

Temple University
Symphony Orchestra
José Luis Domínguez, conductor
Rick Barrantes Agüero,
graduate student conductor

Thursday, November 21, 2024 • 7:30 PM
Temple Performing Arts Center
1837 North Broad Street
Philadelphia, PA 19122

Program

Petite Suite

Claude Debussy (1862-1918)

- I. En Bateau
- II. Cortège
- III. Menuet
- IV. Ballet

orch. Henri Busser

Ancient Airs and Dances, Suite No. 2

Ottorino Respighi (1879-1936)

- I. Laura soave (Balletto con Gagliarda, Saltarello, e Canario)
- II. Danza rustica
- III. Campanae Parisienses – Aria
- IV. Bergamasca

Rick Barrantes Agüero, graduate student conductor

| Intermission |

Symphony No. 4 in B flat Major, Op. 60

Ludwig van Beethoven (1770-1827)

- I. Adagio; Allegro vivace
- II. Adagio
- III. Allegro molto e vivace
- IV. Allero ma non troppo

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

One hundred twenty-fourth performance of the 2024-2025 season.

Temple University Symphony Orchestra

José Luis Domínguez, conductor

VIOLINI

Alexandr Kislitsyn,
Concertmaster
Yuan Tian,
Associate
Concertmaster
Sofia Solomyanskaya,
Assistant
Concertmaster
Irina Rostomashvili
Suhan Liang
Katherine Lebedev
Alexander Covelli

VIOLIN II

Veronika
Sveshnikova,
Principal
Giorgi Vartanovi,
Associate Principal
Minghao Zhu ,
Assistant Principal
Kyle Stevens
Linda Askenazi
Aubren Villasenor
Penelope Austin
Esmeralda Lastra

VIOLA

Iuliia Kuzmina,
Principal
Kathleen Stevens,
Associate Principal
Aria Anderson,
Assistant Principal
AJ Stacy
Tara Pilato

CELLO

(seating rotates)
Mima Majstorovic,
Co-Principal
Samuel Divirgilio,
Associate Principal
Chloe Kranz,
Associate Principal
Jace Cocola
Mauricio Gonzalez
Lily Perrotta
Erin Guise
Sophia Vellotti

DOUBLE BASS

Omar Martinez,
Principal
Jia Binder,
Associate Principal
Brian McAnally,
Assistant Principal

FLUTE

Samantha Humen -
Caterina Manfrin *^
Anee Reiser

PICCOLO

Samantha Humen
Anee Reiser ^

OBOE

Gav Durham
Oliver Talukder ^
Sarah Walsh *-

CLARINET

Sara Bock
Antonello
DiMatteo -
Sarah Eom *
Shin Woo Kim
Hector Noriega
Sky Qin ^

BASSOON

Rick Barrantes
Agüero -
Noah Hall
Adam Kraynak **

HORN

Grace Doerr ^
Aidan Lewis *
Sandor Maroey -
Nicholas Welicky

TRUMPET

Noah Gordon *^
Trey Serrano -

TROMBONE

Joshua Green
Isabel LaCarrubba ^

BASS TROMBONE

Javid Labenski

HARPSICHORD/ CELESTE

Yoni Levyatov

HARP

Zora Dickson
Medgina Maitre

TIMPANI/ PERCUSSION

Tristan Bouyer
Rei Lim
Mason McDonald
Yeonju Yu

* Principal, Debussy
^ Principal, Respighi
- Principal, Beethoven

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 Graduate Student Conductor

RICK BARRANTES AGÜERO is the Assistant Conductor with the University of Pennsylvania Symphony Orchestras and the Temple University Symphony Orchestra. He has guest conducted the Mostly Modern Orchestra, American Modern Ensemble, Cairn University Symphony Orchestra, Youth Orchestra of Bucks County, PIMF Young Artists' Orchestra, and Delaware Orchestral Institute.

He is currently the Principal Bassoon and Board President of the New Jersey Chamber Orchestra and holds teaching positions at the University of Pennsylvania, Swarthmore College, The Music School of Delaware, the Philadelphia International Music Festival, and Temple Music Prep. He has played as a soloist with the Temple University Symphony Orchestra, New Jersey Chamber Orchestra, Delaware Youth Symphony Orchestra, Philadelphia Sinfonia, GGS Chamber Orchestra, Youth Orchestra of Guatemala, and University of Costa Rica Symphonic Band.

An avid orchestral player, he regularly appears as a guest bassoonist with the Buffalo Philharmonic Orchestra, Delaware Symphony Orchestra, York Symphony Orchestra, Lancaster Symphony Orchestra, Capital Philharmonic of New Jersey, and Second Ending Ensemble. He has previously played with the APEX Ensemble, Symphony in C, Pennsylvania Philharmonic, Toronto Concert Orchestra, Niagara Symphony Orchestra, and National Symphony Orchestra of Costa Rica. During the summers, he has appeared as principal bassoon with the Lucerne Festival Contemporary Orchestra (Switzerland), AIMS Festival Orchestra (Austria), Brevard Music Center Institute, Sewanee Summer Music Festival, and Youth Orchestra of Central America (Panama).

Passionate about music education, he previously served as bassoon teacher at the Interlochen Arts Camp, The Philadelphia Orchestra All-City Fellowship, Guaranda International Music Festival (Ecuador), SiNEM/El Sistema (Costa Rica), School of Symphonic Music of Pérez Zeledón (Costa Rica), and ANC Young Music Camp (Panama). He has presented guest masterclasses at The Glenn Gould School (Canada), the University of Delaware, the University of the Pacific, the Philadelphia Youth Orchestra Music Institute, Temple University, and the National Music Conservatory (Honduras).

Barrantes earned degrees from the National Music Institute of Costa Rica, the Glenn Gould School at the Royal Conservatory of Music in Toronto, and Temple University in Philadelphia. He is currently working on his doctor of musical arts at Temple University, majoring in bassoon performance and minoring in orchestral conducting. His main conducting mentors include JoAnn Falletta, José Luis Domínguez, and Thomas Hong. His main bassoon mentors include Danny Matsukawa, William Short, and Glenn Einschlag.

Program Notes

Petite Suite

Claude Debussy

Debussy might have been called an Impressionist, if such had been a designation given to French composers in the years of the Impressionist painters. He created music that was entirely different from that which was marked by its Wagnerian style and was currently the fashion in Paris at the time Debussy was composing. As a result, he felt much more comfortable with the painters and poets of France than with most of the established composers. Among his chosen colleagues were Monet and Renoir as well as the Symbolist poets, Mallarmé and Verlaine. Debussy's work, like that of the Impressionist painters, displays an emphasis on light and color. His music also reflects the influence of the Symbolist poets' hallucinatory images.

Debussy composed the *Petite Suite* in 1889. The original version was for piano, four hands. Eighteen years after he composed the piano music, Debussy allowed his colleague Henri Büsser, a French composer, conductor, educator, and arranger, to orchestrate the work. Büsser's arrangement, now the most familiar version of the *Petite Suite*, was first performed in Paris in 1907 at one of the Lamoureux Concerts.

Debussy introduced innovative materials in *Petite Suite* with intensity, giving them unusual textures; he also often used interrelated themes. In creating this suite, he only followed some of the conventions of traditional suite form, which originated in the Baroque era. Suites were typically made up of a series of dances, but only the last two movements of *Petite Suite* really qualify as dances. Because it is an early work, it has a light and agreeable character.

The four movements have suggestive titles. The first movements of the original version of *Petite Suite* of 1889 were inspired by two poems in Verlaine's 1869 volume *Fêtes galantes*. The poems evoke the era of 18th century aristocrats on country outings: the first brief movement, *En bateau* ("In a boat") displays the shimmering effect of the water. In *En bateau*, revelers have their minds on romantic trysts as they sail at dusk on a dark lake. Debussy's music perfectly captures a mood of water-borne serenity and languor, opening with a kind of musical sigh that made the *Petite Suite* immediately popular with a wide audience.

Cortège (“*Cortege or Procession*”) begins with the sound of a procession in the distance, with the oboe and flute themes gradually growing. In the middle, the music becomes a bit more whimsical; then the original themes return, building to a climax at the movement’s conclusion.

The form of the third movement, a *Menuet*, was a popular dance in the century before Debussy lived. Here he has created a fairly staid, courtly dance with themes in the woodwinds.

The last movement is an energetic dance simply entitled *Ballet*. During much of this final movement, the dance has the character of a lilting waltz, but in the end, it speeds into a kind of jig. Altogether, this movement is somewhat uncharacteristic of Debussy because of its straightforward, festive character.

Ancient Airs and Dances, Suite No. 2

Ottorino Respighi (1879-1936)

Very little of Respighi’s music remains in the active concert repertoire today except for a few suites and his symphonic poems about the pines, fountains, and festivals of Rome, but he was considered a far more important composer in his time than he has been in ours. A violinist, conductor, an educator, and a composer, he wrote chamber music and lieder like a German, intensely colorful orchestra music like a Russian, and operas like an Italian.

As a young man, Respighi first attended the conservatory in Bologna as a string performance student. Upon his graduation in 1900, he accepted a position as principal violist in the Russian Imperial Theatre Orchestra. While in Moscow, he studied with the great orchestrator-composer Nicolai Rimsky-Korsakov in St. Petersburg and with Max Bruch in Berlin.

Between 1916 and 1932, Respighi frequently looked to the past for music to present in modern dress. From Rossini’s music, Respighi adapted some melodies he arranged as *La Boutique fantasque* (“*The Fantastic [Toy] Shop*”) for Diaghilev’s Ballets Russes; he made some descriptive pieces for harpsichord from the 17th and 18th centuries into a suite called *Gli Uccelli* (“*The Birds*”).

Respighi also freely transcribed songs and dances from the 16th and 17th centuries, written for lute, into three suites. In Italy, Respighi was one of the first composers to incorporate the sounds of the Renaissance into his own music. He found all the pieces that he arranged for his three orchestral suites, *Ancient Dances and Airs*, in collections of Renaissance music for the lute, the most popular instrument of

the late Renaissance and early Baroque eras, but he took some liberties with their form and content. His practice became fairly widespread in what was a period of rediscovery of early music; today our knowledge of early performance practice and instrument capabilities is rather more complete than was Respighi's.

In contrast to the thicker romantic textures of his more famous works such as *The Pines of Rome*, Respighi's *Ancient Dances and Airs for Lute* suites sonically replicate the charm of early Baroque dances. *Suite No.1* (1917) consists of four 16th century pieces, colorfully arranged for small orchestra. *Suite No. 2* was completed in 1923 and is the largest of the three suites. An interesting feature of the orchestration of *Suite No. 2* is the inclusion of *two* harpsichord parts, both designed to be played on the same instrument. It would appear that the harpsichords which were being built in the 1920s and 1930s had the same range as a modern grand piano. Played on a small modern harpsichord, the piece presents logistical problems involving elbows.

Suite No. 2 has four movements. Performance practice purists might quibble about Respighi's arrangement as he set the lute dances for modern instruments without always following historically-informed musical practice, but he did label the works as "free transcriptions for orchestra" perhaps to indicate that he knew he was taking liberties with the original works.

The four movements of the Suite are: 1. *Laura Soave* - after Fabrizio Carosio. Carosio (1527–1625) was a composer and transcriber of dance music as well as a scholar and lutenist. His dances contain dedications to noble women of the time. This piece is described as *Ballet with Galliard, Saltarella, and Canarie*, following examples of dances that were popular during Carosio's lifetime.

2. *Danza Rustica* - after Jean-Baptiste Bésard. Bésard (1567-1625) published books on medicine, history, and philosophy as well as two volumes of lute music. This "Rustic Dance" originated in his 1617 collection.

3. *Campanae Parisienses - Aria*. Respighi here uses two 17th century themes. The first was written by *Autore Incerto* (an uncertain writer, i.e. it is anonymous, but it is thought that perhaps it was created French court composer Antoine Boesset (1586–1642); Mersenne Marin (1586-1642) composed the second theme. Marin's complex intellectual career included music, focusing on the general science of harmonics. His work was the subject of several important publications. He was a true Renaissance man, known as a philosopher, translator, editor, and a disseminator of scientific information, as well as a researcher. His tireless activity helped create a new image of a mathematical, mechanistic, and experimental science then evolving, based on the exchange of information and cooperation

between European scholars. Part of his fame was also due to his friendship with the French philosopher, Descartes.

4. *Bergamasca* - after Bernardo Gianoncelli, an Italian musician, both lutenist and composer (birth date unknown; died before 1650). A *bergamasca* is a peasant dance that took its name from the city of its origin, Bergamo, Italy; its distinguishing characteristic is the bass line, here repeated much *like an ostinato*. This piece was included in a collection of Gianoncelli's lute music that his widow published in 1650. Respighi's interpretation of this piece is somewhat free.

Symphony No. 4 in B flat Major, Op. 60

Ludwig van Beethoven

In Beethoven's fertile creative life, his most productive years were 1805-06, when he wrote this symphony and an astonishing number of masterpieces: the opera *Fidelio*, *Piano Concerto No. 4*, three string quartets for Count Razumovsky, and the *Violin Concerto*. He put aside another symphony he had been working on then, now known as *Symphony No. 5*, in order to write *Symphony No. 4*.

Robert Schumann liked Beethoven's *Symphony No. 4* very much, but unfortunately, his famous description of the work as "a slender Greek maiden between two Norse giants" in his book *On Music and Musicians* (ca. 1840), was rather misinterpreted. Historically, *Symphony No. 4* has been overshadowed because it was created between the monumental *Symphony No. 3 "Eroica"* and *Symphony No. 5*. While today it is not as well-known as *Symphonies Nos. 3 and 5*, Schumann did recognize that *No. 4* has noble simplicity and that, in terms of its proportions, it is delicate and graceful, but also elegant or beautifully created.

Symphony No. 4 has a relaxed temperament and serene demeanor, and yet it simultaneously displays Beethoven's continuing innovations. A romantic theory popular at the 19th century's end ties the contents of the symphony to the intriguing "Immortal Beloved," the object of Beethoven's desires as expressed in his notebooks and diaries. It was hypothesized that the object of his affection, Therese, the sister of Count of Brunswick, may even have been engaged to him, and that he composed this symphony's slow movement as a declaration of his love.

Beethoven dedicated the swiftly written *Symphony No. 4* to Count Franz von Oppersdorff, a friend and relative of two of his noble supporters, Princes Lobkowitz and Lichnowsky. Beethoven met von Oppersdorff when he visited the Count's castle to hear *Symphony No. 2* performed. Von Oppersdorff asked Beethoven to write a symphony for him, and the composer accepted, probably

intending to use the one in progress, *Symphony No. 5*. Later, however, Beethoven decided to dedicate that symphony to patrons of longer standing, Prince Lobkowitz and Count Razumovsky. He wrote von Oppersdorff explaining the change, which the Count evidently accepted. *Symphony No. 4* premiered in March 1807 privately at the Lobkowitz residence, and then publicly on April 13, 1808 at the Burgtheater in Vienna. In 1808, von Oppersdorff's name appeared in the score's first edition.

The first movement opens with a pensive Adagio introduction to the bright, playful, and buoyant Allegro vivace main section. The introduction looks backwards to Joseph Haydn. A notable feature of this carefree movement and the next is the prominence of the timpani, which participate in the declaration of thematic motives and their resolution as well.

In the slow, lyrical Adagio, the principal feature is the violins' expansive theme, made up of a descending scale and an undulating rhythmic figure that accompanies it and propels the movement forward. In the course of the movement, Beethoven varies this rhythmic figure's character, making it calm, emphatic, humorous, dramatic, and even mysterious. Berlioz gave this movement the most supreme compliment: "Its melodic expression is so angelic and of such irresistible tenderness that the prodigious art of workmanship completely disappears."

The third movement, Menuetto, actually is an expanded rustic scherzo, Allegro vivace, of great originality and much energy that encompasses a variety of moods. Beethoven here extends the usual A-B-A form, writing a five-part form instead, much like the larger five-part form he used in his later works. The main theme's displaced, bouncy rhythm gives the music a restlessness that continues until the contrasting lyrical trio section begins, with winds and violins in dialogue. Beethoven repeats the opening section, as convention required, but then also repeats the trio, before closing the movement with a protracted coda.

The merry and playful finale, Allegro ma non troppo, concludes the symphony brilliantly with rollicking and catchy good-humor before reintroducing the movement's opening theme, which is followed by a final energetic sequence of chords.