

CENTER FOR THE PERFORMING AND CINEMATIC ARTS
Boyer College of Music and Dance

Temple University Symphony Orchestra
Kensho Watanabe, conductor

April 18, 2021
Presented Virtually

Sunday
3:00 pm

Program

Symphony No. 103 in E-flat Major "Drumroll"

Franz Joseph Haydn (1732–1809)

- I. Adagio–Allegro con spirito
- II. Andante più tosto allegretto
- III. Menuetto
- IV. Allegro con spirito

Symphony No. 3 in G minor, Op. 36

Louise Ferrenc (1804–1875)

- I. Adagio–Allegro
- II. Adagio cantabile
- III. Scherzo: Vivace
- IV. Finale: Allegro

Temple University Symphony Orchestra
Kensho Watanabe, conductor

Haydn Orchestra

VIOLIN I

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

VIOLIN II

Dakota Kievman,
Principal
Jane Pelton
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
Jill Krikorian

OBOE

Geoffry Deemer,
Principal
Amanda Rearden

CLARINET

Abbegail Atwater,
Principal
Cameron Harper

BASSOON

Rick Barrantes,
Principal
Collin Odom

HORN

Lucy Smith,
Principal
Isaac Duquette

TRUMPET

Anthony Casella,
Principal
Dan Hein

TIMPANI

Myungji Kim

Ferrenc Orchestra

VIOLIN I

Samuel Nebyu,
Concertmaster
Irina Rostomashvili
Samuel Allan-
Chapkovski
Suhan Liang
Sendi Vartanovi

VIOLIN II

Margaret Ciora,
Principal
Carly Sienko
Kevin Quintanilla

VIOLA

Gia Angelo,
Principal
Rebecca Mancuso

CELLO

Samuel Divirgilio,
Principal
Max Culp
Brannon Rovins

DOUBLE BASS

William Valencia,
Principal
Guinevere Connor
Ashleigh Budlong

FLUTE

Bianca Morris,
Principal
Allyson Starr

OBOE

Geoffry Deemer,
Principal
Amanda Rearden

CLARINET

Abbegail Atwater,
Principal
Alyssa Kenney

BASSOON

Rick Barrantes,
Principal
Tracy Nguyen

HORN

Danielle O'Hare,
Principal
Etienne Kambara

TIMPANI

Myungji Kim

Program Notes

Symphony No. 103 in E-flat Major “Drumroll”

Franz Joseph Haydn

Haydn was already a celebrity when he arrived in London for a second visit in 1794, having delighted the local public with such works as the “Surprise” and the “Miracle” symphonies on his first visit there in 1791-92. When the impresario and orchestra director Johann Peter Salomon invited him back, Haydn composed six new symphonies that, with the six from the previous visit, established a new standard for symphonic music that, in some respects, has never been matched. Few composers of any era have equaled the richness of tonal irony, thematic surprise, and formal organicism found in these 12 “London” Symphonies (Nos. 93-104)—the crowning achievement of Haydn’s long career as symphonist.

Salomon’s orchestra, which had presented the first six symphonies during the composer’s earlier visit, also performed the first three works of the second set, Nos. 99-101. Late in 1794, however, the overextended Salomon determined that he could no longer compete with the other principal concert organization in town, and he announced that his concerts would merge with those of his competitor, the Opera Concerts.

The change made little difference to Haydn, who was immediately asked to contribute works for the Opera Concerts; he had known and admired that orchestra’s concertmaster, the great Giovanni Battista Viotti, to whose “masculine and mature” virtuosity (in the words of an 18th century critic) Haydn paid pointed tribute in the elegant violin solo in the second movement of the Symphony No. 103. It was the Opera Concert orchestra, then, that performed the last three symphonies (Nos. 102-104) in the spring of 1795.

The Symphony No. 103 is unique in several ways: The slow introduction of the initial movement is tied to the main body of the work more closely, perhaps, than in any other Haydn symphony; the thematic material throughout is overtly “folklike” to an extent found in few pieces of the period; and both the Andante second movement and the Finale are enriched by an extraordinary wealth of soloistic playing and mischievous surprise. The Symphony “excited the deepest attention,” in the words of the *London Morning Chronicle*, at its first performance on March 2, 1795.

The work’s *Adagio* introduction begins curiously, with the long timpani roll whence the Symphony derives its nickname. Haydn has given neither dynamic indication nor instructions as to how this “roll” is to be played; some players begin *fortissimo* and die to nothing, others begin soft, build to *fortissimo*, and then fade into *pianissimo* again. An ominous bass-line theme, which reappears in a sped-up version later in the movement, leads to a carefree, reiterative theme in 6/8 (*Allegro con spirito*). At the end of the movement the *Adagio* returns, in a shocking turn of events, followed by a coda that makes clear the relationship between the ominous bass-line tune and the sped-up version.

The second movement, *Andante più tosto allegretto*, is a set of “double variations” that alternate major and minor mode. The scholar Franjo Kuhač has found close connections between Haydn’s variation theme and two Croatian melodies. Clarinets are omitted from this movement, but reenter

in the graceful *Menuet*, which again contains a jaunty, folk-like melody (musicologist H.C. Robbins Landon calls this an “Austrian yodel”). The Trio section features clarinets, which—one must not forget—were newcomers to the orchestra of the late-18th century. Again Kuhač has identified a Slavonic song that appears to have formed the basis of the *Finale (Allegro con spirito)*; Haydn first presents it over a “hunting-horn” drone, then uses it to build a monothematic movement of remarkable excitement. We can only marvel, with Landon, at Haydn’s ingenious use of Eastern-European folk tunes (or at least their broad outlines), and particularly at the composer’s “integration of them into the language of the international Classical style,” in Landon’s words, “just as robust Hungarian dishes found favor with the fastidious Viennese aristocracy; they were a piquant change from the everyday fare.”

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

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Symphony No. 3 in G minor, Op. 36

Louise Ferrenc

Louise Farrenc was born Jeanne Louise Dumont in Paris, France, on May 31, 1804. Born into a long line of prominent sculptors, Farrenc’s family was very supportive of women exploring their artistic abilities. Farrenc, having the opportunity to express her musical passions from a young age, showed great talent. She began studying piano from great masters such as Ignaz Moscheles and Johann Nepomuk Hummel while becoming interested in composing her own music. At fifteen years of age her parents arranged for her to study composition with Anton Reicha, a professor at the French Conservatory. There she met fellow student and flutist Aristide Farrenc. The pair became friends and married in 1821. Aristide was a great supporter of his wife's compositions, as having access to her works today is at least partly due to his insistence that music publishers of the day distributed her works.

Ferrenc had a very successful career as a concert pianist and professor of piano at the Paris Conservatory, while she continued to compose. The premiere of her Nonet in 1849, which featured the famous violinist Joseph Joachim, brought her the overdue recognition she deserved as a composer. The success of her Nonet allowed her to petition the director of the Conservatory for equal pay to her male colleagues, which was granted, a first for that institution.

Farrenc’s final completed orchestral work, Symphony No. 3 in G minor, was finished in 1847. Premiered in 1849, it follows in the style of Beethoven. The first movement moves from a short, Adagio introduction into an energetic Allegro, closing with a coda that finally releases the movement’s built-up energy. The second movement opens with a clarinet melody that is supported by low brass and woodwind accompaniment in the form of an aria. The Scherzo incorporates an intentional, somewhat off-balanced approach to early Romantic era symphonic structure. The final movement features some of the most remarkable tunes of the work. While some passages are reminiscent of works more well known, the music is distinctively Farrenc’s— a uniquely expressive and significant voice that deserves to be heard.

About the Conductor

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 Métropolitain 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.