

Hopkins Center for the Arts

at Dartmouth

presents

Dartmouth Symphony Orchestra

Filippo Ciabatti, conductor

with

Jason Pak '24, viola

Sunday, May 5, 2 pm

Rollins Chapel • Dartmouth College • 2024

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

Program

Approximate duration: 120 minutes including intermission

Symphony in D major

Luigi Cherubini (1760–1842)

- I. Largo—Allegro
- II. Larghetto cantabile
- III. Minuetto. Allegro non tanto
- IV. Allegro assai

Fantaisie for Viola and Orchestra

Johann Nepomuk Hummel (1778–1837)

Andante grave—Andante con moto—Allegro non troppo

arr. Fernand Oubradous (1903–1986)

Jason Pak '24, viola

Intermission

Symphony No. 7 in A major, Op. 92

Ludwig van Beethoven (1770–1827)

- I. Poco sostenuto—Vivace
- II. Allegretto
- III. Presto
- IV. Allegro con brio

Program Notes

Luigi Cherubini **Symphony in D major**

Luigi Cherubini was born in September 1760, in Florence, and died in Paris on March 15, 1842. Commissioned by the Royal Society in London, he completed the Symphony in D (his only work of the genre) in April 1815; the work premiered on May 1 of that year with Cherubini himself conducting. The score calls for flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

Luigi Cherubini was a dominant figure in Parisian art music from the end of the 18th century to his death in 1842. An Italian from Florence, he took French citizenship in 1794. Success in writing music for opera and cathedral alike earned him an appointment as the third director of the prestigious Conservatoire in Paris, where his influence solidified the form of music education in Europe. Beethoven himself, in the years around 1820, repeatedly named Cherubini the greatest living composer.

Still, concertgoers today are unlikely to recognize Cherubini's name. His legacy diminished quickly; excepting revivalist efforts from Arturo Toscanini and Riccardo Muti, few modern conductors have championed his scores. Even during Cherubini's lifetime, his ambitions were tempered by a surprisingly fragile self-esteem: Failures on the opera stage and canceled productions sent him into frequent bouts of depression. So it was with the Symphony in D, commissioned by the Royal Society and performed to no success in 1815. He never tried again, declaring near the end of his life that, not deserving to compete with the works of Haydn, Mozart and Beethoven, he would never write another symphony.

The symphony opens with a gentle *Largo* introduction. The upper strings just can't wait; they jump into the jubilant *Allegro* alone, and the rest of the orchestra scurries to catch up. The primary theme is a gracious D-major tune, its counterpart a sinuous, lyrical canon in A minor with cellos echoing the violins. The

Larghetto cantabile begins just as tenderly, with the string choir trading heartfelt gestures with solo woodwinds. Sudden bugle calls from remote tonalities herald an unstable middle section, building, with trumpets that sound straight from a Handel oratorio, to a grand *tutti* climax. Despite a return to G major, the movement ends somewhere else: a spacious, pastoral landscape where a delicate woodwind quartet drifts to the distant echoes of hunting horns.

Cheeky uptempo rhythm games characterize the Minuet; its D-minor Trio, all operatic drama, is the most vivid music of the whole symphony. And the *Allegro assai* finale gallops at a dazzling clip, contrasting some extremely intricate counterpoint with flashy *tutti* fanfares.

Johann Nepomuk Hummel **arr. Fernand Oubradous** **Fantaisie for Viola and Orchestra**

Johann Nepomuk Hummel was born on November 14, 1778, in Pressburg (now Bratislava), and died in Weimar on October 17, 1837. He wrote a 20-minute "Potpourri" for viola and orchestra (his Op. 94) in September 1820; performed tonight is its popular "Fantasy" abridgment by Fernand Oubradous. To accompany the solo viola, the score calls for two clarinets and strings.

Another composer whose early 19th-century stardom quickly faded, Hummel is today probably most familiar to trumpeters and bassoonists (having written a concerto for each of those soloistically-neglected instruments). But in life Hummel was considered among Europe's top composers and perhaps its finest piano virtuoso. A child prodigy, by age eight he became a student of Mozart, who was so impressed by little Hummel's playing that he taught and housed him free of charge. In 1804, he succeeded the aging Haydn as music director of the Esterházy court in Eisenstadt, but Hummel's ego inflamed tensions that led to his eventual firing. And while Cherubini and Beethoven were mutual admirers,

Program Notes *continued*

Hummel sustained a famously bitter feud with the German. Each rival pianist had their camp of defenders in Vienna, but Hummel's knack for keyboard improvisations garnered near-unanimous acclaim.

Hummel's Potpourri for viola has the look of his storied piano improvisations: a dramatic, slow introduction on original themes proceeds into a tuneful revue on popular airs from Mozart and Rossini operas, capped by a virtuosic rondo (also original). The Fantaisie abridgment heard today—the full Potpourri is seldom performed—keeps the opening Grave and closing Rondo, but only the *Don Giovanni* passage from the variety-show middle section.

Ludwig van Beethoven **Symphony No. 7 in A major, Op. 92**

Ludwig van Beethoven was born in Bonn on December 16, 1770, and died in Vienna on March 26, 1827. He composed his Seventh Symphony in 1811–12, and it premiered to immediate acclaim in Vienna on December 8, 1813, with Beethoven himself conducting a charity concert for wounded soldiers hosted by the university. The score calls for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

With Beethoven's monumental Third Symphony, completed in 1804, listeners and scholars mark the beginning of his middle, so-called "heroic" period. Whether or not that mythicizing label helps our listening, this was a turning point not only in its composer's career, but in the history of the symphonic genre. The colossal scope, the forcefulness of tone, and the relentless technical insight in manipulating the impulses of musical materials at every scale—these set the Third and its successors firmly apart from the 18th-century tradition of Haydn and Mozart.

In Beethoven's Seventh, counted among the last of his middle-period works, we hear a more mature, more fluent realization of this style. Less forcible, less turbulent and perhaps less immediately thrilling than

the Third and Fifth, this is more elegant music. Equally powerful, to be sure (the finale packs a thunderous wallop)—just not quite as hectic. And still the Seventh pushes limits: the striking treatment of diatonic harmony in the famous *Allegretto* stands out, and a preoccupation with rhythm in every movement unites the whole in the vitality of motion, of pulse and dance.

The first movement opens with the longest symphony introduction Beethoven ever wrote: a slow *Poco sostenuto* prelude, meticulously orchestrated with plenty of bright-eyed solos for the oboe. Here with the barest materials (a descending triad, an ascending scale, a couple of two-bar melody fragments), Beethoven hints at themes to come while revealing in summary the harmonic architecture of the whole symphony with its pillars at A, C and F. The last mini-motif disintegrates in a unison exchange between flute and violin; the violins depart, leaving the flute alone on its minimalist monotone—inconstant repetition of E until pitch itself fades from attention and only pulse remains. Seamlessly, on the same pitch, the flute begins the rhythmic tattoo that will define the *Vivace*, which, before we know it, has already begun. The woodwind band steps to the floor and, with the flute calling the moves, strikes up the movement's primary theme: an exuberant, irrepressible dance tune in 6/8. Sonata-form architecture submits to rhythmic impulse and the creative urge towards constant reinvention; usual section boundaries blur in a frolic that's all freedom and all elegance in perpetual rhythmic renewal.

Dark, reedy winds utter a minor chord, upside-down and unstable: some dark, stony mass hangs improbably overhead. Violas, cellos, and double basses wheel to a new dance in a realm far removed from the opening movement, somewhere shadowy and old. It's propelled by another ostinato, a sober cortege-pulse that steps and repeats. This is the famous *Allegretto*, which so moved audiences at performances of the Seventh during Beethoven's lifetime that listeners regularly demanded an immediate encore of the movement. The theme is a

concise ABB, with its last phrase a bloodless echo of the second. Variations that follow add a sinuous chromatic descant (first heard in violas and cellos), swap textural roles around, and eventually summon all to a *fortissimo* howl, but never stray from the ground bass and its rhythm. In the middle section, the clouds seem to part with a placid A-major clarinet-bassoon song (recalling the symphony's introduction), but this seeming effortlessnes belies some deeper angst. Below, the strings subtly churn to the rhythm of the first bar of the cortege, as if frozen in time, as if we've never really left that sober procession. We soon return to the dance, but the voicing, inverted with plucked cello and double bass on the tune, lends a strange and ancient shade to the harmony. After an unstable double fugato and a brief re-emergence of the A-major song, the movement ends with its theme shattered into lonely pieces.

The *Presto* is a whirlwind F-major Scherzo, its breakneck romp interrupted twice by an *Assai meno Presto* Trio that begins with a spacious D-major woodwind reverie and builds to *tutti* triumph ringing with heavenly brass. Another breathless dance, the sonata-rondo finale pulls out all the stops. All forces summoned, in terms of sheer sustained volume alone its vigor outstrips any earlier symphony. The horns belt a jubilant chorus to usher in the coda, which calls for yet more power: the marking *fff* (meaning "play even louder than *fortissimo*") appears here for the first time in any symphony.

Program notes © 2024 Grant Cook '19

About the Artists

Praised for his "sensitive and nuanced" musicianship and for delivering performances "with admirable sweep and tension," **Filippo Ciabatti** is a dynamic and versatile conductor who enjoys a multifaceted career. A native of Florence, Italy, Mr. Ciabatti has appeared as a guest conductor with numerous orchestras in Europe and the Americas. He regularly serves as cover conductor for the Portland Symphony Orchestra (Maine) and will make his guest conducting debut for them in 2024. This year, he will also make his guest conducting debut with the Macon-Mercer Symphony Orchestra and the San Angelo Symphony (Texas).

Mr. Ciabatti has collaborated with artists including Philadelphia Orchestra concertmaster David Kim, baritone Nathan Gunn, cellist Gabriel Cabezas, pianist Sally Pinkas, flutist Luciano Tristaino and mandolinist Carlo Aonzo. An advocate for contemporary music and collaborations between musical genres, he premiered a secular oratorio composed by renowned jazz

composer Taylor Ho Bynum, and commissioned a cello concerto by composer Noah Luna that was aired on NPR's *From the Top*.

Starting in October 2023, he will serve as Assistant Conductor of Boston Baroque. He is the founding Artistic Director of Upper Valley Baroque. Also at ease on the opera stage, Mr. Ciabatti has recently been named Music Director of the Opera Company of Middlebury and has also conducted many full operatic productions while serving as guest conductor at Opera North (New Hampshire) and Lyric Theatre in Illinois.

Mr. Ciabatti is the Director of Orchestral and Choral Programs at the Hopkins Center for the Arts at Dartmouth College. Since the beginning of his tenure, he has been invested in working on innovative and cross-disciplinary projects that provide exceptional opportunities for both students and audiences.

About the Artists *continued*

As a collaborative pianist and vocal coach, Mr. Ciabatti has been on the faculty of Camerata de' Bardi in New York City, and Scuola Italia per Giovani Cantanti Lirici in Sant'Angelo in Vado (Italy). He is currently on faculty at the summer opera program Opera Viva! in Verona (Italy). Mr. Ciabatti holds advanced degrees in piano, choral conducting and orchestral conducting from Italy and the United States. He is the winner of the 2021 American Prize in Conducting (college/university division). In 2018, he served as a Conducting Fellow at the Aurora Music Festival (Sweden), under the direction of Jukka-Pekka Saraste.

Marcia Cassidy is a longtime member of the faculty of Dartmouth College. She came to Dartmouth in 1987 as a member of the Franciscan String Quartet. The quartet concertized extensively in the United States, Europe, Canada and Japan to critical acclaim and was honored with many awards, including first prize in the 1986 Banff International String Quartet Competition. Ms. Cassidy currently teaches violin and viola students and directs and coaches in the chamber music program. As the assistant to the Dartmouth Symphony, Ms. Cassidy participates in and advises all aspects of running the orchestra and enjoys playing alongside her students. In addition to her Dartmouth commitments, Ms. Cassidy is an active orchestral and chamber musician, playing with groups such as the Vermont Symphony, Opera North, Juno Orchestra and period performance chamber ensembles, Musicians of the Old Post Road and Upper Valley Baroque.

Jason Pak '24 is a computer science and music major from northern Virginia. His musical journey began at age four on the piano before discovering the viola through his elementary school's orchestra program. At Dartmouth, Jason has been a member of the DSO since his freshman fall, and currently serves as principal viola and manager of the ensemble. He studies privately with Marcia Cassidy, regularly performs chamber music with peers, and is currently working towards a departmental Honors project that will premiere original transcriptions for the viola.

A highlight in Jason's musical career was his selection as a student artist-in-residence at the Kennedy Center in 2019, where he worked with Maestro Gianandrea Noseda and the National Symphony Orchestra for orchestral and chamber performances. His love for music has also taken him to study abroad in London with Professor Sally Pinkas, masterclasses with renowned artists like David Kim and the Cuarteto Latinoamericano, premieres of various student compositions on campus, and winning the string division of the 2021 Culley Concerto Competition.

Beyond playing the viola, Jason works as a teaching assistant for both the computer science and music departments. Additionally, he is a developer and chair member of the DALI Lab. Following graduation, he will join Capital One in the DC area as a software engineer, all the while continuing to pursue his passion for music.

Elizabeth Lee '24 has been playing the cello since age four. She learned from her mom, Ilse-Mari Lee, and is deeply grateful for their musical mother-daughter bond. Elizabeth's dad, Denny Lee, would do the dinner dishes as Ilse and Elizabeth practiced, offering hoots of encouragement when something particularly exciting happened. Thus, Elizabeth would like to thank her family for her sustained love of the cello, in addition to the mentorship of Michael Certalic at Bozeman High School. The DSO has not only provided an exceptional space for Elizabeth's musical growth, but one that led to her fondest friends and memories at Dartmouth. Her favorite memory was playing the Brahms Piano Quintet with friends, the "Dowb Quintet," in the heart of London on the music department's FSP (foreign study program). Elizabeth is an English and music double major, and is currently writing a thesis for the English department on Bob Dylan's *Planet Waves*. She plans to take the next year away from school before applying to graduate school abroad.

Dartmouth Symphony Orchestra

Filippo Ciabatti, conductor
Marcia Cassidy, assistant conductor
Leslie Sonder, librarian

Violin I

*Edward Glover '25
Hinano Kawaiaaea '27
Elena Oh '27
JJ Kim '27
Tessa Sacramone
Yeonji Shim
Ira Morris
Ben Lively
Ryan Shannon
Randy Hiller

Violin II

Helena Seo '25
Zoe Hu '25
Connor Zhang '27
Marcia Cassidy F
Greg Diehl
Jeff Pearson
Elaine Leisinger
Jessica Amidon

Viola

Jason Pak '24
Mac Waters G
Hunter Kui UG-TH
Hannah Chipman '25
Leslie Sonder F
Anaïse Boucher-Browning '22
Elizabeth Reid
Emily Rideout

Cello

Elizabeth Lee '24
Ava Rosenbaum '26
William An '27
Tyler Grubelich '26
Tucker McSpadden '27
Duncan Mahony '27
Samuel Walter
Eli Kaynor
Peter Brooks

Double Bass

Paul Horak TH '94
Nicholas Browne F
Ed Allman

Flute

Jessica Lizak
Elsa Coulam '27

Oboe

Catherine Weinfield-Zell
Nathaniel Chen '25

Clarinet

Sangwon Lee
Hyunwoo Chun

Bassoon

Wren Saunders
Sam Childers

French Horn

Hazel Dean Davis
Patrick Kennelly F

Trumpet

Liz Jewell
Seelan Manickam

Timpani

Michael Weinfield-Zell

* Concertmaster
F = Dartmouth faculty
G = Graduate student
Italics = Guest musician
TH = Thayer
UG-TH = Thayer dual-degree student

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