



HOPKINS CENTER
FOR THE ARTS

presents

Dartmouth Symphony Orchestra

Filippo Ciabatti, conductor

with Carlo Aonzo, mandolin

standing
- string orch

- ~~orch~~
encore: mandolin
orch.

3rd mvt - which
autumn?

had

thought on familiar
just like violin

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

Fri • February 9, 2018 • 8 pm

Spaulding Auditorium • Dartmouth College

Program

The Four Seasons

Carlo Aonzo, *mandolin*

Video projections by Camilla Tassi GR

Antonio Vivaldi (1678-1741)

Concerto No. 1 in E major, Op. 8, RV 269, "Spring"

Allegro

Largo e pianissimo sempre

Allegro pastorale

Concerto No. 2 in G minor, Op. 8, RV 315, "Summer"

Allegro non molto

Adagio e piano - Presto e forte

Presto

Concerto No. 3 in F major, Op. 8, RV 293, "Autumn"

Allegro

Adagio molto

Allegro

Concerto No. 4 in F minor, Op. 8, RV 297, "Winter"

Allegro non molto

Largo

Allegro

Intermission

Symphony No. 1 in G minor, "Winter Daydreams", Op. 13

Pyotr Ilyich Tchaikovsky (1840-1893)

Dreams of a Winter Journey. Allegro Tranquillo

Land of Desolation, Land of Mists. Adagio cantabile ma non tanto

Scherzo. Allegro scherzando giocoso

Finale. Andante lugubre – Allegro maestoso

Program Notes

Le quattro stagioni (The Four Seasons) (1721) **Antonio Vivaldi (1678–1741)**

Antonio Vivaldi remains one of history's most prolific composers. His concerti alone number more than five hundred, and his oeuvre continues to grow with new findings of undiscovered works even to the present day. A virtuoso violinist himself, Vivaldi wrote most of his concerti for that instrument, including the ever-famous *Four Seasons*. Originally, these works were presented to Vivaldi's northerly patron, Count Wenzel von Morzin of Bohemia, as the first four of a set of twelve violin concerti under the rather florid title of *Il cimento dell'armonia e dell'inventione (The Trial of Harmony and Invention)*. Included with the scores were four sonnets, possibly written by Vivaldi himself, which translate the musical events of each concerto into images of seasonal change in the countryside.

With this evocative pairing of poetry and sound, *The Four Seasons* represents one of the earliest examples of "program" music—that is, music meant to describe non-musical images or events on top of the raw, emotional impulse to which "absolute" music limits itself. In this concert, an English translation of each sonnet will be projected during its corresponding concerto. Careful listeners will note that nearly every image described in the poems has its musical counterpart, from the twittering birdsong of solo violins to the faithful barking of a goatherd's watchdog in the violas.

Tonight's performance presents an adventurous new take on *The Four Seasons*—Carlo Aonzo is the world's first and only soloist to perform all four concerti on the mandolin. His 2016 recording with Ensemble Il Falcone reveals the unexpected virtues of this arrangement. Tuned to the same pitches as the violin, the four double strings of the mandolin can accomplish even the most acrobatic passages, with a certain percussive intensity in the fast movements not heard from its bowed cousin.

Symphony No. 1 in G minor, Op. 13 **"Winter Daydreams" (1868)**

Pyotr Ilyich Tchaikovsky (1840–1893)

Tchaikovsky took his first formal course in music theory in the autumn of 1861; less than five years later, he had earned a silver medal in the first graduating class of the St. Petersburg Conservatory, assumed a professorship in composition at the Moscow Conservatory, taken the helm of the orchestra of the Russian Musical Society, and begun work on his first symphony. But despite his remarkable ascent to fame in Moscow, Tchaikovsky found himself gripped by psychological anguish, in part due to anxiety surrounding his efforts to complete the symphony. In a letter to his brother Anatole from April 1866, Tchaikovsky confessed, "the ever-present thought that I am going to die soon and will not have time to finish my symphony ... In short, I hate the human race and would love to live in a desert with a very small retinue." In July, he suffered a catastrophic nervous breakdown; a doctor was called in, and declared his depression "almost hopeless."

Nearly two years of difficult writing and revision followed, as Tchaikovsky sent drafts of his symphony to musical colleagues, only to be met with criticism and condemnation. When Anton Rubinstein and Nikolay Zarembo, his former teachers in St. Petersburg, examined the work in late 1866, they found only the middle movements worthwhile; the rest was deemed unworthy of performance. Finally, in February 1868, Tchaikovsky premiered his completed Symphony No. 1 in Moscow to self-described "great success"—a meaningful acknowledgement from an insecure pessimist. Still not completely satisfied, Tchaikovsky revised the work once more before its 1874 publication with the evocative title of *Winter Daydreams*.

In contrast to the narrative storylines of Tchaikovsky's later programmatic symphonies and the

Program Notes continued

development-driven trajectories of symphonies in the German canon, Tchaikovsky's First is a work of atmospheres and impressions. The symphony unfolds in the manner of a snowy Russian landscape, a genre scene brought to life with folk-songs and peasant dances in the wintry countryside.

The first movement, subtitled "Daydreams on a Winter Journey," opens with a gentle G-minor ambiance from the violins, providing diaphanous accompaniment to the introduction of the lyrical primary theme in the flute and bassoon. When the violas take up this folkish tune, a contrasting *staccato* figure in the woodwinds offers conversational interjections which soon seize the foreground to provide the rhythmic impulse for an orchestral crescendo. A pause after the *fortissimo* climax leads into the secondary theme of the movement, a sweet D-major song from the clarinet. The strings carry the theme and after a bit of passionate chromatic meandering, the exposition tapers off in E minor. From here, the symphony parts with traditional sonata-allegro form, with a new episode based on dotted rhythmic figures leading into a triumphant, brassy fanfare. Development of the primary theme and the fanfare material follows, notably omitting the second theme entirely. After a lengthy recapitulation, the movement concludes with the reappearance of the solo flute and bassoon in the atmospheric expanse of the opening bars.

With Tchaikovsky's title of "Land of gloom, land of mists," the *Adagio* second movement conjures images of quiet contemplation in snowy solitude. Muted strings offer a wistful introduction before the entrance of the solo oboe with the movement's theme, a broad and yearning air reminiscent of folk music. Variations on this idea proceed, hopeful at first, then given a deeper urgency with the might of *fortissimo* horns. The following scherzo provides a brief diversion into the ballroom, in ABA form with a flowing central waltz surrounded by some playful, syncopated material. An interruption from the timpani seems to frighten the dancers, and after a suspicious minor-key apparition of the waltz, the movement ends in a scurry.

The finale opens with a lugubrious passage introducing the symphony's only genuine folk-tune, "Raspashu li ya mlada, mladenshenka" (I'm sowing some flowers, my little one), gradually brightening into a sunny *Allegro moderato*. The long-awaited entrance of the full forces of brass and percussion lends the main theme the spirit of a military celebration; soon the introduction's folk song returns, now as a lively rustic dance. Fugal treatment of the two themes eventually leads to G-major triumph, culminating with a boisterous, brassy coda.

—Grant Cook '19

About the Artists

Carlo Aonzo mandolin is a world-renowned Italian mandolin performer and a native of Savona, Italy, where he grew up immersed in music, as his home itself hosted the music school of the Circolo Mandolinistico G. Verdi.

Graduating with honors from the conservatory in Padua (1993), he has played with such prestigious institutions as the Philharmonic Orchestra of La Scala in Milan, Italy, the Nashville Chamber Orchestra, the McGill Chamber Orchestra in Montreal, the Philharmonia of San Petersburg,

Russia, and as a the Minsk Chamber Soloist in Belarus and in the Schleswig-Holstein Musik Festival, Germany. Among his several awards are the "Vivaldi" first prize in Venice, and first prize at the Walnut Valley National Mandolin Contest in Winfield, Kansas.

Aonzo's deep interest in outreach activities involving the mandolin is witnessed by his countless collaborations with mandolin organizations around the world, namely New York, Seattle, Portland, Providence, Pittsburgh, Baltimore, Montreal,

About the Artists continued

Philadelphia, Denver, Milwaukee, Atlanta, Milan, Genoa, Kochi, Nagoya, Osaka, Sendai, Wuppertal, Berlin, London, San Petersburg, Lugano. He is regularly invited as visiting faculty at the annual convention of the Classical Mandolin Society of America and called to judge in international music contests, including the Osaka International Mandolin Competition (Japan), Yasuo-Kuwahara Competition Schweinfurt (Germany) and Concorso Internazionale per Mandolino Solo in Modena (Italy).

He teaches seminars and workshops worldwide; since 2000 he has led the annual Manhattan Mandolin Workshop in New York, and in 2006 he founded the International Italian Mandolin Accademia that he still successfully directs and constantly expands with new activities and camps. (www.accademiamandolino.com)

In 2001, with his Orchestra a Pizzico Ligure, he performed in Vatican City for the Pope John Paul II. He later formed the Orchestra Accademia Internazionale Mandolino with which he toured US upon the release of his 2011 album, *Mandolin Images*.

His recordings reflect his interests and skills relating to all different aspects of the mandolin repertoire: from the Paganini's original works for mandolin (*Integrale per Amandorlino e Chitarra Francese*), to the Italian strings virtuosos of the turn of the century (*Serenata* with Beppe Gambetta and *Traversata* with the American mandolin guru David Grisman). In duos with classical guitarists, Aonzo produced the albums *Paganini* (René Izquierdo) and *Kaze* (Katsumi Nagaoka). In 2016 with the Carlo Aonzo Trio he released the album *A Mandolin Journey*, which surveys the international mandolin repertoire. With Ensemble Il Falcone, he recorded the complete Vivaldi's *Four Seasons* concertos, for the first time ever performed on the mandolin.

For Mel Bay he has published the concert video *Carlo Aonzo: Classical Mandolin Virtuoso* and the book and CD collection *Northern Italian & Ticino Region Folk Songs for Mandolin*; while for Hal

Leonard he has released the *Bach Two-Parts Inventions* and the *Classical Mandolin Solos*. As a researcher, he has been working on the history of his instrument and collaborated with the New Grove Dictionary of Music and Musicians.

Furthermore Aonzo has given presentations on the iconography of the mandolin in such renowned institutions as St. John's University in New York, Boston University, Vancouver Italian Cultural Centre, New England Conservatory, Wisconsin Conservatory of Music, Vanderbilt College of Nashville, Berio Library in Genoa and National Instrument Museum in Rome. Aonzo's musical currently focus on further experimentation of the mandolin's potentials and repertoire.

This is Carlo Aonzo's first engagement at the Hopkins Center for the Arts.

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 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). In 2017–2018, Ciabatti was invited to conduct *Madama Butterfly* at Opera North (NH), and *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 Choirmaster of Emmanuel Episcopal Church (Champaign, IL).

About the Artists continued

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

Connecting Artists to the Community

While at Dartmouth, Carlo Aonzo gave a free public mini-concert and talk on the history and repertoire of the mandolin and visited several classes. For more information on Hop Outreach & Arts Education, call 603.646.2010 or visit hop.dartmouth.edu/online/outreach.

Upcoming Events



Dartmouth College Wind Ensemble

Matthew M. Marsit, conductor

Vanich Potavanich, guest conductor/composer

Sun • February 18 • 2 pm

Wind ensemble music from Japan, China and Thailand.



Sally Pinkas, piano

Tue • April 10 • 7 pm

Solo works reflecting on losses of World War I and modern-day Syria, plus buoyant Filipino "salon" music.



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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Horn

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Sriram Bapatla '20

Trombone

Charles Johnson '19

Timpani

Simon Herron C

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

Upcoming Events



Inon Barnatan, piano

Wed • April 25 • 8 pm

"Poet of the keyboard" delights with inventive program of musical moments.



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. Share your experiences! #HopkinsCenter

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