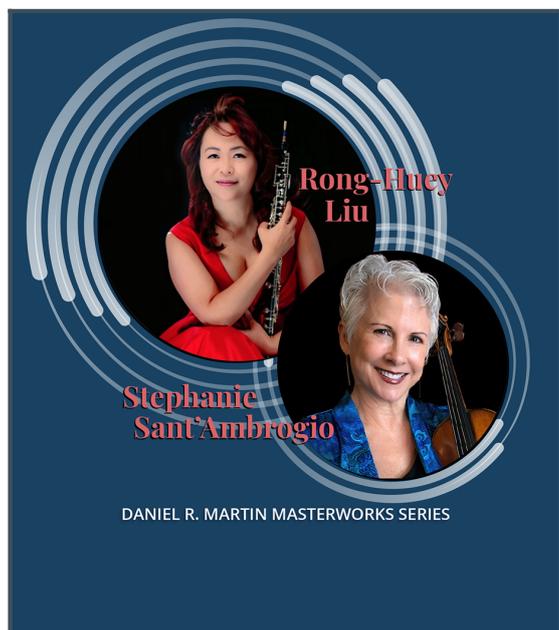


## Serenade for Strings

Sat Oct 9, 7:30pm | Sun Oct 10, 3pm



### Daniel R. Martin Masterworks II

---

## Serenade for Strings

Saturday, October 9, 2021 7:30 pm

Sunday, October 10, 2021 3:00 pm

Shaghoian Hall

CUSD Performing Arts Center

Rei Hotoda, *conductor and harpsichord*

Rong-Huey Liu, *oboe*

Stephanie Sant'Ambrogio, *violin*

---

<b>J.S. BACH</b>	Concerto in C minor for Oboe, Violin and String Orchestra, BWV 1060
	Allegro
	Adagio
<b>WINEGLASS</b>	Allegro
	Alone/Together
	Strange Pandemic Times
	A Ray of Hope
<b>TCHAIKOVSKY</b>	Serenade for Strings, Op. 48
	Pezzo in forma di sonatina
	Valse
	Élégie
	Finale (Tema russo)

---

### SPONSORED BY

The Family of Robert M. Libby

Fresno Philharmonic

**MEDIA PARTNERS**



2021-2022 Season Major Support provided by

**Bonner Family Foundation, Daniel R. Martin Family Foundation, J. P. Lamborn Co., Dr. J.D. Northway and Leon S. Peters Foundation**



---

**Orchestra Roster**

**Serenade for Strings**

**Saturday, October 9, 2021 7:30 pm**

**Sunday, October 10, 2021 3:00 pm**

---

**VIOLIN I**

Stephanie Sant 'Ambrogio, *Concertmaster*

Shenhua Hu

Calvin Lewis

Lianna Elmore

John Morrice

Jay Zhong

Amy Lindsey

Gabrielle Wunsch

Rudolfina Sjostrand

**Fresno Philharmonic**

Rebecca Ward

---

**VIOLIN II**

Caitlin McSherry, *Principal*

Cynthia Stuart

Darren Sagawa

Joseph Galamba

Barbara Schaefer

Erin Adams

Sarah Coyle

Julia Copeland

---

**VIOLA**

Joshua Newberger, *Acting Principal*

Rosalind Gratz

Martha Brody

Terry Paul

Chad Kaltinger

Claudia Shiuh Langone

---

**CELLO**

Gerald Miller, III, *Principal*

Isaac Pastor-Chermak

Alicja Blanquart

Judy Robinson

Alana Shannon

Jonathan Flaksman

---

**BASS**

Andy Butler, *Principal*

Sukyung Chun

Heidi Franklin

Keith Bionde

---

**PERCUSSION**

Tim Dent, *Acting Principal*

Tammy van der Paardt

---

**HARP**

Laura Porter, *Principal*



## Rei Hotoda

---

Conductor

Conductor Rei Hotoda has been hailed as an inexhaustible dynamo with a deep commitment to reimagining the 21<sup>st</sup> 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. 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.



## Rong-Huey Liu

---

Oboe

Hailed as “*a phenomenal, expressive oboist with a velvety chocolate sound,*” Taiwanese American, Dr. Rong-Huey Liu is one of Southern California’s most active oboists. She holds principal positions in the Long Beach Symphony, Los Angeles Ballet Orchestra, Reno Chamber Orchestra, Fresno Philharmonic and Riverside Philharmonic.

Dr. Liu is a multi-faceted soloist. She was invited to present a solo recital at the First International Double Reed Society Virtual Conference. She has performed the oboe concertos of Bach, Corigliano, Daugherty, Ferrer Ferran, Handel, Kalliwoda, Lebrun, Marcello, Mozart, Walter Saul and Óscar Navarro. Her performance has garnered critical acclaim for “*sublime playing and crisp performance, technically adept but filled with quiet perseverance and passion,*” and earned review of “*radiant tone easily filled the cavernous Terrace Theater, and she played with consummate grace and musicality. She put on an awesome technical display...*”

A versatile chamber/recital artist and teacher, Dr. Liu has been invited to perform at Sundays’ Live, Grand Performance, Ojai Summer Music Festival, Bruman Chamber Music Summer Festival, Nevada Chamber Music Festival, Chamber Music Unbound Festival, Cactus Pear Music Festival, Classics at The Merc and teaches at the Fresno Opera and Orchestra Summer Academy and International Chamber Orchestra of Puerto Rico Music Festival.

Dr. Liu holds Bachelor and Master of Music degrees from the Manhattan School of Music, and Doctor of Musical Arts degree from the University of Southern California. She is the oboe professor at California State University Fullerton, La Sierra University and Riverside City College.



## Stephanie Sant’Ambrogio

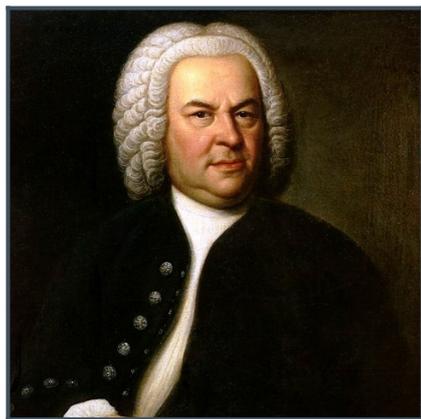
---

Violin

Described as a “*violinist who most often takes your breath away*” by Gramophone Magazine, **Stephanie Sant’Ambrogio** enjoys a varied performing and recording career as a soloist, chamber musician and orchestral leader. Stephanie has performed as a soloist and chamber musician on the foremost stages of the U.S., as well as in Canada, Estonia, Sweden, Ghana, Italy, Peru, Chile and Mexico. In addition to her active performing career, she is devoted to teaching serious string players, many who have won positions in America’s symphony orchestras and universities. Currently Professor of Violin and Viola at the University of Nevada, Reno,

she is also Artistic Director of Cactus Pear Music Festival, which she founded in 1997 while serving as Concertmaster of the San Antonio Symphony. Former First Assistant Principal Second Violin of The Cleveland Orchestra under Christoph von Dohnányi, Stephanie toured and recorded internationally with this ensemble for eight seasons.

Currently Concertmaster of the Fresno Philharmonic (CA) and the Lancaster Festival (OH) orchestras, and, since 2016, Artistic Director of Chamber Music Reno, Stephanie has a discography of over seventy-five orchestral and chamber music CDs. Fanfare Magazine wrote about her *Soaring Solo: Unaccompanied Works for Violin & Viola*: “*she play[s] with immaculate technique, impeccable intonation, lustrous tone, and emotional warmth.*” The name Sant’Ambrogio is frequently found in concert programs throughout America. For thirty years the Sant’Ambrogio family directed Red Fox Music Camp, which was founded by grandmother Isabelle Schiebler Sant’Ambrogio, a celebrated concert pianist. Today, Stephanie plays a violin crafted in 1757 by J.B. Guadagnini of Milan, Italy, the city from which the family name Sant’Ambrogio originates.



## Johann Sebastian Bach 1685-1750

---

Concerto in C minor for Oboe, Violin and String orchestra, BWV 1060

In addition to his enormous responsibilities in his final and most prestigious job as *Kantor* of the entire musical program at St. Thomas Church in Leipzig - where he produced weekly cantatas for the liturgical year, rehearsed the musicians, trained the boy choristers and taught Latin - Bach was also expected to put together the weekly concert of secular vocal and instrumental music for the Leipzig *Collegium Musicum*. The *Collegium* was a German university extra-curricular town-and-gown institution for which students and local musicians got together to perform at public gatherings. Bach's surviving harpsichord concertos - transcriptions of concertos for

other instruments - and the surviving violin concertos were probably composed for the *Collegium*.

Although the oboe and its double reed cousins played a significant role in Bach's music, especially in the cantatas, there are no surviving solo or chamber works for this family of instruments. Many decades of research, however, have shown that all of Bach's keyboard concertos were his own arrangements of his works originally composed for either violin or oboe - or both together. The keyboard concertos have been used to reconstruct the concertos, presumably in their original form, and the opinion today is unanimous that the Concerto No. 1 in C minor for Two Harpsichords and Strings, is a transcription of a concerto composed originally for oboe and violin.

The oboe is a descendant of the medieval shawm and, as with all double reed instruments, it requires a great deal of power to force air through the tiny opening in the reed. Accustomed as we are to hearing this concerto in its two-keyboard version, we lose the sense of the sheer lung and diaphragm power necessary to get through the seemingly endless serpentine phrases of this work. Bach's wind parts are surely one of the inspirations - no pun intended - for the oboist's technique of circular breathing, a difficult skill of inhaling through the nose while exhaling through the mouth.

In this version of the Concerto, the violin part generally sounds subdued, since the soloist's sound blends with the orchestral string instruments, while the oboe's penetrating voice dominates the duo. As is typical of the Baroque concerto, each movement is based on a single theme, or *ritornello*, which is initially played by all the performers (*ripieno*) and then developed by the solo instrument(s) (*concertino*). In the energetic first movement, the oboe stands out among all the strings in the *ritornello*. In the solo sections, Bach maintains a running dialogue between the two instruments. He handles the dialogue differently in the second, slow movement, where each soloist weaves a line over the other sustained notes. In the third movement, the two soloists are pitted against the orchestra.

---

### Program notes by:

Joseph & Elizabeth Kahn

[Wordpros@mindspring.com](mailto:Wordpros@mindspring.com)

[www.wordprosmusic.com](http://www.wordprosmusic.com)



## John Christopher Wineglass b. 1973

---

### Alone Together

A native of Washington, DC, John Christopher Wineglass received a BS in music from American University, and a Masters in Music Composition with an emphasis on the media from New York University. In addition to his many multi-media music contributions, he has also composed extensively for the concert hall.

Initially a zoomed brainchild collaboration between Wineglass, Maestra Barbara Day Turner (San Jose Chamber Orchestra) and Maestra Rei Hotoda (Fresno Philharmonic) - *Alone/Together* was ultimately co-commissioned by two more additional California orchestras as well - Monterey Symphony, where Wineglass is in residency, and with great support of the subject matter from Maestro Carl St. Clair of Pacific Symphony - all coming together to express a shared interest in new music that responds to the extraordinary nature of life during the 2020 pandemic and the catastrophic circumstances accompanying this global crisis.

This work can also be aptly summed up in a few excerpted journal entries by the composer during the creation of this work. In his own (unedited) words....

#### **ALONE TOGETHER (journal entry)**

November 20th, 2020 8:08 pm

As I sequestered 'alone' quite literally to finish writing this work in walking to a market store near my sponsored beachfront quarters, I was verbally accosted by two laughing males who thought it would be funny with a bullhorn on top of their sporty Audi SUV to go around this pristine neighborhood and spew out the expletive 'nigger' in of ALL places where I normally do a lot of writing - Shell Beach, CA - a beautiful central coastline between LA and San Francisco. Truly... what world are we living in? Let me rephrase that - what world are some of us living in and others (millions in fact) choose to turn a blind eye?

As I dwelled heavily into this work this particular week - there were parts of America that I recognized and parts that I knew were always there BUT certainly didn't recognize... apparently, they don't hide behind ghostly bed sheets anymore in this extremely politically divided time and in the midst of a global pandemic. Was I still in the times of my just recently deceased parents last year of the 60's and the riots during MLK or was this 2020? Have we NOT as a nation grown... at all? It was dreamlike for me - an unbelievable seeping dystopian euphoria in a way. Were we going backwards to private and now George Floyd-esque public lynchings of the past. Indeed 'Strange Pandemic Times'.... my working title of the first movement. And this is just personally what was happening to me in composing this work - outside of my own disposition here was a world constantly shifting particularly here in America with an unbalanced demagogue at the helm with every day MAJOR unstable shifts in the temperature of this country.

This present-day world of 2020 is reflected in this new composition by the constant shifts in tonal centers or atonality if u will - without tonality... without centeredness... swelling major-minor chords in the strings without any sense of stability or normalness. Give me normal please. There would be glimmers of hope - times of possible brilliance - yet brought back to a current dismal reality. A longing for common ground but finding no footing... no continuity. Abrupt silences... alone... many intubated. No foundation... lost in a midst of unbelief of what I was witnessing with my very own eyes in this land of 'equality'. The universe repeatedly brings this up... again... and again before our very own eyes - until we learn.

But... I still believe in and have hope... A Ray of Hope (working title for 2nd movement)... a hope deferred at the moment but a hope nonetheless. A hope that in this struggle together - we will come out TOGETHER somehow and in some way - stronger, more wise and vigilant.

---

**Program notes by:**

John-Wineglass photo courtesy of Stockton Symphony Association. ©2009 Jacob Perl



### Pyotr Ilyich Tchaikovsky 1840-1893

---

Serenade for Strings, Op. 48

Throughout his creative career, Tchaikovsky went through extreme cycles of inspiration - or lack of it - tied to his frequent bouts of deep depression and self-doubt. His music usually reflected his mood, especially the depression, but sometimes he managed to escape. One of these occasions occurred in 1880.

The year had not been productive, but in the fall he produced in quick succession two vastly dissimilar works: The bombastic *1812 Overture*, composed for the consecration of the Church of Christ the Savior in Moscow commemorating Russia's victory over the armies of Napoleon; and the *Serenade for Strings*, one of his warmest, heartfelt creations.

Tchaikovsky commented on the two works: "The overture will be very loud, noisy, but I wrote it without any warm feelings of love and so it will probably be of no artistic worth. But the *Serenade*, on the contrary, I wrote from inner compulsion. This is a piece from the heart and so, I venture to say, it does not lack artistic worth." He wrote to his friend and publisher: "Whether because it is my latest child or because in reality it is not bad, I am terribly in love with this *Serenade* and can scarcely wait to have it presented to the world."

That being said, the *Serenade* was an accident. Although Tchaikovsky was planning a symphony or a string quartet when he started writing, his work gradually evolved into the *Serenade*, perhaps because of its lack of weighty substance. It is surprisingly lighthearted, compared to the composer's many melancholy works. Although the number and structure of the movements conform to the symphonic model, its sunny mood caused the composer to refrain from calling it a true symphony. In the nineteenth century, music had to be serious to be taken seriously. The composer wrote on the score: "The larger the string orchestra, the better the composer's desires will be fulfilled."

The *Serenade's* enthusiastic reception at its first performance in St. Petersburg confirmed Tchaikovsky's evaluation; the *Valse* had to be encoed.

---

#### Program notes by:

Joseph & Elizabeth Kahn  
[Wordpros@mindspring.com](mailto:Wordpros@mindspring.com)  
[www.wordprosmusic.com](http://www.wordprosmusic.com)

A photograph of a man and a woman standing on a balcony, looking out at the ocean during a sunset. The man is wearing a light blue shirt and a hat, and the woman is wearing a white dress and a hat. The sky is a mix of orange, yellow, and blue.

FLYFRESNO.COM

f @ t

**All the world's a stage**  
*More flights, more choices to get you there*

 **FRESNO YOSEMITE**  
International Airport

