

Temple University
Symphony
Orchestra

José Luis Domínguez, conductor

Thursday, November 17 • 7:30 PM
Temple Performing Arts Center
1837 North Broad Street
Philadelphia, PA 19122

Program

Overture to *Guillaume Tell*

Gioachino Rossini (1792-1868)

Strum

Jessie Montgomery (b. 1981)

Serenade for 13 Wind Instruments
in E-flat, Op. 7

Richard Strauss (1864-1949)

| Intermission |

Scheherazade,

Nikolai Rimsky-Korsakov (1844-1908)

Symphonic Suite, Op. 35

- I. The Sea and Sinbad's Ship
- II. The Story of the Kalendar Prince
- III. The Young Prince and The Young Princess
- IV. Festival in Baghdad – The Sea – Shipwreck - Conclusion

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

Please turn off all electronic devices.

One-hundred-seventeenth 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

Yuan Tian

Zi Wang

Sofia Solomyanskaya

Alexander Covelli

Juan Yanez

J Pelton

Suhan Liang

Minghao Zhu

Ryujin Jensen

Kyungmin Kim

Sherry Chen

VIOLIN II

Irina Rostomashvili,
Principal

Abigail Dickson,
Associate Principal

Yucheng Liao,
Assistant Principal

Katherine Lebedev

Kyle Stevens

Christopher Smirnov

Alysha Delgado

Esmeralda Lastra

Congling Chen

Theo Shultz

Linda Askenazi
Mochon

Allison Edwards

VIOLA

Adam Brotnitsky,
Principal

Arik Anderson,
Associate Principal

Jasmine Harris,
Assistant Principal

AJ Stacy

Julia Manganti

Meghan Holman

Tara Pilato

Shannon Merlino

CELLO

Seating rotates

Leigh Brown,
Principal

Harris Banks,
Associate Principal

Brannon Rovins,
Assistant Principal

Max Culp

Lily Eckman

Marcela Reina

Alfonso Gutierrez

Alison Park

Chloe Kranz

Gevon Goddard

Lily Perrota

Samay Ruparelia

Haocong Gu

DOUBLE BASS

Ashleigh Budlong,
Principal

Jia Binder,
Associate Principal

Mohan
Bellamkonda,
Assistant Principal

Shrish Jawadiwar

Maggie Cox

Jonathan Haikes

FLUTE

Nicole Hom

Catherine Huhn+

Trish Stull

Anabel Torres*

Malinda Lisette^

PICCOLO

Nicole Hom

Trish Stull*

Anabel Torres+

OBOE

Kenneth Bader^

Marissa Harley

Eleanor

Rasmussen*+

Sarah Walsh

ENGLISH HORN

Kenneth Bader*

Marissa Harley+

CLARINET

Wendy Bickford+

Anthony Bithell

Antonello

Di Matteo^

Sarah Eom

Kenton Venskus*

BASSOON

Rick Barrantes

Agüero*

Adam Kraynak^

Joshua Schairer+

CONTRABASSOON

Rick Barrantes

Agüero*

HORN

Jonathan Bywater+

Hannah Eide

Aidan Lewis

Olivia Martinez

Ellie O'Hare

Jordan Spivack

Amanda Staab**

TRUMPET

Anthony Casella+

Noah Gordon*

Antonie Jackson

Trey Serrano

TROMBONE

Catherine Holt

Riley Matties*+

BASS

TROMBONE

Samuel Johnson

TUBA

Joseph Gould

HARP

Medgina Maitre

TIMPANI/ PERCUSSION

Garrett Davis

YoungGwang

Hwang

Alvin Macasero

Adam Rudisill

Alex Snelling

Yeonju You

*Principal, Rossini

^Principal, Strauss

+Principal, Rimsky-

Korsakov

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 Villarroel 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).

Program Notes

Overture to *Guillaume Tell*

Gioachino Rossini

Rossini wrote 36 operas between 1810 and 1829, after which he stopped writing for the theater. *Guillaume Tell* (*William Tell*), his last and most serious opera, composed to a French libretto based on the drama *Wilhelm Tell* by the German poet Johann Friedrich Schiller, concerns the legendary 13th century Swiss patriot and his struggle to win independence for his country from tyrannical Austrian rule.

The opera had a successful premiere in Paris on August 3, 1829, but eventually declined in popularity due to its tremendous length (six hours); nevertheless, many music historians consider it Rossini's finest work, surpassing even *The Barber of Seville* in "melodic inventiveness, bold harmonies, detailed orchestration, and grand scope." The overture to *Guillaume Tell*, much loved since its premiere, now usually stands alone, a miniature tone poem divided into four sections.

The opening ensemble for solo cellos portrays dawn in the Alps. The second section, Allegro, depicts a violent mountain storm, after which a quiet English horn solo, Andante, declares the shepherd's song of thanksgiving, derived from a traditional tune played on the Alpine horn to call the cows from pasture. A fanfare of trumpets ushers in the final Allegro vivace, the hunt, an explosion of galloping brass, signaling the approach of the Swiss army with a theme that has become an icon in modern American culture, as it was used in the mid-20th century as the theme song for the television show, *The Lone Ranger*.

Strum is the culminating result of several versions of a string quintet I wrote in 2006. It was originally written for the Providence String Quartet and guests of Community MusicWorks Players, then arranged for string quartet in 2008 with several small revisions. In 2012 the piece underwent its final revisions with a rewrite of both the introduction and the ending for the Catalyst Quartet in a performance celebrating the 15th annual Sphinx Competition.

Originally conceived for the formation of a cello quintet, the voicing is often spread wide over the ensemble, giving the music an expansive quality of sound. Within *Strum* I utilized texture motives, layers of rhythmic or harmonic ostinati that string together to form a bed of sound for melodies to weave in and out. The strumming pizzicato serves as a *texture motive* and the primary driving rhythmic underpinning of the piece. Drawing on American folk idioms and the spirit of dance and movement, the piece has a kind of narrative that begins with fleeting nostalgia and transforms into ecstatic celebration.

**Serenade for 13 Wind Instruments
in E-flat, Op. 7**

Richard Strauss

Richard Strauss was the son of a renowned horn player, so he grew up with the sound of wind instruments all about him. In 1881, when he was seventeen, he composed this *Serenade*, an extraordinarily mature single movement in basic sonata form, in which Strauss shows the first signs of his mastery of complex instrumental ensembles. The work calls for four horns along with flutes, oboes, clarinets and bassoons in pairs, and contrabassoon (or double bass or tuba.)

The *Serenade*, which has jaunty themes and is melodic and lyrical throughout, premiered in Dresden in 1882 under the direction of Franz Wullner. The renowned conductor and pianist Hans von Bülow attended the premiere and immediately took Strauss under his wing, playing Strauss's music, introducing him to influential members of the musical world, and helping him get his first professional engagements, thus, in effect, launching Strauss's career.

One can hardly think of a "serenade for thirteen wind instruments" without thinking of Mozart's *Serenade* for the same number of instruments, K. 361, which must have provided young Strauss with the inspiration for the spirit and instrumentation for this delightfully fresh, youthful piece.

Strauss's work, in sonata form, begins with a lyrical main theme announced by the oboe accompanied by clarinets and bassoons. The second theme, constructed from short phrases, is more energetic, and the development introduces some chromatic harmonies. The themes return before the work ends sonorously.

The *Serenade* is scored for two flutes, two oboes, two clarinets, two bassoons, contrabassoon (or tuba or double bass) and four horns.

Nikolai Rimsky-Korsakov was born into a music-loving family of the Russian upper classes. As an adult he could still proudly remember the songs his mother had sung to him when he was only two years old. At six, he began to play the piano and at nine to compose, but music was not considered a proper profession for the well-born, thus when he was twelve, he was enrolled as a cadet at the Naval College. Music remained an important part of his life during his Navy years, even when he went off on a thirty-month cruise that took him to the Mediterranean and the Americas. (In the course of a six-month stay in New York during the winter of 1863-1864, he went to the opera, visited Niagara Falls, and took the side of the North against slave-ownership in the South.)

On his return to St. Petersburg, Rimsky-Korsakov joined in an informal alliance with four other gifted young composers, most of whom had professions other than music. They were soon to create a great new repertoire of Russian music. This "Mighty Handful," as they came to be called, thought that the music of Tchaikovsky and his colleagues in Moscow was too Europeanized, meaning not distinctly Russian enough, but eventually the two schools reached a state of détente.

Early in 1888, Rimsky-Korsakov first considered writing an orchestral work based on incidents selected from *The Arabian Nights*, also known as *The Thousand and One Nights*. This anthology of tales from Asia, India, and the Arab lands was collected for the first time around 1500 in Cairo and appeared in Europe in the 18th century.

As Rimsky described the book's framework, the Sultan Schahriar, convinced of the falseness and unfaithfulness of women, vows to put each one of his many wives to death after he spends a night with them. The Sultana Scheherazade saves her life by arousing so much interest in a story she tells him that, always in anticipation of another story, he postpones her execution repeatedly. Scheherazade tells Schahriar of many wonders, blending the words of poetry and of folksong into marvelous tales of adventure, love and war, continuing from night to night until 1,001 nights have passed, at which time the Sultan finally abandons his murderous plan.

The symphonic suite, *Scheherazade*, became Rimsky-Korsakov's most widely played work. Years after its composition, he felt the need to explain the ideas behind it: although *The Thousand and One Nights* provided the direct inspiration for the music, there are few specific ties between them. Rimsky initially intended to give the movements vague headings like Prelude, Ballade, Adagio, and Finale, hoping that audiences would enjoy his work as a purely symphonic composition that shared certain themes; however, his friends persuaded him that listeners deserved to know more of the music's background, so he agreed somewhat reluctantly, "to direct the hearer's fancy along the path that mine had traveled, yet leaving details to the imagination."

Rimsky divulged that the broad low-register theme first heard in the opening movement is generally, but not always, used to represent the stern Sultan Schahriar. The passages for solo violin represent Sultana Scheherazade as she tells her wondrous tales. Both themes carry forward into later movements. After giving this much guidance about his overall plan, the composer yielded to giving a specific title to each of the movements, but then left it to the listener to imagine the actual events that the music depicts.

In the 1st movement, "The Sea and Sinbad's Ship," the music evokes a ship at sea rocking on billowing waves, as Sinbad the Sailor tells of the wonders he has seen on his great voyages to distant lands.

Next, Scheherazade's voice introduces "The Story of the Kalender Prince." A *kalender* was an itinerant beggar priest or monk; a few of the 1,001 tales tell of the princes who go wandering around the world disguised as *kalenders*. Faithful to his principle of giving the reader hints but not explanations, Rimsky does not tell just which *kalender* story he had in mind, but allows the idea to roam freely through the listener's fancy.

In the 3rd movement, the orchestra sings lovely songs of "The Young Prince and the Young Princess."

Note by Susan Halpern

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.

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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.

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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.

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