

Gier conducts Márquez & Shostakovich

Say "cello" to the new year!



Give Feedback on Delta David Gier, Music Director Candidate!

Your Input Matters!

Tonight features one of our four Music Director Candidates!

After tonight's concert, [visit this link](#) to fill out our survey to provide your feedback on tonight's performance and candidate, **Delta David Gier**.

Thank you for your interest in participating in our search for MSO's next Music Director!

[FILL OUT OUR MUSIC DIRECTOR SURVEY!](#)

Meet the Final

FOUR



The Modesto Symphony Orchestra is in the process of finding its next Music Director!

After an overwhelming response from nearly 200 applicants, we have narrowed down the field to **four Music Director candidates**. The candidates will each conduct one of our Classics concerts where they will showcase their skill, personality, and musical taste. Get to know the Final Four as we get ready for next season!

[Learn more about our search!](#)

About the Show

Modesto Symphony Orchestra Association

Gier conducts

Márquez & Shostakovich

Friday, January 7, 2022, 7:30 pm

Saturday, January 8, 2022, 7:30 pm

Gallo Center for the Arts, Mary Stuart Rogers Theater

Delta David Gier, *conductor*

Francisco Vila-Haas, *cello*

Tonight features one of our four Music Director candidates. We would love for your feedback on their performance by filling out [this survey here](#). For more information about our Music Director search, [click here](#).

Program

Ludwig Van Beethoven (1770-1827)

Leonore Overture No. 3, Op. 72b (1806)

Arturo Márquez (b. 1950)

Espejos en la Arena (2000)*

Francisco Vila-Haas, *cello*

- I. *Son de Tierra*
- II. *Lluvia en la Arena*
- III. *Cadenza casi Milonga*
- IV. *Polka Derecha-Izquierda*

*U.S. Premiere

INTERMISSION

Dimitri Shostakovich (1906 - 1975)

Symphony No. 5 in D Minor, op. 47 (1936 - 1937)

- I. Moderato - Allegro non troppo
 - II. Allegretto
 - III. Largo
 - IV. Allegro non troppo
-

The Doubletree by Hilton Modesto is the official hotel of the Modesto Symphony Orchestra.

Thank You

The Modesto Symphony Orchestra gratefully acknowledges the following sponsor for supporting this weekend's post-concert reception.

Friday, January 7, 2022

Glenn & Sue Ellen Ritchey

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Thank you for wearing your mask!

For the safety of all concertgoers, we ask that you please keep your

mask on throughout the performance. Thank you!

Photography, sound, or video recording of this performance is strictly prohibited. Please remember to silence all electronic devices and refrain from text messaging during the concert. Mobile devices may be used to read program notes during the concert.

Program and artists subject to change. E&OE.

Rosters

Orchestra Roster

Delta David Gier, conductor

Violin I

Dan Flanagan, *Concertmaster*
Ilana Blumberg, *Associate Concertmaster*
Dagenais Smiley, *Assistant Concertmaster*
Kirstan Hilton
Valerie Tisdell
Milka Krалеva-Castro
Elizabeth Kidwell
Jolán Friedhoff
Baker Peebles
Nicola Gruen
Shawyon Malek-Salehi
Matthew Oshida

Violin II

Myriam Cottin-Rack, *Principal*
George Hayes, *Assistant Principal*
Donald Grishaw
Juan Carlos Gutierrez
Josephine Gray
Donna Harrison
Yuri Cho
Gyongyver Petheo
Ivelina Kofler
Bogdana Mindov

Viola

Patricia Whaley, *Principal*
Pauline Moreira, *Assistant Principal*
James Een
Caroline Lee
Evan Buttemer
Ed Wharton
Jacob Hansen-Joseph
Daria D'Andrea

Cello

Mark Votapek, *Principal*
Dina Weinshelbaum, *Assistant Principal*
Hannah Harrington
Jonathan Flaksman
Farley Pearce
Paul Rhodes
Amy Brodo

Bass

Raymond Vargas, *Principal*

Modesto Symphony Orchestra

Bill Everett, *Assistant Principal*

Michel Taddei

Richard Worn

Heidi Franklin

David Chiorini

Flute

Carmen Lemoine, *Principal*

Debra Dix

Gail Edwards

Oboe

Robert Walker, *Principal*

Elizabeth Henderson

Clarinet

Cory Tiffin, *Principal*

James Pytko

Sara Canning

Bassoon

David Granger, *Principal*

Jeff Robinson

Jarratt Rossini

Horn

Melia Badalian, *Principal*

Assistant Principal

Nicky Roosevelt

Alicia Mastro Monaco

William Harrington

Trumpet

John King, *Principal*

Derek McDonald

Bill Harvey

Trombone

Dillon MacIntyre, *Principal*

Don Benham

Wayne Solomon

Tuba

Forrest Byram, *Principal*

Timpani

John Weeks, *Principal*

Percussion

Thomas Rance, *Principal*

Modesto Symphony Orchestra

Joseph Runnels
David Gabrielson
Kumiko Ito

Harp

Meredith Clark, *Principal*
Chloe Tula

Keyboard & Celeste

Brenda Tom, *Principal*

Artist Biographies



Delta David Gier

conductor

Orchestras **Delta David Gier** has conducted include the New York Philharmonic, the Philadelphia Orchestra, the Cleveland Orchestra, the Chicago Symphony, the St. Louis Symphony, and the Minnesota Orchestra.

Since 2004, Mr. Gier has been music director of the South Dakota Symphony Orchestra. During that period the orchestra has been lauded for its programming; a series based on the Pulitzer Prize was called “an unprecedented programming innovation” by the Wall Street Journal. The Lakota Music Project, a side-by-side program with SDSO American Indian musicians, was instituted in 2009 and has since expanded to Bridging Cultures, which has engaged Arab, Persian, Chinese, South Asian, Latinx, and Sudanese and Somali refugee communities.

For 15 seasons, Delta David Gier served as an assistant conductor of the New York Philharmonic. He studied at the University of Michigan under Gustav Meier, as well as the Tanglewood Music Center and Aspen Music Festival. He was a Fulbright scholar in eastern Europe from 1988-90.



Francisco Vila-Haas

cello

Francisco Vila began playing the cello at age 8 and had his solo debut with orchestra at 14. Concert activities have taken him throughout Europe, North and South America. Performing collaborations have included those with artists such as Nobuko Imai, Cho-Liang Lin, Gary Hoffman, Wolfram Christ, Toby Hoffman, Sunwook Kim, Martin Chalifour, and members of the Juilliard String Quartet.

Vila has appeared as a soloist with the Houston Symphony, South Dakota Symphony, Aalborg Symfoniorkester, **Liege Royal** Philharmonic, Royal Chamber Orchestra of Wallonia, Santander Festival Orchestra, Indiana University Philharmonic, and all principal orchestras of his native Ecuador.

He has been a participant at the Ravinia Steans Institute and guest artist at the Beaumaris, Santander, and Stavelot music festivals among others. As a member of the iPalpiti Festival of International Laureates he performed in such venues as the Los Angeles County Museum of Art, Zankel Hall at Carnegie Hall, Philadelphia’s Kimmel Center, Los Angeles’ Disney Hall, Mozarteum Salzburg, and on international tours.

Mr. Vila views teaching as an important aspect in music-making. In March of 2015, he founded and directs the International Music

Festival of Esmeraldas (Ecuador) in his hometown. This is a social project that awards full-tuition scholarships to numerous gifted young talents from Central and South America for two weeks of masterclasses with some of the world's great artists. For his work with this platform, Mr. Vila has received coveted grants from the US State Department, Tarisio Trust, and the Sphinx MPower Grant.

Vila was granted a Presidential Scholarship to the Boston Conservatory for his Bachelor studies, after which he received a Performance Diploma from Indiana University where he was a student of Janos Starker, Sharon Robinson and Menahem Pressler.

In 2012, he was selected to the inaugural cello class at the prestigious Queen Elisabeth Music Chapel in Belgium, where he earned an Artist Diploma under the famed cellist Gary Hoffman. In the same year he became the second-prize laureate of the Sphinx Competition in Detroit Michigan.

Mr. Vila serves on the faculty at the Longy School of Music of Bard College and performs on a fine cello crafted by Vincenzo Panormo in 1790 on generous life-term loan from the "Karl McNutt Family Trust" as well as the "ex-Janos Starker" Edward Tubbs bow.

Program Notes

Leonore Overture No. 3, Op. 72a

Ludwig Van Beethoven

Ludwig van Beethoven

Leonore Overture No. 3, Op. 72b

Composer: born December 16, 1770, Bonn; died March 26, 1827, Vienna

Work composed: 1805-06

World premiere: Beethoven conducted a revised version of *Fidelio* with the Leonore Overture No. 3 at the Theater an der Wien on March 29, 1806

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, and strings.

Estimated duration: 13 minutes

The Leonore Overture No. 3 is the best known and most often performed of the three Leonore overtures Beethoven wrote for his single opera, *Fidelio*. But why are the overtures titled Leonore and not *Fidelio*, like the opera for which they were composed?

Beethoven's original title for his opera was *Leonore*, adapted from Jean-Nicolas Bouilly's *Léonore, ou L'amour conjugal* (Leonore, or Conjugal Love). Bouilly's libretto had been made into operas by three other composers before Beethoven, and the manager at the Theater an der Wien insisted Beethoven change his opera's title to *Fidelio*, to avoid confusion.

Fidelio is a "rescue opera," a popular genre of the time, whose plot centers on the rescue of the hero from evil forces. In *Fidelio*, it is the heroine, Leonore, in a gender role-reversal, who rescues her husband Florestan from imprisonment.

Fidelio's initial premier in 1805 suffered from under-rehearsed players and mediocre singers. "A new Beethoven opera, *Fidelio* oder *Die eheliche Liebe*, has not pleased," wrote one critic. "It was performed only a few times and after that remained completely empty." Frustrated, Beethoven made revisions, the most significant being the combination of the first two acts into one, along with a new version of the overture. The following year Beethoven presented his newly revamped *Fidelio*, this time conducting it himself. Despite the changes, the opera failed again, and Beethoven shelved for another eight years.

Richard Wagner felt that even with the revisions, the main themes of the opera are only fully realized in the Leonore Overture No. 3, which "sets the drama more completely and movingly before us than ever happens in the broken action that ensues." The music quotes Florestan's aria from Act II, where he reminisces about happier times with Leonore, and also features a solo trumpet which foreshadows Florestan's approaching freedom in the form of the

disguised Leonore.

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Espejos en la Arena (Mirrors in the Sand)

Arturo Márquez

Arturo Márquez

Espejos en la Arena (Mirrors in the Sand)

Composer: born December 20, 1950, Alamos, Sonora, Mexico

Work composed: 2000, for cellist Carlos Prieto

World premiere: Prieto's son, Carlos Miguel Prieto, led the Mexico City Philharmonic Orchestra with Carlos Sr. as soloist, on October 21, 2000.

Instrumentation: solo cello, piccolo, 2 flutes, 2 oboes, E-flat clarinet, 2 B-flat clarinets, 2 bassoons, 2 horns, timpani, bass drum, claves, glockenspiel, guiro, maracas, snare drum, suspended cymbal, tambourine, tam-tam, and strings.

Estimated duration: 25 minutes

Mexican composer Arturo Márquez is receiving some long-overdue and well-deserved attention from audiences and orchestras outside his home country, where he has long been revered as one of the most significant living Mexican composers working today. Márquez is best known for his series of *danzóns*, works based on a Cuban dance that migrated to Veracruz, Mexico. Márquez' *Danzón No. 2*, in particular, is one of the most popular and frequently performed concert pieces written after 1950 from Latin America, and is often affectionately referred to as Mexico's second national anthem.

Cellist Carlos Prieto, considered the foremost living interpreter of cello music from Latin America, has long admired Márquez's music, particularly its emphasis on melody and rhythm. In an interview, Prieto explained the genesis of *Espejos en la Arena*. "I have premiered a lot of abstract pieces ... what struck me about Arturo Márquez's music is ... I had the impression of continually hearing the cello. Thus, I thought, 'This is a man whose sense of melody will lead him to write a work for cello that is quite adequate to the instrument's characteristics.' ... It came out exactly as I had envisioned: it is a work that is stupendously conceived for the cello.

The first movement is a virtuoso kind of *son* [a song and/or dance form originating in Cuba] while the second is well-conceived for the cantabile qualities of the instrument. The third is a very ironic movement, based on the steps of the polka, the title of which [*Polka derecha izquierda*, or *Polka Right Left*] can be variously interpreted.”

“The mirrors in the title have to do with autobiographical, very personal reflections. Somehow I am returning to my land, which is a dry, sandy land,” Márquez adds. The closing *Polka*, which Márquez calls “a very sarcastic moment in the music,” pays homage to the well-known European dance first brought to northwestern Mexico and Texas by Germans who emigrated to the region in the second half of the 19th century. Márquez also reveals his tongue-in-cheek sense of humor in a remark he made about the *Polka*’s title, which Márquez claimed was also partially inspired by Mexico’s then-President, Vicente Fox, who claimed to hold “some leftist ideas and principles.”

In another humorous moment, Prieto told Márquez that tuba, trumpets and trombones were “enemies of the cello.” Márquez’s orchestra for *Espejos* obligingly omits Prieto’s “enemies” from the orchestra roster, so as not to overshadow (or simply drown out) the solo cello.

Espejos demands both virtuosity and top-notch musicianship from soloist and orchestra alike. The constantly shifting time signatures move with lightning speed between $\frac{3}{4}$ to $\frac{5}{8}$, with occasional forays into other meters. The two outer movements require a kind of concentrated ferocity from the soloist, while the sharp contrast with the central section, *Lluvia* (Rain), calls for expressive phrases and exquisite nuances of timbre and mood.

The Modesto Symphony Orchestra's performance tonight will be the U.S. Premiere of this piece.

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Symphony No. 5 in D Minor, Op. 47

Dimitri Shostakovich

Dimitri Shostakovich

Symphony No. 5 in D minor, Op. 47

Composer: born September 25, 1906, St. Petersburg, Russia; died August 9, 1975, Moscow, U.S.S.R.

Work composed: Shostakovich began writing his fifth symphony on April 18, 1937, and finished it on July 20 of that year.

World premiere: Yevgeny Mravinsky led the Leningrad Philharmonic on November 21, 1937, in Leningrad, as part of a concert commemorating the Bolshevik Revolution.

Instrumentation: piccolo, 2 flutes, 2 oboes, 2 clarinets, E-flat clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, orchestra bells, snare drum, tambourine, tam tam, triangle, xylophone, celeste, piano, 2 harps, and strings.

Estimated duration: 46 minutes

Everyone in the concert hall in Leningrad on that chilly night in November 1937 knew that Dmitri Shostakovich's artistic reputation, and very possibly his life, were on the line. They were there to hear the premiere of Shostakovich's Fifth Symphony. Before the night was over, they also witnessed the dramatic rehabilitation of Shostakovich as the Soviet Union's preeminent composer.

Earlier in the decade, Shostakovich had been fêted as the darling of Soviet cultural critics, but in 1936 the Soviet newspaper *Pravda* published a vicious denunciation of Shostakovich's opera, *Lady Macbeth of the Mtsensk District*. Shostakovich's response to the *Pravda* review was to immediately withdraw his Fourth Symphony, which he was then rehearsing (he did not perform it in public until 1961, eight years after Joseph Stalin's death). This was not an overreaction; many of Shostakovich's friends and associates were "disappeared" or executed for reasons far less public. Any response Shostakovich made to his critics had to be meticulously planned, lest he suffer the same fate. With his Fifth Symphony, which a reviewer famously called "A Soviet artist's response to just criticism," Shostakovich both mollified government critics and simultaneously reasserted his artistic integrity.

Although the Fifth Symphony is an "absolute" piece of music (i.e., there is no specific narrative attached to it), Shostakovich did include a brief description of "a lengthy spiritual battle, crowned by victory" in the program notes. The *Moderato* sets the tone for that "spiritual battle," beginning with the strings' menacing theme. Its dotted rhythms suggest a bitter march toward an implacable foe. Later, the violins introduce a lyrical second theme, in contrast to the angular rhythmic quality of the first.

The playful *Allegretto* juxtaposes frisky winds with stentorian brasses. In the trio section a solo violin teases and flirts, before being interrupted by the full orchestra, which transforms the violin's merry tune into a pompous, galumphing parody of itself. A whiff of something grotesque permeates this music.

The *Largo* is the emotional core of the Fifth Symphony, and its power lies in its poignant melodies. Here Shostakovich gives the brass section a rest and showcases other instruments: first strings, then a solo flute and finally the full orchestra, *sans* brasses. Wistful

cries from the oboe, a sobbing upwelling of notes from the clarinet and a brief comment from the flute follow before the whole orchestra comes together, amidst quivering string tremolos, in heart-wrenching sadness.

The *Allegro non troppo* opens with a firestorm, announced by pounding timpani and a blazing brass fanfare. Shostakovich returns to this theme again and again, and unleashes his seemingly endless power of invention with defiant abandon. In a quiet interlude that directly precedes the coda, Shostakovich quotes a song in the violins (later in the harp) that he set to words of the Russian poet Alexander Pushkin: "And the waverings pass away/From my tormented soul/As a new and brighter day/Brings visions of pure gold." Despite this quotation and the blast of brassy triumph that ends the Fifth Symphony, Shostakovich, perhaps enigmatically, called the conclusion an "irreparable tragedy."

At the end of the premiere, a member of the audience remembered: "The whole audience leapt to their feet and erupted into wild applause - a demonstration of their outrage at all the hounding poor Mitya had been through. Everyone kept saying the same thing: 'That was his answer, and it was a good one.' [Shostakovich] came out white as a sheet, biting his lips. I think he was close to tears."

The Fifth Symphony also succeeded as a musical work, despite negative responses from some critics who saw it as a musical capitulation to government restrictions placed on artists' works, or a shameful compromise by a world-class composer with the dictatorial political system in which he lived. *Pravda*, unsurprisingly, termed it "a farrago of chaotic nonsensical sounds." Despite the mixed critical reaction, audiences both within and outside the Soviet Union hailed the Fifth Symphony as a masterpiece. Today, it is Shostakovich's most popular and most frequently performed symphony.

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The poster features a background image of a violinist performing. In the top left corner, there is a red square containing the Modesto Symphony Orchestra logo, which consists of a stylized 'M' and 'S' intertwined, with the text 'MODESTO SYMPHONY ORCHESTRA' below it. The concert dates and times are listed on the right side: 'FRIDAY MARCH 4 7:30 PM' and 'SATURDAY MARCH 5 7:30 PM'. The conductor's name 'HARADA CONDUCTS' is positioned above the composer's name 'KORNGOLD'. The title 'Yoshimatsu' is written in a large, elegant, cursive font across the bottom half of the poster. At the very bottom, it states 'TICKETS START AT \$19' and provides the website 'MODESTOSYMPHONY.ORG'.

MODESTO SYMPHONY ORCHESTRA

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