

## Program

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Saturday, October 5, 2024 at 7:30pm  
Mary W. Sommervold Hall, Washington Pavilion

South Dakota Symphony Orchestra  
Delta David Gier, *conductor*  
Rachel Barton Pine, *violin*  
Julian Beaudion, *narrator*

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**John Stafford Smith**  
(1750 - 1836) Star Spangled Banner

**Pablo de Sarasate** Fantasy on Bizet's Carmen  
(1844 - 1908)

Intro. Allegro moderato  
I. Moderato  
II. Lento assai  
III. Allegro moderato  
IV. Moderato

*Rachel Barton Pine, violin*

**Wynton Marsalis**  
(b. 1961) The Fiddler and Dancin' Witch  
(Premiere Performance)

I. Island in a Deep Green Sea  
II. Hard Headed Boy 1  
III. Fiddle Ballad  
IV. Trouble  
V. Hard Headed Boy 2  
VI. A Mind of Its Own  
VII. Hard Headed Boy 3  
VIII. Wind  
IX. Hard Headed Boy 4  
X. Fiddle Tune  
XI. Hard Headed Boy (Reprise)  
XII. Island in a Deep Green Sea  
(Reprise)

*Julian Beaudion, narrator*

**INTERMISSION**



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## Symphonie fantastique

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**Hector Berlioz**  
**(1803 - 1869)**

**Symphonie Fantastique**

- I. Rêveries - Dreams
- II. Un Bal (A Ball)
- III. Scène aux Champs (Scene in the Country)
- IV. March au Supplice (March to the Scaffold)
- V. Songe d'une Nuit du Sabbat (Dream of a Witches Sabbath)

*Julian Beaudion, narrator*



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### Program Notes

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#### Carmen Fantasy

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Sarasate

*Written by Anna Vorhes*

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#### **Born**

March 10, 1844, Pamplona, Navarre

#### **Died**

September 20, 1908, Biarritz, France

#### **Instrumentation**

two flutes (2nd doubling piccolo), two oboes, two clarinets, two

bassoons, four horns, two trumpets, three trombones, timpani, percussion, harp and strings

**Duration**

12 minutes

**Composed**

1881

**World Premiere**

1883, Paris, France

**Something interesting to listen for**

The melodies are familiar to most of us. They are from Bizet's opera *Carmen*, as you would infer from the title. Sarasate does not present them in the order that follows the story in the opera, instead, offering them as a satisfying exploration of the music in an order that pleases a concert audience. We will hear five movements: *Aragonaise*, *Habanera*, the melody that Carmen sings to the Commander, the *Seguidilla*, and finally the *Gypsy Dance*. The violinist explores the entire range of the instrument, and the very Spanish style Bizet embodied in the opera.

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**Program Notes**

Sarasate was a Spaniard by birth, growing up in Pamplona. He began his studies at the age of five and outgrew the teachers available to him by the time he was twelve. He went to the Paris Conservatoire at that tender age. Spanish Queen Isabella was so proud of his depiction of the culture of Spain that she gifted him with a Stradivarius violin. He became the darling of the violin world by demonstrating the virtuosity that was so prized in the late nineteenth century. He toured extensively around the world, including numerous visits to the United States.

The character of Sarasate's playing is well documented. He was able to play very high in the range of the instrument very well, with a light and entrancing tone (and in tune!). His facility at the instrument was a marvel to those listening. He was not bombastic, but instead presented the violin through the many works he performed with great respect and skill. He was so admired that many composers dedicated works to him, including Saint-Saëns, Dvorak, and Bruch.

Philip Huscher, program annotator for the Chicago Symphony, writing about this *Carmen Fantasy*, notes that rather than offering a synopsis of the opera, this composition offers a picture of Carmen herself, with the violin becoming her embodiment. The work certainly brings the violin front and center with a flair not found in more traditional violin concertos.





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The first movement is the *Aragonaise*, offered as an entr'acte in the opera. The Spanish rhythms lead us into the atmosphere of the entire work. The second movement is the famous *Habanera*, where Carmen disparages men. The third movement offers a moment of more peaceful music, based on Carmen's discussion with the Commander of the soldiers. The fourth movement is the *Seguidilla*, and the final movement is the *Gypsy Dance*.

Each of these melodies, reset by Sarasate, offers a depiction of Spanish culture offered by Bizet and dear to Sarasate. He is delighted to highlight his own homeland by bringing these melodies to the concert hall, demonstrating the range of the violin, his own virtuosic skills and the spirit of Spanish music.

### The Fiddler and the Dancin' Witch

Marsalis

#### Born

New Orleans, LA on October 18, 1961

#### Instrumentation

Strings, solo violin, narrator

#### Duration

20 Minutes

### Program Notes

Full of infectious music, *The Fiddler and the Dancin' Witch* tells the story of a hard-headed boy so in love with music that he must battle a dancing witch for possession of a magic flute.

### Symphonie fantastique

Berlioz

*Written by Anna Vorhes*

#### Born

December 22, 1803, La Côte-Saint André, Isère, France

#### Died

March 8, 1869, Paris, France

#### Instrumentation

two flutes (2nd doubling piccolo), two oboes (2nd doubling English horn), 2 clarinets (2nd doubling E flat clarinet), four bassoons, four horns, two trumpets and two cornets, three trombones, two ophicleides (often replaced by bass tubas), timpani, bass drum, snare drum, cymbals, bells, two harps and strings

**Duration**  
49 minutes

**Composed**  
1830-32 with later revisions

**World Premiere**

December 5, 1830 in Paris. A revised version was presented in Paris on December 9, 1832, which is often considered the premiere date

**Something interesting to listen for**

The most well-known characteristic of this symphony is the melody that recurs in every movement. The melody is a depiction of Irish actress Harriet Smithson, a Shakespearian specialist who dazzled Berlioz with her depiction of Ophelia in Hamlet in 1827. The composer and the actress didn't meet at the time, and Berlioz won the Prix de Rome, requiring him to study in Rome for two years. His interest in and obsession with Smithson led him to compose *Symphonie fantastique*, using a single melody to depict her. Here's the beginning of the phrase:



This melody Berlioz calls the *idée fixe*, a fixed idea or obsession. Berlioz and French author Honore de Balzac coined the term about the same time, and it was used widely in literature as well as music before it became a psychological term. This melody occurs throughout the symphony but transforms as the story progresses. From sweet and intriguing, it moves through various characteristics to become the cry of a witch in the final movement. In the final movement you will hear not only the *idée fixe* but also the unearthly shrieks of the witches created by the strings using the wood rather than the hair of their bows, the striking of church bells and the brass offering the Gregorian chant depicting the wrath of God, the *Dies irae*.

Interestingly, Berlioz managed to provide a ticket for Smithson to attend the premiere in 1832, and they met and married shortly thereafter. Unfortunately, the marriage was not happy, though Berlioz cared for Smithson for the rest of her life, even installing her in a lovely dwelling after she had a stroke which left her paralyzed. They were divorced by then, but Berlioz visited her almost daily when he was in Paris and provided for her care.

**Program Notes**

This symphony is considered the most audacious of first symphonies to ever have been created. Far from following in



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his predecessors' footsteps, Berlioz went a completely new route. Perhaps this was caused by the fact that the composer could not play piano. His father wanted him to become a physician, and when Berlioz was too intrigued by making music as a child, the father disposed of the piano in the household so his son wouldn't be distracted. Berlioz managed to learn to play the guitar, and later picked up the flute, but he didn't have the basic training most composers begin with. He studied the instruments of the orchestra academically and wasn't afraid to ask them to play in new and different ways. Berlioz' book on orchestration is still considered a good reference today, though a bit outdated.

To understand the *Symphonie fantastique*, it's important to understand Paris of the early to mid-nineteenth century. Drugs were part of the culture, especially opium. There were commercial establishments that catered to those who wished to experience the drug. These opium dens ranged from opulent and expensive to hovels. The preferred method for ingestion was often vaporizing the drug. Laudanum (opium dissolved in alcohol) was a household pain reliever. When Berlioz writes of being an opium eater, he was describing something both legal and common in the Paris of his day. The entire *Symphonie fantastique* is described by the composer as an opium dream.

Before the program of the symphony is presented, let's look at the production of the premiere and the revisions. In his autobiography, the composer tries to explain the first attempted performance. In a world where most symphonies required 40-60 players (Beethoven's Ninth Symphony being an exception), Berlioz hoped for well over 100. The stage manager couldn't conceive of that number, and even with Berlioz and his organizer trying to explain what was needed, the production was abandoned before the first rehearsal. The musicians did read some of the music, reacting well to the fourth movement, *March to the Scaffold*.

In 1830 a performance was mounted that was more successful. The title sheet described a symphony in four movements, which was then crossed out and replaced with five. *Un bal*, now the second movement, occurred as the third movement, the traditional place for a dance movement. By the 1832 premiere, the movements had been moved to their current order. The symphony would be revised further, and at one point, Berlioz even wrote a work to follow the *Symphonie fantastique*. Berlioz led performances of the *Symphonie fantastique* many, many times throughout his international career.

On the first performance, the composer distributed a program indicating his story depicted in the composition. Here are excerpts of that program:



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Program of the Symphony: A young musician of unhealthy sensibility and passionate imagination poisons himself in a fit of lovesick despair. Too weak to kill him, the dose of the drug plunges him into a heavy sleep attended by the strangest visions, during which his sensations, emotions, and memories are transformed in his diseased mind into musical thoughts and images. Even the woman he loves becomes a melody to him, an *idée fixe*, so to speak, that he finds and hears everywhere.

Movement One: First he recalls the soul-sickness, the aimless passions, the baseless depressions and elations that he felt before first seeing his loved one; then the volcanic love that she instantly inspired in him, his jealous furies; his return to tenderness; his religious consolations.

Movement Two: He encounters his beloved at a ball, in the midst of a noisy, brilliant party.

Movement Three: He hears two shepherds piping in dialogue. The pastoral duet, the location, the light rustling of trees stirred gently by the wind, some newly conceived grounds for hope - all this gives him a feeling of unaccustomed calm. But *she* appears again...what if she is deceiving him?

Movement Four: He dreams he has killed his beloved, that he is condemned to death and led to execution. A march accompanies the procession, now gloomy and wild, now brilliant and grand. Finally the *idée fixe* appears for a moment, to be cut off by the fall of the ax.

Movement Five: He finds himself at a Witches' Sabbath...Unearthly sounds, groans, shrieks of laughter, distant cries echoed by other cries. The beloved's melody is heard, but it has lost its character of nobility and timidity. It is *she* who comes to the Sabbath! After her arrival, a roar of joy. She joins in the devilish orgies. A funeral knell, burlesque of *Dies irae*.





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**Guest Artists**



**Rachel Barton Pine**

violinist

The acclaimed American concert violinist Rachel Barton Pine thrills international audiences with her dazzling technique, lustrous tone, and emotional honesty. With an infectious joy in music-making and a passion for connecting historical research to performance, Pine transforms audiences' experiences of classical music. She is a leading interpreter of the great classical masterworks and of important contemporary music.

Pine performs with the world's foremost orchestras, including the Philadelphia Orchestra, the Royal Philharmonic Orchestra, Camerata Salzburg, and the Chicago, Vienna, and Detroit symphony orchestras. She has worked with renowned conductors that include Teddy Abrams, Marin Alsop, Daniel Barenboim, Semyon Bychkov, Neeme Järvi, Christoph Eschenbach, Erich Leinsdorf, Nicholas McGegan, Zubin Mehta, Tito Muñoz, and John Nelson. As a chamber musician, Pine has performed with Jonathan Gilad, Clive Greensmith, Paul Neubauer, Jory Vinikour, William Warfield, Orion Weiss, and the Pacifica and Parker quartets.

Highlights of Pine's 2024-25 season include the Chicago Symphony Orchestra premiere of José White's Violin Concerto in F-sharp Minor with conductor Jonathan Rush; a tour of Israel with the Tel Aviv Soloists Ensemble, performing Mendelssohn's Violin Concerto; Lalo's *Symphonie Espagnole* with the Puerto Rico Symphony Orchestra; the world premiere of Haralabos [Harry] Stafylakis' Violin Concerto with the Winnipeg Symphony and conductor Daniel Raikin; Billy Childs' Violin Concerto No. 2 with the Rhode Island Philharmonic and conductor Radu Paponiu; and the French premiere of Earl Maneein's violin concerto *Dependent Arising* with the Orchestre National de Bretagne and conductor Nicolas Ellis. Over the season, Pine will also perform concertos by Brahms and Sibelius, and music by Wynton Marsalis, Jessie Montgomery, and Mark O'Connor, among other living composers. As a chamber musician, Pine will appear in recitals in Chicago, Phoenix, Kalamazoo, Oklahoma City, Milwaukee, and Tel Aviv.

In September 2024, Cedille Records releases Pine's new album, *Corelli Violin Sonatas, Op. 5*, a two-disc set with the 12 sonatas for violin and continuo that constitute the Baroque



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composer's opus 5. Pine performs on violin and viola d'amore, holding the violin against her chest, which history suggests is the way Corelli performed (rather than holding it on the collarbone, the way today's baroque violinists usually do). The different performance style resulted in subtle changes in tempos and timing because of the slightly different use of the left hand and of the bow arm. The approach led to a different tone compared to that of Pine's 2007 recording of the third sonata with Trio Settecento, featuring John Mark Rozendaal and David Schrader, who join Pine again in the new recording. Rozendaal plays violoncello and viola da gamba and Schrader plays positive organ and harpsichord. Brandon Acker joins the trio on archlute, theorbo, and guitar. Pine improvised all her ornaments, using a historically informed approach.

Dependent Arising, Pine's previous album on Cedille (2023), revealed surprising confluences between classical and heavy metal music by pairing Shostakovich's Violin Concerto No. 1 with Earl Maneein's *Dependent Arising*, written for Pine and performed with the Royal Scottish National Orchestra and conductor Tito Muñoz. Pine's recording of Malek Jandali's Violin Concerto No. 2, performed with the Vienna Symphony Orchestra and Marin Alsop, was also released in 2023 on Cedille. The previous year, the label released *Violin Concertos by Black Composers Through the Centuries: 25th Anniversary Edition*, featuring Pine's new recording of Florence Price's Violin Concerto No. 2 with the Royal Scottish National Orchestra and Johnathon Heyward, and reprisals of her 1997 recordings of masterworks by Joseph Bologne, Chevalier de Saint-Georges (1775), José White (1864), and Samuel Coleridge-Taylor (1899).

In the 2023-24 season, Pine joined the Los Angeles Philharmonic and Stéphane Denève at the Hollywood Bowl for a performance of Billy Childs' Violin Concerto No. 2, written specially for her. She also performed with the Royal Scottish National Orchestra, Phoenix Symphony, Mercury Chamber Orchestra, Toledo Symphony, National Symphony of Uruguay, and Minas Gerais Philharmonic. In recital, Pine appeared at the Kennedy Center, Ravinia Festival, and the Festival Internacional de Música de Guadalajara. Her early-music appearances included a performance with the Syracuse Orchestra and her daughter, Sylvia Pine; San Francisco Early Music Society with harpsichordist Jory Vinikour; and in Virginia with Trio Settecento.

Pine's discography consists of over 40 recordings, including *Blues Dialogues*, with a program of blues-influenced classical works by 20th- and 21st-century Black composers (Matthew Hagle on piano); Dvorák and Khachaturian Violin Concertos (Teddy Abrams and the Royal Scottish National Orchestra); Brahms and Joachim Violin Concerts (Carlos Kalmar and the



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Chicago Symphony Orchestra), and Elgar and Bruch Violin Concertos (Andrew Litton and the BBC Symphony Orchestra). Pine and Sir Neville Marriner's Mozart: Complete Violin Concertos, with the Academy of St. Martin in the Fields, and her Bel Canto Paganini both charted at #3 on the classical charts. Testament: Complete Sonatas and Partitas for Solo Violin by Johann Sebastian Bach, and Violin Lullabies both debuted at #1.

Pine frequently performs music by contemporary composers, including major works written for her by Billy Childs, Mohammed Fairouz, Marcus Goddard, Earl Maneein, Shawn E. Okpebholo, Daniel Bernard Roumain, José Serebrier, and Augusta Read Thomas. In addition to her career as a soloist, she is an avid performer of baroque, renaissance, and medieval music on baroque violin, vola d'amore, renaissance violin, and rebec.

Pine has also substituted for fellow soloists on short notice for number of concerts. Most notably, in 2021, with just 3.5 hours' notice, she performed Prokofiev's Violin Concerto No. 1 at Ravinia with the Chicago Symphony Orchestra and Marin Alsop, replacing Midori, to critical acclaim.

The violinist has appeared on The Today Show, CBS Sunday Morning, PBS NewsHour, Prairie Home Companion, NPR's Tiny Desk and All Things Considered, and Performance Today. She has been featured in The Wall Street Journal and The New York Times. She holds prizes from several of the world's leading competitions, including a gold medal at the 1992 J.S. Bach International Violin Competition.

Pine writes her own cadenzas and performs many of her own arrangements. With the publication of The Rachel Barton Pine Collection, she became the only living artist and first woman in Carl Fischer's Masters Collection series. During the pandemic, she performed the entire solo violin part of 24 different violin concertos, live and unaccompanied, for her weekly series "24 in 24: Concertos from the Inside."

An active philanthropist, Pine has led the Rachel Barton Pine Foundation for over two decades. Early in her career, she noticed that young people learning classical music seldom have the opportunity to study and perform music written by Black composers. Since 2001, Pine and Foundation's Music by Black Composers project have collected more than 900 works by over 450 Black composers from the 18th-21st centuries. Music by Black Composers curates free repertoire directories on its website and publishes print resources. In 2024, the project released Violin Volumes 2 and 3 for elementary-level students, the second installment in a series of pedagogical books of music exclusively by Black composers. The Rachel Barton Pine Foundation also assists young artists through its

Instrument Loan Program and Grants for Education and Career. Pine has also served on the board of many non-profits, including the Sphinx Organization.

She performs on the "ex-Bazznin, ex'Soldat" Joseph Guarnerius "del Gesù" (Cremona 1742), on lifetime loan from her anonymous patron.



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**Julian Beaudion**

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narrator

Julian Beaudion is an accomplished community leader, law enforcement professional, and advocate for equity, with over 13 years of experience in law enforcement. Currently serving as the Executive Director of The HUB SD, Beaudion is also recognized as an Obama Leader through the Obama Foundation's prestigious Leaders program.

Throughout his career, Beaudion has held several key leadership roles, including Vice President of the South Dakota State NAACP, Vice President of the South Dakota Troopers Association, President of Jenteenth Sioux Falls, and Executive Director of the South Dakota African American History Museum,. His dedication to public service and community empowerment is further evidenced by his active involvement in political campaigns at various levels, including city council, mayoral, Attorney General races, and two Presidential campaigns.

In addition to his public service, Beaudion and his family are proud local business owners, contributing to the economic vitality of their community. A passionate advocate for community building and political engagement, Beaudion is also a sought-after public speaker, known for his ability to inspire and connect with diverse audiences. His work is driven by a commitment to fostering positive change and building bridges within communities.

Julian Beaudion is a devoted husband and father of three daughters, balancing his professional commitments with a strong family life.



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