

Mozart x2

Sat Nov 6, 7:30 pm | Sun Nov 7, 3pm



Daniel R. Martin Masterworks III

Mozart x2

Saturday, November 6, 2021 7:30 pm

Sunday, November 7, 2021 3:00 pm

Shaghoian Hall

CUSD Performing Arts Center

Rei Hotoda, *conductor and piano*

Fabio Bidini, *piano*

BARTÓK Romanian Folk Dances

FRANK Elegía Andina

Concerto No. 10 for Two Pianos in E-flat Major (K. 365)

MOZART Allegro

Andante

Rondo: Allegro

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Fresno Philharmonic



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Artist Biographies



Rei Hotoda

Conductor and Piano

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

Fresno Philharmonic

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 Impichchaachaah' 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 Impichchaachaah' Tate, Jessie Montgomery and Hawaiian composer, Michael-Thomas Foumai to much acclaim.



Fabio Bidini

Piano

Italian pianist Fabio Bidini is one of this generation's top-flight pianists. His appearances have included performances with The London Symphony Orchestra at The Barbican, The Philharmonia Orchestra of London at Royal Festival Hall, the San Francisco Symphony, New World Symphony, Dallas Symphony, St. Louis Symphony, Budapest Festival Orchestra, Fort Worth Symphony, Philharmonia Orchestra Prague at the Rudolphinum, and the Hungarian National Philharmonic Orchestra at Liszt Academy Hall. He has collaborated with conductors including Michael Tilson Thomas, Carlos Prieto, Max Valdes, Dimitry Sitkovetsky, Ivan Fisher, Jesus Lopez Cobos,

JoAnn Falletta, Zoltan Kocsis, Michael Christie, and Gianandrea Noseda,

Bidini's schedule for the 2021-22 season includes orchestral appearances with the Buffalo Philharmonic, where he has performed close to a dozen times, and with the Fresno Philharmonic.

Fabio Bidini is also in great demand as a chamber music partner. He is the pianist of the highly acclaimed ensemble, Los Angeles Piano Trio and has enjoyed artistic collaboration with many ensembles and artists including Trio Solisti, the Modigliani Quartet, American String Quartet, Janacek Quartet, Brodsky Quartet, Szymanowski Quartet, Zoltan Kocsis, Alexis Pia Gerlach, Maria Bachmann, Eva Urbanova, Nina Kotova, Dimitri Ashkenazy, and Sabrina-Vivian Höpcker.

Mr. Bidini has repeatedly performed at the prestigious festivals of Europe, including the Tuscan Sun Festival Cortona/Napa, Festival Radio France Montpellier Languedoc-Roussillon, La Roque d'Anthéron International Piano Festival, Stern Grove Festival, Arturo Benedetti Michelangeli International Piano Festival, Festival dei due Mondi

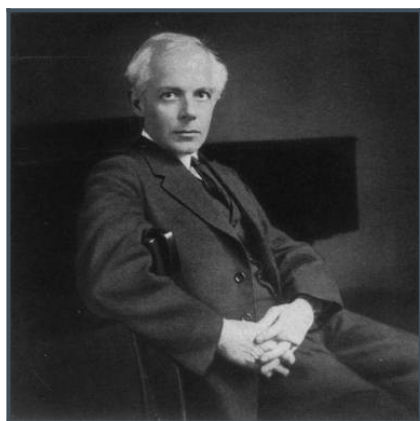
and most recently, Grant Park Festival.

Fabio Bidini began his piano studies at the age of five. He graduated magna cum laude from the Cecilia Conservatory in Rome and studied composition at the Florence Conservatory. He has been awarded first prize in eleven of Italy's most prestigious national piano competitions and has been the recipient of the top prizes awarded in eight international competitions - Terni, Köln, Busoni 1988 and 1992, Pretoria, Marsala, London and the Van Cliburn Fort Worth. He made his North American debut in 1993 with the Atlanta Symphony.

In 2015 Fabio Bidini became the first recipient of the Carol Grigor Piano Chair - a new position enabled by a \$5-million endowment gift from the Colburn School's board chairwoman Carol Colburn Grigor in Los Angeles. Mr. Bidini has been Professor of Piano at the Hochschule für Musik Hanns Eisler, in Berlin, one of Europe's premiere music conservatories. He also serves as an Artist-in-Residence at the Hochschule für Musik und Tanz in Köln.

Fabio Bidini's discography comprises thirteen CDs recorded under the labels BMG, Classichord, Musikstrasse, EPR and True Sounds. He is a Steinway artist.

Program Notes



Béla Bartók 1881-1945

Romanian Folk Dances, Sz.68

By the end of the nineteenth century, classical music based on ersatz Hungarian folk music had come to a dead end. The extreme nationalism that had swept Hungary, beginning with the failed revolution of 1848, revived interest in the authentic folk culture and inspired the search for authenticity in clothing, food, language, literature and music.

Born in the midst of this revival, Béla Bartók began his musical career in the classical vein, his early compositions emulating Brahms, Richard Strauss and Liszt. But he was swept up in the nationalist movement and, together with his friend Zoltán Kodály, became one of the first modern ethnomusicologists. In 1906 the two began collecting the peasant folk songs of Hungary and Romania, using that newfangled invention, the Edison wax cylinder. Bartók was tireless in his pursuit of authentic melodies and dances, often traveling to the farthest backwaters to record local variants. His research contributed to the understanding of how long poems, such as the Homeric epics, are retained in collective memory over the centuries as part of an oral tradition through the use of verbal and melodic formulae. In later years he extended his collecting to other Eastern European and North African countries, making his final trip to Anatolia in 1936.

The folk music Bartók collected strongly influenced his musical output. He edited and published many of the melodies he had recorded, while others he incorporated into his own compositions. In his original works, such as his concerti or string quartets, he retained the modes, rhythms and style of the folk music, but composed his own themes.

In the seven *Romanian Folk Dances*, composed in 1915 as piano pieces and orchestrated in 1917, Bartók directly used folk material from the over 1,100 tunes he had collected from that region alone. He made simple settings of peasant flute and fiddler tunes, letting the unfamiliar modalities and snappy rhythms speak for themselves.

Listeners familiar with the composer's later transformations of indigenous folk music will note that these Dances are more tuneful, in our Western European sense, than the later ones. The difference is largely due to Bartók's development as a composer; his own personal idiom and musical language affected the way in which he incorporated his own melodies into the folk idiom.

The Dances are short, each characterized by its own instrumentation and characteristic rhythm. The incipits of each define the essence of the entire dance. The last three dances flow into each other without pause. The final

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Gabriela Lena Frank b.1972

Elegia Andina (Andean Elegy)

American composer and pianist Gabriela Lena Frank was born in Berkeley, California, to parents of widely mixed background: Her mother is of Peruvian/Chinese ancestry and her father of Lithuanian/Jewish descent. A graduate of Rice University in Houston and the University of Michigan at Ann Arbor, Frank has traveled extensively in South America drawing on its folk culture as inspiration for her compositions. The recipient of a Guggenheim Fellowship in 2009, she is currently a member of the Silk Road Ensemble. In 2017, she founded her own school, the Gabriela Lena Frank Creative Academy of Music for emerging composers to work with renowned

performers.

Frank composed *Elegia Andina* in 2000, explaining: " [It] is dedicated to my older brother, Marcos Gabriel Frank. As children of a multicultural marriage (our father being Lithuanian-Jewish and our mother being Chinese-Peruvian-Spanish), our early days were filled with Oriental stir-fry cuisine, Andean nursery songs, and frequent visits from our New York-bred Jewish cousins. As a young piano student, my repertoire included not only my own compositions that carried overtones from Peruvian folk music but also rags of Scott Joplin and minuets by the sons of Bach. It is probably inevitable then that as a composer and pianist today, I continue to thrive on multiculturalism. *Elegía Andina* is one of my first written-down compositions to explore what it means to be of several ethnic persuasions, of several minds. It uses stylistic elements of Peruvian *arpa/ira zampoña* panpipes (double-row panpipes, each row with its own tuning) to paint an elegiac picture of my questions...In addition, as already mentioned, I can think of none better to dedicate this work to than to "Babo," my big brother — for whom Perú still waits."

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Wolfgang Amadeus Mozart 1756-1791

Concerto for Two Pianos in E-flat major, K. 365

Although the actual date of composition of this concerto is uncertain, this is one of the first known to have been completely composed by Mozart. His first piano concertos were transcriptions and arrangements of works by other composers, including C.P.E. Bach, J.C. Bach and others. It is also Mozart's only concerto for two pianos and is clearly reminiscent of his childhood and adolescence when he and his sister Maria Anna ("Nannerl") were carted all over Europe as performing *Wunderkinder*. Although the siblings' prodigy days were long over, they continued to perform together.

In this capacity, they probably performed the E-flat concerto in 1780 at court for one of Mozart's final concerts in Salzburg, along with the Sonata for Piano Four Hands, K. 381. A two-piano transcription of the Concerto No. 7 for Three Pianos also dates from this period, as does a group of piano sonatas for piano four-hands (a medium "invented" by the brother-sister team).

That same year, Mozart left his hometown forever to pursue his dream of a prestigious court appointment. He traveled first to Munich, where he had been commissioned to compose the opera *Idomeneo*, and then on to Vienna. While never attaining his original goal, he made his mark in the capital as music history's first true freelance composer.

In the Concerto for Two Pianos, the tasks are evenly divided. The soloists mostly play in dialogue, echoing or answering each other. In contrast to compositions for piano four hands, where per force one of the players takes the lower range and the other the higher, both soloists here cover the entire range of the piano, which at the time was limited to five octaves.

The Concerto anticipates the structure typical of the composer's later great piano concertos. The first movement, *Allegro*, is in classic sonata form; the fanfare-like opening theme plus all the exposition material introduced by the orchestra is then repeated and expanded by the pianos. Because this is a work for two solo instruments, Mozart sometimes has the first soloist present a motive with the second soloist repeating it in slightly varied form; at other times, one piano will begin a phrase, while the second completes it. Neither instrument is dominant.

The *Andante* prefigures Mozart's later concerti, opening with a deceptively simple theme. But Mozart goes on to pile one beautiful melody onto another to create a poignant statement whose intensity is enhanced by the orchestra's two oboes.

The ethereal spell is broken by the sprightly *Rondeau: Allegro*. The rondo theme alternates with episodes in which the two pianos chase each other all over the movement.

Originally scored for two oboes, two bassoons, two horns and strings, Mozart added two clarinets, two trumpets and timpani to the outer movements for two private performances in Vienna in November 1781 with his pupil and patron Josepha Barbara von Auernhammer as second pianist. That version, however, is lost.

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Orchestra Roster

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November 6 & 7, 2021

VIOLIN I

Stephanie Sant 'Ambrogio,

Concertmaster

Lianna Elmore

John Morrice

Rudolfina Sjostrand

Rebecca Ward

Erin Adams

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Ivelina Kofler

VIOLIN II

Caitlin McSherry, *Principal*

Cynthia Stuart

Joseph Galamba

Sarah Coyl

Julia Copland

Petr Masek

VIOLA

Joshua Newberger, *Acting Principal*

Rosalind Gratz

Lynn Grants

Claudia Shiuh Langone

Heather Gardner

CELLO

Gerald Miller, III, *Principal*

Isaac Pastor-Chermak

Alicja Blanquart

Judy Robinson

Alana Shannon

BASS

Sukyung Chun, *Acting Principal*

Heidi Franklin

Keith Bionde

FLUTE

Janette Erickson, *Principal*

Pam Ellzey

OBOE

Rong-Huey Liu, *Principal*

Marissa Honda

CLARINET

Peter Nevin, *Principal*

Lea Steffens

BASSOON

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Allen Savedoff, *Acting Principal*

Wendy LaTouche

HORN

Elisha Wells, *Acting Principal*

Jennie Blomster

TRUMPET

Nathan Sobieralski, *Acting Principal*

Ron Franklin

TIMPANI

Alex Orfaly, *Acting Principal*

PERCUSSION

Craig Cory

