CENTER FOR THE PERFORMING AND CINEMATIC ARTS

Boyer College of Music and Dance

Temple University Symphony Orchestra
Kensho Watanabe & José Luis Domínguez, conductors

October 30, 2020 **Friday**
Presented Virtually **4:00 pm**

Program

Elegía Andina — Gabriela Lena Frank (b. 1972)

Symphony No. 44 in E minor, "Trauer" — Franz Joseph Haydn (1732–1809)

I. Allegro con brio
II. Menuetto: Allegretto
III. Adagio
IV. Finale: Presto

Kensho Watanabe, conductor

|Intermission|

Divertimento for Strings in F Major, K. 138 "Salzburg" — Wolfgang Amadeus Mozart (1756–1791)

I. Allegro
II. Andante
III. Presto

From Holberg's Time, Suite for String Orchestra, Op. 40 — Edvard Grieg (1867–1907)

I. Praeludium: Allegro vivace
II. Sarabande: Andante
III. Gavotte: Allegretto
IV. Air: Andante religioso
V. Rigaudon: Allegro con brio

José Luis Domínguez, conductor

|Intermission|

Thirty-seventh performance of the 2020-2021 season.

Temple University

Symphony No. 2 in D Major, Op. 36 — Ludwig van Beethoven (1770–1827)

I. Adagio molto–Allegro con brio
II. Larghetto
III. Scherzo: Allegro
IV. Allegro molto

Kensho Watanabe, conductor

Temple University Symphony Orchestra
Kensho Watanabe & José Luis Domínguez, conductors

Frank & Haydn Orchestra

VIOLIN I
Shirley Xuan Yao,
Concertmaster
Zhanara Makhmutova
Yuan Tian
Phillip Watts
Zi Wang

VIOLIN II
Dakota Kievman,
Principal
Ana Hughes-Perez
Christopher Smirnov
Esmeralda Lastra

VIOLA
Priscille Michel,
Principal
Shumei Ding

CELLO
Jordan Brooks,
Principal
Gabriel Romero
Gevon Goddard

BASS
Jonathan Haikes,
Principal
Coby Lindenmuth
Jiayu Liu

FLUTE
Ashley Oros,
Principal
Kaitlyn Sibre

OBOE
Geoffry Deemer,
Principal
Brandon Lauffer

CLARINET
Abbegail Atwater,
Principal
Cameron Harper

BASSOON
Rick Barrantes,
Principal
Collin Odom

HORN
Lucy Smith,
Principal
Isaac Duquette

TRUMPET
Anthony Casella,
Principal
Maria Carvell

TIMPANI/ PERCUSSION
Lucas Conant
Emilyrose Ristine
Zach Strickland

Mozart & Greig Orchestra

VIOLIN I
Shannon Lanier,
Concertmaster
Kyle Almeida
Jason Steiner
Jingwei Zhang
Jiyuan Yang

VIOLIN II
Jane Pelton,
Principal
Patience Wagner
Nicholas Sontag
Rachel Wilder

VIOLA
Anthony Stacy,
Principal
Akhmed Mamedov

CELLO
Harris Banks,
Principal
Mark Egan
Marcela Reina
Matthew Polcer

BASS
Zacherie Small,
Principal
Giselle Pereira

Beethoven Orchestra

VIOLIN I
Irina Rostomashvili, *Concertmaster*
Samuel Allan-Chapkovski
Suhan Liang

VIOLIN II
Byron Pondexter-Lee, *Principal*
Kevin Quintanella
Margaret Ciora
Carly Sienko
Cristopher Villicana-Ruiz

VIOLA
Gia Angelo, *Principal*
Rebecca Mancuso

CELLO
Samuel Divirgilio, *Principal*
Max Culp
Brannon Rovins

BASS
William Valencia, *Principal*
Guinevere Connor
Ashleigh Budlong

FLUTE
Bianca Morris, *Principal*
Kaitlyn Sibre

OBOE
Geoffry Deemer, *Principal*
Amanda Rearden

CLARINET
Abbegail Atwater, *Principal*
Cameron Harper

BASSOON
Joshua Schairer, *Principal*
Tracy Nguyen

HORN
Danielle O'Hare, *Principal*
Etienne Kambara

TRUMPET
Justin Vargas, *Principal*
Noah Gordon

TIMPANI
Caleb Breidenbaugh

Program Notes

Elegía Andina **Gabriela Lena Frank**

Elegía Andina for Orchestra (2000) is dedicated to my older brother, Marcos Gabriel Frank. As children of a multicultural marriage (our father being Lithuanian-Jewish and our mother being Chinese-Peruvian-Spanish), our early days were filled with Oriental stir-fry cuisine, Andean nursery songs, and frequent visits from our New York-bred Jewish cousins. As a young piano student, my repertoire included not only my own compositions that carried overtones from Peruvian folk music but also rags of Scott Joplin and minuets by the sons of Bach. It is probably inevitable then that as a composer and pianist today, I continue to thrive on multiculturalism. *Elegía Andina* (Andean Elegy) is one of my first written-down compositions to explore what it means to be of several ethnic persuasions, of several minds. It uses stylistic elements of Peruvian arca/ira zampoña panpipes (double-row panpipes, each row with its own tuning) to paint an elegiac picture of my questions. The flute part was particularly conceived with this in mind but was also inspired by the technical and musical mastery of Floyd Hebert, principal flutist of the Albany Symphony Orchestra. In addition, as already mentioned, I can think of none better to dedicate this work to than to "Babo," my big brother — for whom Perú still waits.

Program notes by the composer.

Symphony No. 44 in E minor, "Trauer" **Franz Joseph Haydn**

"My prince was satisfied with all my works. As head of an orchestra, I could experiment, observe what heightened effects and what weakened them, and so I could improve, expand, cut, and take risks. I was cut off from the world. There was no one near me to challenge me or make me doubt myself, and so I had to become original." Haydn made these observations to his earliest biographer, and they explain the origin of the remarkable symphonies that he composed in the 1760s and 1770s. These works attained a level of imagination and invention that marks a high point in the development of the symphonic form, a level that he was to exceed only in his Paris symphonies of 1785–1786 and his London symphonies of 1791–1795. They consolidate, in a group of original and adventurous works, the results of his ten years of experimentation in style, in form, and in expression.

Haydn wrote his first symphony in 1759. In 1768, a dramatic strain entered his work and the symphony, which was then still a new "modern" form, became for the first time a powerful vehicle of expression and communication. A few symphonies had titles or catchword nicknames that were sometimes associated with their origins, sometimes not.

Legend has it that Haydn wanted this symphony played at his funeral, and, in fact, the *Adagio* was played at a memorial service for him in Berlin, four months after he died; the title "Mourning" Symphony seems to have come into general use only after that performance.

The music begins *Allegro con brio*, with a forceful statement of a passionate main subject with great dynamic inner contrasts. The four opening notes are almost ever present throughout the long course of the movement, and in the closing coda, they become intertwined in complex counterpoint. In the early copies of this symphony, the slow movement sometimes precedes the Minuet and sometimes follows it: modern performers may choose one sequence or the other. The *Adagio* is a long aria for muted strings, which are joined by the winds at the ends of the long phrases. Haydn points out in his score that the *Allegretto Minuet* is written as a *canone in diapason*, a canon at the octave, as high and low instruments repeat the tune in contrapuntal imitation resembling that of a round. In the Finale, *Presto*, Haydn returns to the expressive world of the first movement, making sudden powerful contrasts between complex contrapuntal textures and big orchestral statements in octaves.

The symphony is scored for two oboes, two horns, and strings. It was customary at the time to reinforce the bass line with the addition of a bassoon, when available, without indicating it in the score. This practice is sometimes followed in modern performances.

Divertimento for Strings in F Major, K. 138 "Salzburg" **Wolfgang Amadeus Mozart**

Two years after the fourteen-year-old Mozart had written his very first string quartet, he wrote three light quartets, K. 136-138, in 1772. Since he did not title and number them as quartets, a larger ensemble with at least two or more instruments playing each part, has often performed these works that have, instead, become known as *Divertimenti*. At the time, the term divertimento was the common Austrian appellation for a piece of chamber music; it does not denote a defined musical category. The word divertimento was usually used to designate a work composed for a specific occasion like a birthday, an engagement, a wedding, or other similar celebration. Mozart used the term divertimento so loosely that he composed a piece in 1771 that he entitled *Concerto or Divertimento*. This interchangeability probably came about because the divertimento usually featured a solo instrument. Often divertimenti were performed informally in gardens in the summer or banquet halls in the fall or winter.

Alfred Einstein, a famed early 20th century music historian, noting the early divertimenti's resemblance to three-movement Italian overtures and symphonies of the time, speculated that Mozart and his father took these pieces along when they went to Milan that autumn for the production of the young composer's new opera, *Lucio Silla*, K. 135. If asked for some new symphonies while there, Mozart would have had to do no more than add parts for oboes and horns to the completed string scores. In recent years, some scholars have taken to calling these three works Mozart's *Salzburg Symphonies*.

In the charming *Divertimento K. 13*8, the last of the three, there are clear echoes of the two older composers that young Mozart admired most, Joseph Haydn and Johann Christian Bach. The work's three movements have the conventional fast-slow-fast sequence: a bustling, festive tripartite *Allegro*, a beautiful, sentimental *Andante*, and a bright, contrapuntal rondo, *Presto*. The first violins have solo requirements in both the first and the final movements.

They are scored for violins, violas, and basses rather than for the cello, which was used in a traditional string quartet; as a result, they have most often been performed by string orchestras.

From Holberg's Time, Suite for String Orchestra, Op. 40 **Edvard Grieg**

Edvard Grieg, Norway's most distinguished composer, received his first piano lessons from his mother and began to compose when he was only nine years old. At the age of fifteen, he was sent off to the Leipzig Conservatory, where he found the curriculum unsatisfactory because it looked backward to the principles of Mendelssohn, who had founded the school in the year of Grieg's birth.

Grieg's interests were progressive: he desired to write a new kind of music that would be Scandinavian and specifically Norwegian in character. In 1884, he was one of several Scandinavian composers who were commissioned to write a commemorative piece for the celebration of the bicentennial of the birth of "the Molière of the North," the writer Ludvig Baron Holberg (1684–1754). Holberg was born in Grieg's Norwegian hometown of Bergen and was famous as the founder of modern Norwegian literature. Making an especially large contribution to the Danish theater, he wrote thirty-two theatrical comedies, as well as numerous satirical poems, novels, and essays.

For the bicentennial, Grieg wrote a cantata for an unaccompanied chorus of men's voices, which he later destroyed, as well as a group of piano pieces under the title, *From Holberg's Time*. He premiered the piano work in Bergen in December 1884, and, in the next few months, set about arranging the pieces for string orchestra, giving them the title, *From Holberg's Time, Suite in the Olden Style*. This version was first performed the following March, also in Bergen. To create the work we know today, Grieg transcribed a composition he originally had written for full orchestra, transforming it into a piece for piano. The re-transcription of the piano suite turned the work into a composition for string orchestra. As such, the suite is string writing *par excellence*; one would assume that it had never been meant for any other medium.

The *Holberg Suite* consists of an introduction and a set of dances. It is a charming, romantic essay in neo-classicism, an attempt to echo as much as was known in Grieg's time of the dance music of Holberg's time. The first selection is a vigorous opening *Praeludium*: *Allegro vivace*, bold and brief. The stately and dignified *Sarabande*: *Andante*, is a tribute to Bach, and the *Air* a tribute to Handel, but the distinctive melodies and harmonies have more of Grieg about them than they do of the composers whom they honor. While the *Gavotte: Allegretto*, is graceful, the slightly faster Musette imitates the drone of the French bagpipe, before the Gavotte returns in recapitulation. The expressive *Air: Andante religioso*, has a poignant melody and forms the emotional center of the suite. The last movement, *Rigaudon: Allegro con brio*, is an old Provençal dance-form, happy and spirited, with an energetic solo duet for violin and viola. There is a slightly slower middle section, but with a return to the original theme, the piece has a scintillating conclusion.

Eduard Hanslick, the powerful critic who disliked almost all the new music of his time except that of Brahms, aptly described the Suite when he wrote that it was "a refined, well conceived work, less exotic than the compositions of the Norwegians often are. The antique style is cleverly reproduced,

yet it is filled with modern spirit." This much-loved work is one of the most often performed compositions for string orchestra.

Symphony No. 2 in D Major **Ludwig van Beethoven**

Beethoven wrote his *Symphony No. 2* in the summer and the early fall of 1802. This symphony is one of his most joyous, serene compositions, yet it was written during one of the saddest times of his life.

The year he composed this symphony, Beethoven left Vienna for about six months at his doctor's orders to live in the quiet country village of Heiligenstadt. On October 8, shortly before he returned to the city, he wrote a will in the form of a letter to his two brothers. It was a touching statement in which he admitted the horror and pain of the terrible realization that he was beginning to lose his hearing and that the condition was permanent.

"How could I possibly admit an infirmity in the one sense which ought to be more perfect in me than in other people, a sense that I once possessed in the highest perfection, a perfection such as few in my profession enjoy or have ever enjoyed! When I am with other people a terrible terror seizes me and I fear that my condition will be noticed. What a humiliation it was, when someone standing next to me heard a flute in the distance or heard a shepherd singing, and I heard nothing. I would have ended my life– but my art held me back. To leave the world until I have brought forth everything that I feel within me is impossible. I hasten, with joy, to meet death. If it should come before I have been able to develop all my artistic powers and would wish it to come later, even so I should be happy, for it would free me from a condition of endless suffering." A few days after he penned this statement, he wrote a little more, even more drowned in complete hopelessness; yet with internal fortitude, Beethoven completed the symphony a few weeks later.

A major concert on April 5th of the following year premiered his *Symphony No. 1* as well as three other important works: *Symphony No. 2*, *Piano Concerto No. 3* and an oratorio, *Christ on the Mount of Olives*. The intention was to perform other vocal works too, but as several major works had already been programmed, there simply was not time for anything more.

The day of the concert was also the only day of rehearsal for this demanding concert. At five o'clock that morning, Beethoven began his long day by sending for a student to help copy some parts that the instrumentalists still lacked. The rehearsal continued for many hours and by mid-afternoon a meal was brought in for all the performers so they could continue rehearsing. The concert was scheduled for six o'clock; it was only then that the friend whom Beethoven had asked to turn pages for him in the *Piano Concerto* discovered that many pages were completely blank, and others were nearly undecipherable. Although Beethoven had finished planning the solo passages, he had not had time to write out the part. His friend later recalled that Beethoven signaled to him at the ends of the "invisible passages, and my ill-concealed anxiety about missing the turning points amused him greatly."

The concert was well attended, but the new works did not meet with complete success. Critics did recognize, however, that *Symphony No. 2* showed an urge toward novelty and surprise; one critic

announced that it confirmed his feeling that "Beethoven, in time, can effect a revolution in music, as Mozart did."

Now, it is difficult to associate Beethoven's spirited, cheerful *Symphony No. 2,* in which the music shows no sign of the composer's despair, with musical revolution or with the terrible torment he endured in Heiligenstadt while he was composing the music. The first movement opens with a powerful, long, slow introduction, *Adagio molto*, that is at once dramatic, lyrical and even gracious, but not tragic. Beethoven organized the energetic main section of the movement in a classical manner, *Allegro con brio*, on a much larger scale than was common at the time. The gracious second movement, *Larghetto*, unusually slowly paced for Beethoven, consists of beautiful long themes, while the playful third is a true *Scherzo* (Italian for jest or joke), an innovation in the symphonic progression; the third movement, until Beethoven, had consistently included a minuet in this position. The symphony closes with a high-spirited finale, *Allegro molto*.

The score calls for pairs of flutes, oboes, clarinets, bassoons, horns, trumpets, timpani and strings.

About the Artists

Emerging onto the international stage over the past three years, **KENSHO WATANABE** is fast becoming one of the most exciting and versatile young conductors to come out of the United States. Most recently, Kensho was recognized as a recipient of a Career Assistance Award by the Solti Foundation U.S. He held the position of Assistant Conductor of The Philadelphia Orchestra from 2016 to 2019 and during this time made his critically acclaimed subscription debut with the Orchestra and pianist, Daniil Trifonov, taking over from his mentor Yannick Nézet-Séguin. He would continue on to conduct four subscription concerts with the Philadelphia Orchestra in 2019, in addition to debuts at the Bravo! Vail Festival and numerous concerts at the Mann and Saratoga Performing Arts Centres. Watanabe has previously been an inaugural conducting fellow of the Curtis Institute of Music from 2013 to 2015, under the mentorship of Nézet-Séguin.

Recent highlights include engagements with the London Philharmonic, Scottish Chamber Orchestra, Tokyo Philharmonic Orchestras, Orchestre National du Capitole de Toulouse, San Antonio Symphony Orchestra as well as his Finnish debut with the Jyväskylä Sinfonia. Kensho has also enjoyed collaborations with the Houston Symphony, Royal Scottish National Orchestra, Detroit Symphony, Brussels Philharmonic, BBC National Orchestra of Wales, the Seiji Ozawa Matsumoto Festival, and the Orchestre Metropolitain in Montreal. Highlights of the 2020-21 season include Kensho's debuts in Europe with the Luxembourg Philharmonic, Szczecin Philharmonic and Belgian National Orchestra at the Bozar in Brussels. In North America, he appears with the Sarasota Orchestra and Calgary Philharmonic Orchestra.

Equally at home in both symphonic and operatic repertoire, Mr. Watanabe has led numerous operas with the Curtis Opera Theatre, most recently Puccini's *La Rondine* in 2017 and *La bohème* in 2015. Additionally, he served as assistant conductor to Mr. Nézet-Séguin on a new production of Strauss's *Elektra* at Montreal Opera. During the 2020-21 season he will make his debut at the Metropolitan Opera conducting performances of Jake Heggie's *Dead Man Walking*.

An accomplished violinist, Mr. Watanabe received his master of music degree from the Yale School of Music and served as a substitute violinist in The Philadelphia Orchestra from 2012 to 2016. Cognizant of the importance of the training and development of young musicians, he has served on the staff of the Greenwood Music Camp since 2007, currently serving as their orchestra conductor.

Mr. Watanabe is a graduate of the Curtis Institute of Music, where he studied with distinguished conducting pedagogue Otto-Werner Mueller. Additionally, he holds a bachelor of science degree from Yale College, where he studied molecular, cellular, and developmental biology.

Chilean 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.

José Luis currently serves as artistic director of the New Jersey Symphony Orchestra Youth Orchestras, and as Adjunct Conducting Faculty/Artist-in-Residence at Temple University's Boyer College of Music and Dance. 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.

As a composer, he has recently commissioned the ballet *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, *Aitona*, that will be included in DePue's upcoming 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 Cámera de Chile (Chamber Orchesta 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, Orquesta Sinfónica del Principado de Asturias (Symphony Orchestra of the Principality of Asturias) in Spain, and the Temple University Symphony Orchestra in Philadelphia.

José Luis has collaborated with many noted artists including Renée Fleming, Andrés Diaz, Ray Chen, Sergio Tiempo, Ai Nihira, Verónica Villarroel, Luciana D'Intino, Woo-Yun Kim, and Daniel Binelli. He recently released two critically acclaimed Naxos recordings; one of his own composition, 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).