

Hopkins Center for the Arts

at Dartmouth

presents

Dartmouth Symphony Orchestra

Filippo Ciabatti, conductor

Funded in part by the Roesch Family Fund in support of Instrumental Ensembles and gifts from Friends of the Dartmouth Symphony Orchestra.

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Sat, Nov 9, 7:30 pm

2019 • Spaulding Auditorium • Dartmouth College

Program

Symphony No. 41 in C Major, K. 551 “Jupiter”

Wolfgang Amadeus Mozart (1756–1791)

- I. Allegro vivace
- II. Andante cantabile
- III. Menuetto: Allegretto
- IV. Molto allegro

Intermission

Symphony No. 1 in E Minor, Op. 39

Jean Sibelius (1865–1957)

- I. Andante, ma non troppo – Allegro energico
- II. Andante (ma non troppo lento)
- III. Scherzo: Allegro
- IV. Finale (Quasi una fantasia): Andante – Allegro molto – Andante assai
– Allegro molto come prima – Andante (ma non troppo)

Program Notes

Symphony No. 41 in C major, K. 551 “Jupiter” Wolfgang Amadeus Mozart

Wolfgang Amadeus Mozart was born on January 27, 1756, in Salzburg, and died on December 5, 1791, in Vienna. He composed his Symphony No. 41 in 1788, but it may never have been performed during his lifetime. The score calls for flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

The summer of 1788 was a very productive period for Mozart, even by his famously prolific standards. In rapid succession between the end of June and the beginning of August, he completed two lengthy piano trios, the famous *Sonata facile* for piano, his last violin sonata, and a set of three symphonies—his final explorations of the genre. The last of these, the so-called “Jupiter” Symphony, is the longest and grandest of Mozart’s symphonies, and for many listeners represents the greatest symphonic achievement of the pre-Beethoven era.

The fanfare-filled opening *Allegro vivace* revels outside the strict boundaries of sonata-allegro form. Three insistent unisons followed by a softer, *legato* response form the basis of the primary theme, which is expanded and developed between gallant trumpet calls before the entrance of the lyrical secondary theme in G major. Just when this exposition seems to have exhausted itself, the music stops completely, and the violins introduce

a surprise third theme, a cheerful little earworm taken from an aria Mozart composed shortly before this work. The subsequent development section toys with this aria tune primarily, before a false recapitulation of the main theme in F major offers one last musical wisecrack.

Hints of the finale’s Baroque inspiration lurk among the middle movements. The *Andante cantabile* adapts a moderate sarabande (a triple-meter dance frequently found in Bach’s suites) into Classical sonata form. A slippery, chromatic passage of imitative polyphony for solo woodwinds adds an anachronistic flavor to the minuet of the third movement, while the trio offers a brief minor-key preview of the main theme of the fourth movement.

The antiquarian peculiarities of the preceding movements are explained at last in the grand finale. From a four-note motivic seed derived from Gregorian chant, a fugal elaboration springs forth, employing meticulous Baroque counterpoint while preserving the Classical sensibility of the melodic line. This fugato reveals itself as the exposition of a larger sonata-allegro architecture, with each section featuring strictly contrapuntal and freely composed *galant* components. The coda pulls out all the stops, abandoning all Classical restraint with a convoluted fireworks display that develops no fewer than five subjects simultaneously.

Approx. 95 minutes with a 15-minute intermission

Program Notes *continued*

Symphony No. 1 in E minor, Op. 39

Jean Sibelius

Jean Sibelius was born on December 8, 1865, in Hämeenlinna, Finland, and died on September 20, 1957, in Järvenpää, Finland. He wrote his First Symphony in 1899, and the work premiered in Berlin on July 18 of the following year, with Robert Kajanus conducting the Helsinki Philharmonic. The score calls for 2 flutes (both also piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, triangle, harp and strings.

In the final years of the nineteenth century, Jean Sibelius was faced by a political and musical dilemma, pulled simultaneously in opposite directions by an adamant desire for Finnish liberation from the Russian imperial yoke and his own aspirations for success on the pan-European stage. As tsarist repression of Finland grew ever harsher with new limitations to freedoms of speech and assembly, newspaper shutdowns and deportation of Finnish nationalists, Sibelius sought to express his resistance with a number of fiercely patriotic protest pieces, including the famous tone poem *Finlandia*. While these populist works proved extremely successful locally, Sibelius still yearned for recognition by the larger European musical market, one which demanded assimilation to the formal and harmonic conventions of Brahms and Tchaikovsky.

In a way, Sibelius's First Symphony represents his solution to that dilemma. On one hand, its lack of an explicit program and its respectful adherence to traditional symphonic forms seemed to speak to an abstract, European sensibility. At the same time, an equal factor of the First Symphony's international success was the prominence of its composer's distinctive voice: stubbornly separatist, neo-primitivist and unmistakably Finnish. A uniquely Sibelian harmonic language pervades the symphony, with drone-like pedal tones, unpredictable chromaticism and the occasional use of folkish modal effects; sweeping "runic" melodies, especially in the first and last movements, hint at a sense of nationalistic determination in the face of insurmountable cruelty.

The opening movement introduces a bleak Nordic world with the song of a lonely clarinet above a barren drumroll. With a sudden change of tempo, the violins introduce the main theme: an idea of vehement fixation, echoed

by a *fortissimo* proclamation from the entire orchestra. As this material disintegrates between echoes of a dark trombone fanfare, the second theme group ushers in a folkish atmosphere: guileless woodwinds dance to harp accompaniment before the oboe offers a more serious song. Dramatic swells in the brass lend urgency to the frantic development section; amid frightened chromatic descending figures in the woodwinds, the violins and violas attempt twice to recapitulate the yearning second strain of the main theme, to no avail. Finally, the third try succeeds, reaching through a long crescendo towards the grand restatement of the resolute first strain. With no recapitulation of the woodwind-harp dance, the oboe's earlier folksong is broken between solo winds before the movement ends with a stony, bleak fanfare.

The *Andante* which follows begins with a rich and wistful theme in the violins and cellos, proceeding through a number of dramatic Tchaikovskian episodes in its central section before returning to the opening material, hushed yet hopeful. Urgent *pizzicato* strings and thunderous timpani announce the outset of the *Scherzo*, an erratic, stumbling dance. A dissonant chord from the horn choir and a sudden drop in tempo begins a mysterious Trio, somehow noble and unsettling all at once, before the return of the hurried scherzo stomps it all out.

The bleak realm of the first movement descends again in the finale's introduction, where impassioned strings transform that desolate opening clarinet theme into a unison shout against cruel E-minor commands from the horns, trombones, and tuba. An electrifying *accelerando* leads to the beginning of the *Allegro*: a stunted modal motif jumps between prickly reeds and choppy strings. The clamor comes to a jolting stop, and the violins introduce a glorious C-major second theme to the lush accompaniment of the harp, echoed by radiant trumpets and trombones. After a tempestuous development section, the second theme returns in seeming triumph, even broader and more brilliant than before. Tragically, this shining vision is only an illusion of hope, as its B-major utopia gives way slowly but inevitably to stark E-minor reality. Cold, stony walls of brass close in, and the symphony ends with a pizzicato whimper.

About the Artists

Filippo Ciabatti, conductor, a native of Florence, Italy, is the Music Director of the Dartmouth Symphony Orchestra and the Interim Music Director of the Dartmouth Glee Club and the Handel Society of Dartmouth College. With opera director Peter Webster, Ciabatti has created the Dartmouth Opera Lab. In October 2018, the first production featured Grammy Award-winning baritone Daniel Belcher, and soprano Amy Owens.

During the summer of 2018, Ciabatti 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.

In 2018–2019, he led the Dartmouth Symphony Orchestra in 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 Dartmouth's Pianist-in-Residence Sally Pinkas, and a collaboration with the NPR show *From The Top*, hosted by the American pianist Jeremy Denk. In 2020, Ciabatti will conduct the world premiere of a new secular oratorio composed by the renowned jazz composer Taylor Ho Bynum, and will collaborate at a project with the Martha Graham Dance Company.

In 2018, he made his debut with the Vermont Symphony Orchestra at the Vermont State House in Montpelier. He

conducted the Vermont Symphony Orchestra again in October 2019, in an event created in collaboration with the Creative Projects Chair of the VSO, Matt LaRocca.

In 2017–2018, Ciabatti conducted *Madama Butterfly* at Opera North (NH), and *Hansel and Gretel* and *Don Giovanni* (directed and featuring Nathan Gunn) at the Lyric Theatre at Illinois.

In 2016, Ciabatti conducted *Tosca* at Opera North (NH), directed by Russell Trez, and Britten's *Midsummer Night's Dream* at the Lyric Theatre at 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 master classes 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, 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 last summer joined the faculty of "Opera Viva!" in Verona as vocal coach.

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

Dartmouth Symphony Orchestra

Filippo Ciabatti, conductor

Violin I

Alyssa Gao '20
Bryan Shin '20
Hanlin Wang '21
John Cho '22
Joy Miao '23
Sophia Chang Stauffer '22
Kathy Andrew
Saeka Matsuyama
Anya Zhdan
Lu Friedman
Ira Morris

Violin II

Ida Claude '22
Grace Lu '23
Nicole Tiao '20
Jessie Wang '23
Jackson Spurling '23
Jonathan Chiou '22
Leah Zelnick
Jane Kittredge
Peggy McAdams
Marcia Lehninger

Viola

Anaïse Boucher-Browning '22
Jehan Diaz '22
Raymond Hsu '21
Marcia Cassidy F
Leslie Sonder F
Katie Hoover '22
Russell Wilson
Carroll Lee

Cello

Richard Lu '20
Woojin Chung '23
Elaine Young '22
Owen Eskandari '22
Jack Ryan '23
Kyle Bensink '21
Hannah Spindler '23
Claire Deng '22

Bass

David Vargas '23
Paul Horak TH'94
Eliot Porter

Flute

Laura Jelialzkov '18
Christina Hughes

Oboe

Michelle Farah
Stuart Brezczinski

Clarinet

Ryan Ding '20
Emily Chen '21

Bassoon

Janet Polk F
Stephanie Busby

Horn

Michael Huang '20
Michael Lombardi
Patrick Kennelly F
Paul Hadley

Trumpet

Sriram Bapatla '20
Ian Hou '22
Russell Devuyst

Trombone

Robert Hoveland
Gil Cruz

Bass Trombone

Zachary Haas

Tuba

Stephen Perry

Timpani

Nicola Cannizzaro

Percussion

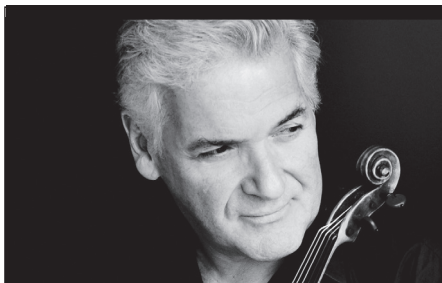
Brandon Chen '23
Jeremy Levine

Harp

Judy Saiki

F = Dartmouth faculty
TH=Thayer School graduate
Italics = Guest musician

Upcoming Events



Pinchas Zukerman

Tue, Nov 12, 7:30 pm

An all-Beethoven program by one of today's great violinists.



Wu Man and Friends

Sat, Jan 25, 7:30 pm

Internationally acclaimed pipa virtuoso Wu Man and a brilliant ensemble of friends launches Lunar New Year with an evening of music from the Golden Age of China.



For tickets or more info, call the Box Office at 603.646.2422 or visit hop.dartmouth.edu. Share your experiences! #HopkinsCenter

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