



HOPKINS CENTER  
FOR THE ARTS

presents

# Dartmouth Symphony Orchestra

## Filippo Ciabatti, conductor

Luciano Tristaino, flute

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*Funded in part by the Admiral Gene W. Markey 1918 Memorial Fund, the Arthur R. Virgin 1900 Fund No. 1 for the Advancement of Music, the Lane 1928 and Elizabeth C. Dwinell Fund No. 2, the Roesch Family Fund in Support of Instrumental Ensembles, and the William D. 1905 and Besse M. Blatner Fund No. 1.*

Sat • October 28, 2017 • 8 pm  
Spaulding Auditorium • Dartmouth College

# Program

**Flute Concerto in E minor, Op. 57**

**Saverio Mercadante (1795-1870)**

Allegro maestoso  
Largo  
Rondo

Luciano Tristaino, flute

## Intermission

**Symphony No. 1 in D Major**

**Gustav Mahler (1860-1911)**

Langsam. Schleppend. Wie ein Naturlaut. Im Anfang sehr gemächlich  
Kräftig bewegt, doch nicht zu schnell  
Feierlich und gemessen, ohne zu schleppen  
Stürmisch bewegt—Energisch

# Program Notes

## ***Flute Concerto No. 2 in E minor, Op. 57 (1813)* Saverio Mercadante (1795-1870)**

Saverio Mercadante had just entered school at the Conservatorio di S. Sebastiano in Naples when he wrote his E minor Flute Concerto, and though he enjoyed a long and successful career as an opera composer during his lifetime, it is this youthful work which remains his most popular today. Born into poverty and illegitimacy, Mercadante earned conservatory admission with a forged birth certificate and a remarkable aptitude for music. While he also studied voice, clarinet, guitar and violin, the flute became Mercadante's preferred vehicle for musical expression, in both composition and performance. After leaving the conservatory, Mercadante found success composing for the stage, completing nearly sixty operas before his death.

In the later works of Mercadante, music historians hear an important link in the great lineage of Italian opera, a bridge between the dramatic worlds of Rossini and Verdi. In contrast, his Flute Concerto

No. 2 is a work of simple delight, rich with lyricism and energized by the bravura of adolescence.

The *Allegro maestoso* opens with a brief, stormy gesture before introducing the main thematic material of the movement with a pair of aria-ready tunes: the first passionate and highly chromatic, the second more graceful and carefree. The solo flute offers embellishments on these points, and in the balance between effortless lyricism and genuine virtuosity, Mercadante's familiarity with the instrument becomes apparent, especially in the demanding development section which follows. The first bars of the *Largo* middle movement present a striking progression from drama to deliverance; from here the flute soars above gentle orchestral accompaniment. With a set of increasingly virtuosic episodes based on a jaunty Russian tune, the finale remains a frequent favorite in concerts and recitals as a stand-alone work. The bouncing rhythm of this catchy little theme propels the concerto to its delightful conclusion.

# Program Notes continued

## ***Symphony No. 1 in D Major* (1888) Gustav Mahler (1860-1911)**

No other work of Mahler's faced such a tortuous journey to performance and publication as his First Symphony. From the earliest sketches in 1884, Mahler's creative process was plagued by indecision, exacerbated by a bitter case of heartache. In that year, Mahler fell deeply in love with the soprano Johanna Richter while conducting at the opera house in Kassel, but to his dismay, she held no such feelings for him. Compelled by the grief of unrequited love, Mahler began writing a song cycle which was to become his first major compositional success: *Lieder eines fahrenden Gesellen* (*Songs of a Wayfarer*). In this work, a setting of Mahler's own poetry, an unambiguously autobiographical protagonist sings first of lost love ("When My Beloved is Married"), and later marvels at the beauty of flowers and sunshine ("I Walked Across the Fields this Morning"). Driven by an especially cheery "walking" theme and decorated with the treetop chirps of finches and cuckoos, this particular movement of *Songs of a Wayfarer* became the conceptual and melodic genesis of something much more significant. Tuned to the sounds of nature, Mahler set his pen to an instrumental work that grew into a form so massive and unorthodox that he hesitated to even call it a symphony.

In fact, when the work received its first performance in 1889 with the Budapest Philharmonic, the playbill described a "Symphonic Poem" with five movements grouped into two parts, including a slow movement entitled "Blumine," subsequently removed by the composer. To Mahler's great frustration, the murky politics of Budapest were not on his side at the premiere; further, the startling disparity of style and genre between and within the movements left many listeners bewildered. Three years passed before the work's second performance, in Hamburg, 1893. In an effort to avoid the confusion of the Budapest premiere, Mahler came up with a descriptive, literary program for each movement, and retitled the whole piece as "Titan, a tone poem in symphonic form."

This performance proved more successful, but still Mahler yearned for his ideas to be fully understood.

Over the next five years, obsessively renaming and reworking the program, Mahler searched for a resolution to that eternal struggle between popularity and integrity, and between programmatic and absolute music. By the time of its fateful Vienna premiere in 1900, the "Symphony No. 1 in D" bore little external resemblance to its predecessors. Notably, in this final version Mahler insisted on removing all titles, programs and extramusical descriptions to aid the listener, leaving just pure music in the four-movement structure performed today. But just as Mahler seemed to reach internal accord with himself as an artist, Vienna was beginning to eye him suspiciously—as a Jew. The rise of anti-Semitism poisoned Mahler's reputation and kept his music from the public ear, culminating after his death in a total ban of its performance by the Nazis during the Third Reich. Since the revival of Mahler's music by figures such as Leonard Bernstein within the last fifty years, his symphonies loom like towering monoliths at the center of the orchestral repertoire: colossal, bewildering, even frightening, but with a cathartic power that remains unsurpassed to this day.

The First Symphony begins "like the sound of nature," with a cosmic seven-octave drone of A-natural in the strings. From the primordial mist emerge familiar shapes: a descending fourth in the woodwinds becomes the dictum of a solitary cuckoo; distant fanfares from clarinets and offstage trumpets suggest the human world, somewhere far away from this wilderness. Above the yearning strains of a horn duet, the cuckoo returns, and from its chirping interval the main theme of the first movement sets off—in fact, this is the "walking" melody from the second movement of *Lieder eines fahrenden Gesellen*. Near the middle, the atmosphere from the beginning descends once more, but here the high unison A is disturbed by a low F-natural drone in the basses and tuba, entering with the fateful heartbeat of the bass drum. The boisterous final pages of the movement

# Program Notes continued

foretell the victorious fanfares which reappear in the finale.

An earthy *Ländler* takes the place of a *scherzo* in the second movement, offering rustic optimism with all the foot-stomping of the Austrian country dance. But the sinister third movement, which left listeners so bewildered at the Budapest premiere, turns this cheery world upside-down and laughs at it. It begins with a funeral march for timpani and solo double bass, but the melody is a minor-key perversion of the childhood round we call *Frère Jacques*. In Mahler's later-removed program for this movement, he describes an irreverent woodcut by Jacques Callot depicting a hunter's funeral, with all sorts of woodland animalia acting as pall-bearers. Suddenly, cheap salon music from oboes and trumpets steals the scene, only to be cackled at by a pair of E-flat clarinets (to be played "with parody"). Yet another startling genre-shift brings us a hushed, vulnerable folk song in the violins (taken from the last part of *Lieder eines fahrenden Gesellen*). This delicate realm disintegrates as themes from the earlier passages collide around it, and the echoing footfalls of the funeral march fade into the distance.

In rapid succession, a cymbal crash, a woodwind shriek and a bass-drum thunderclap herald the cataclysmic arrival of the finale. The musical quest to reach D-major salvation implies the programmatic plight of a desperate hero, who suffers blow after blow only to rise again with even greater determination. In the first respite from battle, the violins recall a distant memory in D-flat major, a melodic reference to the "Blumine" movement which Mahler removed from the final score. At first barely a nostalgic whisper, this theme swells to inspire another attempt at victory, culminating in a passage which Mahler considered the most inventive in the whole symphony: a brass chorale in C reaches upward to a sudden, blinding modulation to long-awaited D major. But these fanfares prove to be premature; only after the return of the "sound of nature" from the symphony's introduction is true success attained. In the final pages, all seven horn players stand up to proclaim a rapturous transformation of the introduction's falling-fourths theme, like the pealing of bells from paradise.

—Grant Cook '19

## About the Artists

**Filippo Ciabatti conductor**, a native of Florence, Italy, was appointed Music Director of the Dartmouth Symphony Orchestra in 2016, after an international search.

Also, in 2016, Ciabatti conducted *Tosca* at Opera North (NH), directed by Russell Treyz, and Britten's *Midsummer Night's Dream* at the Lyric Theatre at Illinois, directed by Christopher Gillett. In May 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).

In 2017-2018, Ciabatti has been invited to conduct *Madama Butterfly* at Opera North (NH), *Hansel and Gretel* and *Don Giovanni* (directed by Nathan Gunn) at the Lyric Theatre at Illinois.

Ciabatti has appeared as guest conductor with many orchestras including the Lamont Symphony Orchestra, Sangamon Valley Symphony Orchestra, East Central Illinois Youth Orchestra, University of Illinois Symphony Orchestra and Truman State Symphony Orchestra. He also served as Choir-master of Emmanuel Episcopal Church (Champaign, IL).

As a pianist and coach in Italy, Ciabatti worked for the Cherubini Conservatory, Maggio Musicale

# About the Artists continued

Fiorentino and Florence Opera Academy, and performed with singers such as Adriana Marfisi and Silvia Bossa. He has played for masterclasses of Renée Fleming, Nathan Gunn, William Matteuzzi, Donald George and Isabel Leonard. He is currently music director and coach of Scuola Italia per Giovani Cantanti Lirici (Piobbico, Italy), where he works with young singers and renowned coaches and directors.

**Luciano Tristaino flute** was born in 1969 in Perugia, Italy. His early studies were with Mario Ancillotti in Perugia (Conservatorio "F. Morlacchi", 1981-1988) and in Switzerland (soloist diploma, Conservatorio di Lugano, 1992-93). He later worked in Holland with Rien de Reede (Royal Conservatory of The Hague, 1994-96). He has performed with the Orchestra Giovanile Italiana, and was a finalist in 1994 at the Karajan Academy audition for the Berlin Philharmonic Orchestra.

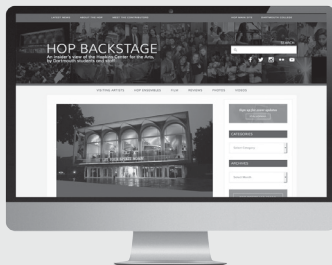
Apart from a busy concert schedule in Italy, Tristaino has also made regular appearances in Switzerland, Germany, Holland, Romania, Hungary, Australia, Sweden and the United States, both as a soloist and chamber performer. He has worked with a diverse range of musicians such as Luciano Berio, Ottavio Dantone, Alfonso Fedi and Augusto Vismara.

He has made recordings for RAI, ABC (Australia), Bayerischer Rundfunk, RTSO, Koch-Schwan and Arts. He has recorded CDs with music by Goffredo Petrassi and Salvatore Sciarrino, as well as a recent

double-CD with eleven first performances (Ars Publica). His interest in contemporary music has led to collaborations with composers such as Wolfgang Stockmeier, Thomas Reiner, Giorgio Colombo Taccani and Antonio Anichini (Concerto for flute and orchestra), some of whom dedicated their compositions to him. Tristaino is currently engaged with the Ensemble Nuovo Contrappunto, having recently worked with such renowned figures as Ivan Fedele, Luca Lombardi, Azio Corghi, Fabio Vacchi, Giacomo Manzoni and Luciano Berio, and also with the younger generation of composers, Roberta Vacca, Massimo Lauricella and Giovanni Sollima to name but a few.

In 2014 he was invited to perform a recital at the National Flute Association Convention in Chicago, where he also was member of the jury for the Young Artist Competition. In 2015 the Société de Musique Contemporaine of Lausanne (Switzerland) invited him to perform H.W. Henze's *El Cimarron*.

Tristaino has extensive teaching experience, having taught at the conservatories at Cagliari, Cosenza, Rovigo and Trento. He was invited to hold a series of seminars and masterclasses at Monash University in Melbourne, Australia, and has held a resident professorship at Hobart University (Tasmania). Currently, he is Professor of Flute at the Conservatory "Rinaldo Franci" of Siena, and since 2013 has held the directorship of the conservatory.



## Hop Backstage

An insider's view of the Hop,  
by Dartmouth students and staff

[hopbackstage.org](http://hopbackstage.org)

# Dartmouth Symphony Orchestra

Filippo Ciabatti, conductor  
Grant Cook '19, Alyssa Gao '20, April Liu '18, managers  
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## Violin

Priyanka Altman '18  
Laura Barthold '19  
Prajan Divakar TH  
Alyssa Gao '20  
Betty Kim\* '20  
Bryan Shin '20  
Nicole Tiao '20  
Hanlin Wang '21  
Katie Wee '19  
Michael Zhu '20

## Viola

Marcia Cassidy F  
April Liu '18  
Eleni Mora '18

## Cello

Kyle Bensink '21  
Vincent Chen '18  
Dominik Cooreman '18  
Todd Huang '19  
Eddie Pyun '18  
Amy Tsai '21  
Kevin Xu '18

## Bass

Paul Horak C

## Flute

Cheryl Chang '18  
Sophie Huang '21  
Laura Jeliakov '18  
Daisy Xu '19

## Clarinet

Emily Chen '21  
Grant Cook '19  
Allen Yang '20

## Bassoon

Kyu Kim '18  
Kevin Yang '20

## Horn

Michael Huang '20

## Trumpet

Sriram Bapatla '20

## Trombone

Charles Johnson '19

TH=Thayer School of Engineering  
Graduate Student  
F=Faculty  
C=Community  
\* = Concertmaster

# Upcoming Events



## Handel Society of Dartmouth College

Tue • November 14 • 7 pm

Mozart/Levin's *Requiem* is paired with Lauridsen's *Lux Aeterna*.



## Sally Pinkas, piano Patricia Shands, clarinet

Wed • November 8 • 7 pm

A program of Brahms and 20th- and 21st-century gems.



## Musicians from Marlboro

Wed • January 24 • 7 pm

Stellar quintet from one of the world's great musical festivals plays Beethoven, Brahms and more.



## Dartmouth Symphony Orchestra

Fri • February 9 • 8 pm

DSO-Italy collaboration continues with music reflecting on the seasons and second renowned Italian guest soloist. Works by Vivaldi and Tchaikovsky.



For tickets or more info, call the Box Office at 603.646.2422 or visit [hop.dartmouth.edu](http://hop.dartmouth.edu). Share your experiences! #HopkinsCenter

# Upcoming Events



## Dartmouth College Wind Ensemble

Sun • February 18 • 2 pm

Wind ensemble music from Japan, China and Thailand.



## Dartmouth Symphony Orchestra with Dartmouth Dance Ensemble

Fri & Sat • May 25 & 26 • 8 pm

In two theaters linked by technology, dancers and musicians perform a new adaptation of Stravinsky's classic ballet, *Petrushka*.



For tickets or more info, call the Box Office at 603.646.2422 or visit [hop.dartmouth.edu](http://hop.dartmouth.edu). Share your experiences! #HopkinsCenter

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