

# **Hopkins Center for the Arts**

at Dartmouth

presents

## **Dartmouth Symphony Orchestra**

Filippo Ciabatti, conductor

with

David Kim, violinist

**Saturday, November 13, 7:30 pm**

2021 • Spaulding Auditorium • Dartmouth College

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*Generously supported by the Roesch Family Fund in Support of Instrumental Ensembles and Friends of the Symphony Orchestra*

# Program

Approximate duration: 2 *hours*

Lyric for Strings

George Walker (1922-2018)

Violin Concerto No. 1 in G minor, Op. 26

Max Bruch (1838-1920)

Vorspiel: Allegro moderato

Adagio

Finale: Allegro energico

## Intermission

Symphony No. 3 in E-flat major, Op. 55 “Eroica”

Ludwig van Beethoven (1770-1827)

Allegro con brio

Marcia funebre: Adagio assai

Scherzo: Allegro vivace

Finale: Allegro molto

# Program Notes

George Walker

Lyric for Strings

George Walker was born on June 27, 1922, in Washington, D.C., and died in Montclair, New Jersey, on August 23, 2018. In 1946, while still a student, Walker composed this music as the second movement of his String Quartet No. 1. An orchestral arrangement, first titled “Lament,” premiered later that year, with Seymour Lipkin conducting the Curtis Institute orchestra. In 1947, as “Adagio,” it received its professional premiere by the National Gallery Orchestra conducted by Richard Bales, and was published in 1975 under the current title. All versions bear a dedication to the memory of Walker’s grandmother, Malvina King.

At the time of George Walker’s death at 96 in 2018, Lyric for Strings was the most frequently performed orchestral work by a living U.S. composer. His passing

marked the end of a long and distinguished career in composition and piano performance, and for his many early victories in the ongoing struggle of Black musicians for entry, survival and recognition within the blindingly white US concert music industry, Walker’s trailblazer status is beyond question. During his early years (which *were* early—Walker finished high school at 14, and graduated from Oberlin at 18 with the highest honors of his class), he studied under Rudolf Serkin, Gregor Piatigorsky and Nadia Boulanger. Over the eight-decade career which followed, Walker accumulated a catalog of notable “firsts” that unfolds to astonishing length: he was the first Black graduate of the Curtis Institute, the first Black instrumentalist to perform in New York’s Town Hall, the first Black instrumentalist to solo with the Philadelphia Orchestra (all three of these in 1945), the first Black instrumentalist signed by a major artist manager, the first Black recipient of a doctorate from Eastman, the inaugural recipient of the Whitney

Award, the first Black tenured faculty member at Smith, and the first Black composer to receive the Pulitzer Prize in Music (in 1996, for *Lilacs for Voice and Orchestra*).

On paper, Walker's biography and accolades suggest a heartening parable: a strong-willed artist's success, in the face of white supremacy, through sheer brilliance and perseverance at his craft. Yet this gilded résumé belies a reality much less rosy. The vast majority of Walker's compositions are all but forgotten, lucky to receive performance beyond a premiere. The only work programmed with frequency is tonight's elegiac Lyric for Strings, taken from his early First String Quartet. Most of the dignified music of his maturity, which elegantly synthesizes Stravinsky, Debussy, Hindemith, Black American traditional music and serialism into an original modernist vocabulary, languishes unheard. Walker stated the obvious in a 1987 interview: "[If] I were not Black, I would have had a far wider dispersion of my music and more performances." Further, there is a danger when discussing Walker's trailblazing irruptions into the marble-white halls of US art music to slip into premature celebration, as if Walker's inroads collapsed the barriers to Black entry and survival in this industry, and as if the topic of white supremacy in US music history belongs only to its Jim Crow chapter. A glance at the rosters and programs of the nation's major ensembles reveals that the dearth of Black musicians, soloists and composers at the highest (and highest-paid) tier is a fact of our own time, only marginally different from Walker's youth. A more accurate barrier-breaking metaphor for Black concert-music pioneers such as Walker might reveal that the fissures they so laboriously chipped open are small and quickly resealed from the inside; that the edifice is continuously and actively maintained and buttressed; that the few who manage to break through are usually rewarded with hollow praise rather than respect.

Max Bruch  
Violin Concerto No. 1 in G minor, Op. 26

Max Bruch was born in Cologne on January 6, 1838, and died on October 2, 1920, in Berlin. He wrote his G

minor violin concerto in 1866, and the work was premiered in April of that year by Otto von Königsłow with Bruch conducting. With the guidance of renowned Hungarian violinist Joseph Joachim, Bruch made significant revisions before arriving at the concerto's present form in 1867; Joachim premiered this version the following year. The score calls for solo violin accompanied by pairs of flutes, oboes, clarinets and bassoons, four horns, two trumpets, timpani and strings.

Another exemplar of that commiserable roster of composers known almost exclusively by a single work, Max Bruch has always been associated with his ever-popular G minor violin concerto—much to his chagrin, as his other compositions were neglected even during his lifetime. Bruch lamented to his publisher, "Nothing compares to the laziness, stupidity and dullness of many German violinists. Every fortnight another one comes to me wanting to play the first concerto. I have now become rude; and have told them: 'I cannot listen to this concerto anymore—did I perhaps write just this one? Go away and once and for all play the other concertos, which are just as good, if not better.'" His frustration seemed to compound over the decades. After a 1903 Naples visit, where local violinists gathered to pay him homage, Bruch couldn't contain his bitterness: "On the corner of the Via Toledo they stand there, ready to break out with my first violin concerto as soon as I allow myself to be seen...They can all go to the devil! As if I had not written other equally good concertos!"

This piece, along with the other two works of Bruch still regularly programmed (the Scottish *Fantasy* for violin and orchestra and *Kol Nidrei* for cello and orchestra), was born of deep and fruitful friendships with some of the Romantic era's most celebrated virtuosi, including Ferdinand David, Joseph Joachim, Pablo de Sarasate and Willy Hess. In all, Bruch's collaborations with violinists generated nine concert works for that instrument for which he held a special fondness; it could "sing a melody better than a piano, and melody is the soul of music." For the First Violin Concerto, it was Joachim's guidance through substantial revisions that produced the beloved work

## Program Notes *continued*

we hear today: a violinist's violin concerto, and an audience favorite, to boot. Here is a work which reconciles compositional seriousness with the flashy theater of virtuosity, inspired by Mendelssohn's concerto-as-symphony formal innovations and never allowing technical display (of the Paganini-Wieniawski type) to supercede that chiefest of musical concerns: melody.

In its overarching three-movement form, Bruch's First Violin Concerto traces a continuous narrative arc. Notably, the sonata-allegro opening, the longest and most substantial movement in a typical concerto, here functions instead as a grand prelude to the central *Adagio*, the true heart of this piece and its longest movement. All throughout the work, the violin protagonist sings with such compelling, hum-it-as-you-leave-the-hall tunefulness that the enduring popularity of this concerto is no mystery. Bruch, surely rolling in his grave, may wish that soloists and audiences finally get over his First, but as a testament to Bruch's mastery of melodic invention, its place in the violin canon is well-earned.

Ludwig van Beethoven  
Symphony No. 3 in E-flat major, Op. 55 "Eroica"

Ludwig van Beethoven was born in Bonn on December 16, 1770, and died in Vienna on March 26, 1827. He composed his Third Symphony in 1803-04, and it was first performed by the private orchestra of Beethoven's patron, Prince Lobkowitz (the symphony's eventual dedicatee), in his Vienna palace in 1804. Its public premiere came the following year at the Theater an der Wien. The score calls for pairs of flutes, oboes, clarinets and bassoons, three horns, two trumpets, timpani and strings.

While Beethoven's Fifth and Ninth might outstrip it in terms of sheer celebrity and sway over the popular musical imagination, it is his monumental Third Symphony in E-flat major which represents the authentic watershed, marking the major turning point not only in its composer's career, but in the modern

history of Western art music. In one grand gesture, the Third inaugurated Beethoven's heroic middle period and the century-long tradition of symphonic Romanticism, if not the Romantic era in music as a whole. Here is the full realization of Beethoven's symphonic ideal, already perfected in his Third, to be further explored and celebrated with the Fifth, Sixth, Seventh and Ninth, and mined for inspiration by every subsequent symphonist. The colossal scope, the forcefulness of tone and the relentless technical insight in revealing and manipulating the impulses of musical materials at every scale, from the granular dynamics of microscopic motives to the deep tectonic motion of the four-movement whole: all these set the Third and its successors firmly apart from the 18th-century tradition of Haydn and Mozart. Implied by the holistic gesture is a continuous psychological journey toward transcendence.

The development of the Third Symphony from sketch to stage is well-documented, both in its musical and (most famously) political dimensions. Musically, Beethoven seems to have struggled little with its writing; in spite of the tremendous leap in ambition compared to his prior works, Beethoven realized even the most radical ideas of the Third with alacrity and confidence from the beginning. Settling on a title proved much more troublesome, however. At first, to express his idealization of Napoleon (then First Consul) as the heroic personification of revolutionary France and all its liberal-democratic ideals, Beethoven christened it *Bonaparte*. When less than a year later, in May 1804, Napoleon proclaimed himself Emperor of the French, Beethoven's admiration for his political hero shattered into shards of the bitterest disillusionment. The anecdote is well-known: Upon hearing the news, Beethoven flew into a rage, seized the title page of his completed score, and tore it in two. Throwing the scrap to the floor, he exclaimed, "So he is no more than a common mortal! Now, too, he will tread under foot all the rights of Man, indulge only his ambition; now he will think himself superior to all men, become a tyrant!" In 1806, the symphony was published under its present title: *Heroic Symphony*, "composed to celebrate the memory of a great man."

In the opening *Allegro con brio*, listen especially for the unusual panoramic expansion of each section of the sonata-allegro form: the inclusion of a surprising number of transitional subjects between the cellos' first theme and the lyrical second theme in the exposition; the thundering *sforzando* tantrum which interrupts the development to announce a wholly new theme in distant E minor; and the startling modulations to F minor and Db major during the typically harmonically-stable recapitulation. Also notable at the start of the recapitulation is the "too-early" horn call restating the first theme in the tonic key, causing dramatic dissonance against the strings still holding the dominant chord. For the second movement, Beethoven not only offers a chilly C-minor funeral march in lieu of a lyrical *Andante*, but treats the form with a level of formal innovation and

development highly atypical for either an inner movement or an ordinary ABA march. Together, the opening two movements span nearly 40 minutes—significantly longer than most four-movement Classical symphonies. In the *Allegro vivace* Scherzo which follows, dramatic changes in dynamic level lend explosive effect, while the fugati and syncopated cadences of the A theme add a restless twitch. Completing the symphony is a tour-de-force series of ten variations on a seemingly innocuous theme. These variations are not independent episodes, but inform and build upon each other, all leading towards the heroic, brassy glory of the tenth variation, in which triumphant horns soar above the orchestra on a theme introduced in the third variation.

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## About the Artists

A native of Florence, Italy, **Filippo Ciabatti** is the Music Director of the Dartmouth Symphony Orchestra, and the Interim Music Director of the Dartmouth's Choral Ensembles. He also contributed to creating Dartmouth's Opera Lab. In October 2018, its first production featured Grammy Award-winning baritone Daniel Belcher and soprano Amy Owens.

In 2018–2019, he led the Dartmouth Symphony Orchestra on an Italian tour in collaboration with the Orchestra Toscana dei Conservatori in prominent venues and festivals, including the Puccini Days in Lucca. Other highlights of the season included an all-Beethoven concert with Israeli pianist Sally Pinkas, and a collaboration with the NPR show *From The Top*, hosted by American pianist Jeremy Denk. In 2020, Mr. Ciabatti conducted the world premiere of a new secular oratorio composed by the renowned jazz

composer Taylor Ho Bynum and has collaborated on a project with the Martha Graham Dance Company. In 2018, he made his debut with the Vermont Symphony Orchestra, which he conducted again in 2019, in an event created in collaboration with the Creative Projects Chair of the VSO, Matt LaRocca. In 2021, Mr. Ciabatti will collaborate for the first time with the Portland Symphony Orchestra, as assistant conductor.

During the summer of 2018, he was invited to be a Conducting Fellow at the Aurora Music Festival in Stockholm, under the direction of Jukka-Pekka Saraste. During the festival, he conducted Hannah Kendall's 2017 composition, *The Spark Catchers*, in a concert that also featured legendary cellist Mischa Maisky in the Konserthuset Stockholm.

## About the Artists *continued*

In 2017-2018, Mr. Ciabatti conducted *Madama Butterfly* at Opera North in New Hampshire, *Hansel and Gretel* and *Don Giovanni* (directed by and featuring American opera star Nathan Gunn) at the Lyric Theatre in Illinois.

In 2016, Mr. Ciabatti conducted *Tosca* at Opera North in New Hampshire, directed by Russell Treys, and Britten's *Midsummer Night's Dream* at the Lyric Theatre in Illinois, directed by Christopher Gillett. In 2015, he made his South American debut conducting the Universidad Central Symphony Orchestra in Bogota, Colombia, where he also taught masterclasses in orchestra and Italian opera. With La Nuova Aurora Opera, he conducted full productions of Handel's *Rodrigo* (2015) and Purcell's *King Arthur* (2016).

As a pianist and vocal coach in Italy, Mr. Ciabatti worked for the Cherubini Conservatory, Maggio Musicale Fiorentino and Florence Opera Academy. He has played for masterclasses of Renée Fleming, Nathan Gunn, William Matteuzzi, Donald George and Isabel Leonard. Since 2016, he has been music director and vocal coach of "Scuola Italia per Giovani Cantanti Lirici" in Sant'Angelo in Vado (Italy), and since summer 2019 he has joined the faculty of the Opera Viva! program in Verona as music director and vocal coach. He also recently joined the faculty of Camerata de' Bardi, the Young Artists Program of Teatro Grattacielo in New York City.

Mr. Ciabatti holds degrees in piano, choral conducting and orchestral conducting from Italy and the United States.

Violinist **David Kim** was named concertmaster of The Philadelphia Orchestra in 1999. Born in Carbondale, Illinois, in 1963, he started playing the violin at the age of three, began studies with the famed pedagogue

Dorothy DeLay at the age of eight, and later received his bachelor's and master's degrees from the Juilliard School.

Highlights of Mr. Kim's 2021-22 season include appearing as soloist with The Philadelphia Orchestra at home in Philadelphia and also on tour; teaching/performance residencies and master classes at Dartmouth College, Georgetown University, the Manhattan School of Music, Bob Jones University, and the Prague Summer Nights Festival; continued appearances as concertmaster of the All-Star Orchestra on PBS stations across the United States and online at the Khan Academy; as well as recitals, speaking engagements and appearances with orchestras across the United States.

Each season Mr. Kim appears as a guest in concert with the famed modern hymn writers Keith and Kristyn Getty at such venues as the Grand Ole Opry House in Nashville, the Kennedy Center for the Performing Arts, and Carnegie Hall. In September he returned to Nashville to perform at the Getty Music Worship Conference—Sing! 2021. Mr. Kim serves as distinguished artist at the Robert McDuffie Center for Strings at Mercer University in Macon, Georgia. He frequently serves as an adjudicator at international violin competitions such as the Menuhin and Sarasate.

Mr. Kim has been awarded honorary doctorates from Eastern University in suburban Philadelphia, the University of Rhode Island and Dickinson College. His instruments are a J.B. Guadagnini from Milan, ca. 1757, on loan from The Philadelphia Orchestra, and a Francesco Gofriller, ca. 1735. Mr. Kim exclusively performs on and endorses Larsen Strings from Denmark. He resides in a Philadelphia suburb with his wife, Jane, and daughters, Natalie and Maggie. He is an avid golfer and outdoorsman.

# Dartmouth Symphony Orchestra

Filippo Ciabatti, director

## **Violin I**

\*Kimberly Tan '22 – Hanlin Wang GRAD '21  
Jessica Jiang '25 – Zoe Hu '25  
Teddy Glover '25 – Marcus Chang '23  
Sophia Chang Stauffer '22 – Helena Seo '25  
*Omar Chen Guey – Kathy Andrew*  
*Saeka Matsuyama – Ira Morris*

## **Violin II**

John Cho '22 – Ida Claude '22  
Julia Lee '24 – Jackson Spurling '23  
Matthew Kim '25 – Anna Kolln '22  
Jessie Wang '23 – *David Horak*  
*Greg Diehl – Marcia Lehninger*

## **Viola**

Anaïse Boucher-Browning '22 – Jason Pak '24  
Jehan Diaz '22 – Katie Hoover '22  
Leslie Sonder F – Marcia Cassidy F  
*Carrol Lee – Ana Ruesink*

## **Cello**

Woojin Chung '23 – Owen Eskandari '22  
Elaine Young '22 – Ethan Hodess '25  
Elizabeth Lee '24 – Hannah Spindler '23  
Hannah Kim '23 – Aidan Lee '25  
*Dilshod Narzillaev – Kate Jensik*

## **Bass**

David Vargas '23  
Paul Horak TH '94  
*Jered Egan*  
*Evan Runyon*

## **Flute**

*Laura del Sol Jimenez*  
*Christina Hughes*

## **Oboe**

*Michelle Farah*  
*Andrea Heyboer*

## **Clarinet**

*Nick Brown*  
*Gary Gorczyca*

## **Bassoon**

*Janet Polk F*  
*Lucy Langenberg '22*

## **Horn**

*Michael Lombardi*  
*Patrick Kennelly F*  
*Adam Schommer*  
*Andrea Rivera*

## **Trumpet**

*Adam Gautille*  
*Seelan Manickam*

## **Timpani**

*Nicola Cannizzaro*

\*Concertmaster

F=Dartmouth faculty

Italics=Guest musician

TH=Thayer

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