



Bernstein and Barber

JANUARY 18-19, 2025

Daniel R. Martin Masterworks Series | Bernstein and Barber

Saturday, January 18, 2025

Sunday, January 19, 2025

Paul Shaghoian Concert Hall

Karen Slack, soprano

Tito Muñoz, guest conductor

Adolphus Hailstork

Fanfare on Amazing Grace

George Walker

Lyric for Strings

Samuel Barber *Knoxville: Summer of 1915, Op. 24*

Intermission **20 Minutes**

Leonard Bernstein *Fancy Free*

- I. *Enter Three Sailors*
- II. *Scene at the Bar*
- III. *Enter Two Girls*
- IV. *Pas de deux*
- V. *Competition Scene*
- VI. *Three Dance Variations*
- VII. *Finale*

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Program Notes



Adolphus Hailstork (b. 1941)

Fanfare on Amazing Grace

Adolphus Hailstork is an American composer born in Rochester, NY who grew up in Albany New York, where he studied violin, piano, organ, and voice. He currently resides in Virginia Beach, Virginia. Adolphus Hailstork received his doctorate in composition from Michigan State University, where he was a student of H. Owen Reed. He had previously studied at the Manhattan School of Music, under Vittorio Giannini and David Diamond, at the American Institute at Fontainebleau with Nadia Boulanger, and at Howard University with Mark Fax. Dr. Hailstork is Professor of Music and Eminent Scholar at Old Dominion University in Norfolk.

Dr. Hailstork has written numerous works for chorus, solo voice, piano, organ, various chamber ensembles, band, orchestra, and opera. Significant performances by major orchestras (Philadelphia, Chicago, and New York) have been led by leading conductors such as James de Priest, Paul Freeman, Daniel Barenboim, Kurt Masur, Lorin Maazel, Jo Ann Falletta and David Lockington. Thomas Wilkins conducted Hailstork's *An American Port of Call* with the Boston Symphony Orchestra. Rei Hotoda and the Fresno Philharmonic have performed Hailstork's *To Those Who Serve* and *An American Fanfare*.

Originally composed for solo organ, Hailstork's *Fanfare on Amazing Grace* is a 3½-minute explosion of joyous sound inspired by the Baroque-era tradition of chorale preludes. As in Bach's organ preludes, the familiar hymn's phrases broadly emerge from ornate counterpoint. Also scored by Hailstork for chamber ensemble and for orchestra, *Fanfare on Amazing Grace* was transcribed for concert band in January 2021 by "The President's Own" United States Military Band, for that ensemble's worldwide broadcast performance at the 2021 Presidential Inauguration.



George Walker (1922 - 2018)

Lyric for Strings

Composer, pianist and educator George Walker achieved an important series of African American "firsts" in his long career: A graduate of Oberlin College Conservatory, the Curtis Institute, Doctor of Musical Arts from Eastman – and the first black composer to study with Nadia Boulanger in Paris. He was the first black instrumentalist to appear with the Philadelphia Orchestra, playing Rachmaninov's Piano Concerto No. 3, and the first African American composer to receive a Pulitzer Prize (1996). His autobiography, *Reminiscences of an American Composer and Pianist*, was published in 2009.

Walker has spent most of his professional life teaching at music departments around the country, including Smith College, Colorado University, Rutgers University and the Peabody Institute of Johns Hopkins University; he also toured extensively as pianist in

Europe.

Walker was an unashamed neo-romantic, having lived for nearly a century that saw countless developments in musical style from Schoenberg to Cage – and back. He was a prolific composer, whose works are reminiscent of those of Samuel Barber. The Lyric for Strings originated from the second movement of Walker's String Quartet No. 1, composed in 1945. In a certain sense, it is a doppelgänger of Barber's Adagio for Strings, which was also extracted from a string quartet. Both works are tonal and spin out a single melody in free variation.

Program notes by:

Joseph & Elizabeth Kahn

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Samuel Barber (1910-1981)

Knoxville: Summer of 1915

Composed in 1947 on commission from soprano Eleanor Steber, *Knoxville: Summer of 1915* sets to music a text by James Agee chosen from a collection of prose and poetry, *The Partisan Reader:*

Ten Years of "Partisan Review," 1934-1944: An Anthology. Agee's text subsequently became the prologue to his autobiographical novel, *A Death in the Family*, which was published posthumously and awarded a Pulitzer Prize.

Agee describes an idyllic scene from his childhood: the sights, sounds and smells on a lazy summer afternoon and evening while he was sitting on the porch or lying in the back yard of his family's home in Knoxville, Tennessee. Barber set Agee's prose text as poetry, adjusting it into lines that clarify the rhythmic pattern. He wrote to his uncle and mentor, the composer Sidney Homer: "...the summer evening he describes in his native southern town reminded me so much of similar evenings when I was a child at home...it expresses a child's feeling of loneliness, wonder and lack of identity in that marginal world between twilight and sleep." Shortly after he had finished the work, Barber met Agee, and the two discovered numerous coincidences in their lives, starting with the fact that they were born in the same year.

Barber gives the text a simple syllabic setting, appropriate to the character of childhood. Although it is Agee's reverie, Barber composed *Knoxville* for a high tessitura more readily imitative of the young boy's voice. *Knoxville* is more than a set of fleeting images; rather, it comprises a small but intense drama as the child passes from innocence to a realization of the sorrows of life.

After a short instrumental introduction, the meter shifts to a rocking melody that becomes the unifying musical element in the monologue. The idyll, however, is suddenly interrupted by the excitement of the modern world of automobiles and streetcars, their horns and bells imitated in the orchestra. As the boy's attention turns back to the intimacy of the family and his own back yard, the opening theme returns but blends into a new lyrical melody as he lovingly describes his family. The reverie is

again interrupted upon a sudden intuition of the cares and dangers of adulthood. He mouths an anxious prayer to God for his family. As he describes the ritual of bedtime, the opening theme returns, almost as if lulling him out of his fears and into sleep. Yet, once touched by the image of sorrow, he is permanently changed as he falls asleep questioning his own fate and identity.

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KNOXVILLE: SUMMER OF 1915 – James Agee

It has become that time of evening
when people sit on their porches,
rocking gently and talking gently
and watching the street and the standing up into their sphere of possession of the
trees, of birds' hung havens, hangars.

People go by; things go by.
A horse, drawing a buggy,
breaking his hollow iron music on the asphalt;
a loud auto; a quiet auto;
people in pairs, not in a hurry,
scuffling, switching their weight of aestival body,
talking casually, the taste hovering over them
of vanilla, strawberry, pasteboard and starched milk,
the image upon them of lovers and horsemen,
squared with clowns in hueless amber.

A streetcar raising its iron moan;
stopping, belling and starting; stertorous;
rousing and raising again its iron increasing moan
and swimming its gold windows and straw seats
on past and past and past,
the bleak spark crackling and cursing above it
like a small malignant spirit set to dog its tracks;
the iron whine rises on rising speed;
still risen, faints; halts;
the faint stinging bell;
rises again, still fainter,
fainting, lifting, lifts, faints foregone:
forgotten.

Now is the night one blue dew.

Now is the night one blue dew, my father has drained, he has coiled the hose.
Low on the length of lawns, a frailing of fire who breathes....

Parents on porches: rock and rock. From damp strings morning glories hang their ancient faces.

The dry and exalted noise of the locusts from all the air at once enchants my eardrums.

On the rough wet grass of the back yard
my father and mother have spread quilts.
We all lie there,
my mother, my father, my uncle, my aunt,
and I too am lying there....

First we were sitting up,
Then one of us lay down,
And then we all lay down,
On our stomachs, or on our sides, or on our backs,
And they have kept on talking.

They are not talking much, and the talk is quiet,
of nothing in particular,
of nothing at all in particular,
of nothing at all.

The stars are wide and alive,
they seem each like a smile of great sweetness,
and they seem very near.

All my people are larger bodies than mine,...
Quiet, with voices gentle and meaningless
like the voices of sleeping birds.

One is an artist, he is living at home.
One is a musician, she is living at home.
One is my mother who is good to me.
One is my father who is good to me.

By some chance, here they are, all on this earth;
and who shall ever tell the sorrow
of being on this earth,
lying, on quilts, on the grass, in a summer evening,
among the sounds of the night.

May God bless my people, my uncle, my aunt, my mother, my good father, oh,
remember them kindly in their time of trouble; and in the hour of their taking away.

After a little I am taken in and put to bed.
Sleep, soft smiling, draws me unto her;
and those receive me, who quietly treat me,
as one familiar and well-beloved in that home:

but will not, oh, will not,
not now, not ever;
but will not ever tell me who I am.



Leonard Bernstein (1918 - 1990)

Fancy Free

In 1943, Jerome Robbins, then a dancer with the Ballet Theater, wanted to make his name as a choreographer. He had a scenario for a ballet about three sailors on a 24-hour shore leave in New York, looking for girls, excitement and any kind of fun they can stir up. They find it all. It was the perfect subject for the war years, with the city crammed with sailors on leave. Hunting for a composer, Robbins was turned down by Vincent Persichetti, who suggested that Robbins approach Leonard Bernstein instead.

At the time Bernstein's star was rising as a conductor and composer of serious music, although his mentor, Serge Koussevitzky, decried his selling out to "commercialism." The ballet, when it opened in April 1944 in the old Metropolitan Opera House, was a spectacular success both in choreography the music.

The music, full of complex rhythms and snappy, jazzy themes, shows Bernstein at his most exuberant and inventive. It joined scores of other American composers, such as Aaron Copland, Morton Gould and others, who employed the rhythms and harmonies of American popular culture on the classical ballet stage. It was also Bernstein's inaugural work in a string of hugely successful ballets and musicals leading up to his most successful work in this genre, *West Side Story*.

The seven scenes of the ballet are self-explanatory:

1. Enter Three Sailors
2. Scene at the Bar
3. Enter Two Girls
4. *Pas de Deux*
5. Competition Scene
6. Three Dance Variations (Galop Waltz, Danson)
7. Finale

Realizing that the subject had further potential, Bernstein and Robbins teamed up with Betty Comden and Adolph Green for the book and lyrics, and by December 1944 had created the musical *On the Town* with entirely new music. The show was the toast of the town, quickly becoming a classic. One of its numbers, "New York, New York," is possibly one of the best-known songs from any musical.

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www.wordprosmusic.com

Photo courtesy of The Leonard Bernstein Office, Inc.

Artist Biographies



Tito Muñoz

guest conductor

Praised for his versatility, technical clarity, and keen musical insight, Tito Muñoz is internationally recognized as one of the most gifted conductors on the podium today. After 10 years as the Virginia G. Piper Music Director of The Phoenix Symphony, Tito's tenure - one of the longest in the organization's history - concluded at the end of the 2023-24 season. Praised for the meaningful impact he made during his tenure, Tito now continues his relationship with The Phoenix Symphony as their newly appointed Artistic Partner.

Tito previously served as Music Director of the Opéra National de Lorraine in France. Other prior appointments include Assistant Conductor positions with the Cleveland Orchestra, Cincinnati Symphony Orchestra, Cincinnati Chamber Orchestra and the Aspen Music Festival.

Tito has appeared with many of the most prominent orchestras in North America, including those of Atlanta, Baltimore, Cincinnati, Cleveland, Dallas, Detroit, Houston, Indianapolis, Milwaukee, Minnesota, New York and Utah, as well as the Saint Paul Chamber Orchestra, the National Symphony Orchestra and Orchestra of St. Luke's, with whom he made his Carnegie Hall debut in a sold-out performance of Orff's *Carmina Burana* (February 2024). He also maintains a strong international conducting presence, including engagements with the Frankfurt Radio Symphony, SWR Symphonieorchester, Deutsche Radio Philharmonie Saarbrücken, Mahler Chamber Orchestra, a tour with Orchestre National d'Île de France, Lucerne Festival Contemporary Orchestra, Lausanne Chamber Orchestra, BBC Symphony Orchestra, BBC Scottish Symphony, Royal Philharmonic (London), Ulster Orchestra, Danish National Chamber Orchestra, Luxembourg Philharmonic, Opéra Orchestre National Montpellier/A *Midsummer Night's Dream*, Opéra de Rennes/*The Turn of the Screw*, Auckland Philharmonia, Sydney Symphony and Sao Paulo State Symphony.

As a proponent of new music, Tito champions the composers of our time through expanded programming, commissions, premieres, and recordings. He has conducted important premieres of works by Christopher Cerrone, Kenneth Fuchs, Dai Fujikura, Michael Hersch, Adam Schoenberg and Mauricio Sotelo. A great advocate of the music of Michael Hersch, Tito has led the world premieres of many of Hersch's recent works, including *On the Threshold of Winter* at the Brooklyn Academy of Music in 2014, his *Violin Concerto* with Patricia Kopatchinskaja and the Saint Paul Chamber Orchestra in 2015 (also recorded with the International Contemporary Ensemble on the New Focus label), *I hope we get a chance to visit soon* at the Ojai and Aldeburgh Festivals and the script of *storms* with the BBC Symphony Orchestra in London. In the 2024/25 season Tito will conduct the world premiere performances of Hersch's new opera and we, each.

A passionate educator, Tito regularly visits North America's top educational institutions, summer music festivals and youth orchestras. He has led performances at the Aspen Music Festival, Boston University Tanglewood Institute, Cleveland Institute of Music, Indiana University, Kent/Blossom Music Festival, Music Academy of the West, New England Conservatory, New World Symphony, Oberlin Conservatory, Royal Conservatory of Music in Toronto, University of Texas at Austin, and National Repertory Orchestra, as well as a nine-city tour with the St. Olaf College Orchestra.

Born in Queens, New York, Tito began his musical training as a violinist in New York City public schools. He attended the LaGuardia High School of the Performing Arts, the Juilliard School's Music Advancement Program, and the Manhattan School of Music Pre-College Division. He furthered his training at Queens College (CUNY) as a violin student of Daniel Phillips. Tito received conducting training at the American Academy of Conducting at Aspen where he studied with David Zinman and Murry Sidlin. He is the winner of the Aspen Music Festival's 2005 Robert J. Harth Conductor Prize and the 2006 Aspen Conducting Prize, returning to Aspen as the festival's Assistant Conductor in the summer of 2007, and later as a guest conductor.

Tito made his professional conducting debut in 2006 with the National Symphony Orchestra at the Kennedy Center, invited by Leonard Slatkin as a participant of the National Conducting Institute. That same year, he made his Cleveland Orchestra debut at the Blossom Music Festival. He was awarded the 2009 Mendelssohn Scholarship sponsored by Kurt Masur and the Felix Mendelssohn-Bartholdy Foundation in Leipzig and was a prizewinner in the 2010 Sir Georg Solti International Conducting Competition in Frankfurt.



Karen Slack

soprano

Praised for her "sizeable voice that captured all of the vacillating emotions" (The New York Times), GRAMMY® Award-nominated soprano Karen Slack is celebrated as both an extraordinary performer and a change-maker in classical music.

Highlighting Slack's 2024-2025 season is the nationwide tour of her new commissioning project, African Queens, a recital of new art songs by Jasmine Barnes, Damien Geter, Jessie Montgomery, Shawn Okpebholo, Dave Ragland, Carlos Simon and Joel Thompson. In July 2024, she released her debut commercial recording, Beyond the Years, alongside pianist Michelle Cann and ONEcomposer on Azica Records, and the project was nominated for a 2025 GRAMMY® Award in the category, Best Classical Solo Vocal Album.

Slack has performed at the Metropolitan Opera, Lyric Opera of Chicago, Washington National Opera, Scottish Opera and many others. In concert, her credits include the Melbourne and Sydney symphonies, Bergen Philharmonic, St. Petersburg Philharmonic, Orchestra of St. Luke's at Carnegie Hall and Philadelphia Orchestra.

She made her New York Philharmonic debut in May 2024.

A recipient of the 2022 Sphinx Medal of Excellence, Slack is an Artistic Advisor for Portland Opera, serves on the board of the American Composers Orchestra and Astral Artists and holds a faculty position at the Banff Centre for Arts and Creativity. In the 2024-2025 season, she serves as Artist-in-Residence at both Lyric Opera of Chicago and Babson College.

A native Philadelphian, Slack is a graduate of the Curtis Institute of Music and the San Francisco Opera's Merola Opera Program. Learn more at www.karenslack.com.

Orchestra Roster

VIOLIN I

Stephanie Sant'Ambrogio, *Concertmaster*

Jay Zhong

Lianna Elmore

Janice Fleming

John Morrice

Amy Lindsey

Gabrielle Wunsch

Erin Adams

Ray Reinebach

Claire Tatman

Benjamin Porter

Petr Masek

VIOLIN II

Caitlin McSherry, *Principal*

Cynthia Stuart

Darren Sagawa

Joseph Galamba

Barbara Schaefer

Jackson Snead

William Chen

Jay Gunasekera

Lisa Lhee

VIOLA

Isabel Tannenbaum, *Acting Principal*

Roz Gratz

Lynn Grants

Matthew Smoke

Sarah Coyl

Keith Lawrence
Charith Premawardhana
Claudia Shiu

CELLO

Gerald Miller III, *Principal*
Drew Ford
Judy Robinson
Alana Shannon
Emma Hill
Boris Nixon
Nicholas Anton
Constantine Janello

BASS

John DeMartino, *Acting Principal*
Heidi Franklin
Keith Biondi
Benjamin Green
Sheldon Schlesinger
Zack Iscoff

FLUTE

Lance Suzuki, *Acting Principal*
Colleen Fernandez

OBOE

Rong-Huey Liu, *Principal*
Kathy Oh

CLARINET

Peter Nevin, *Principal*
Lea Steffens

BASSOON

Jordan Farber, *Acting Principal*
Katherine Ruiz

HORN

Amy Sanchez, *Acting Principal*
Lauren Varley
Elisha Wells
Alex Camphouse

TRUMPET

Owen Miyoshi, *Acting Principal*
Ron Franklin
Nathan Sobieralski

TROMBONE

Bruce Chrisp, *Principal*

Phil Keen

Wayne Solomon

TUBA

Luke Storm, *Acting Principal*

TIMPANI

Soojin Kang, *Acting Principal*

PERCUSSION

Corey Ritter, *Principal*

Tammy van der Paardt

Craig Cory

HARP

Laura Porter, *Principal*

PIANO

Kathryn Eames, *Principal*

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