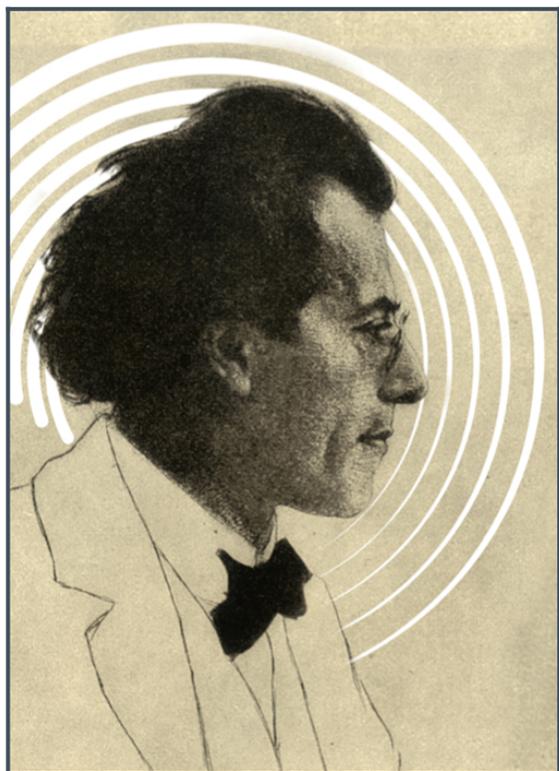


## Masterworks VI

Sun May 8, 3pm



### Daniel R. Martin Masterworks VI

---

#### MAHLER HERE AND NOW

Sunday, May 8, 2022 3:00 PM

William Saroyan Theatre

**Rei Hotoda**, conductor

---

**BOULANGER** D'un matin de printemps  
Symphony No. 1 in D Major (Titan)  
I. Langsam. Schleppend

**MAHLER** II. Kräftig bewegt, doch nicht zu schnell  
III. Feierlich und gemessen, ohne zu schleppen  
IV. Stürmisch bewegt

SPONSORED BY  
**The Hagopian Foundation**  
in memory of  
**Henrietta Hagopian**

---

2021-2022 Season Major Support provided by

**Daniel R. Martin Family Foundation, Bonner Family Foundation, James and Coke Hallowell, Dr. & Mrs. Bernard Karian, J. P. Lamborn Co., Dr. J. D. Northway, Leon S. Peters Foundation and Sahn Family**



## Artist Biographies



### 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.

## Fresno Philharmonic

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.

---

## Program Notes



### Lili Boulanger (1893-1918)

*D'un matin de printemps* (A Spring Morning)

The younger sister of famed teacher, conductor and composer Nadia Boulanger, Lili (Marie-Juliette Olga) Boulanger was one of the most innovative composers of the early 20<sup>th</sup> century. Unfortunately, a chronic illness cut her career short at age 24.

Boulanger was the first woman to win the coveted *Prix de Rome* at age nineteen. Her songs and choral works, especially her three Psalm settings and *Pie Jesu* were widely admired and performed.

Boulanger composed *D'un matin de printemps* in 1917-18, first for violin and piano, and then for orchestra. It was the last composition she completed, composed when she was near death. Its cheerful and lively mood contrasts with her grim personal situation. It has since been arranged for many instrumental configurations.

---

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



## Gustav Mahler (1860-1911)

---

Symphony No. 1 in D Major

Photo credit: Moritz Nähr

---

In the late 1880s Gustav Mahler was building a reputation as a symphonic and operatic conductor. As he moved from one conducting post to another, usually as the assistant conductor in opera houses, he had only limited time for composing. It took him from 1883 to 1888 to finish the First Symphony for its premiere and another 11 years to have it ready for publication.

During the interval, Mahler made major changes. At its premiere in Budapest in 1889, Mahler had called it a "Symphonic Poem in two parts" with an elaborate literary program that he later repudiated. The origin of the Symphony's subtitle "Titan" is uncertain; some scholars believe it derived from the title of a novel by Jean Paul, a popular literary figure during the heyday of the Romantic period. In its first version, the symphony had five movements, but Mahler immediately discarded the original second movement. He also expanded the size of the orchestra and revised the orchestration drastically. The discarded second movement, an *Andante* titled "*Blumine*," resurfaced only in 1967 and is now occasionally performed with the symphony.

At the time he began the symphony, Mahler was also composing a cycle of four songs with orchestra, titled *Lieder eines fahrenden Gesellen* (Songs of a Wayfarer). The themes from two of these songs found their way into the symphony: The second song became the main theme of the first movement, while the fourth song became the middle section of the third movement.

In light of Mahler's later symphonies, the First is relatively tame. Nevertheless, it was received with hostility and ridicule at the first performance, bewildering the audience and annoying the critics. Its originality lies in the innovative orchestration and harmonies, as well as in the intensity of the emotions it conveys. In 1941 before the resurgence of Mahler's popularity, Aaron Copland perceived the value of the Mahler's music: "Of all romantics, this arch-romantic has most to give to the music of the future,"

The first movement begins with an eerie introduction, the first two notes of which later morph into a birdcall, as well as the first two notes of the main theme. It is punctuated by a distant fanfare and a wailing oboe cry. The Allegro section begins in the cellos with the second *Wayfarer* song, "*Ging heut morgen Übers Feld*," (I Walked this Morning over the Field); the theme is the heart and soul of the symphony serving not only as the main theme of this movement, but also as the basis of the themes of the second and final movements. The music of the introduction recurs in the middle of the movement. Mahler's genius was his ability to keep all his thematic balls in the air, a feat brilliantly achieved in the coda.

The second movement Scherzo has the rhythm of the *Ländler*, an Austrian folk dance. Although it conforms to the classic minuet and trio form, Mahler spins out the first section far beyond the standard repeat structure. Both the opening three notes of the Scherzo and the Trio recall the birdcall theme from the first movement.

A macabre timpani ostinato accompanies a lonely double bass introducing the main theme of the third movement, a funeral march based on none other than the nursery rhyme "*Frère Jacques*" in the minor mode. The spooky

## Fresno Philharmonic

parody is said to have been inspired by a popular picture by the French painter Jacques Callot of a dead hunter accompanied to his grave by forest animals. The middle section of the movement is based on the melody from the fourth *Wayfarer* song, "*Die zwei blauen Augen von meinem Schatz*," (My Sweetheart's Two Blue Eyes) hypnotic and calming. In a third episode, Mahler transforms the theme into a dance with more than a hint of Jewish Klezmer music, an aspect of Mahler's heritage about which he manifested considerable ambivalence. Although a convert to Catholicism, he suffered constant anti-Semitic slights, and after World War II, Leonard Bernstein had to bully the Vienna Philharmonic to revive Mahler's music.

The movement leads directly to the stormy Finale, which in the original program notes was titled *Dall' Inferno al Paradiso* (from hell to heaven). It opens with one of the most threatening passages in classical music and is subsequently taken up in the main body of the Allegro. In the Finale, Mahler ties together the themes from the earlier movements, even those from the discarded "*Blumine*" movement as a gentle, even comforting, second theme. The resolution occurs in a coda of heroic proportions, including a triumphant, full-voiced reprise of the distant fanfare from the opening of the Symphony.

---

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

## Orchestra Roster

---

### VIOLIN I

Stephanie Sant'Ambrogio,  
*Concertmaster*  
Lianna Elmore  
John Morrice  
Amy Lindsey  
Gabrielle Wunsch  
Rebecca Ward  
Erin Adams  
Julia Copeland  
Luke Santonastaso  
JooHwi Kim  
Yenlik Weiss

### VIOLIN II

Caitlin McSherry, *Principal*  
Cynthia Stuart  
Joseph Galamba  
Gaylene Debra Joe  
William Chen  
Ivelina Kofler  
Araksia Nazlikian  
Daniel Jang  
Brandon Morris

### VIOLA

Joshua Newburger, *Acting Principal*  
Rosalind Gratz  
Lynn Grants  
Jeffrey Sandersier  
Martha Brody  
Terry Paul

**Fresno Philharmonic**

Matthew Smoke  
Claudia Shih Langone

**CELLO**

Gerald Miller, III, *Principal*  
Isaac Pastor-Chermak  
Alicja Blanquart  
Judy Robinson  
Drew Ford  
Alana Shannon  
Boris Nixon  
Emma Hill

**BASS**

Andy Butler, *Principal*  
Sukyung Chun  
Heidi Franklin  
Benjamin Green  
Sheldon Schlesinger  
Suzy Chun

**FLUTE**

Janette Erickson, *Principal*  
Colleen Fernandez  
Rena Urso  
Patricia Cloud

**OBOE**

Rong-Huey Liu, *Principal*  
Isaac Chyun  
Marissa Honda  
Rebekka Garcia

**CLARINET**

Peter Nevin, *Principal*  
Kay Nevin  
Lea Steffens  
Larry Honda

**BASSOON**

Jeff Robinson, *Acting Principal*  
Jordan Farber  
Wendy LaTouche

**HORN**

Elisha Wells, *Acting Principal*  
Jennie Blomster  
Jonathan Anderson  
Christine Geiger  
Christian Siqueiros  
Emma Lumsden  
Malik Taylor

**TRUMPET**

John Freeman, *Principal*  
Ron Franklin  
Joseph Farkas  
Jonah Levy

**Fresno Philharmonic**

**TROMBONE**

Bruce Chrisp, *Principal*

Esther Armendariz

Wayne Solomon

**TUBA**

Gabriel Sears, *Acting Principal*

**TIMPANI**

Justin Gingrich, *Principal*

Timothy Dent

**PERCUSSION**

Tammy van der Paardt, *Acting Principal*

Craig Cory

Matthew Darling

**HARP**

Laura Porter, *Principal*

**CELESTE**

Kathryn Eames, *Principal*