

Temple University Symphony Orchestra

José Luis Domínguez, conductor
Mădălina-Claudia Dănila, piano

Thursday, October 24, 2024 • 7:30 PM
Temple Performing Arts Center
1837 North Broad Street
Philadelphia, PA 19122

Program

Tragic Overture, Op. 81

Johannes Brahms (1833-1897)

Piano Concerto No. 21 in C Major, K. 467 Wolfgang Amadeus Mozart (1756-1791)

- I. Allegro maestoso
- II. Andante
- III. Allegro vivace assai

Mădălina-Claudia Dănila, piano

| Intermission |

Symphony No 2 in D Major, Op. 43

Jean Sibelius (1865-1957)

- I. Allegretto
- II. Tempo andante, ma rubato
- III. Vivacissimo – Lento e suave
- IV. Finale: Allegro moderato

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

Please turn off all electronic devices.

Thirty-ninth performance of the 2024-2025 season.

Temple University Symphony Orchestra

José Luis Domínguez, conductor

VIOLINI

Alexandr Kislitsyn,
Co-Concertmaster
Veronika
Sveshnikova,
Co-Concertmaster
Sofia Solomyanskaya,
Associate
Concertmaster
Ruslan Dashdamirov
Irina Rostomashvili
Zi Wang
Minghao Zhu
Katherine Lebedev
Hannah Emtage
Emily Gelok
Juan Yanez
Giorgi Vartanovi

VIOLIN II

Yuan Tian,
Principal
Suhan Liang,
Associate Principal
Congling Chen,
Assistant Principal
Kyle Stevens
Linda Askenazi
Aubren Villasenor
Penelope Austin
Esmeralda Lastra
Nina Vieru

VIOLA

Iuliia Kuzmina,
Principal
Kathleen Stevens,
Associate Principal
Meghan Holman,
Assistant Principal
Nora Lowther
Aria Anderson
AJ Stacy
Madalyn Sadler
Michael Pogudin
Tara Pilato

CELLO

(*seating rotates*)
Mima Majstorovic,
Co-Principal
Samuel Divirgilio,
Co-Principal
Jace Cocola,
Associate Principal
Chloe Kranz
Marcela Reina
Richard Ridpath
Nathan Lavender
Yohanna Heyer
Mauricio Gonzalez
Lily Perrotta
Anwar Williams
Erin Guise
Sophia Vellotti

DOUBLE BASS

Omar Martinez,
Principal
Daniel Virgen,
Associate Principal
Jia Binder,
Assistant Principal
Leia Bruno
Brian McAnally
Dimitrios Mattas

FLUTE

Camille Bachman ^
Nicole Hom
Samantha Humen -
Caterina Manfrin *
Anee Reiser

PICCOLO

Nicole Hom *

OBOE

Gav Durham
Sarah Walsh *-
Meghan Woodard ^

CLARINET

Shin Woo Kim
Jonathan Leeds
Hector Noriega -
Tian Qin *

BASSOON

Rick Barrantes
Agüero **
Adam Kraynak -

HORN

William Czartoryski
Grace Doerr
Hannah Eide
Aidan Lewis **
Sander Maroey -
Arlet Tabares
Ethan Stanfield
Nicholas Welicky

TRUMPET

Jacob Flaschen
Noah Gordon *
Antonie Jackson ^
Trey Serrano -

TROMBONE

Joshua Green
Dalton Hooper -
Isabel LaCarrubba *
Carynn O'Banion

BASS TROMBONE

Javid Labenski

TUBA

Joseph Gould -
Michael Loughran *

TIMPANI

Rei Lim ^
Mason McDonald *
Elijah Nice -

* Principal, Brahms
^ Principal, Mozart
- Principal, Sibelius

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 Sinfónica 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

MĂDĂLINA-CLAUDIA DĂNILĂ, a Romanian-born concert pianist, has earned international acclaim for her exceptional skill and artistic depth. Her performances are celebrated for their profound artistry and technical mastery, captivating audiences around the globe. Dănilă has distinguished herself in prestigious competitions, notably winning the Best Performance prize at the International Piano Competition in Vigo, Spain, and securing multiple first-place awards at the Charleston 20th Century Music Competition in 2023.

Dănilă made her debut at the Ruhr Klavierfestival in Germany, one of Europe's most prestigious piano festivals, at the invitation of renowned violinist Anne-Sophie Mutter. This performance marked a significant milestone in her career, showcasing her talent on an esteemed international platform.

As an integral part of the 'Mada & Hugh' Piano Duo with Hugh Sung, Dănilă has enchanted audiences across the United States and Europe. Their duo, known for its exceptional musicality, claimed first prizes in the 2023 Charleston International Competition and the 2024 London International Competition. They have garnered a wide following through their engaging weekly video/audio podcast.

Dănilă is also a key member of Trio Casals, featuring violinist Timothy Schwarz and cellist Ovidiu Marinescu. This ensemble is celebrated for its dynamic performances and innovative programming.

In addition to her performance career, Dănilă is deeply committed to her academic pursuits. She is currently engaged in doctoral studies at Temple University under the tutelage of renowned professors Lambert Orkis and Sara Davis Buechner. Her doctoral research focuses on the works of composer George Crumb, with a particular emphasis on his series for solo amplified piano, "Makrokosmos." This research reflects her passion for exploring new realms in classical piano music and contributes significantly to the understanding and appreciation of contemporary compositions. Dănilă also dedicates herself to nurturing emerging talent in her role as a piano teacher at Cunningham Music School. Here, she imparts her extensive knowledge and experience to aspiring pianists, fostering a new generation of musicians.

Her musical journey began in Braila, Romania, and was further refined under the guidance of esteemed mentors, leading to her becoming a pianist of extraordinary caliber. Her successes in competitions such as the George Enescu Competition and the Mihail Jora International Competition are a testament to her performance prowess. As a champion of Romanian and contemporary music, Dănilă has been a featured performer at the International "Meridian" Festival in Bucharest.

Dănilă is not just a world-class concert pianist but also a visionary artist and educator, whose contributions extend beyond the stage to the realms of academic research and music education.

Program Notes

Tragic Overture, Op. 81

Johannes Brahms

Brahms wrote his intense *Tragic Overture* (and its companion piece, the *Academic Festival Overture*) in the Austrian resort town of Ischl during the summer of 1880. The *Tragic Overture* was first performed at a Vienna Philharmonic concert conducted by Hans Richter on December 26. Brahms' sketches suggest that he was grappling with some of the musical ideas for about ten years before he organized and developed them into this composition. When he had finished the two overtures, he sent them to his publisher with a letter asking, "What do you think about the overtures? Are these two (which, I assure you, are excellent) worth fifteen hundred or two thousand thalers each (including four-hand piano arrangements)? You will surely say, and rightly, that no one needs any more overtures for as long as Weber's, Cherubini's and Mendelssohn's are around." The publisher evidently thought otherwise, for he paid the larger amount, which was a generous sum.

Brahms said of the two overtures, "One laughs; the other weeps." He had difficulty deciding on a name for this one and wrote, "In earlier days, my music never pleased me. Now the titles don't either. In the end, it is all vanity." He first thought of calling the work the *Dramatic Overture*, and there is some evidence to suggest that it might have been intended, at some point, as incidental music for a Viennese production of Goethe's *Faust*, but by the time it was published in the summer of 1881, it bore its present title. Brahms did not much like the title *Tragic Overture*, but he settled on it because neither he nor his friends, from whom he solicited suggestions, could think of a better one. The listener need not look for the emotion of any of the world's greatest tragedies in this music; the title simply is meant to define it as a serious piece. Brahms insisted that he did not contemplate a "particular drama as a subject;" therefore, it is not an overture to anything, but simply a one-movement composition in classical form for which the word "overture" was a title of convenience. To the conductor Bernhard Scholz, he wrote, "You can put on the program *Dramatic* or *Tragic Overture*, or *Overture to a Tragedy*. You see, this time, too, I cannot find a title."

The work, *Allegro ma non troppo*, begins with two chords and a timpani roll, after which the strings introduce the principal theme, a rising and falling subject that builds in force and concentration. Following the principal theme's exposition, the violins spin out a relaxed, expressive second theme. The whole orchestra soon joins in and the music gathers together a great intensity before the march-like development section with its sorrowful mood. The recapitulation brings back both fragments of the opening theme as well as the second theme, to which Brahms now gives fuller treatment. At the end, in the coda, the music builds a tremendous tension again, and the work closes with great tumult.

The *Tragic Overture* is scored for piccolo and two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, and strings.

1784 to 1786 were the climactic years of Mozart's too short career. At this time, he was at the height of his popularity as a composer, pianist, and teacher. In this brief period, he wrote twelve piano concertos, *The Marriage of Figaro*, six of his finest string quartets, and a large number of other works. In 1784, the year before this concerto was written, Mozart composed six piano concertos, each one remarkable. In a letter from Vienna to his father in Salzburg, Mozart said that he was writing them to make more money. During his usual daily labors, he supported himself in a more routine way: giving morning music lessons for the daughters of the rich and performing evening concerts in the palaces of the nobles. Simply getting all the music of the piano concerti down on paper was so much work that in many places he only sketched out the solo parts. Since he was to perform the solo part in most of the piano concerti himself, he often needed little more than reminders of what he intended to play. The orchestral accompaniments, which were so much more complex than most of the music written by the other successful musicians of the time, he wrote out in elaborate detail.

Mozart finished the *Piano Concerto in C Major*, K. 467, in February 1785, but did not inscribe it into the catalogue of his works until the following month on the day before its first performance on March 9. As was quite usual for him, he performed in the premiere concert as soloist.

In this concerto the musical language of the time is stretched so far that Leopold, the composer's father and an experienced, practical musician, thought that the orchestra players' parts had been copied with wrong notes in them. It is such a difficult work, he said, that he felt he must warn his son against letting his power of invention outrun his audience's power of comprehension. One of the more majestic of Mozart's piano concerti, it features both trumpets and drums.

In the first movement, Allegro Maestoso, strings begin with opening march-like music with the piano only doubling the bass line, as was common performance practice in Mozart's day. (Very often in performances now, the pianist refrains from playing this part.) Soon, the rest of the orchestra joins for the repetition of the theme. Before the piano enters as a soloist, there are wind soloist passages, first featuring the oboe and then the bassoon and flute. Finally, the piano makes its appearance and then participates in its share of virtuosic display in this brilliant movement.

In the second movement, Andante, the piano articulates a great and impassioned melodic song. It owes its familiarity to the 1967 Swedish film, *Elwira Madigan*, in which it was featured; its limpid sound and sorrowful passion were used to help underline the romance in the film. The use of this nickname for the concerto as a whole has decreased in recent years as memories of the film have faded in the public consciousness. Almost continuous triplets occur through the movement under the slow, legato piano melody, which is first heard articulated in the muted first violins.

The last movement, Allegro vivace assai, in sonata rondo form, moves with incredible energy. In this final movement, Mozart's sparkle and sense of humor is directly evident in the dynamic conclusion to this resonant, multi-faceted, and vibrant work.

The score is written for flute, two oboes, two bassoons, two horns, two trumpets, timpani, and strings, and the solo piano. No original cadenzas by Mozart survive.

Symphony No 2 in D Major, Op. 43

Jean Sibelius

Jean Sibelius is one of the few composers from Scandinavia who gained a musical presence of worldwide importance. His symphonic work has sometimes been considered on the border of mainstream perhaps because critics have described him as a conservative, yet some music historians and critics have not shied away from a comparison of his symphonic works with those of Beethoven and Brahms. Most recently, and perhaps more accurately, he has instead been assigned a respected place in company with the finest national composers of Europe: Tchaikovsky, Dvorák, and Grieg. Sibelius was the last representative of 19th century nationalistic Romanticism. His music, greatly inspired by native legends and infused with harmonies like those of Scandinavian folk songs, never directly quotes folksong melodies.

Sibelius, a cosmopolitan musician, was an international traveler, who never composed in isolation in his native country. After musical studies in Helsinki, he received a government stipend, upon successfully composing a string quartet, to continue his studies in Berlin. He also studied in Vienna; his music was published in Leipzig. He made concert tours to the principal cities of Europe, and, quite often, he went to England, where his works were very popular. He taught for a while at the New England Conservatory of Music in Boston and was awarded an honorary degree by Yale. In the last decades of his life, he sought seclusion in his native Finland and did no composing in the last thirty years before his death.

In 1899, when Sibelius wrote his *Symphony No. 1*, he was experimenting with a new form of musical expression for him in which he looked backward at such models as Tchaikovsky's symphonies. In his strong and heroic *Symphony No. 2*, on the other hand, he was ready to forge a new, independent path for himself. The music of this vigorous symphony has great boldness and individuality, yet it is infused with a dark brooding that has a definite Nordic flavor.

In this symphony, Sibelius's originality is a result of his formal structural technique. Instead of introducing full-blown themes, he first presents fragments, short melodic kernels that he later combines to make up larger thematic units. This musical technique is very innovative because it reverses the usual classical procedure in which the composer begins with statements of complete themes, which are then broken up in the development section. Sibelius himself explains his practice poetically, "It is as if the Almighty had thrown down the pieces of a mosaic from Heaven's floor and asked me to put them together."

In the first movement, Allegretto, he begins with what seem to be unrelated fragments, which then metamorphose into extended long themes in the development section, the part of the movement where traditionally, composers had broken themes down into their components; later, he dissolves and disperses the material again in the recapitulation. Sibelius's new principle of symphonic form is, as his biographer, Cecil Gray noted, "the method of nature and of life itself; Sibelius's most characteristic movements are born, develop, and die, like all living things." Speaking specifically of the technique Sibelius uses in the first movement of this symphony, Gray says: "Nothing is more remarkable than the way in which Sibelius here presents a handful of seemingly disconnected scraps of melody, and then breathes life into them, causing them to grow in stature and significance with each successive appearance, like living things."

The slow second movement, Andante ma rubato, opens with an accompaniment figure in the low strings and a multitude of fragments of melody, beginning in the bassoons, that Sibelius eventually extends so they come together as two themes, one melancholy and one lyrical.

The third movement is more conventional, a tumultuous scherzo, Vivacissimo, with the woodwinds introducing fragments of melody. After a contrasting middle section, Lento e suave, whose main theme starts very unusually and boldly with the oboe's repetition of a single note nine times, the movement is joined to the last movement without a pause.

The finale, Allegro moderato, has a stately and ceremonious feel with its principal theme setting the mood and establishing the character of the whole movement. This flowing melodic line also is the product of a series of fragments that Sibelius strings together. Gray's comments about Sibelius's concluding movement indicate that he feels Sibelius has "achieved the state of spiritual serenity, optimism and repose" which makes it possible for him to conclude this work in a triumphant manner with a large crescendo leading to a tremendous climax.

Sibelius's instrumentation is very individual throughout. This distinctiveness is particularly evident in his use of long melodic solo passages. Sibelius composed the symphony in 1901 in Italy; it premiered in Helsinki on March 8, 1902 in a concert the composer conducted.

The score requires two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, and strings.

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

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

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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