



HOPKINS CENTER  
FOR THE ARTS

presents

# **Dartmouth Symphony Orchestra with Sally Pinkas, piano Filippo Ciabatti, conductor**

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*Funded in part by the Roesch Family Fund in support of Instrumental Ensembles and the Stephenson Fund for Student Ensembles*

*Spaulding Auditorium's Hamburg Steinway concert grand piano was purchased with generous gifts from Members of the Hopkins Center and Members of the Hood Museum of Art; the class of 1942, in memory of Allan Dingwall '42; and anonymous donors.*

**Sat • Feb 23, 2019 • 8 pm**

Spaulding Auditorium • Dartmouth College

**Sun • Feb 24, 2019 • 2 pm**

Concord City Auditorium • Concord, NH

# Program

*Coriolan Overture*, Op. 62

Ludwig van Beethoven (1770-1827)

Piano Concerto No. 5 in E-flat major, Op. 73, “Emperor”

Ludwig van Beethoven

Sally Pinkas, piano

Allegro

Adagio un poco mosso

Rondo. Allegro

*Intermission*

Symphony No. 5 in C minor, Op. 67

Ludwig van Beethoven

Allegro con brio

Andante con moto

Scherzo. Allegro—Trio

Allegro

## Program Notes

### **Ludwig van Beethoven** ***Coriolan Overture*, Op. 62**

*Ludwig van Beethoven was born in Bonn on December 16, 1770, and died in Vienna on March 26, 1827. He wrote his overture to Heinrich Joseph von Collin’s tragedy Coriolanus in 1807; it premiered that year in Vienna. The score calls for pairs of flutes, oboes, clarinets, bassoons, horns and trumpets, with timpani and strings.*

The triumphs and trials of Gaius Marcius, the legendary Roman general who suffered exile and joined Rome’s enemies to lead a vengeful siege of his former home, are best remembered today through *Coriolanus*, Shakespeare’s final tragedy. Yet Beethoven’s overture of the same name was written not for that celebrated play, but for a nearly forgotten Romantic tragedy by Beethoven’s contemporary and friend, Heinrich

von Collin. Collin’s 1802 work, less political than psychological, is distinguished by a dramatic turn from the original telling during the final act, in which Coriolanus, torn between the internalized pleading of his mother for mercy on his city and the voice of his desire for revenge, finds the reconciliation of his dishonor and broken morality only in suicide.

Beethoven’s *Coriolan Overture*, composed at the height of his “heroic” middle period, is appropriately a stormy work, employing the inherent binary oppositions of sonata-allegro form towards the evocation of inner turmoil. After an introductory passage of fateful *fortissimo* unisons, the violins and violas set out on the primary theme, some quietly sinister but rhythmically persistent music in C minor. The secondary theme soon enters as a hopeful strain in E-flat major, possibly

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*Approximate duration: 80 minutes with a 15-minute intermission*

# Program Notes *continued*

representing the pleas of the general's wife and mother. Tension between these contradictory ideas pervades the development and even the recapitulation, which rather than presenting the two themes in reconciliation to the tonic key, skips the main theme altogether, featuring only the lyrical secondary theme, first in C major, then slipping into C minor four measures later. In the coda, the once-resolute primary theme finally returns, but now broken into hollow fragments in the cellos which gradually lose their impulse and disintegrate.

## **Ludwig van Beethoven**

### **Piano Concerto No. 5 in E-flat major, Op. 73 "Emperor"**

*Beethoven wrote his E-flat piano concerto in 1809, dedicating the work to his patron, Archduke Rudolf of Austria. It premiered November of 1811 in Leipzig with Friedrich Schneider playing the solo part and Johann Philipp Christian Schulz conducting. In addition to solo piano, the score calls for pairs of flutes, oboes, clarinets, bassoons, horns and trumpets, with timpani and strings.*

It is no small irony that the piano concerto which Anglophone audiences dub "Emperor" was born of a period of Beethoven's life marked by extreme antipathy towards one such ruler in particular—Napoleon—as he found his stable composing life in Vienna suddenly disrupted by imperial aggression and its miserable consequences. In April of 1809, Beethoven was more than halfway through writing a fifth piano concerto when Austria's invasion of French-controlled Bavaria sparked the fourth major conflict of the Napoleonic Wars. The French counter-invasion led Napoleon's army towards the Austrian capital, and by May Napoleon had reached the outskirts of the city. As the incessant barrage of artillery fire dominated the Viennese soundscape, Beethoven, trapped inside the city walls, found concentration difficult and writing impossible. The dire crescendo reached its apex on the night of May 11; Beethoven sought refuge from the explosions in the cellar of the house of his brother Caspar, his head covered with pillows in a desperate attempt to save the last remnants of his hearing.

Two days later, Napoleon took control of the capital, and so began an especially difficult summer for Beethoven. Unable to escape occupied Vienna, with communications with the outside severely restricted, and with most of his friends evacuated from the city, the composer sank into a solitary depression. Near the end of the summer of 1809, Beethoven finally regained his concentration; with a burst of creativity, he completed the "Harp" String Quartet, three piano sonatas, and—in spite of the Emperor—the Piano Concerto No. 5. Beethoven's final piano concerto also represents the culmination of the "heroic" period of his musical output. With nearly forty minutes of music, its symphonic scope and integration of moments of delicate lyricism into the pervading narrative of grand virtuosity have earned its place among Beethoven's greatest accomplishments and among the most celebrated of all piano concertos.

Soloist and orchestra are united from the very beginning, with three triumphant *tutti* chords bridged by cascading cadenza-like responses from the piano. Following this unconventional introduction, the opening *Allegro* proceeds with the orchestral exposition of the primary theme, an energetic affirmation of the tonic E-flat in the violins and then clarinet. The secondary material, first presented as an uneasy staccato figure in E-flat minor, quickly shape-shifts into a lyrical horn duet in the major. After a transitional passage based on the primary theme, a third theme enters as a series of descending woodwind scales, marked *dolce* ("sweetly"). With a chromatic flourish, the piano sets off on its own exposition, and from here the movement opens onto a broad musical landscape of constant melodic re-invention, united by piano writing that is as brilliant as it is demanding. But even after a particularly taxing development section, featuring rapid changes between delicate lyrical moments, pounding three- and four-octave runs, and virtuosic sixteenth-note passages in both hands simultaneously, Beethoven denies the soloist a true cadenza. Instead, he instructs the piano to "proceed directly with the following," a fully composed fireworks display that leaves no room for improvisation. The reappearance of the horn duet as accompaniment to this

# Program Notes *continued*

pseudo-cadenza signals the beginning of the coda, and the conclusion of one of the longest single movements Beethoven ever wrote.

The *Adagio un poco mosso* follows in distant B major, opening with a whispered chorale-like theme from muted strings. The piano responds with a pair of expressive triplet passages interspersed with fragments of the chorale before beginning its own cantabile variation on the theme. A second variation features a trio of flute, clarinet and bassoon with piano accompaniment, but as this music trails off into near-silence, an expectant B natural hangs in the air. With just a half-step twist down to B flat, the tonality of the opening movement reemerges, and, still in the tempo of the *Adagio*, the soloist asks a pair of hesitant questions in E-flat major. Apparently uninclined to wait for a response, the piano launches directly into the rondo finale, and the orchestra catches up a moment later. The theme is an exuberant German dance, but even this rustic melody is treated by sensitive development near the middle. In the final moments of the concerto, a surprising duet for piano and timpani winds down to a suspenseful pianissimo only to be swept away by a *Più allegro* that is brief yet exhilarating.

## **Ludwig van Beethoven**

### **Symphony No. 5 in C minor, Op. 67**

*Beethoven composed his Fifth Symphony from 1804 to 1808, dedicating the work to Prince Josef Franz von Lobkowitz and Count Andrey Razumovsky. He conducted its premiere in December 1808 at the Theater an der Wien in Vienna. The score calls for 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 2 horns, 2 trumpets, 3 trombones, timpani, and strings.*

Of all the works of Western art music from the Renaissance to the twenty-first century, it is Beethoven's Fifth, for better or for worse, that has come to represent genius. This single symphony—or even just its first four notes—paired with the ubiquitous image of its composer's piercing mad-scientist eyes framed by a disheveled silver mane, has held the popular imagination captive for nearly two centuries of relentless myth-building and

philosophical over-interpretation. To attempt a genuine listening of this work with as close as we can get to fresh ears requires us to discard all the venerable excess of the Beethoven mythos: to decide that three Gs and an E flat probably have more to do with the harmonic ambiguity between C minor and E-flat major than with any door-knocking by Fate, Destiny, Death or anyone else.

All it takes to dispel the idolized aura of Beethoven's Fifth is to consider its markedly unideal Vienna premiere in late December 1808. That Austrian winter was an unusually harsh one, and at the reportedly unheated Theater an der Wien, the audience shivered through a four-hour marathon of Beethoven's music, including the first performances of the *Choral Fantasy* and the Sixth Symphony as well as the Fifth, plus the Fourth Piano Concerto, a concert aria, and excerpts from the C-major Mass. To make matters worse, on stage was a barely rehearsed orchestra thrown together for the occasion; a brief report in the next day's newspaper probably summarized the general sentiment when it declared the performance "unsatisfactory in every respect." The audience left the theater that evening not having witnessed any dramatic revelation of the future of Western music, nor in any riot against the radical sounds of a misunderstood genius, but most likely just bored, tired, and cold.

But in choosing to ignore the myriad speculations of what the music of the Fifth Symphony represents to its composer's biography, faith, and politics, we must be careful not to over-correct. That is, we must pay no heed to the musicologist's reductive dichotomy between "absolute" and "programmatic" music and the elitist notion that the former should be listened to with a cold academic ear for the analysis of harmony and form. In reality, there is no such thing as purely absolute music, since the listening experience is always one of associative and imaginative leaps as our minds relate the sounds we hear to those of our memories, musical and non-musical alike. In this spirit, there are as many programs for Beethoven's Fifth as there are listeners, each one as valid as the next.

# Program Notes *continued*

Even after shedding all the mystical baggage of the Fifth Symphony, what is left is a unique work of orchestral music that is as inventive as it is moving. In the Fifth we find one of the first realizations of the idea of the symphony as a narrative whole, accomplished in the recurrence of the first movement's famous "short-short-short-long" tattoo in the Scherzo, in the suspenseful transition seamlessly connecting the third movement to the finale, and in the ghostly reappearance of the Scherzo theme before the coda of the fourth movement. And though Beethoven's skills as an orchestrator are so often denounced in comparison to his successors, the Fifth Symphony demonstrates innovations that redefined the very makeup of the symphony orchestra, as any trombonist can tell you. The climactic entrance of alto, tenor and bass trombones on the first triumphant C-major chord of the finale represents the first time in history that that instrument joined the symphonic brass forces; prior to the Fifth's premiere the trombone was almost exclusively used for reinforcement in the cathedral chorus. Further, the piccolo and contrabassoon, *tacet* up to the finale, make some of their first independent appearances as orchestral woodwinds here. Even as Beethoven himself preferred his arguably more radical Third Symphony over the Fifth, this work remains a milestone in the symphonic repertoire, its fame seemingly untouchable.

Nearly every bar of the opening *Allegro con brio* is driven by the obsessive impetus of its iconic first four notes, from the furtive C-minor primary material, to the striking horn call that introduces the secondary material in E-flat, lyrical on its surface, but constantly subverted by the anxious accompaniment of the opening rhythm. Two moments of respite from that figure offer a break from the rhythmic urgency: first near the end of the development, as alternating woodwinds and strings fragment the horn-call into its smallest half-note components to achieve extraordinary harmonic tension, and the second only moments later with the solo oboe's miniscule yet

compelling cadenza interrupting the recapitulation. Little resolution is found in this recapitulation, and the drama continues to escalate through a momentous and forceful coda.

The Andante con moto is a rare doubling of the common theme-and-variations form, developing two starkly contrasting materials in its course, the first a stately song in the violas and cellos, the second a sweeter theme from the clarinets and bassoons that assumes a strident military character with the entrance of trumpets and horns. In the Scherzo, a sinister C-minor theme in the cellos battles with insistent horns, their rhythmic motif an unequivocal reference to the opening movement. The Trio follows with a sudden glimpse of the symphony's long-awaited C-major destination, but this frantic celebration borders on hysteria, and the spooky Scherzo atmosphere descends once more.

But in the most startling maneuver of the whole symphony, the third movement never really ends. Instead, we find ourselves in a strangely sparse liminal realm, as *pianissimo* violins wander through spectral remnants of the Scherzo to the distant thunder of the timpani, cello and double bass. The suspense builds with the crescendo of the drum and the staggered entrances of winds; through a seamless transition to the fourth movement, C-major triumph is attained at last. With full orchestral forces finally assembled (trombones, contrabassoon, piccolo and all), the finale is exuberant in its glory. Later, the ghost of the third movement returns to question the sincerity of this victory, but the coda which follows leaves no room for doubt. Sparkling solo moments from the piccolo inspire a cascading *accelerando* to the final *Presto*—even as the troubling world of the scherzo may persist in our memory, now is the time for rejoicing.

*Program notes © 2019 Grant Cook '19*

# 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. 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 December 2018, 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. In January 2019, he made his debut with the Vermont Symphony Orchestra. In 2017-2018, he conducted *Madama Butterfly* at Opera North (NH), *Hansel and Gretel* and *Don Giovanni* (directed by Nathan Gunn) at the Lyric Theatre at Illinois.

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 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, Ciabatti worked for the Cherubini Conservatory, Maggio Musicale Fiorentino and Florence Opera Academy. He has played for masterclasses with Renée Fleming, Nathan Gunn, William Matteuzzi, Donald George, and Isabel Leonard.

Since her London debut at Wigmore Hall, Israeli-born pianist **Sally Pinkas** has been heard as soloist and chamber musician throughout the world. Among her

career highlights are performances with the Boston Pops, the Aspen Philharmonia and New York's Jupiter Symphony, and appearances at the festivals of Marlboro, Tanglewood, Aspen and Rockport, as well as Kfar Blum in Israel, Officina Scotese in Italy, and Masters de Pontlevoy in France. Committed to working with young artists, she has presented masterclasses at Oxford and Harvard Universities, the Conservatorio Di Musica S. Cecilia in Rome, the China Conservatory in Xian and the Ho Chi Minh City Conservatory, to name a few.

Praised for her radiant tone and driving energy, Pinkas commands a wide range of repertoire. In 2015 she made her debut in the Philippines, performing and recording rarely heard Filipino "salon music" for the University of the Philippines' Centennial. With her husband Evan Hirsch (The Hirsch-Pinkas Piano Duo) she has toured widely, and has premiered and recorded works by Rochberg, Pinkham, Peter Child, Kui Dong and Thomas Oboe Lee. She is a member of Ensemble Schumann, an Oboe-Viola-Piano Trio, and collaborates frequently with the Adaskin String Trio, the Apple Hill String Quartet and the UK-based Villiers Quartet.

Pinkas's extensive discography includes solo works by Schumann, Debussy, Rochberg, Ileana Perez-Velazquez and Christian Wolff for the MSR, Centaur, Naxos, Albany and Mode labels. Long drawn to the music of Gabriel Fauré, she followed her critically acclaimed release of Fauré's 13 Nocturnes (on Musica Omnia) with a recording of Fauré's Piano Quartets and his 13 Barcarolles, earning the title "A Fauré Master Returns" on an enthusiastic review by *ClassicsToday*. The *Wall Street Journal* noted her "exquisite performance" in her "superlatively well-played" recording of *Harold Shapero's Piano Music*, released on the UK label Toccata Classics.

Pinkas holds performance degrees from Indiana University and the New England Conservatory of Music, and a Ph.D. in Composition from Brandeis University. Her principal teachers were Russell Sherman, George Sebok, Luise Vosgerchian and Genia Bar-Niv (piano), Sergiu Natra (composition), and Robert Koff (chamber music). Pianist-in-residence at the Hopkins Center at Dartmouth College, she is Professor of Music at Dartmouth's Music Department.

# About the Artists *continued*

The **Dartmouth Symphony Orchestra** (DSO) is the resident orchestra of the Hopkins Center at Dartmouth College. Comprising primarily Dartmouth students, and performing during the fall, winter and spring terms, its

powerful performances have made it a major hit with area music lovers, who appreciate not having to travel to the city to enjoy a quality evening at the symphony.

## Dartmouth Symphony Orchestra

Filippo Ciabatti, conductor

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### **First Violin**

\*Betty Kim '20  
Anna Kolln '22  
Kimberly Tan '22  
Ida Claude '22  
John Cho '22  
Elliott Tang '21  
*David Horak*  
*Ira Morris*  
*Sean Larkin*  
*Jane Bearden*  
*Jessica Amidon*

### **Second Violin**

Katie Wee '19  
Zoe Yu '19  
Sophia Chang Stauffer '22  
Prajnan Divakar TH  
*Louisa Stonehill*  
*Amy Ripka*  
*Marcia Lehninger*  
*Aija Reke*  
*Rebecca Hawkins*

### **Viola**

Anaïse Boucher-Browning '22  
Benjamin Lee '19  
Jehan Diaz '22  
Katie Hoover '22  
Leslie Sonder F  
Marcia Cassidy F  
*Anna Ruesink*  
*Russell Wilson*

### **Cello**

Richard Lu '20  
Ellen Smalley '19  
Sherrina Hwang '21  
Amy Tsai '21  
Elaine Young '22  
Owen Eskandari '22  
Kyle Bensink '21  
Claire Deng '22

### **Bass**

Paul Horak TH'94  
*Luke Baker*  
*Jered Egan*  
*Jamie MacDonald*

### **Piccolo**

*Zach Sheets*

### **Flute**

*Laura del Sol Jiménez*  
Laura Jeliakov '18

### **Oboe**

*Michelle Farah*  
*Jason Smoller*

### **Clarinet**

Grant Cook '19  
Emily Chen '21

### **Bassoon**

*Rebecca Eldredge*  
*Joy Flemming*

### **Contrabassoon**

*Will Safford*

### **Horn**

*Adam Schommer*  
*Patrick Kennelly*

### **Trumpet**

*Russell Devuyt*  
Ian Hou '22

### **Trombone**

Charlie Johnson '19  
Fisher Katlin '19

### **Bass Trombone**

*Tophier Colby*

### **Timpani**

*Nicola Cannizzaro*  
Ethan Trepka '22

\* = Concertmaster

F = Dartmouth faculty

TH = Thayer School of Engineering

Italics = Guest musician

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## Deirdre Brenner, piano & Sarah Nelson Craft, mezzo-soprano

Wed • Mar 6 • 7 pm

Celebrated Dartmouth alum performers collaborate on a program of German *lieder*, American art songs and other works reflecting on the beauty and abundance of the natural landscape.



## The English Concert Handel's *Semele*

Wed • Apr 10 • 7 pm

Handel's sparkling opera of divine lust and rage, by a premiere Baroque orchestra joined by stellar soloists.



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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