

Daniel Zinn and the Fort Greene Orchestra
Present

TITAN SYMPHONY

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Gustav Mahler:
Symphony No. 1
“The Titan”

Fort Greene Orchestra
Daniel Zinn

Partner

**Brooklyn
Violin
Company**

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Mahler's First Symphony: "Titan"

1.

**Slowly, dragging; Always very
leisurely**

Nature wakes up from winter.

2.

**With powerful movement,
but not too fast**

Country dances.

3.

Solemn and measured,
without dragging

*Woodland creatures, funeral
procession for the hunter.*

4.

Stormily agitated –
Energetic

Inferno.

Food & Drinks Nearby

Beer n' Stuff: [Beer Street South](#)

Cocktails: [Weather Up](#)

Food: [Ozayaka](#) last order 9:45

TITAN SYMPHONY

Historical Background

Gustav Mahler, born in 1860 in Bohemia (then part of the Austrian Empire, now the Czech Republic), was a conductor and composer who left a profound impact on the late Romantic and early modern musical landscapes. Mahler's First Symphony, composed between 1887 and 1888, marks his ambitious foray into the symphonic

tradition, showcasing his unique ability to blend intricate orchestration, profound emotional depth, and innovative structures. This symphony was a bold statement from a young composer and conductor who was beginning to make his mark in the musical world.

The premiere of the First Symphony took place in Budapest in 1889, with Mahler himself conducting. The initial reception was

mixed, with some critics and audience members baffled by its unconventional structure and the boldness of its orchestration. Despite this, the symphony has since become one of Mahler's most beloved works, celebrated for its innovation, emotional range, and the composer's distinctive voice that defies the conventions of the Romantic symphony.

Narrative Dilemma

The nickname "Titan" originally referred to a novel by Jean Paul, which Mahler initially used to describe the symphony's heroic and monumental character. However, Mahler later removed all programmatic references, including the title "Titan," seeking to emphasize the music's abstract qualities over any specific narrative. This decision reflects a broader compositional dilemma faced by many composers: balancing the narrative or

programmatic elements with the abstract, inherent logic of music.

Like Beethoven in his Pastoral Symphony and Debussy in his Preludes, Mahler grappled with the tension between telling a story with music and allowing the music to exist in its own abstract, non-narrative space. Music's repetitive and thematic development does not always align neatly with narrative storytelling. While narratives can inspire

music, composers often find that music's "inner logic" demands deviations from straightforward storytelling.

This struggle highlights a fundamental aspect of musical composition: the need to reconcile the inspirations drawn from narratives with the unique, often non-linear or cyclical, structures and expressions inherent in music itself. Over time, Mahler's shift from programmatic titles and concepts to more abstract

descriptions (eventually settling on “Symphony in D major”) exemplifies this reconciliation process, prioritizing musical integrity and expression over explicit narrative.

Immersive Light Design and Narrative in Music

The immersive light design for this production of Mahler’s First Symphony, the “Titan,” further explores the relationship between narrative and abstract art

forms. Rather than using lighting to directly represent specific narrative elements or motifs from the symphony, the design takes a subtler approach that is inspired by the music's structure and emotional landscape.

This approach to light design mirrors the compositional process of reconciling narrative with music's abstract qualities. Just as composers like Mahler navigate the complexities of embedding

narratives within the unique logic of music, integrating light design into a musical performance requires a delicate balance. It must complement and enhance the music without overwhelming it or becoming a separate narrative layer.

In this production, the lighting serves as a background element that responds to the music's flow, dynamics, and emotional shifts, rather than acting as an independent

or overtly narrative-driven aspect of the performance. This subtlety ensures that the immersive light design enriches the audience's experience, allowing the music's own "story" and emotional depth to take center stage, while the lighting enhances the overall atmosphere and engagement without dictating a specific narrative interpretation.

Fort Greene Orchestra

Violin 1

- Doori Na, Concertmaster
- Audrey Hayes
- Yuyu Ikeda
- Carlos Martinez
- Francesca Sacco
- Jessica Park
- Lucy Voin
- Rebecca Telford-Marx
- Naako Nakajima
- Greta Myatiev
- Miyu Kobo

Violin 2

- Lauren Cauley, principal
- Ann SunHyung Kim
- Laura Giannini
- Yukiko Kuhara
- Sara Salomon
- Sandra Bousso
- Sodam Kim
- Naoko Nakajima
- Jessica Li
- Elisa Mingo

Viola

- Nicholas Gallitino, principal
- Rachel Hauser

- Oryann Tsaig
- Nick Pauly
- Dudley Raine
- Mitsuru Kobo
- Bela Quines
- Vitaly Yaremiy

Cello

- Daniel Hass, principal
- Nathan Whittaker
- Valeriya Sholokhova
- Sonna Kim
- Oliver Weston
- Eugene Kim
- Paloma Ferrante
- Marc Trembovelski

Bass

- Corey Schutzer, principal
- Dominic Lamorte
- Jonathan Luik
- Thomas Green
- Giana DiNatale
- Eric Wharton

Harp

- Kathryn Sloat

Flute

- Ginevra Petrucci, principal
- Peter Arfsten
- Jessica Schmitz
- Michael Alampi

Oboe

- Rita Mitsel, principal
- Michael Dwinell
- Jacob Slattery
- Steve Hands
- Hsuan-Fong Chen

Clarinet

- David Valbuena, principal
- Kaichi Hirayama

- Jeremiah Adriano
- Nadeen Fankhauser

Bassoon

- Emmali Ouderkirk, principal
- Sarah Bobrow
- Tylor Thomas

Horn

- Peter Delgrosso, principal
- Noah Fotis
- Cort Roberts
- Alejandro Salaverry
- Caleb Lewis
- Patty Schmitt

Trumpet

- Brian Olson, principal
- Clyde Daley
- Connor Holland

Trombone

- Zander Theiss, principal
- Sterling Davis
- Djorkaeff Zentla

Tuba

- Heather Ewer

Timpani

- Will Hopkins
- Evan Silberstein

Percussion

- Tamika Gorski
- Hwanee Pak

Light Design

Christopher Gilmore

Associate Producer

Samuel Adler

Stage Manager

Tyler Corbin

Librarian

Dorothy Kim

Special Thanks

Paul Cerni

St. Joseph Co-Cathedral

Brooklyn Violin Company