

Temple University Symphony Orchestra

José Luis Domínguez, conductor
Serafina Belletini, mezzo-soprano
Samuel Nebyu, violin

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

Program

Overture No.1 in E minor, Op. 23 Louise Farrenc (1804-1875)

Das Knaben Wunderhorn Gustav Mahler (1860-1911)
 2. Verlor'ne Müh
 5. Das irdische Leben
 7. Rheinlegendchen

Serafina Belletini, mezzo-soprano

Concerto for Violin in D Major, Op. 77 Johannes Brahms (1833-1897)
 I. Allegro non troppo
 II. Adagio
 III. Allegro giocoso, ma non troppo vivace; Poco piu presto

Samuel Nebyu, violin

| Intermission |

Symphony No. 3 in Ludwig van Beethoven (1770-1827)
E-flat major, Op, 55
 I. Allegro con brio
 II. Marcia funebre: Adagio assai
 III. Scherzo: Allegro vivace; Trio
 IV. Finale: Allegro molto; Poco Andante; Presto

Temple University Symphony Orchestra

José Luis Domínguez, conductor

VIOLINI

Shirley Yao,
Concertmaster
Alexandr Kislitsyn,
Associate
Concertmaster
Zi Wang,
Assistant
Concertmaster
Yuan Tian
Irina Rostomashvili
Zhanara Makhmutova
Sendi Vartanovi
Samuel
Allen-Chapkovski
Suhan Liang
Juliia Kuzmina
Eunice China
Conling Chen
Katherine Lebedev
Abigail Dickson

VIOLIN II

Jane Pelton,
Principal
Ying-shiun Chen,
Associate Principal
Ryujin Jensen,
Assistant Principal
Yucheng Liao
Carly Sienko
Alyssa Symmonds
Alysha Delgado
Rachel Wilder
Kyle Stevens
Linda Askenazi
Mochon
Alison Edwards
Nicholas Sontag

VIOLA

Adam Brotnitsky,
Principal
Anthony Stacy,
Associate Principal
Arik Anderson,
Assistant Principal
Jasmine Harris
Meghan Holman
Stephanie
Quintanilla
Shannon Merlino

CELLO

Harris Banks,
Principal
Max Culp,
Associate Principal
Lily Eckman,
Assistant Principal
Samuel Divirgilio
Brannon Rovins
Marcela Reina
Chloe Kranz
Gevon Goddard
Haocong Gu

DOUBLE BASS

Jonathan Haikes,
Principal
Jui Byun,
Associate Principal
Ashleigh Budlong,
Assistant Principal
Jia Binder
Robert Kesselman*

FLUTE

Catherine Huhn 3
Bianca Morris 2
Ashley Oros 4
Anabel Torres 1

OBOE

Kenneth Bader 4
Geoffrey Deemer 1, 2, 3
Grace Hicks
Amanda Rearden

ENGLISH HORN

Amanda Rearden

CLARINET

Wendy Bickford 3
Anthony Bithell 1
Antonello
Di Matteo 4
Sarah Eom 2
Kenton Venskus

BASSOON

Rick Barrantes 3
Tracy Nguyen 1, 2
Collin Odum 4
Joshua Schairer

HORN

Jonathan Bywater
Isaac Duquette
Erika Hollister 2, 3
Olivia Martinez 4
Jordan Spivak 1
Amanda Staab

TRUMPET

Anthony Casella 4
Noah Gordon 1
Daniel Hein
Trey Serrano
Justin Vargas 2, 3

TROMBONE

Riley Matties
Laura Orzechoski
Andrew Sedlascik 1

TIMPANI/ PERCUSSION

Garrett Davis
Alvin Macesaro

* Faculty

Principal designations

1 Farrenc
2 Mahler
3 Brahms
4 Beethoven

Program Notes

Overture No. 1 in E minor, Op. 23

Louise Farrenc

Because of the relative unfamiliarity of Louise Farrenc and her music, a brief biography is in order. Farrenc wore many hats during her lifetime: composer, concert pianist, professor of piano, and advocate of recognition for women composers. She was born Jeanne-Louise Dumont in 1804 into a Parisian bohemian family, growing up among sculptors (such as her father and her sister), painters, and creative, artistic women. From a young age she studied piano performance assiduously (taught by a student of the renowned Muzio Clementi) and was later admired and encouraged in her keyboard studies by illustrious pianists such as Clementi and Johann Nepomuk Hummel. As her playing matured she took some instruction from both Hummel and another master pianist, Ignaz Moscheles.

When she became interested in composition at age fifteen her parents agreed to her enrollment at the Paris Conservatoire to study with Anton Reicha, although it remains uncertain if she attended any of his classes as they were open exclusively to males. Upon completing her studies, Farrenc began an illustrious career as a concert pianist. She was highly celebrated for her pianistic skills during the 1830s and in 1842 became the only female appointed Professor at the Conservatory during the entire nineteenth century.

She taught at the Conservatory for thirty years—only piano, never composition—and came to be considered one of the finest piano pedagogues in Europe. One of her early works, a set of thirty études in all the major and minor keys, was adopted by the Conservatoire in 1845 as required study for all piano classes.

Many of her pupils graduated with Premier Prix and became professional musicians. Meanwhile, she never abandoned composing, no matter if the odds were stacked against her as a female. She wrote orchestral works such as three symphonies and two concert overtures that were admired by the demanding Hector Berlioz but was mostly known for her chamber music, with her two piano quintets highly regarded among the Paris music establishment. Nevertheless, she was paid far below her male colleagues at the Conservatoire, an inequity that caused her to protest to her employers a number of times for over a decade. Finally, after the triumph of her *Nonet for Winds and Strings*, Op. 38, with the famous violinist Joseph Joachim taking part, she was accorded equal pay.

She married Aristide Farrenc, a flutist ten years her senior, in 1821 and the couple undertook concert tours throughout Europe until he tired of the peripatetic life and, with his wife's support, opened up what became a leading French publishing house. Their union produced one daughter,

Victorine, who died in 1859 in her thirties. For several decades after Farrenc's own death she was highly regarded as a performer but her music was mostly forgotten until late in the twentieth century and now a number of her works have been performed and recorded.

Both of her very dramatic concert overtures were written in 1834. These overtures and the three symphonies from the 1840s were never published in her lifetime, but all of them received at least one Paris performance and additional performances in Copenhagen, Brussels and Geneva. For Overture No. 1, premiered in 1835, no specific program is revealed by the composer but the listener will have no trouble using their imagination to supply one. One of Farrenc's most striking effects is created by contrasting various groups of instruments with each other in terms of timbre, texture, and type of material: in this overture the strings keep plunging forward with fast rhythms, the brass provide power, color, and fanfare material, while woodwinds such as the flute and clarinet provide color and are used to introduce thematic material.

The slow opening has been compared with the "noble gravity" of a slow introduction to a mature symphony by Haydn. The work opens with full unison writing and dotted rhythms in the strings, somewhat in the manner of a French overture. The trombones are used for their particular color and bright woodwind writing is also a feature. The slow introduction ends quietly. With the beginning of the sonata-allegro format, the tempo becomes much accelerated and an opening idea, full of rhythmic propulsion, along with unsettled outbursts from the orchestra, is stated in the violins. The lyrical second theme, in G major, introduced by the clarinet, presents a contrast in mood. Farrenc skillfully adds to this theme a version of the first theme. Two abrupt chords in the "wrong" key announce the development, which uses phrases from the second theme along with agitated rhythms from the opening idea. The Recapitulation is announced by a pregnant pause; Farrenc uses silence throughout the overture to add to the tension. Now the second theme is taken by the flute instead of the clarinet. In *chiaroscuro* fashion the coda turns to bright E major, which, along with chromatic movement, brings the work to a thrilling close.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, and strings.

Songs from *Der Knaben Wunderhorn*

Gustav Mahler

Literary Romanticism, with its emphasis on folk tales and music, a reverence for the Middle Ages, and the worship of nature, was in full flower in Germany when Clemens Brentano and Achim von Arnim met in 1801 as students at the University of Göttingen; the following Summer they sailed together down the Rhine. In 1805 they published a first volume of what would subsequently comprise a three-part collection of around a thousand

examples of folk poetry they had collected and entitled *Des Knaben Wunderhorn* (The Young Boy's Magic Horn). Authenticity was their claim but it was not an honest one. The editors/compilers freely emended the texts, even to the point of inserting a few completely original poems. Brentano and von Arnim went out on a limb and dedicated their collection to none other than Johann Wolfgang von Goethe, who delighted in these supposed treasures of Germany's past. He wrote that "this volume might lie on the piano of the amateur or master of musical composition so that these songs might come into their own by being matched to familiar and traditional melodies, that they might have appropriate tunes fitted to them, or that, God willing, they will inspire new and significant melodies."

All three of Goethe's possibilities for musical settings occurred but the most fascinating for European art music were the many "new and significant melodies" in the form of *Lieder* (German art songs). In the century after the appearance of *Des Knaben Wunderhorn* settings were made by a host of *Lieder* composers: Johann Friedrich Reichardt, Carl Friedrich Zelter, Robert Franz, Felix Mendelssohn, Robert Schumann, Johannes Brahms, Richard Strauss, Arnold Schoenberg, and, most extensively of all, Gustav Mahler. With his demanding schedule of conducting orchestral concerts and operas, Mahler functioned as a "summer composer," which may have been one of the reasons he limited himself to two genres of composition, the symphony and the art song, which he closely interconnected. Texts from *Des Knaben Wunderhorn*, for example, were the source for vocal settings in his Second, Third, and Fourth symphonies and likewise, many of his art song settings were raised to a symphonic level by providing orchestral accompaniment. Compositional traits that appear in both Mahler's symphonies and art songs include sudden juxtapositions of seemingly unconnected musical material and exaggerated emotional vicissitudes.

Tonight we hear three of Mahler's *Des Knaben Wunderhorn* songs.

"Rheinlegendchen" uses only a small part of Mahler's vast orchestral resources, a wind quintet together with the strings. The original name of the poem was "Rheinischer Bundesring," (Rhenish Bonding-Ring). This text receives a tender setting with unhurried movement and, along with several other texts with a pastoral setting, is in 3/8 meter. The action is encapsulated in a young girl's apprehensive dream about keeping her lover: she tosses her ring into the sea hoping that her true love will find it but the ring is swallowed by a fish, which ends up on the King's table. When the fish is cut open the ring is discovered and claimed by the girl's lover.

For the grim "Das irdische Leben," (Earthly Life) Mahler shortened the poem and changed the original title, "Verspätung" (Delay). The song has content typical of many folk-song traditions, where a series of decisive actions often leads inevitably to a tragic conclusion. In this case a mother is trying to comfort her starving child. Three times she attempts to quiet him—"Tomorrow we will harvest/thresh/bake"—but ultimately it is too late

to save him. To heighten the anguish of the text Mahler establishes a fateful E flat minor *moto perpetuo* accompaniment that suggests the inexorability of fate. The child's repeated outcries of 'Gib mir Brot' (Give me bread) encompass wide intervals, first an octave then a tenth. The mother's attempts to reassure the child are much lower in pitch, suggesting desperation and a resignation to the child's fate. There is a long interlude before the final couplet where the music almost stops, apprising us of the outcome before it is announced in words. Tragically, the bread has almost finished baking.

"Verlor'ne Müh" is another dialogue song, and it is in Swabian dialect. It is a kind of ineffectual serenade in a playful 3/8 rhythm. In his "Vergebliches Ständchen" (Serenade in Vain) Brahms wrote an analogous song but with the gender roles reversed. Here, a foolish young maiden repeatedly attempts to entice a young lad, but is summarily rejected each time. She persists, his rejections become louder and more forceful and he is given the last word.

Concerto in D major for Violin and Orchestra, Op. 77

Johannes Brahms

When Brahms was twenty, he and a Hungarian violinist, Eduard Reményi, undertook a concert tour, an event that was to have far-reaching implications for the composer's experience with the violin. Brahms loved Magyar fiddling, as evidenced in a number of his works and Reményi was able to instruct him in and encourage his love for this entrancing music. When the duo stopped in Weimar, Brahms met Joseph Joachim, one of the century's greatest violinists, who became a trusted companion and collaborator. This encounter led to the composition and premiere of Brahms' only violin concerto. Joachim was two years older and much more sophisticated and experienced than Brahms. He introduced Brahms to Robert Schumann, undoubtedly the most fateful encounter of his life. As editor of the influential *Neue Zeitschrift für Musik*, Schumann was an important promoter of "good German music," which he felt was in danger due to the passing of Weber (1826), Beethoven (1827), and Schubert (1828). In Brahms, Schumann saw the future of German music. It has also been posited (in Jan Swafford's excellent Brahms biography) that Schumann was immediately taken with the comeliness of the still thin, beardless, blond and blue-eyed youth. In an article in the *Neue Zeitschrift* entitled "Neue Bahnen" (New Paths), he deemed Brahms "the one . . . chosen to express the most exalted spirit of the times in an ideal manner, one who [sprang] fully armed from the head of Jove. . . [A] youth at whose cradle the graces and heroes of old stood guard."

In the ensuing quarter of a century Brahms composed a piano concerto (No. 1 in D minor), serenades for orchestra, his *Deutsches Requiem*, much chamber music and Lieder, and finally, in 1876, after much delay, his first symphony was heard. Last November the TUSO performed Brahms' second

symphony, which was written in the summer of 1877 in the Austrian village of Pörtlach, a place Brahms considered to be so replete with melodies that he had “to be careful not to step on them.” The Violin Concerto was created there the following summer of 1878. Both the second symphony and the concerto were beneficiaries of the abundance of the village’s melodies but, unlike the second symphony, the composition of the Violin Concerto proved to be laborious. The music itself, however, full of gorgeous lyricism, belies the sweat and torment poured into it. Brahms the pianist leaned heavily on Joachim’s deep knowledge of the violin and the two collaborated mainly through the post, with Joachim providing the cadenza for the first movement. The work was finished in the Fall of 1878, with revisions made throughout the remainder of the year. The premiere occurred on 1 January 1879, with Joachim as soloist, and the composer leading the celebrated Gewandhaus Orchestra of Leipzig.

As with Brahms, Beethoven had also composed only one violin concerto, also in D major. This work had been mostly ignored during Beethoven’s lifetime but Joachim became a great proponent of the piece. Brahms was deliberately continuing the Viennese Classical tradition represented by figures such as Haydn, Mozart, Beethoven, and Schubert. As with almost every other European composer, Brahms was almost paralyzed by the “perfection” of Beethoven’s multi-movement instrumental compositions, which helps account for the nearly two-decade gestation of his first symphony. After meeting Joachim Brahms must have felt compelled to write a violin concerto, to a great degree to test himself against Beethoven and to attempt to rise to that master’s level of achievement. Early nineteenth-century violin concertos were not thick on the ground but Mendelssohn’s Violin Concerto in E minor was another example of the genre known to Brahms.

Brahms the symphonic architect is apparent in the concerto’s solid structure and Brahms the song writer shines in the plethora of seductive melodies: the concerto is abandonedly lyrical throughout. Brahms originally planned the concerto in four movements, which is more common for a symphony than for a concerto. Eventually, however, he scuttled the *Scherzo* movement and rewrote the *Adagio*.

- I. *Allegro non troppo*. The principal theme, which establishes the key of D major, consists of three groups of five notes each. Here Brahms reverts to eighteenth-century practice by writing what nearly amounts to a full orchestral exposition. The soloist enters with forty measures of cadenza-like material before it begins its solo exposition. The second key area presents lyrical themes, notably a yearning waltz melody that lingers in the memory.

- II. *Adagio*. The gorgeous opening oboe melody is related to

the principal theme of the first movement. The soloist plays what has been called “delicate tracery” around thematic material before embellishing the main melody.

III. *Allegro giocoso, ma non troppo vivace*. This movement, based on the Hungarian music that Brahms loved and used in several of his compositions, has been seen as a special tribute to Joachim, who was born in Hungary. The form is a rondo, with the refrain material full of double, triple, and even quadruple stops, emphasizing Joachim’s great virtuosity, although Brahms eschewed virtuosity for its own sake, preferring thematic integrity over empty flashiness. In a program annotation for the San Francisco Symphony Orchestra Larry Rothe has vividly characterized the carefree attitude embodied in this movement, a side of himself Brahms was usually careful to keep hidden:

“In the finale, Brahms succumbs to the Gypsy spirit. Of course there’s more to it, for in the midst of the dance comes a poignant songlike interlude, just after the first reprise of the great theme that opens the movement. But in the end, this is not Brahms the serious composer. It’s Brahms the lover of talk, Tokay [a Hungarian wine], and Turkish cigarettes, the man who honed his thoughts while playing with tin soldiers, the man who liked to sit on a bench in the Prater [the large Viennese amusement park where he often heard authentic Hungarian folk music]. Brahms down off his pedestal.”

The concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four French horns, two trumpets, timpani, and string choir.

Symphony No. 3 in Eb major, Op. 55 (“Eroica”)

Ludwig van Beethoven

As with many other music trends in the nineteenth century, in the realm of program music Beethoven set the tone and provided models for the rest of the century. A number of Beethoven’s contemporaries claimed that the composer always had a “definite object in mind” (Ferdinand Ries), that his music always expressed a “mood or point of view” (Carl Czerny), and that “poetic ideas” underlie every composition by Beethoven and that he intended to give all his works programmatic titles (Anton Schindler). Thus, numerous apocryphal stories grew up around the “meaning” of his compositions, many of them referring to the works of Shakespeare (e.g., “The Tempest” Piano Sonata) or Schiller. Throughout the rest of the century Beethoven’s music was viewed in this light, by figures such as E.T.A. Hoffmann, Berlioz, Schumann, Liszt, and Wagner, and the trend continued well into the twentieth century. *Caveat auditor*: Many of these titles do not emanate from Beethoven himself.

On the other hand, a number of them do, including Symphony No. 3, which the composer dubbed “The Heroic.” An important connection with program music is that Beethoven “dramatized” the symphonic genre, mixing in numerous operatic elements. The genre of opera that most influenced him was French “rescue opera” also known as “horror opera,” works intended to provoke strong visceral reactions among the audience members. Beethoven wrote only one opera, a “rescue opera” called *Fidelio*, which is set to a German text translated from the original French. Its plot is typical of the genre, where an altruistic young man espouses liberty and denounces tyranny and is thrown into a subterranean dungeon by a wicked tyrant. His totally devoted and fearless wife dresses as a young man (Fidelio = The Faithful One), takes a job at the prison, and rescues her husband at gunpoint at the very last minute. The dramatic rescue is often accomplished against great odds such as earthquakes, floods, avalanches, fires, volcanic eruptions, and the machinations of an evil tyrant. Some music elements of the “rescue opera” that Beethoven appropriated for his symphonies are wild dynamic contrasts, an emphasis on wind instruments (even taking the heretofore opera instruments trombone, piccolo, and contrabassoon into his Symphony No. 5.), dissonant harmonies, string tremolandi for suspense, and the use of the chorus (Symphony No. 9), which represents humankind. Two of the authors of the Beethoven article in *The New Grove Dictionary* maintain the transference of operatic elements to the symphony led to a “new symphonic ideal,” which results in the symphony being accorded a higher artistic status than previously. Donald Tovey called Beethoven’s transformation of the symphony “edifying” and it is generally conceded that many of Beethoven’s large works, with their emphasis, unlike in the eighteenth century, on the finale, represent a kind of “psychological journey” or growth process, for both the composer and the listener.

With his strong credence in the ideals of the French Revolution, Beethoven had considered Napoleon Bonaparte the savior of Europe. He began a symphony to honor Napoleon’s great heroism but when he learned that Napoleon had declared himself Emperor, Beethoven vehemently scratched through the name “Buonaparte” (the Italian version of his name) and proclaimed “Is he then, too, nothing more than an ordinary human being? Now he, too, will trample on all the rights of man and indulge only his ambition. He will exalt himself all others, become a tyrant. Two points: I have seen (under glass) Beethoven’s original manuscript and the rip in the cover page was indeed done with vehemence. Also, Beethoven was also working on this symphony in light of possibly moving to Paris, where a “Napoleonic” symphony would be a great advantage.

When this symphony, composed in 1803-1804 and premiered in 1805, was published, instead of “Buonaparte” the title page read “Sinfonia eroica composta per festeggiare il sovvenire di un grand’ uomo e dedicata a sua Serenissima Il Principe di Lobkowitz da Luigi van Beethoven,” Op. 55 (Heroic Symphony written to celebrate the memory of a great man and dedicated to his highness the Prince Lobkowitz by Ludwig van Beethoven,

Op. 55). Just as his Symphony No. 6 (“Pastoral”) was, because of the composer’s hearing loss, based on memories of an idyllic day in the country, so is this symphony based on memories of the heroism and spirit of an ideal. The authors of the *Grove* article further elucidate: “The “Eroica” was conceived as a tribute. . .to a revolutionary hero and really to Beethoven himself. Later concert-goers have been able to respond to Beethoven’s spiritual journeys in a way they never could respond to celebrations of long-lost political ideologies.” Beethoven was his own hero, as a book by Scott G. Burnham explores (*Beethoven Hero*). Beethoven’s concept of the composer as “heroic” was seen as a fitting place of honor for composers for the rest of the century, the supreme example of which was Richard Wagner.

The “Eroica” is part of Beethoven’s so-called “Second Period,” lasting from ca. 1803-15, which includes some of his best and most enduring works. This symphony represents a great expansion over the eighteenth-century model and indeed Beethoven’s own first two symphonies. Much more weight is given to the Development section, where the Exposition is 155 measures and the Development is 250 measures. In a Haydn symphony the Development is only ca. 70% as long as the Exposition. In addition, Beethoven develops motives from the very beginning and the numerous themes introduced are in fact organic transformations of the original idea. Developmental techniques are also found in the long Coda of the first movement, 140 measures in length. Beethoven expands tonal areas by modulating to remote keys, and variation technique, often allied with developmental procedures, begins to permeate his compositions. Specific “heroic” features include its great length, making it very difficult to digest, especially upon first hearing; the prominence of wind writing, as in the great outdoor French Revolutionary ceremonies; the use of the brass, who effect the rescue; the key of Eb major with its three flats recalling Mozart’s exalted *Magic Flute*; and the exploration of far-flung tonal areas, possibly inspired by Napoleon’s European campaigns. One may well ask what is being rescued in this symphony and the obvious answer is the tonic key. Beethoven dramatizes this rescue by traveling to distant tonal areas, setting up obstacles to be overcome on both short- and long-term levels. A large part of the Beethoven aesthetic involves triumph over adversity, order out of chaos. The first obstacle occurs almost immediately after two blockbuster tonic chords, when the composer introduces a C# into the opening theme consisting of the notes of an Eb-major triad, with the tonic note always on the downbeat of a measure. By the end of the Development, the tonic has been backed into a corner and Beethoven intentionally makes its recovery nearly impossible, the music almost subsiding until the French horn, jumping in before the rest of the orchestra, heroically takes the music back to the tonic, at least for awhile, because Beethoven strays from it constantly until the very end of the Coda, where the sense of tonic arrival is enhanced by dance rhythms and a joyous feeling of arrival.

The second movement, “Marcia funebre,” is the most overtly programmatic one. It is music for a public outdoor funeral ceremony as given to great

French heroes. These funeral marches were written as functional pieces by French composers, with François Joseph Gossec's "Marche lugubre" an important model for Beethoven. Elements taken from Gossec, whose symphonies also supplied Beethoven with ideas, include a sobbing opening melody in the minor mode (Beethoven favored C minor), dotted rhythms, imitation of muffled drum rolls, unison effects, prominence of winds, and shrieks of horror often on a diminished-seventh chord, as heard in the most fraught moments in "rescue opera." The trio is in major in actual practice, a procedure followed by Beethoven. The funereal aspect is greatly heightened by the deterioration of the main theme at the movement's end, prompting Hector Berlioz, in his purple-prose style, to write of "shreds of the lugubrious melody, alone, naked, broken, crushed." Upon Napoleon's death in 1821 Beethoven remarked "I have already composed the proper music for that catastrophe. For a long time now, the composition of this symphony must have represented for Beethoven a way of disposing of the memory of Napoleon. Ironic.

For the dance movement Beethoven has by now completely abandoned the *ancien régime* Menuet, with its bowing gestures, in favor of the more sprightly Scherzo. For this movement he returns to the tonic of the symphony, which together with the finale, grounds the work in the tonic. He is still trying to erase the memory of the first movement's far-flung forays away from home.

The procedure Beethoven chose for the finale was most unusual for a closing movement and may have initially seemed to prevent the work from concluding with a sense of the heroic: theme and variations, which previously was mostly utilized for second movements. By choosing a theme from his own ballet music, *The Creatures of Prometheus*, Beethoven makes clear the connection between creativity and the heroic. The finale opens with dramatic, rushing scales in the strings and some chordal announcements before thematic material appears. But even then Beethoven seems to be still trying to confuse the listener. The strings play pizzicato notes that do not seem to comprise a coherent melody, although Beethoven writes two variations using this skeleton. Thus far, the mood of this finale is buffoonish. Then he overlays the skeleton with the *Prometheus* melody and we realize that the two musical ideas belong together as melody and bass line. The *Prometheus* melody is furthermore a link with the opening idea from the first movement. Altogether there are twelve variations, with the *presto* Coda serving as the ultimate one. In some variations, Beethoven uses the bass line without the melody and in other variations the melody without its bass. As the variations progress there is a sea change: a sense of occasion and the heroic are recaptured and the symphony ends in a victorious manner.

The symphony calls for two flutes, two oboes, two clarinets, two bassoons, two French horns, two trumpets, timpani, and string choir.

Notes by Stephen A. Willier

Texts and Translations

Das Knaben Wunderhorn

All translations from IPA Source by Bard Suverkrop.

VERLOR'NE MÜH

Büble, wir wollen ausse gehe!
Wollen wir? Unsere L mmer besehe?
Komm', lieb's Büberle, komm', ich bitt'!
Närrisches Dinterle, ich geh' dir holt nit!
Willst vielleicht a bissel nasche?
Hol' dir was aus meiner Tasch'!
Hol', lieb's Büberle,
hol', ich bitt'!
Närrisches Dinterle, ich nasch' dir holt
nit!
Gelt, ich soll mein Herz dir schenke?!
Immer willst an mich gedenke?!
Nimm's, lieb's Büberle, nimm's, ich bitt'!
Närrisches Dinterle, ich mag es holt nit!

LOST EFFORT

Sonny, let's go for a walk!
Shall we? To look at our lambs?
Come, dear boy, come, I beg you!
Foolish girl, I won't go with you!
Do you perhaps want a snack?
Get yourself something out of my pocket!
Take, dear boy,
Take, I beg you!
Foolish girl, I don't want a snack from
you!
So, shall I give you my heart?
So you will always think of me?!
Take it, dear boy, take it, I beg!
Foolish girl, I just don't want to!

DAS IRIDISCHE LEBEN

“Mutter, ach Mutter, es hungert mich!
Gib mir Brot, sonst sterbe ich.”
“Warte nur, mein liebes Kind,
Morgen wollen wir ernten geschwind.”
Und als das Korn geerntet war,
Rief das Kind noch immerdar:
“Mutter, ach Mutter, es hungert mich!
Gib mir Brot, sonst sterbe ich.”
“Warte nur, mein liebes Kind,
Morgen wollen wir dreschen
geschwind.”
Und als das Korn gedroschen war,
Rief das Kind noch immerdar:
“Mutter, ach Mutter, es hungert mich!
Gib mir Brot, sonst sterbe ich.”
“Warte nur, mein liebes Kind,
Morgen wollen wir backen geschwind.”
Und als das Brot gebacken war,
Lag das Kind auf der Totenbah.

LIFE ON EARTH

“Mother, ah Mother, I am hungry!
Give me bread, or I will die.”
“Just wait, my darling child,
Tomorrow we shall sow quickly.”
And when the grain was sown,
The child still cried:
“Mother, ah Mother, I am hungry!
Give me bread, or I will die.”
“Just wait, my darling child,
Tomorrow we shall harvest quickly.”
And when the grain was harvested,
The child still cried:
“Mother, ah Mother, I am hungry!
Give me bread, or I will die.”
“Just wait, my darling child,
Tomorrow we shall bake quickly.”
And when that bread was baked,
That child laid on the death bier.

RHEINLEGENDCHEN

Bald gras ich am Neckar,
Bald gras ich am Rhein,
Bald hab ich ein Schätzel,
Bald bin ich allein.
Was hilft mir das Grasen,
Wenn d'Sichel nicht schneit?
Was hilft mir ein Schätzel
Wenn's bei mir nicht bleibt?
So soll ich das grasen
Am Neckar, am Rhein,
So werf ich mein goldenes Ringlein
hinein.
Es Fließet im Neckar
Un Fließet im Rhein,
Soll schwimmen hinunter
Ins Meer tief hinein.
Und schwimmt es das Ringlein,
So frißt es ein Fisch,
Das Fischlein soll kommen
Auf Königs sein Tisch!
Der König tät fragen,
Wem's Ringlein sollt sein?
Da tät mein Schatz sagen,
Das Ringlein g'hört mein.
Mein Schätzlein tät springen,
Berg auf und Berg ein,
Tät mir wiedrum bringen
Das Goldringlein fein.
Kannst grasen am Neckar
Und grasen am Rhein,
Wirf du mir nur immer
Dein Ringlein hinein.

LITTLE RHEIN LEGEND

Now I mow by the Neckar,
Now I mow by the Rhein,
Now I have a sweetheart,
Now I am alone.
What is the use of my mowing,
If the sickle doesn't cut?
What use is having a sweetheart
If she does not stay with me?
So if I am to mow
By the Neckar, by the Rhein,
Then I'll throw my little golden ring in.

It will flow with the Neckar
and flow with the Rhein,
It shall swim down
In the deep sea.
And it swims, the little ring,
And is eaten by a fish.
The fish shall come
Onto the king's table.
The king will ask,
Whose ring could this be?
And then my sweetheart will say:
The little ring belongs to my beloved.
My sweetheart will spring
Uphill and downhill,
And will bring back to me
The fine little gold ring.
You may mow by the Neckar,
And you may mow by the Rhein
If you will always throw for me
The little ring in.

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 Sinfónica 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 Diaz, 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).

About the Artists

SERAFINA BELLETINI is a Michigan-born mezzo-soprano residing in Philadelphia. She is a current student at Temple University pursuing her M.M. in performance under the instruction of Dr. Christine Anderson. She is thrilled to be performing three selections from Mahler's song cycle *Des Knaben Wunderhorn* with the TUSO. This past fall, Ms. Belletini debuted as Genèvieve in Debussy's *Impressions de Pelléas* with the Temple University Opera Theatre. Prior to moving to Philly, she performed the role of Soeur Mathilde in Poulenc's *Dialogues of the Carmelites* with Opera MODO, Dritte Dame in *Die Zauberflöte* with Berlin Opera Academy, and the chorus of Sweeney Todd with Michigan Opera Theatre. This spring, she will perform as Marcellina in Mozart's *Le nozze di Figaro* with the Temple University Opera Theatre, as well as the alto soloist in Beethoven's Ninth Symphony with the TUSO. She holds a Bachelor of Music in Performance from Wayne State University in Detroit.

Ethiopian-Hungarian violinist **SAMUEL NEBYU** has performed as a soloist at international music festivals and venues such as the Musikverein, Berlin Philharmonie Concert Hall, KKL in Lucerne, Carnegie Hall and Alice Tully Hall in New York, The Walt Disney Concert Hall in Los Angeles, the Wallis Annenberg Center in Beverly Hills, Verizon Hall and Perelman Theater in Philadelphia, Abravanel Hall in Salt Lake City, the Centre of Performing Arts in Brussels (BOZAR), Peles Castle in Romania, the Wiener Saal and Grosse Saal in Salzburg, Tel Aviv Museum of Arts, Crown Hall in Jerusalem, Teatro Colon in Buenos Aires, Teatro Mayor in Colombia,

Gran Teatro Nacional in Peru, Astana Central Concert Hall in Kazakhstan.

He has performed as a soloist with the Brussels Philharmonic, Bacau Philharmonic, Ion Dumitrescu Philharmonic, Wallonie Chamber Orchestra, Eurasian Symphony Orchestra, iPalpiti Chamber orchestra, and Anne-Sophie Mutter Virtuosi. His first CD, "Music by Composers of African Descent," was released on the BCM+D label and was named Album of the Week by WRTI radio in Philadelphia and WQXR in New York. Samuel is featured on a second CD, called "Majestic Classics," where he performed Sinfonia Concertante with the iPalpiti Chamber Orchestra and violist Juan Miguel Hernandez. In 2019, he was the featured soloist at the Kimmel Center Verizon Hall in Philadelphia, performing the concerto for Violin with Choir and Orchestra "Singing Rooms" by Jennifer Higdon and also gave a recital with Lambert Orkis in Rock Hall, Philadelphia. Currently, Samuel is in the DMA program at the Boyer College of Music and Dance at Temple University working with Dr. Eduard Schmieder who is Artistic Director of Strings.

Samuel has received commendations from the city of Salzburg after his performance at the Salzburg Festspiel in 2016 and from the City of Los Angeles in Walt Disney Hall in 2019. In October 2019, Samuel joined Anne-Sophie Mutter's Virtuosi on her sixth tour with the exclusive soloist ensemble. He performed Mendelssohn's Octet and Bach's concerto for two violins as soloist with Anne-Sophie Mutter. In January 2021, during the complete lockdown, Samuel performed a recital with Charles Abramovic for Martin Luther King Jr. Day in Philadelphia virtually for the Los Angeles County Museum of Art. He recently joined Anne-Sophie Mutter and the Mutter Virtuosi on a month-long tour in Europe, giving 19 performances in Denmark, Germany, France, Luxembourg, Austria, and Switzerland. Samuel had the privilege to perform the Swiss premiere of Unsuk Chin's Gran Cadenza for two violins with Anne-Sophie Mutter at the KKL in Lucerne. Samuel is currently working with composers Rollo Dilworth and Tyson Davis on his future compositions.

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, three 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.

Temple University 2021-2022 Season Upcoming Events

Friday, February 18 at 5:30pm

Concert Choir and University Singers
Paul Rardin and Mitos Andaya Hart, conductors
TPAC Chapel

Friday, February 18 at 7:00pm

World Music Lecture-Performance: Kiranavali Vidyasankar
Swetha Narasimhan, violin and Srihari Raman, mridangam
Temple Performing Arts Center

Friday, February 18 at 7:30pm

SPLICE Ensemble
Klein Recital Hall

Saturday, February 19 at 2:30pm

CGYM Master Class Series: The Aizuri Quartet
Co-presented by the Philadelphia Chamber Music Society
Music Prep YouTube channel

Sunday, February 20 at 4:00pm

Temple University Symphonic Band
Matthew Brunner, conductor
Temple Performing Arts Center

Monday, February 21 at 7:30pm

Graduate Conductors Chorus
Rock Hall Auditorium

Wednesday, February 23 at 7:30pm

Temple University New Music Ensemble
Jan Krzywicki, director
Rock Hall Auditorium