

The AMHERST COLLEGE DEPARTMENT OF MUSIC presents the

AMHERST SYMPHONY ORCHESTRA

Mark Lane Swanson, Music Director & Conductor
Annierose Klingbeil, Assistant Director

WINTER CONCERT: “*GALLIC CHARM*”

Saturday evening, December 4, 2021 at 8pm
Buckley Recital Hall, Arms Music Center, Amherst College

PROGRAM

From *Masques et Bergamasques*, op. 112 (1919)

Gabriel Fauré (1845-1924)

Ouverture (*Allegro molto vivo*)

Menuet (*Allegretto moderato*)

Gavotte (*Allegro vivo*)

Fanfare pour précéder La Péri (1912)

Paul Dukas (1865-1935)

Concerto for Flute & Orchestra (1932)

Jacques Ibert (1890-1962)

Allegro

Andante

Allegro scherzando

Robin Kong '22E, soloist

**ORCHESTRA
FANTASTIQUE**

FIRST VIOLINS

MARIE LEOU, concertmaster
CASSIE JIN
ZHIHAN XU
ANNIKA BAJAJ
SUNNIE NOH

SECOND VIOLINS

DAVID XU*
ISABELLE KIM
GRACE LEE
EMILY KIM
JASON KANG

VIOLAS

YOSEN WANG*
HARRY PANNER
GRACE GEEGANAGE
ANNIEROSE KLINGBEIL

CELLOS

TAZ KIM*
OREN TIRSCHWELL
VANESA FAROOQ
JACK DUNHAM
MICHAEL LIU
YEJU KANG

STRING BASSES

JACK CORCORAN

**ORCHESTRA
SUPERLATIF**

FIRST VIOLINS

DANIEL MARTIN, concertmaster
MEENAKSHI JANI
ALEXANDRA OLSON
OLIVIA STOCKARD
DESMOND SHEA
HANNAH KIM
JASON KANG

SECOND VIOLINS

JARED GRACIA-DAVID^
NII-AYI ARYEETAY
CHLOE METZ
FRANCISA ABDO ARIAS
BIANCA SASS
NORA DOCKTER

VIOLAS

IRENE LEE^
CHARLOTTE WANG
ASHLEY LOH
ANNIEROSE KLINGBEIL

CELLOS

THOMAS YE^
CLAIRE MACERO
YAFFA SEGAL
KAREN LEE

STRING BASSES

JACK CORCORAN

WINDS

FLUTES

REID DODSON
CECE HONG*
LORENA BERGSTROM^
ANNIE CHEN
SAM SPRATFORD

OBOES

DIANA DANIELS
VIVIANA LABARCA^
THOMAS MEYER*

CLARINETS

HANNAH GOLDBERG^
STEPHEN CHEN
DANNY JEONG^
KENNY KIM
ABIGAIL ROBBINS
MAJD ROUHANA*

BASSOONS

DAVIS RENELLA*^
NATHANIEL ROTH
CARL SODERSTROM

HORNS

CLAIRE TAYLOR*+
CECE AMORY
JASON DEGRAAFF
RACHEL WILLOCK^

BRASS AND PERCUSSION

EUPHONIUM

ERIC INGRAM

TRUMPETS

SHUZO KATAYAMA*+
GABRIEL PROIA
CAMERON CHANDLER

TROMBONES

CONNOR BARNES+
MASAHIRO NISHIKAWA
DEVLIN DANNER

TUBA

ZEV BARDEN

TIMPANI

CLARA HOEY
MIN WINTON

KEYBOARD

ROWAN BELT
CHRISTIAN PATTAVINA

*denotes principal Ibert

^denotes principal Faure

+denotes principal Dukas

ARTIST BIOGRAPHY

ROBIN KONG '22E has been playing flute in the Amherst Symphony Orchestra (ASO) since her first year of Amherst and started learning the flute in fourth grade under the guidance of September Payne. At Amherst, she continued her studies with Allison Hale and Jacqueline DeVoe. Outside of ASO, Robin is an English and Neuroscience major, having recently completed her English honors thesis. Throughout Amherst she has found herself dabbling in jazz flute and piano, serving in campus ministries, and writing prose and poetry. Robin holds ASO very dearly to her heart and thanks ASO and Mark so much for the home they gave her in the past 4.5 years. Robin also thanks her flutist friends who are currently at Amherst or have graduated Amherst for the wonderful friendships and musicianship. Last but certainly not the least, Robin thanks Jacqueline DeVoe for her guidance, patience, and warmth in shaping her into the musician she is today.

PROGRAM NOTES

Towards the end of his life, the great French composer **GABRIEL FAURÉ** struggled with increasing frailty and deafness. In fact, sounds had become seriously distorted, with high and low notes “sounding painfully out of tune.” When Prince Albert I of Monaco approached Fauré in 1918 to commission a short dramatic work for the Monte Carlo theater, the composer was simply not interested. It took the intervention of Camille Saint-Saëns—who had actually suggested the commission to Prince Albert in the first place—for Fauré to properly engage.

In collaboration with theater director Raoul Gunsbourg and the librettist René Fauchois, Fauré was to provide the music for a brief divertissement performed at the Monté Carlo theater. The program of the Divertissement, later to become known as “**MASQUES ET BERGAMASQUES**” reads: “The story of Masques is very simple. The characters Harlequin, Gilles and Colombine, whose task is usually to amuse the aristocratic audience, take their turn at being spectators at a ‘fête galante’ on the island of Cythera. The lords and ladies, who as a rule applaud their efforts, now unwittingly provide them with entertainment by their coquettish behavior.”

Instead of composing new music for just a few performances, Fauré reworked and expanded on this *Fête Galante* by linking together previously composed songs, instrumental and choral pieces. The Monté Carlo production was a huge success, and it soon made its way to the Opéra-Comique in Paris. Over the next thirty years it was performed more than 100 times, and puzzled scholars suggest, “It is paradoxical that Fauré’s most frequently performed stage work is also his least ambitious.” In the event, the Monté Carlo entertainment featured eight pieces, but in order to bring his music to a wider audience, Fauré fashioned an orchestral suite that he published as *Masques et Bergamasques*, Op. 112. The suite premiered at a Paris Conservatory concert on 16 November 1919, and it became one of Fauré’s most popular works.

Mainly known to audiences in the United States through a single work, *The Sorcerer’s Apprentice*, the composer **PAUL DUKAS** was a pathological perfectionist who burned all but a dozen of his compositions. Besides his score for the one-act ballet **LA PÉRI**, his major surviving works are the *Symphony in C* and the opera *Ariane et Barbe-Bleue* (Ariadne and Bluebeard). *La Péri* nearly ended up in the fireplace as well, surviving only at the insistence of friends. Composed in 1911 it was Dukas’ final published work.

The ballet is based on a Persian story about Iskender (Alexander the Great) and the *péri*, a fairy in the service of Ormuzd, god of light. Dukas originally intended *La Péri* for Diaghilev’s Ballets Russes – the company that premiered Stravinsky’s *Petrushka*, *The Firebird* and *The Rite of Spring* – but the deal fell through because of infighting about the casting.

Dukas's music reflects the composer's seemingly incompatible admiration for Wagner and French impressionism. The opening "Wagner-on-the-Seine" brass fanfare, which Dukas added to the ballet as an afterthought, imitates the fanfare Wagner wrote expressly to summon the audience after the intermission at his music dramas at the Bayreuth Festspielhaus.

JACQUES IBERT is best known for his successful symphonic suite *Escales (Ports of Call)* and the **FLUTE CONCERTO** being performed tonight, but he also wrote operas, ballets, vocal pieces, chamber music, and many more orchestral works. Following his studies at the Paris Conservatory, Ibert served in the navy during World War I. In 1919 he won the Prix de Rome on his first try with his cantata *Le poète et le fée*—a remarkable achievement after the four-year interruption in his musical activities. During his stay in Rome he wrote *Escales* (1922) and later spent much of his career there as director of the Académie de France of Rome (1937–60). His music shows both an Impressionistic and Neoclassic orientation, colorful harmonies and instrumentation, and often a sense of humor.

Ibert composed his Flute Concerto in 1932–33 for celebrated French flutist Marcel Moyse, who gave the first performance in Paris in 1934, conducted by Philippe Gaubert. Both Moyse and Gaubert had been students of the famous flutist Paul Taffanel, founder of the modern French school of flute playing that so influenced the music world. The Concerto was well received, and the third movement immediately became a test piece at the Paris Conservatory, but wider recognition was slow in coming. Possible reasons may have been that Moyse performed it only rarely, or simply that it was considered too difficult. In the second half of the twentieth century, however, the Flute Concerto was taken up by many flutists and began to receive its due.

Laid out in the standard three movements, fast-slow-fast, the Flute Concerto shows the tendency Ibert exhibited in all his works for solo instrument with orchestra—to write with a chamber music–like texture so that the soloist could project. He was also concerned with the individual qualities of the solo instrument. He said, "I have given to my instruments, in my concertos, themes appropriate to their sonorous qualities, and which respect their expressive possibilities." After a spicy orchestral announcement, the first movement takes off in fast running passages for the flute that offer scarcely any chance to breathe. Occasionally the orchestra takes over the fast motion or the flute enters into a brief dialogue with other instruments, but the general impression is a headlong rush until the big bang of the ending.

The slow movement brings out the lyrical, singing qualities of the flute in a tender melody, with underlying support that often introduces poignant tension and resolution. Ibert's wife told flutist Albert Tipton that the Concerto had been written shortly after the death of the composer's father, and that this movement expressed a spirit of mourning. Particularly striking is the bluesy entrance of the flute at the outset, a slightly ominous passage in which timpani are invoked, the lush mid-movement peak, and the pensive return of the opening melody by solo violin while the flute weaves arabesques around it. The overall feeling is one of reflection.

The jaunty entrance of the last movement dashes aside all reverie with its jazzy syncopations, fanfares, and virtuosic writing for the solo flute. Initiated by the first of two cadenzas, a lovely middle section brings back an introspective mood. Following the return of the carefree opening, the flute launches a second thrilling cadenza. The orchestra reenters briefly but lustily to round off the Concerto.