



New Worlds

Sunday, May 7, 2023

Daniel R. Martin Masterworks Series | New Worlds

Sunday, May 7, 2023
William Saroyan Theatre

Rei Hotoda, conductor
Julian Rhee, violin

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| Jerod Impichchaahaaha' Tate | Chokfi' |
| Mendelssohn | Violin Concerto in E minor, Op. 64 I. Allegro molto appassionato II. Andante III. Allegro non troppo - Allegro molto vivace |

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| Intermission | |
| Dvořák | Symphony No. 9 in E minor, Op. 95, <i>From the New World</i> I. Adagio – Allegro molto II. Largo III. Molto vivace IV. Allegro con fuoco |

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| Orchestra Roster

VIOLIN I

Stephanie Sant'Ambrogio, *Concertmaster*

Lianna Elmore

John Morrice

Amy Lindsey
Rebecca Ward
Rudolfina Sjostrand
Erin Adams
Sarah Coyle
Julie Metz
Daniel Jang
Ivelina Kofler
Daniel Zuckerman

VIOLIN II

Gabrielle Wunsch, *Acting Principal*
Cynthia Stuart
Joseph Galamba
Gaylene Debra Joe
Julia Copeland
Juan Gutierrez
William Chen
Brandon Morris
Rebecca Wishnia
Araksia Nazlikian

VIOLA

Martha Brody, *Acting Principal*
Rosalind Gratz
Lynn Grants
Terry Paul
Matthew Smoke
Russell Carrington
Alex Navarro
Claudia Shiu

CELLO

Isaac Pastor-Chermak, *Acting Principal*
Alana Shannon
Judith Robinson
Boris Nixon
Thomas Shoebottom
Robert Hurley
Drew Guenzer
Betty Wu

BASS

Bruce Bransby, *Acting Principal*
Heidi Franklin
Keith Biondi
Benjamin Green
Sheldon Schlesinger

Shawn Toner

FLUTE

Janette Erickson, *Principal*

Pam Ellzey

OBOE

Rong-Huey Liu, *Principal*

Cat Cantrell

CLARINET

Jeannie Psomas, *Acting Principal*

Sara Marsh

BASSOON

Jordan Farber, *Acting Principal*

Wendy LaTouche

HORN

Elisha Wells, *Acting Principal*

Jennie Blomster

Sarah Ference

Richard Hembree

TRUMPET

Nathan Sobieralski, *Acting Principal*

Alia Kuhnert

TROMBONE

Phil Keen, *Acting Principal*

Katie Curran

Todd Eames

TUBA

Cody Forcier, *Acting Principal*

TIMPANI

Tyler Stell, *Acting Principal*

PERCUSSION

Corey Ritter, *Principal*

Tammy van der Paardt

| Program Notes



JEROD IMPICHCHAACHAaha' TATE (B. 1968)

Chokfi'

The son of a Chickasaw father and an Irish mother, Jerod Impichchaachaaha' Tate grew up in a family professionally involved in music, dance and theatre. He received his training as a pianist and composer at Northwestern University and the Cleveland Conservatory of Music, but his mother commissioned his first composition, *Winter Moons*, a ballet that explores traditions of the tribes from the Northern Plains and Rockies.

Tate, who has been inspired in ways of combining ethnic and Classical traditions through the music of Bela Bartók, writes:

"I didn't mix my identities of being a classically trained musician and being an American Indian. I never saw that there was even a possible relationship between those two until I started composing. And that's when they came together in a way that made me feel just wonderful."

According to the composer, "Chokfi" is the Chickasaw word for rabbit, who is an important trickster legend within Southeast American Indian cultures....Different string and percussion techniques and colors represent the complicated and diabolical personality of this rabbit person. In honor of my Muskogee Creek friends, I have incorporated a popular tribal church hymn as the melodic and musical base."



FELIX MENDELSSOHN (1809-1847)

Violin Concerto

As a mature artist, Felix Mendelssohn was acclaimed throughout Europe as a composer and conductor, especially in his native Germany and in England, where he had a private audience with the young Queen Victoria, who sang for him after he had played for her. His untimely death from unknown causes created a profound shock, and Mendelssohn societies promoting his music and ideas quickly sprang up all over middle and northern Europe.

Fortunately for the development of Mendelssohn's prodigious talents, his carefully selected teachers were strict and demanding. Even as a mature artist, he was extremely self-critical, constantly requesting feedback and carefully perfecting his compositions. The Concerto in E minor had a long gestation period. Mendelssohn started the concerto in 1838 but did not finish it until six years later. He wrote it for his friend, the famed violinist Ferdinand David (1810-1873), concertmaster of the Gewandhaus Orchestra of Leipzig where Mendelssohn served as conductor from 1835 to 1843. The composer sought – and took – David's advice on technical aspects throughout its composition. David finally premiered it in Leipzig in 1845, but Mendelssohn was ill and unable to attend. Now one of the staples of violin repertory, contemporaneous audiences considered the Concerto daring and innovative

From the first bar, the *Allegro molto appassionato* broke new ground. Instead of the usual orchestral exposition of the main themes, the violin enters at once with the principal theme on which the movement is built. For the second theme, the roles are reversed, with the winds introducing the theme. The cadenza, largely David's creation, is placed unconventionally before the recapitulation. Relocating the cadenza away from its traditional place at the end of the movement stresses continuity with the second movement, which follows without pause.

The *Andante* emerges out of a single quiet bassoon tone, emanating from the last chord of the opening movement. It is joined by other instruments for a short transitional passage, after which the solo violin introduces the simple, almost religious theme.

Another transition, based on the opening theme of the Concerto, leads into the *Allegro molto vivace*. Mendelssohn saved the demonstration of the violin's virtuoso possibilities for this sparkling Finale. After an orchestral fanfare for the winds, the soloist enters with a flourish followed by a delicate, dancing theme that dominates the movement and recalls the atmosphere of the teenaged composer's first great hit, the *Overture to A Midsummer Night's Dream*.



Antonín Dvořák (1841-1904)

Symphony No. 9, New World

Antonín Dvořák's sojourn in the United States from 1892 to 1895 came about through the efforts of Mrs. Jeanette B. Thurber. A dedicated and idealistic proponent of an American national musical style, she underwrote and administered the first American music conservatory, the National Conservatory of Music in New York. Because of Dvořák's popularity throughout Europe, he was Thurber's first choice for a director. The fact that he spoke no English was of little consequence since the language of musical discourse was German. He, in turn, was probably lured to the big city so far from home by both a large salary and convictions regarding musical nationalism that paralleled Mrs. Thurber's own.

Thirty years before his arrival in New York, Dvořák had read Henry Wadsworth Longfellow's *Song of Hiawatha* in a Czech translation and was eager to learn more about the Native American and African-American music, which he believed should be the basis of the American style of composition. He also shared with Mrs. Thurber the conviction that the National Conservatory should admit African-American students. One of them, Henry Burleigh, who became an important African-American composer in his own right, is credited with exposing his teacher to African-American spirituals.

While his knowledge of authentic Native American music is questionable – his exposure came through samples transcribed for him by American friends and through Buffalo Bill's Wild West Show – he became familiar with African-American spirituals through Burleigh, as well as indirectly via the songs of Stephen Foster. He incorporated both of these styles into the Symphony No. 9, composed while he was in

New York.

Just as Dvořák never quoted Bohemian folk music directly in his own nationalistic music, he did not use American themes in their entirety. Rather, with his unsurpassed gift for melody, he incorporated characteristic motives into his own themes. Nevertheless, any listener with half an ear can discern “Massa Dear” (also known as “Goin’ Home”) in the famous English horn solo in the second movement. We can deduce the importance of these musical motives from the fact that they appear as reminiscences in more than one movement, especially in the Finale. The symphony, however, is hardly an American pastiche; the second motive in the Largo movement is a phrase of wrenching musical longing that many listeners interpret as the composer’s nostalgia for his native Bohemia. The New York music critic and Dvořák’s friend, Henry Krehbiel, claimed that the movement was inspired by incidents from Henry Wadsworth Longfellow’s *The Song of Hiawatha*. Which incidents, however, have never been definitively determined. Krehbiel posited the scene in which Hiawatha woos Minnehaha, while others have suggested Minnehaha’s funeral. Incidentally, Dvořák had also intended to compose an opera on *Hiawatha*, which never left the drawing board.

The third movement as well, in its rhythmic thumping, the pentatonic scale and the orchestration dominated by winds and percussion, is meant to portray an Indian ceremonial dance described in Longfellow’s poem. Dvořák’s symphonic use of what he believed to be an authentic Native American musical idiom may have reflected his initial ideas for the opera.

One of the most important features of the Symphony is its thematic coherence. Whatever the origin of the melodies, they all have a modular characteristic in that they can be mixed and matched in many different ways. In the last movement, Dvořák brings nearly all of the Symphony’s themes together, sometimes as one long continuous melody, sometimes in contrapuntal relationship to each other.

| Artist Biographies



Rei Hotoda

conductor

Now entering her sixth season as Music Director of the Fresno Philharmonic, 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 post-concert experience by creating the ever popular *Stay Tuned* series, and 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 efforts, she has successfully broken down the barriers that often exist between artist and listener and reestablished the Fresno Philharmonic as a leader in the community it serves.

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, Louisville, 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 Derek Bermel, John Wineglass, Kenneth Froelich, Cynthia Lee Wong, Kevin Day, 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. 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.

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* celebration and from the harpsichord in Bach's Brandenburg Concerto No. 3 as part of their Digital Masterworks series. In the 2021-22 season, she conducted both the Winnipeg Symphony Orchestra and the Fresno Philharmonic from the keyboard in Mozart's Concerto for Two Pianos in E-flat major.

Rei is the proud recipient of several prestigious awards, including the 2006 Taki-Alsop Conducting Fellowship, created by Marin Alsop to mentor women conductors. Additionally, she has received a Peabody Career Development Grant, the Women's Philharmonic Scholarship, and an Illinois Arts Council International Arts Exchange Grant. Her teachers and mentors include Gustav Meier, Marin Alsop, Jaap van Zweden and Thierry Fischer.



Julian Rhee

violin

Julian Rhee is quickly gaining recognition as an emerging artist and performer, praised for his "sophisticated, assured tone, superb intonation, and the kind of poise and showmanship that thrills

audiences." (The Strad)

An avid soloist, Julian made his Milwaukee Symphony Orchestra debut at age 8, and has gone on to perform with orchestras such as the Santa Rosa Symphony, Pittsburgh Symphony, Aspen Philharmonic, Eugene Symphony, San Jose Chamber, Madison Symphony, Avanti Symphony, West Suburban Symphony, Wisconsin Philharmonic, Lacrosse Symphony, the Wisconsin Chamber, San Diego Symphony, among others. He has performed in an array of venues including Ravinia's Bennett Gordon Hall, Heinz Hall, the Overture Center for the Arts, Teatro El Círculo in Rosario, Argentina, The Musikverein in Vienna, Bartok Hall in Hungary, New World Center, and the John F. Kennedy Center. Recent and upcoming engagements include appearances at the Dame Myra Hess Memorial Concerts, East Coast Chamber Orchestra, Leonard Slatkin and the Indianapolis Symphony, Nicholas McGegan and the Eugene Symphony, the Middleton, Bucks County, Brevard, Menomonee Falls, and Fresno Philharmonic Orchestras.

Julian is the Silver Medalist of The 11th Quadrennial International Violin Competition of Indianapolis, winner of Astral Artists' National Auditions, the first prize winner of the 2020 Elmar Oliveira International Competition, where he was also awarded the special Community Award, the 2018 Johansen International Competition for Young String Players, Aspen Festival Concerto Competition and the Aspen Festival's Dorothy DeLay Fellowship. He was selected as a 2018 U.S. Presidential Scholar and received his medal at the White House. Julian is a Young Strings of America Ambassador sponsored by SHAR Music.

A passionate chamber musician, Julian's performance on violin and viola earned him first prize in the Fischhoff and the M-Prize Chamber Competitions. He has performed at and attended festivals including the Heifetz, Four Seasons, Ravinia Steans Institute, Rockport Music and Northshore Chamber Music Festivals. He has also appeared alongside Time for Three, Jupiter Chamber Players, 98.7 WFMT's Introductions, Milwaukee Public Television, and Wisconsin Public Radio and Television.

Julian studied with Hye-Sun Lee and Almita Vamos at the Music Institute of Chicago Academy. He is currently pursuing a Masters degree with Miriam Fried at the New England Conservatory.

Julian is the recipient of the outstanding 1699 "Lady Tennant " Antonio Stradivari violin on the extended loan through the generosity of the Mary B. Galvin Foundation and the efforts of the Stradivari Society, a division of Bein & Fushi, Inc. The Mary B. Galvin Foundation, Inc. and the Stradivari Society support the very highest level of string playing by loaning precious antique Italian instruments to artists of exceptional talent and ability.



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A promotional banner for Valley PBS For the Arts. The background is dark blue with a silhouette of a man in a suit playing a double bass. The text is white and yellow. At the top, "Valley PBS" is written in a large font, with the PBS eye logo in the middle. Below it, "FOR THE ARTS" is written in a smaller font. A yellow horizontal line separates the top section from the middle section. In the middle section, there are several logos and titles: "GP GREAT PERFORMANCES", "AUSTIN CITY LIMITS", "Bob Ross THE Joy of Painting", and "ONSTAGE IN AMERICA". At the bottom, there is a dark blue bar with white and yellow text: "Valley PBS Passport" on the left and "STREAM OUR LATEST CONTENT! VISIT VALLEYPBS.ORG/PASSPORT" on the right.

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