

Beethoven's Seventh

NOVEMBER 18 - 19, 2023

| Daniel R. Martin Masterworks Series | The Riff of Life: Beethoven's 7th

Saturday, November 18, 2023

Sunday, November 19, 2023

Paul Shaghoian Memorial Concert Hall

Rei Hotoda, conductor & piano

Inbal Segev, cello

Antheil

A Jazz Symphony

Anna Clyne

DANCE

- I. when you're broken open
- II. if you've torn the bandage off
- III. in the middle of the fighting
- IV. in your blood
- V. when you're perfectly free

Intermission

Beethoven

Symphony No. 7 in A major, Op. 92

Poco sostenuto - Vivace
Allegretto
Presto
Allegro con brio

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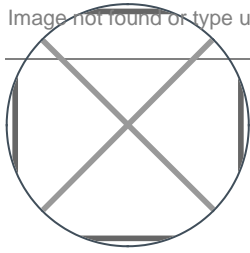


2023 -2024 Season Major Support provided by

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Program Notes

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George Antheil (1900 - 1959)

A Jazz Symphony

American composer and pianist George Antheil was the self-proclaimed “Bad Boy of Music.” He burst upon the scene in the 1920s, expressing our mechanized age with his dissonant, loud music. His *Ballet mécanique* required for its performance eight pianos, the sound of a propeller airplane engine, various car horns, a buzz saw and other odd paraphernalia. In later years he went conservative, composing graceful tonal music “replete with canons, fugues, inversions, calculated and recalculated developments.” In 1936 he settled in Los Angeles and produced numerous film scores.

Obviously, his fascination with technology was more than an aesthetic posture. In 1941, in collaboration with film star Hedy Lamarr, who had recently fled Hitler's Austria, he filed a patent for a secret FM communications system, useful in remote control weapons such as torpedoes.

Composed in 1925 and drastically simplified in 1955, *A Jazz Symphony* was originally composed for Paul Whiteman's orchestra which premiered George Gershwin's *Rhapsody in Blue* the year before. Whiteman found it too extreme and rejected it, and it ended up at Carnegie Hall together with Antheil's *Ballet mécanique*. With its steamboat whistle, it created the intended scandal. Antheil predicted – wrongly, as it turned out – that it would outshine Gershwin's *Rhapsody in Blue*.

The 1955 arrangement is for a simpler orchestra and with the harsher dissonances and noises mellowed. It is not a symphony in any sense of the word, but a compilation of interwoven dance styles from the 1920s era, all given at a frantic pace.



Anna Clyne (B. 1980)

DANCE

Described as a “composer of uncommon gifts and unusual methods” in a [New York Times](#) profile and as “fearless” by NPR, GRAMMY-nominated Anna Clyne is one of the most in-demand composers today, working with orchestras, choreographers, filmmakers, and visual artists around the world. Clyne was named the [8th most performed contemporary composer](#) in the world and the most performed living female British composer in 2022.

Clyne has been commissioned and presented by the world's most dynamic and revered arts institutions, including the Barbican, Carnegie Hall, Kennedy Center, Los Angeles Philharmonic, MoMA, Philharmonie de Paris, Royal Concertgebouw Orchestra, San Francisco Ballet, and the Sydney Opera House; and her music has

opened such events as the Edinburgh International Festival, The Last Night of the Proms, and the New York Philharmonic's season.

Clyne often collaborates on creative projects across the music industry, including *Between the Rooms*, a film with choreographer Kim Brandstrup and LA Opera, as well as *The Nico Project* at the Manchester International Festival, a stage work about pop icon Nico's life that featured Clyne's reimagining of *The Marble Index* for orchestra and voices. Clyne has also reimagined tracks from Thievery Corporation's *The Cosmic Game* for the electronica duo with orchestra, and her music has been programmed by such artists as Björk. Other recent collaborators include such notable musicians as Jess Gillam, Jeremy Denk, Martin Fröst, Pekka Kuusisto, and Yo-Yo Ma.

Clyne's works are frequently choreographed for dance, with recent projects including the world premiere of choreographer Pam Tanowitz's dance set to *Breathing Statues* for the Royal Ballet in London and performances of *DANCE* by the San Francisco Ballet with choreography by Nicolas Blanc. Her fascination with visual art has inspired several projects including *ATLAS*, inspired by a portfolio of work by Gerhard Richter; *Color Field*, inspired by the artwork of Mark Rothko; and *Abstractions*, inspired by five contemporary paintings. In addition, Clyne seeks innovation through new technology, developing the Augmented Orchestra with sound designer Jody Elff; the technology expands the sound-world of the orchestra through computer-controlled processes, and was premiered in *Wild Geese* at the 2023 Cabrillo Festival.

In 2023-2024, Clyne serves as Composer-in-Residence with the Helsinki Philharmonic Orchestra as part of their Artistic Team; as Composer-in-Residence at the BBC Philharmonic, and as Artist-in-Residence with Symphony Orchestra of Castilla y León. Past residencies include the Baltimore Symphony Orchestra, Chicago Symphony Orchestra, L'Orchestre national d'Île-de-France, Philharmonia Orchestra, Scottish Chamber Orchestra and the Trondheim Symphony Orchestra. Clyne's music is represented on several labels and her works *Prince of Clouds* and *Night Ferry* were nominated for 2015 GRAMMY Awards. Her cello concerto *DANCE*, recorded by soloist Inbal Segev, the London Philharmonic Orchestra, and Marin Alsop, has garnered 10 million plays on Spotify.

DANCE is dedicated to the composer's father and is based on the poem of that name by the 13th century Persian poet Rumi. The work is in five movements each titled from a line from the poem:

Dance, when you're broken open.
Dance, if you've torn the bandage off.
Dance in the middle of the fighting.
Dance in your blood.
Dance, when you're perfectly free.



LUDWIG VAN BEETHOVEN (1770-1827)

Symphony No. 7 in A Major, Op. 92

There is little information about Beethoven's activities during 1812, the year of the composition of the Seventh Symphony. He was in poor health and while he produced little else that year, the Symphony makes up for in quality what was lacking in quantity. The year itself was momentous; the Russian winter had finally halted Napoleon in his eastward march of conquest, a fact that must have lightened Beethoven's heart. Napoleon had been the composer's hero, the intended dedicatee of his Third Symphony, but his insatiable lust for conquest and power was so disillusioning that Beethoven rescinded the dedication and harbored a lifelong grudge. The hardship resulting from Napoleon's occupation of Vienna in 1809-10 added to his bitterness. The Seventh Symphony premiered on December 8, 1813 at a gala benefit concert of primarily Beethoven's own works to aid the wounded of the latest battles against Napoleon.

Also on the program were Wellington's Victory (the "Battle Symphony"), celebrating another Napoleonic defeat, the Eighth Symphony and numerous smaller works. Beethoven – although profoundly deaf – directed an orchestra made up of Vienna's most important musical celebrities: Louis Spohr, Domenico Dragonetti, Mauro Giuliani and Ignaz Schuppanzigh played in the strings; Giacomo Meyerbeer and Johann Nepomuk Hummel played timpani; Ignaz Moscheles played the cymbals, and even old Antonio Salieri was there, heading the percussion section.

Each movement of the Seventh Symphony is dominated by a persistent rhythmic motive that – especially in the second movement – is equal in importance to the melodic content of the themes. Richard Wagner described the Seventh Symphony as "the apotheosis of dance in its loftiest aspects." The story goes that he once attempted to demonstrate this dance to the accompaniment of Liszt's piano playing.

The lengthy slow introduction, featuring some of the repertory's loveliest oboe solos, contrasts in mood with the Allegro, which follows in lively 6/8 meter. The opening movement actually consists of a single complex theme held together by an underlying dotted rhythm in the accompaniment. The pulse extends throughout the entire movement and is only occasionally interrupted.

The theme of the second movement is minimal, a 4/4 ostinato consisting primarily of repeated pitches over which Beethoven adds counter-melodies and a buildup of the orchestration to create emotional tension. Beethoven's innovative use of the rhythmic pulse in this movement influenced the Romantic composers who followed and served as a model for Schubert in his Symphony No. 9 in C major, "the Great."

The Scherzo, in 3/4, is defined by driving quarter notes, dynamic contrasts and shifting rhythms. The trio, with its legato melody for the winds, provides the expected contrast, breaking away from the rhythmic pulse of the Scherzo.

The nineteenth-century musicologist Sir Donald Tovey described the finale as “A triumph of Bacchic fury.” The rondo theme, with its emphatic timpani part, resembles a stomping peasant dance – admittedly refined for the occasion.

Artist Biographies



Rei Hotoda

conductor, piano

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.



Inbal Segev

cello

Inbal Segev is “a cellist with something to say” (Gramophone). Combining rich tone and technical mastery with rare dedication and intelligence, she has appeared with orchestras including the Berlin Philharmonic, London Philharmonic, Israel Philharmonic, Baltimore Symphony, St. Louis Symphony, Pittsburgh Symphony, Bamberg Symphony and Polish National Radio Symphony Orchestra Katowice (NOSPR), collaborating with such prominent conductors as Marin Alsop, Stéphane Denève, Lorin Maazel, Cristian Măcelaru, Zubin Mehta and Edward Gardner. Committed to reinvigorating the cello repertoire, she has commissioned and premiered new cello concertos from Timo Andres, Anna Clyne, Avner Dorman, Fernando Otero, Dan Visconti and Victoria Poleva, whose concerto Segev looks forward to premiering with the Dallas Symphony and London Philharmonic orchestras in the 2023-24 season. Recorded with Alsop and the London Philharmonic for Avie Records, Segev's 2020 premiere recording of Clyne's new cello concerto, *DANCE*, was an instant success, topping the Amazon Classical Concertos chart; its opening movement was chosen as one of NPR Music's “Favorite Songs of 2020,” receiving nine million listens on Spotify, and Segev has continued to tour extensively with the piece. At the start of the pandemic, she launched “20 for 2020,” a commissioning, recording and video project for 20 cutting-edge composers, including John Luther Adams, Viet Cuong, Angélica Negrón and others who she asked to create works in response to the unprecedented worldwide crisis and encourage creative recovery. Her previous discography includes acclaimed recordings of the Elgar Cello Concerto, Romantic cello works and Bach's Cello Suites, while her popular YouTube masterclass series, *Musings with Inbal Segev*, has inspired a generation of cellists.

A native of Israel, at 16 Segev was invited by Isaac Stern to continue her cello studies in the U.S., where she earned degrees from Yale University and the Juilliard School, before co-founding the Amerigo Trio with former New York Philharmonic

concertmaster Glenn Dicterow and violist Karen Dreyfus. Segev started composing during the pandemic: her cello quartet, *Behold*, can be heard on her album *20 for 2020*; her cello octet, *B Natural*, premiered at Yale in 2023; and her forthcoming string trio is scheduled to premiere in the 2025-26 season. Her cello was made by Francesco Ruggieri in 1673.

| Orchestra Roster

VIOLIN I

Stephanie Sant'Ambrogio, *Concertmaster*

Jay Zhong

Calvin Lewis

Lianna Elmore

John Morrice

Amy Lindsey

Rebecca Ward

Rudolfina Sjostrand

Claire Tatman

Kim Hain

Yuliya Hess

Calvin Gregory

VIOLIN II

Caitlin McSherry, *Principal*

Cynthia Stuart

Joseph Galamba

Gaylene Debra Joe

Barbara Schaefer

William Chen

Lisa Lhee

Juan Gutierrez

Araksia Nazlikian

Jay Gunasekera

VIOLA

Chad Kaltinger, *Acting Principal*

Roz Gratz

Martha Brody

Tianna Heppner

Jennifer Wu

Keith Lawrence

Claudia Shuih

CELLO

Walter Haman, *Acting Principal*

Alana Shannon
Nicholas Anton
Emma Hill
Yoo-Jung Chang
Eric Sheaffer
Elton Chong
Tim Stanley

BASS

Sukyung Chun, *Acting Principal*
Heidi Franklin
Keith Biondi
Benjamin Green
Sheldon Schlesinger

FLUTE

Janette Erickson, *Principal*
Pamela Thoman Ellzey

OBOE

Neil Tatman, *Acting Principal*
Cathy Del Russo

CLARINET

Lea Steffens, *Acting Principal*
Amelia Smith
Anne Hendrickson

BASSOON

Kris King, *Acting Principal*
Christopher Chung

HORN

Elisha Wells, *Acting Principal*
Maya Norman

TRUMPET

John Freeman, *Principal*
Ron Franklin
Nathan Sobieralski

TROMBONE

Steve Suminski, *Acting Principal*
Sam Wamhoff
Russ Zokaite

TUBA

Cody Forcier, *Acting Principal*

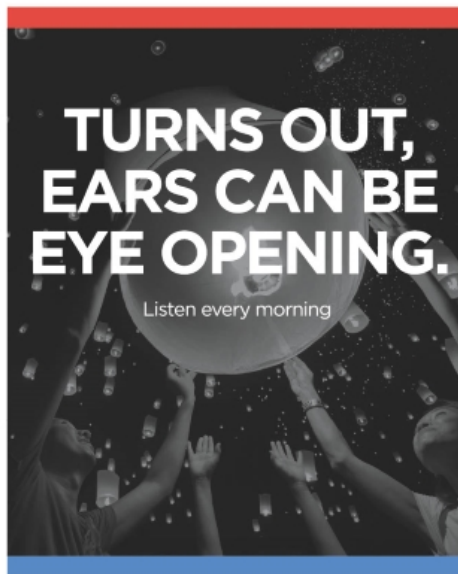
TIMPANI

Justin Gingrich, *Principal*

PERCUSSION

Matthew Darling, *Acting Principal*

Michael Basak



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A promotional banner for Valley PBS For the Arts. The background is dark blue with a silhouette of a person playing a double bass. The text "Valley PBS" is in large white font, with the PBS logo (a blue circle with a white head profile) between "Valley" and "PBS". Below it, "FOR THE ARTS" is written in smaller white capital letters. A yellow horizontal line separates this from the program logos below. The logos include "GP GREAT PERFORMANCES", "AUSTIN CITY LIMITS", "Bob Ross THE Joy of Painting", and "ONSTAGE IN AMERICA". At the bottom, a dark blue bar contains the text "Valley PBS | STREAM OUR LATEST CONTENT! | PASSPORT | VISIT VALLEYPBS.ORG/PASSPORT" in white and yellow.