

Fresno Philharmonic

Jupiter Symphony

Sat Sep 11, 7:30pm | Sun Sep 12, 3pm



Daniel R. Martin Masterworks I

Jupiter Symphony

Saturday, September 11, 2021 7:30 pm

Sunday, September 12, 2021 3:00 pm

Shaghoian Hall

CUSD Performing Arts Center

Rei Hotoda, conductor

Joyce Yang, piano

	Piano Concerto No.1 in E-flat Major
	Allegro maestoso
LISZT	Quasi adagio
	Allegretto vivace - Allegro animato
	Allegro marziale animato
WALKER	Lyric for Strings
	Symphony No. 41 in C Major (K. 551), <i>Jupiter</i>
	Allegro vivace
MOZART	Andante cantabile
	Menuetto: Allegretto
	Molto allegro

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and Leon S. Peters Foundation**

Joyce Yang photo credit: KT Kim

Orchestra Roster

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VIOLIN I

Stephanie Sant 'Ambrogio, *Concertmaster*

Shenhua Hu

Calvin Lewis

Lianna Elmore

Jay Zhong

Amy Lindsey

Petr Masek

VIOLIN II

Caitlin McSherry, *Principal*

Cynthia Stuart

Darren Sagawa

Joseph Galamba

Barbara Schaefer

Erin Adams

VIOLA

Michael Chang, *Acting Principal*
Matthew Smoke
Claudia Shiu Langone
Jeffrey Sandersier

CELLO

Gerald Miller, III, *Principal*
Isaac Pastor-Chermak
Alicja Blanquart
Judy Robinson
Drew Ford

BASS

Andy Butler, *Principal*
Sukyung Chun
Heidi Franklin

FLUTE

Janette Erickson, *Principal*
Pam Ellzey
Colleen Fernandez

OBOE

Rong-Huey Liu, *Principal*
Marissa Honda

CLARINET

Peter Nevin, *Principal*
Lea Steffens

BASSOON

Larry Gardner, *Principal*
Katherine Ruiz

HORN

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Lauren Varley, *Acting Principal*
Elisha Wells

TRUMPET

John Freeman, *Principal*
Ron Franklin

TROMBONE

Phil Keen, *Acting Principal*
Dillon MacIntyre
Wayne Solomon

TIMPANI

Tim Dent, *Acting Principal*

PERCUSSION

Tammy van der Paardt, *Acting Principal*
Craig Cory

Artist Biographies



Rei Hotoda

Conductor

Conductor Rei Hotoda has been hailed as an inexhaustible dynamo with a deep commitment to reimagining the 21st century concert experience. Her vision can be seen through her thought-provoking programming, passionate allyship to marginalized artists, advocacy for arts education, and an unwavering commitment to presenting the music of our times.

Her success as the Music Director of the Fresno Philharmonic since 2017 has resulted in the extension of her tenure through the 2025 season. She has worked tirelessly to build first-time and unique connections with the Fresno community with an eye toward reaching different audiences with a new music concert series, *Proxima*, and special concerts at Bitwise South Stadium. She has reimagined the pre- and post-concert experience by creating the ever-popular *Green Room* and *Stay Tuned* series. Her programming continues to push through the preconceived notions of the classical concert going experience, offering audiences works by often marginalized composers and today's leading voices in the field. Through her tireless efforts, she has successfully broken down the barriers that often exist between artist and listener and repositioned the Fresno Philharmonic as a leader in the community it serves.

As a champion of today's living composers and an artist that is dedicated to amplifying marginalized voices, Rei's innovative programming and interdisciplinary collaborations continue to position her as a leader in the industry.

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Highlights of her 21/22 season include presentations of works by black, indigenous, Hispanic, and women composers, including Juan Pablo Contreras, Gabriela Lena Frank, Adolphus Hailstork, Jerod Impichchaachaaha' Tate, George Walker and Jessie Montgomery. The world premieres of John Wineglass' *Alone/Together* and Kenneth Froelich's *Melt* with the Fresno Philharmonic as well as those by Derek Bermel, Cynthia Lee Wong and Judah Adashi for her debut with ROCO, punctuate her season. For her debut with the Reno Chamber Orchestra she will conduct two seminal American works and marry the worlds of dance and opera when she conducts a reimagining of Copland's *Appalachian Spring* featuring contemporary dancers choreographed by Seattle-based choreographer Alexander Ung alongside Bernstein's opera *Trouble in Tahiti*. Her Silk Road-inspired program with the Oklahoma City Philharmonic features Aghaei & Jacobsen's *Ascending Bird*, Dinuk Wijeratne's *Tabla Concerto* with Sandeep Das and Rimsky-Korsakov's *Scheherazade*, speaks to Rei's desire to introduce audiences to world cultures and challenge them to think outside of the Western concert-going model.

Rei is also an active and critically-acclaimed keyboardist and embraces her time conducting from the piano and harpsichord. One of her many recent highlights was leading the Fresno Philharmonic from the piano in Beethoven's monumental *Triple Concerto* as part of the orchestra's *Beethoven@250* and from the harpsichord in Bach's *Brandenburg Concerto No. 3* as part of their *Digital Masterworks* series. This season she will conduct both the Winnipeg Symphony Orchestra and the Fresno Philharmonic from the keyboard in Mozart's *Concerto for Two Pianos in E-flat major*.

Rei has appeared as a guest conductor with many of today's leading ensembles, including the Symphony Orchestras of Baltimore, Chicago, St. Louis, Dallas, Detroit, Toronto, Winnipeg, Hawaii and Utah as well as the Civic Orchestra of Chicago, among others. Her interpretations of such epic centerpieces of the classical canon such as Shostakovich's *Symphony No. 8* and Britten's *War Requiem*, make her one of the most sought-after conductors of today. She is a tireless advocate for the music of our time, and most recently conducted the world premieres of Kevin Day and Dinuk Wijeratne as well as works by seminal composers such as Jerod Impichchaachaaha' Tate, Jessie Montgomery and Hawaiian composer, Michael-Thomas Foumai to much acclaim.



Joyce Yang

Piano

Blessed with "poetic and sensitive pianism" (*Washington Post*) and a "wondrous sense of color" (*San Francisco Classical Voice*), Grammy-nominated pianist Joyce Yang captivates audiences with her virtuosity, lyricism, and interpretive sensitivity.

She first came to international attention in 2005 when she won the silver medal at the 12th Van Cliburn International Piano Competition. The youngest contestant at 19 years old, she took home two additional awards: Best Performance of Chamber Music (with the Takács Quartet), and Best Performance of a New Work. In 2006 Yang made her celebrated New York Philharmonic debut alongside Lorin Maazel at Avery Fisher Hall along with the orchestra's tour of Asia, making a triumphant return to her hometown of Seoul, South Korea. Yang's subsequent appearances with the New York Philharmonic have included opening night of the 2008 Leonard Bernstein Festival - an appearance made at the request of Maazel in his final season as music director. The *New York Times* pronounced her performance in Bernstein's *The Age of Anxiety* a "knockout."

In the last decade, Yang has blossomed into an "astonishing artist" (*Neue Zürcher Zeitung*), showcasing her colorful musical personality in solo recitals and collaborations with the world's top orchestras and chamber musicians through more than 1,000 debuts and re-engagements. She received the 2010 Avery Fisher Career Grant and earned her first Grammy nomination (Best Chamber Music/Small Ensemble Performance) for her recording of Franck, Kurtág, Previn & Schumann with violinist Augustin Hadelich ("One can only sit in misty-eyed amazement at their insightful flair and spontaneity." - *The Strad*).

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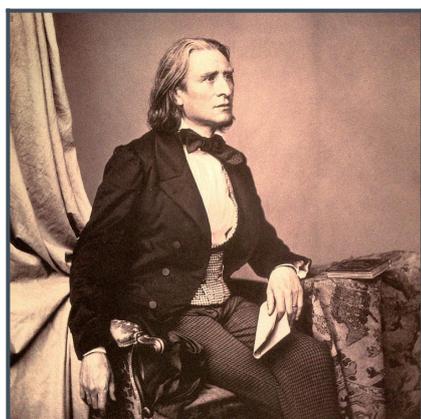
In 2020, Yang released her tenth album performing Jonathan Leshnoff's Piano Concerto with the Kansas City Symphony (Reference Recordings) that was written for her. Textura magazine wrote "Joyce Yang delivers a riveting performance others would be hard pressed to better. ... The opening movement dazzles from the start, with Yang expertly voicing chiming figures over insistent strings and the syncopated rhythms restlessly churning". As a champion of new music, Yang has also premiered and recorded a World Premier discography of Michael Torke's Piano Concerto with Albany Symphony and David Alan Miller (Albany Records). Yang's wide-ranging discography also includes two celebrated solo discs (Collage and Wild Dreams, Avie Records), where she "demonstrated impressive gifts" (New York Times). Yang also released a live-performance recording of Tchaikovsky's Piano Concerto No. 1 with Denmark's Odense Symphony Orchestra (Bridge Records), which International Record Review called "hugely enjoyable, beautifully shaped ... a performance that marks her out as an enormous talent."

In the 2021/2022 season, Yang will share her versatile repertoire in over 40 cities in the US and Europe. After returning to the stage in summer performances at Wolf Trap (with the National Symphony Orchestra), Grant Park Music Festival, Aspen Music Festival, Sun Valley Music Festival, Yang will appear with the New World Symphony, Dallas Symphony, Buffalo Philharmonic, Utah Symphony, Colorado Symphony, Nashville Symphony, Pacific Symphony, Phoenix Symphony, Tucson Symphony, and Rhode Island Philharmonic, among many others. Furthermore, Yang will give a World Premiere performance of Reinaldo Moya's Piano Concerto with Bangor Symphony, which draws inspiration from Venezuela artist Carlos Cruz-Diez. In recital, Yang will present daring programs of Bach, Rachmaninoff, Stravinsky and Kernis as well as collaborate with the Takács Quartet.

Born in 1986 in Seoul, South Korea, Yang received her first piano lesson from her aunt at the age of four. She quickly took to the instrument, which she received as a birthday present. Over the next few years won several national piano competitions in her native country. By the age of ten, she had entered the School of Music at the Korea National University of Arts and went on to make a number of concerto and recital appearances in Seoul and Daejeon. In 1997, Yang moved to the United States to begin studies at the pre-college division of the Juilliard School with Dr. Yoheved Kaplinsky. During her first year at Juilliard, Yang won the pre-college division Concerto Competition, resulting in a performance of Haydn's Keyboard Concerto in D with the Juilliard Pre-College Chamber Orchestra. After winning the Philadelphia Orchestra's Greenfield Student Competition, she performed Prokofiev's Third Piano Concerto with that orchestra at just twelve years old. She graduated from Juilliard with special honor as the recipient of the school's 2010 Arthur Rubinstein Prize, and in 2011 she won its 30th Annual William A. Petschek Piano Recital Award.

Yang appears in the film *In the Heart of Music*, a documentary about the 2005 Van Cliburn International Piano Competition. She is a Steinway artist.

Program Notes



Franz Liszt (1811-1886)

Piano Concerto No.1 in E-flat Major

Franz Liszt was a man of paradoxes and extremes who could only have flourished in the Romantic period. He was both a superficial showman and contemplative artist, mystic and hedonist, genius and poseur, saint and sinner. He broke many a commandment and many a heart, exhibiting incredible flamboyance in his virtuoso piano performances before adoring audiences, yet longing for a life of religious asceticism. He fathered numerous illegitimate offspring but ended up taking minor orders in the Catholic Church with the right to the title Abbé Liszt. He witnessed first-hand the cultural and musical transformation of Europe but unfortunately

never wrote his life's memoirs, being "too busy living it."

Like most of Liszt's compositions, the First Piano Concerto had a long gestation with the earliest sketches dating from 1830. Liszt completed it in 1849, only to revise it twice more before the publication in 1856. Liszt had a lifelong penchant for either creating innovative musical forms or breathing new life into classic ones. In listening to this well-known work, consider how different it is in form and musical development from the more classic mid-

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century concerti of Mendelssohn, Schumann or Brahms.

The concerto is played without a pause but still comprises four distinct movements, which are also linked thematically. It opens *Allegro maestoso* with a majestic theme, or motto, on the strings, from which Liszt derived all the other themes in the work. When once asked about the meaning of this theme, Liszt sat down at the piano and sang to it: “*Das versteht Ihr alle nicht*” (None of you understands that), without any further elaboration. The piano enters almost at once with a series of bravura passages in octaves followed by a spectacular solo display. As the opening section fades into silence, the second movement, *Quasi adagio*, opens with a dreamy melody on muted strings, which is taken up by the piano in a cantilena that has been compared to a Bellini aria.

The witty third section, *Allegretto vivace*, is the equivalent of a classical scherzo and introduces a delicate rhythm played on the triangle that raised the ire of the staid Viennese of the nineteenth century, especially that of the dean of music critics, the acerbic Eduard Hanslick, who called it derisively the “Triangle Concerto.” A piano cadenza on the opening theme serves as a bridge to the fourth section, *Allegro marziale animato*, in which all the themes from the *Adagio* and *Allegretto* are combined ingeniously for a grand recapitulation.

Program notes by:

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George Walker (1922-2018)

Lyric for Strings

Composer, pianist and educator George Walker achieved an important series of African American “firsts” in his long career: A graduate of Oberlin College Conservatory, the Curtis Institute, Doctor of Musical Arts from Eastman - and the first black composer to study with Nadia Boulanger in Paris. He was the first black instrumentalist to appear with the Philadelphia Orchestra, playing Rachmaninov’s Piano Concerto No. 3, and the first African American composer to receive a Pulitzer Prize (1996). His autobiography, *Reminiscences of an American Composer and Pianist*, was published in 2009.

Walker has spent most of his professional life teaching at music departments around the country, including Smith College, Colorado University, Rutgers University and the Peabody Institute of Johns Hopkins University; he also toured extensively as pianist in Europe.

Walker was an unashamed neo-romantic, having lived for nearly a century that saw countless developments in musical style from Schoenberg to Cage - and back. He was a prolific composer, whose works are reminiscent of those of Samuel Barber. The *Lyric for Strings* originated from the second movement of Walker’s String Quartet No. 1, composed in 1945. In a certain sense, it is a *doppelgänger* of Barber’s *Adagio for Strings*, which was also extracted from a string quartet. Both works are tonal and spin out a single melody in free variation.

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Wolfgang Amadeus Mozart (1756-1791)

Symphony No. 41 in C major, K. 551 "Jupiter"

Mozart composed his three last symphonies – or at least finished them – in the short span of six weeks in June-August 1788. In spite of the ceaseless flow of his musical output, he had composed no symphonies during the preceding two years, nor was he to write any in the following three, the last years of his life.

The three symphonies reflect very different moods, the darkest being No. 40. It is almost as if the tragedy of this symphony saw its resolution only in the triumph of No. 41. The nickname "Jupiter" is a late addition in an unknown hand, inspired probably by the majestic-sounding first movement.

Unlike No. 40, this symphony breaks no new ground either in form or content; its greatness lies not with its novelty but with its classic elegance. Despite the fact that Mozart composed 41 symphonies, this was not the vehicle he chose as an outlet for his greatest creative inspirations; many of the symphonies were among his earliest compositions. Haydn, on the other hand, was constantly tweaking the form throughout his long life to make each symphony different or innovative – often even quirky.

Of particular interest in Symphony No. 41 is Mozart's use of the four-note opening motive of the final movement, which he then develops into a complex fugue. Mozart was partial to this motive and had previously used it in two masses and his B-flat Symphony K. 319 (No. 33). Other composers, mostly notably Felix Mendelssohn, used the motive as well, either in imitation of or tribute to the composer who was valued more after his death than during his lifetime.

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