faculty scholars and professionals. A hallmark of the School of Theater, Film and Media Arts is the Los Angeles Study Away program, housed at historic Raleigh Studios. The George and Joy Abbott Center for Musical Theater engages visiting performers, guest artists, set designers, playwrights and other Broadway professionals. The Temple Performing Arts Center (TPAC), a historic landmark on campus, is home to a state-of-the-art 1,200 seat auditorium and 200 seat chapel. More than 500 concerts, classes, lectures and performances take place at TPAC each year.

[arts.temple.edu](http://arts.temple.edu)

## **Temple University**

Temple University's history begins in 1884, when a young working man asked Russell Conwell if he could tutor him at night. It wasn't long before he was teaching several dozen students—working people who could only attend class at night but had a strong desire to make something of themselves. Conwell recruited volunteer faculty to participate in the burgeoning night school, and in 1888 he received a charter of incorporation for "The Temple College." His founding vision for the school was to provide superior educational opportunities for academically talented and highly motivated students, regardless of their backgrounds or means. The fledgling college continued to grow, adding programs and students throughout the following decades. Today, Temple's more than 35,000 students continue to follow the university's official motto—*Perseverantia Vincit*, or "Perseverance Conquers"—with their supreme dedication to excellence in academics, research, athletics, the arts and more.

[temple.edu](http://temple.edu)

Temple University 2022-2023 Season  
Upcoming Events

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**Monday, October 3 at 7:30 PM**

Temple University Wind Symphony

Patricia Cornett, conductor

Temple Performing Arts Center

**Thursday, October 6 at 4:30 PM**

Rite of Swing Jazz Café: The Hailey Brinnel Quintet

Temple Performing Arts Center Lobby

**Thursday, October 6 at 7:30 PM**

Temple University Concert Band

Lauren Ryals, conductor

Temple Performing Arts Center

**Friday, October 7 at 1:00 PM**

Music Studies Colloquium Series: Philadelphia Student Composers  
Project, "The Philadelphia Sound in the 21<sup>st</sup> Century"

Presser Hall, Room 142

**Friday, October 7 at 7:30 PM**

Reflection:Response 2022: Mei-Yin Ng

Conwell Dance Theater

**Saturday, October 8 at 7:30 PM**

Reflection:Response 2022: Mei-Yin Ng

Conwell Dance Theater

**Sunday, October 9 at 5:30 PM**

Faculty Recital: Anna Meyer, flute

Rock Hall Auditorium

**Sunday, October 9 at 5:30 PM**

Master's Recital: Kendra Bigley, collaborative piano  
Klein Recital Hall

**Monday, October 10 at 7:30 PM**

Graduate Conductors Chorus: Mary Bond  
and Recital Chorus: Waigwa  
Rock Hall Auditorium

**Wednesday, October 12 at 4:30 PM**

Jazz Master Class: Stephen Riley, saxophone  
Temple Performing Arts Center Lobby

**Wednesday, October 12 at 7:30 PM**

Jazz Guest Artist: Stephen Riley, saxophone  
Temple Performing Arts Center Lobby

**Wednesday, October 12 at 7:30 PM**

Temple University New Music Ensemble  
Jan Krzywicki, director  
Rock Hall Auditorium

**Thursday, October 13 at 4:30 PM**

Rite of Swing Jazz Café: The Sean Butkovich Group  
Temple Performing Arts Center Lobby

**Thursday, October 13 at 5:00 PM**

Master Class: Andrew Garland, baritone  
Rock Hall Auditorium

**Thursday, October 13 at 5:45 PM**

Film Screening: *iFenomenal! Rompeforma 1989—1996*  
Conwell Dance Theater

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All events are free unless otherwise noted. Programs are subject to change without notice.

For further information or to confirm events, please call 215.204.7609

or visit [boyer.temple.edu](http://boyer.temple.edu)