



**SFCM**

SAN FRANCISCO CONSERVATORY OF MUSIC

# **SFCM Orchestra**

**Michael Morgan,**  
*conductor*

with

**Dimitri Murrath, *viola***

**Saturday, March 27, 2021, 7:30 PM**  
**Caroline H. Hume Concert Hall**

# Program

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*Homenaje a Federico García Lorca*

I. Baile (Dance)

II. Duelo (Affliction)

III. Son (Sound)

Silvestre Revueltas

(1899–1940)

Symphony No. 29 in A Major, K. 201 /186

I. Allegro moderato

II. Andante

III. Menuetto

IV. Allegro con spirito

Wolfgang Amadeus Mozart

(1756–1791)

*Two Romances*

I. Romance No. 1 - Moderato

II. Romance No. 2 - Amoroso

Adolphus Hailstork

(b. 1941)

**Dimitri Murrath\***, *viola*

*Divertissement*

I. Introduction

II. Cortège

III. Nocturne

IV. Waltz

V. Parade

VI. Finale

Jacques Ibert

(1890–1962)

\* SFCM Faculty

# SFCM Orchestra

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## Revueltas: Homenaje a Federico García Lorca

Jolie Fitch, *piccolo*

Eugenia Coe, *E-flat clarinet*

Michail Thompson, Jacob Merrill, *trumpet*

Chase Waterbury, *trombone*

Jacob Malek, *tuba*

Sean Swenson, Jonas Koh, *percussion*

Gloriana Wolf, *piano*

Shintaro Taneda, Solanch Sosa, Ella Askren, *violin 1*

Gabriel Anker, Evan Harper, Xiaoman Ke, *violin 2*

Tiffany Kung, William Chang, *bass*

## Mozart: Symphony No. 29

Quinton Smith, Wentao Jiang, *oboe*

Ben Engelmann, Kacey Whitfield, *horn*

Gabriel Anker, Elizabeth Potter,

Alexandra Santon, *violin 1*

Patrick Galvin, Kate Mayfield, *violin 2*

Paulina Flores, James Nelson, *viola*

Federico Ramirez, Eric Yang, *cello*

Kody Thiessen, *bass*

# SFCM Orchestra

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## Hailstork: Two Romances

Dimitri Murrath\*, *viola solo*

Elissa Brown, *flute*

Jini Baik, *oboe*

Nicholas Weathers, *clarinet*

Shelby Capozzoli, *bassoon*

Kacey Whitfield, *horn*

Ginger Rose Brucker, *harp*

Patrick Galvin, Magdalena Zaczek, *violin 1*

Matthew Vouse, Jaimie Yoon, *violin 2*

Kate Brown, Anna Brooke, *viola*

Julian Bennett, *cello*

Alexandria Kelley, *bass*

## Ibert: Divertissement

Elissa Brown, *flute*

Zhenyu Johnny Wang, *clarinet*

Shelby Capozzoli, *bassoon*

Adolfo Pena, *horn*

Karlee Wood, *trumpet*

Ned Harlan, *trombone*

Sehee Park, *timpani*

Sean Swenson, Jonas Koh, *percussion*

Gloriana Wolf, *piano*

Solanch Sosa, Matthew Vouse, Xiaoman Ke, *violin*

Taylor Cooksey, Nasr Sheikh, *viola*

Julian Bennett, Eric Yang, *cello*

Carlos Valdez, *bass*

# Orchestra Personnel

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**Hank Mou**

*Associate Dean of Artistic Operations*

**Bryan Lin**

*Manager of Ensemble Operations*

**Sydney Apel**

*Assistant Manager of Ensembles and Librarian*

**Jason O'Connell**

*Director of Recording Services*

**Kelley Coyne**

*Assistant Director of Recording Services*

**Chris Ramos**

*Director of Concert Operations*

**John Jaworski**

*Director of Production Services*

**Andrew Ross**

*Concert Operations Manager*

**Julian Bennett, Connie Song**

*Ensemble Student Assistant Managers*

**Nicholas Sievers**

*Score Reader*

**Elisabeth Bruckner, Daniel Hallett, James Nelson**

*Ensemble Library Assistants*

**Daniel Hallett, Cuna Kim, Natalie Mitchell**

*Ensemble Setup Crew*

# Artist Profile

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**Michael Morgan** was born in 1957 and raised in Washington, D.C. where he attended public schools. He attended McKinley Tech High School in Washington D.C. and was affiliated with the D.C. Youth Orchestra Program but began conducting at the age of 12. While a student at Oberlin College Conservatory of Music (studying composition) he spent a summer at Tanglewood. There he was a student of Gunther Schuller and Seiji Ozawa and it was at that time that he first worked with Leonard Bernstein. During his final year at Oberlin he was also the Apprentice Conductor of the Buffalo Philharmonic under Julius Rudel.

In 1980, he won first prize in the Hans Swarovsky International Conductors Competition in Vienna, Austria and became Assistant Conductor of the St Louis Symphony Orchestra under Leonard Slatkin. His operatic debut was in 1982 at the Vienna State Opera in Mozart's *The Abduction from the Seraglio*. In 1986, Sir Georg Solti chose him to become the Assistant Conductor of the Chicago Symphony Orchestra a position he held for five years under both Georg Solti and Daniel Barenboim. He became music director of the Oakland East Bay Symphony in 1990. Maestro Morgan serves as artistic director of the Oakland Youth Orchestra, and was the music director of the Sacramento Philharmonic Orchestra (and the Sacramento Opera) from 1999-2015 and artistic director of Festival Opera in Walnut Creek, California for more than 10 seasons. He teaches the graduate conducting course at the San Francisco Conservatory of Music and is Music Director at the Bear Valley Music Festival in California. In 2002 and 2003 he taught conducting at the Tanglewood Music Center and has led conducting workshops around the country. As Stage Director he has led productions of the Bernstein Mass at the Oakland East Bay Symphony and a modern staging of Mozart's *Don Giovanni* at Festival Opera, where he has also staged Britten's *A Midsummer Night's Dream* and Gounod's *Faust*. As a chamber musician (piano) he has appeared on the Chamber Music Alive series in Sacramento as well as the occasional appearance in the Bay Area.

# Artist Profile Continued

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As a guest conductor he has appeared with most of America's major orchestras including the New York Philharmonic, National Symphony, Baltimore Symphony, Philadelphia Orchestra, Atlanta Symphony, Alabama Symphony, Houston Symphony, Los Angeles Philharmonic, Seattle Symphony, San Francisco Symphony, Pittsburgh Symphony, Detroit Symphony, Vancouver Symphony, Winnipeg Symphony, Edmonton Symphony and Omaha Symphony. He was Music Advisor to the Peoria during their most recent conductor search. As conductor of opera he has performed with St. Louis Opera Theater, New York City Opera (in New York and on tour), and the Staatsoper in Berlin. Abroad he has conducted orchestras in Europe, South America, the Middle East (Israel and Egypt) and even the Kimbanguiste Symphony Orchestra in Kinshasa, Democratic Republic of Congo.

In 2005 he was honored by the San Francisco Chapter of The Recording Academy with the 2005 Governors Award for Community Service. On the opposite coast, the American Society of Composers, Authors and Publishers (ASCAP) chose Morgan as one of its five 2005 Concert Music Award recipients. ASCAP further honored Oakland East Bay Symphony in 2006 with its Award for Adventurous Programming. The San Francisco Foundation honored him with one of its Community Leadership Awards and he received an Honorary Doctorate from Holy Names University in Oakland, CA. In 2014 he gave a TEDx Talk and was featured by Musical America as one of their "Profiles of Courage".

He has served on the boards of the League of American Orchestras and the International House at the University of California, Berkeley, and the National Guild of Community Schools of the Arts. Currently he is on the boards of the Purple Silk Music Education Foundation, the Oaktown Jazz Workshops, and the Mathematical Sciences Research Institute.

# Artist Profile Continued

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*'The warm and noble tone of Mr. Murrath's viola glowed fiercely - for me the highlight of the concert.'* -New York Times

Born in Brussels, Belgian American violist **Dimitri Murrath** has made his mark as a soloist on the international scene, performing regularly in venues including Jordan Hall (Boston), Kennedy Center (Washington), Wigmore Hall, Purcell Room, Royal Festival Hall (London), Kioi Hall (Tokyo), the National Auditorium (Madrid), and Théâtre de la Ville (Paris).

A recipient of a 2014 Avery Fisher Career Grant, Dimitri is a first prize winner at the Primrose International Viola Competition. Other awards include second prize at the First Tokyo International Viola Competition, the special prize for the contemporary work at the ARD Munich Competition, and a fellowship from the Belgian American Educational Foundation. In 2012, he was named laureate of the Juventus Festival, an award recognizing young European soloists.

With repertoire extending from Bach to contemporary music by Ligeti, Kurtag, and Sciarrino, Murrath is particularly keen on performing new works. He has taken part in the Park Lane Group New Year Series in London to great critical acclaim, as well as commissioned, given the world premieres, and recorded several solo works.

An avid chamber musician, Murrath is a member of the Boston Chamber Music Society and of Mistral Music . He has collaborated with Miriam Fried, Pamela Frank, Richard Goode, Gidon Kremer, Menahem Pressler, Mitsuko Uchida, and members of the Mendelssohn, Takacs, Guarneri, Cleveland, Jerusalem, and Juilliard String Quartets.

Festivals include IMS Prussia Cove, Ravinia's Steans Institute for Young Artists, Verbier Festival, Caramoor Rising Stars, Chamberfest Cleveland, Bridgehampton Chamber Music Festival, Juventus Festival, and Marlboro Music Festival.



# Artist Profile Continued

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He has performed concertos with orchestras including Orchestre National de Lille, Toho Gakuen Orchestra, Tokyo Philharmonic, Brussels Philharmonic and London Mozart Players.

Dimitri Murrath began his musical education at the Yehudi Menuhin School studying with Natalia Boyarsky and went on to work in London with David Takeno at the Guildhall School of Music and Drama. He graduated with an Artist Diploma from the New England Conservatory as a student of Kim Kashkashian. He joined the viola faculty at New England Conservatory aged 26, and taught there for 8 years.

He is now on the viola faculties of San Francisco Conservatory of Music and Bowdoin International Music Festival. Dimitri Murrath participates in the Music for Food project, which raises awareness of the hunger problem faced by a large percent of the population, and gives the opportunity to experience the powerful role music can play as a catalyst for change.

A.D., New England Conservatory. BMus, MMus, Guildhall School of Music and Drama. Studies with Kim Kashkashian, Natalia Boyarsky, and David Takeno.

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Silvestre Revueltas

Born: December 31, 1899; Santiago Papasquiario, Mexico,

Died: October 5, 1941; Mexico City, Mexico.

## **Homenaje a Federico García Lorca (1936)**

On August 19, 1936, during the first weeks of the Spanish Civil War, the world-renowned modernist poet and playwright Federico García Lorca was executed by a nationalist firing squad due to his openly anti-fascist opinions and connections to high officials in the Second Spanish Republic. This assassination shook the world and deeply affected the Mexican composer Silvestre Revueltas, who in the coming weeks would compose *Homenaje a Federico García Lorca* to honor of the great writer's life.

Revueltas was born on December 31, 1899, in the final hours of the 19th century. He began studying violin at the age of 7 and composition at the age of 11 before moving to the United States for his collegiate studies in music, attending Universities in Austin and Chicago. After graduating, he began collaborating with the Mexican composer Carlos Chávez (1899-1978), giving violin and piano recitals in America. Soonafter both Chávez and Revueltas would move back to Mexico when the former was appointed the conductor of the Orquesta Sinfónica de México in Mexico City and invited Revueltas to be his assistant conductor.

Both Chávez and Revueltas were musical nationalists but in very different ways. While Chávez was more of a traditionalist, using folk songs to evoke the spirit of Mexican music, Revueltas found himself drawn to the sound of the people of Mexico: the sounds of the street, the clubs, the markets, etc. While this was sometimes manifested melodies that sounded like folk songs, it often resulted in music depicting the chaotic sounds of daily Mexican life.

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*Homenaje a Federico García Lorca* is a prime example of this. The work is bookended by two movements that celebrate Lorca's life. These celebratory pieces are written to sound like they're being played by a group of local, amateur musicians. Throughout the piece, Revueltas skillfully directs instruments to enter several measures early, on the wrong pitch (leading to melodies sometimes being played with parallel minor seconds), and sometimes entering at the right time but slightly behind or ahead of the beat. To most listeners, it may sound like an under-rehearsed cacophony upon first listen, but the spirit of this piece lies in the wildly ecstatic celebration of Lorca's life behind all of the technical mistakes.

In the midst of this raucous celebration, though, lies sincerity and reverence. The first movement opens and closes with a painfully reverent trumpet solo echoing over Lorca's grave. However, most of the emotion lies in the piece's sorrowful and fiercely angry second movement, which starts with a slow, mournful trumpet solo and grows to a dissonant, fury-filled cry aimed at the fascists who murdered the great poet. It would've been hard for this message to reach anybody in Spain from Mexico City, but it luckily wouldn't be long before Revueltas was able to deliver his music to the Spanish Nationalists in person.

Since Mexico was one of only two countries that were willing to fight with the Second Spanish Republic against the fascists led by Francisco Franco, Revueltas was invited to some of the few remaining republican strongholds left in Spain for a series of concerts. These political shows, called *actos*, would serve to boost the morale of the losing Republican troops while sending a message of confidence and strength to Franco's encroaching nationalist forces. While Revueltas was a staunch anti-fascist and a supporter of the Second Republic, his lack of confidence made him at first skeptical about how much he could actually help in Spain.

# Program Notes

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Wolfgang Amadeus Mozart

Born: January 27, 1756; Salzburg

Died: December 5, 1791; Vienna

## **Symphony No. 29 in A Major, K. 201 (1774)**

Mozart's graceful and charming Symphony No. 29 - composed when he was only eighteen years old- was the culmination of an impressive output of symphonies in the first half of the 1770s. While many of his early compositions in the genre were contained in expression and standard in form, this work stands out as a more complex version of his early style. It is likely a result of his 1773 visit to Vienna, where he was exposed to and inspired by some of Joseph Haydn's string quartets and ' Sturm und Drang' symphonies, which pushed the boundaries of passion and emotion. While many of his conventions remained in place, this symphony shows an interest in exploring colors, harmonies, and phrasing that would eventually be present in his greatest symphonies.

The symphony is scored for strings and pairs of oboes and horns, which was common for early Mozart symphonies. Though the wind section is small, Mozart was one of the first composers in the Classical period to compose music in which the winds played an equally important role as the strings, which created more opportunities in this piece for expressive color. Another way Mozart created more depth was through his use of contrapuntal writing, particularly in the first movement. His decision to use increased imitation and irregular phrasing created more complex textures than in his earlier, more straightforward works.

All the movements in this symphony closely adhere to conventional Classical period forms; the first, second, and fourth movements are in sonata form, while the third movement is a minuet and trio. Uncharacteristic of Mozart's opening statements, the first movement begins quietly.

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The main theme is notable for an initial octave drop that recurs in the theme of the last movement as well. While the material is thematically repetitive, it gradually crescendos as it sequences upwards. The development is short and relatively simple before the recapitulation returns as a literal repetition, followed by a contrapuntal coda. The second movement calls for muted strings, creating a beautiful and intimate atmosphere, with somewhat limited wind involvement, as was conventional. The strings remain muted until the last phrase, bringing the movement to an expressive close. The third movement is characterized by dotted rhythms that create a sense of driving forward. Mozart expert Neal Zaslaw noted that this movement is “more symphonic than dancelike,” as it has more intensity than a typical polite courtly dance. Finally, the symphony closes with a finale in the popular hunt style. This music invokes the spirit of a hunt by using horn calls as an announcement of the hunt, grace note figures to imitate hunting dogs, and fast scales in the strings to demonstrate excitement and adrenaline.

# Program Notes

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Adolphus Hailstork

Born: April 17, 1941; Rochester, NY,

## ***Two Romances for Viola and Orchestra (1997)***

On the surface, the *Two Romances* for Viola and Orchestra by Adolphus Hailstork may seem like a simple yet beautiful wash of color and light, but below that polished surface lies an intensely complex web of motivic development that ties the entire work together. This ability to weave complex patterns of motives into simple shapes is rare among composers and likely is a result of Hailstork's love of choral music and his time studying in Paris with Nadia Boulanger.

While Hailstork's orchestral writing has been widely praised, Hailstork is more well known as a choral composer. When his local church decided to start a choir of men and boys while he was in middle school, he fell in love with the chorus, singing in and conducting for every group he could find. The first time he heard the Howard University Choir sing Hector Villa-Lobos' *Choros No. 10* with the National Symphony Orchestra a week into his freshman year. He ran backstage immediately after the performance to Warner Lawson, the choir director, and begged to let him sing in the group the next week.

This choral influence is palpable in the *Two Romances*. While many composers treat the instruments of the orchestra like parts of a whole, giving them important yet sometimes static lines that fill out the overall texture, Hailstork takes the opposite approach by treating the instruments like soloists who are building up a larger orchestral texture. This difference is small, but the result is a much more choral sound, with each part an interesting, and melodic line in its own right.

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Four years after singing the Lobos with the NSO, Hailstork moved to Paris for the summer to study with the renowned music educator Nadia Boulanger. Along with counterpoint, she taught her students how to create tight motivic development (taking a single motive, breaking it down, and using it in every possible way), which is also clearly present throughout both of the movements.

The piece's tight use of motive can be heard from the opening unaccompanied flute solo, which starts by stating the piece's main motive—the leap of an octave—before continuing on to state the long, glorious first theme of the movement. This soon gives way to the solo violist, who plays the same melody over a warm, static string texture. There is then a short back and forth between the viola and the flute before the texture thins and the viola starts on a faster, contrasting melody. This melody, which is a development of the main theme, is at first accompanied by a still pad of strings, but the texture soon awakens as the strings build a more florid accompaniment out of different pieces of the viola solo. Finally, the flute and harp play the octave motive at varying speeds before the viola returns and closes the movement on a slightly altered version of the original theme.

The second movement is similarly knit motivically, this time focusing on a step down followed by a fourth down. This idea is introduced by the Harp and Strings at the front of the movement before being developed into the main melody by the solo Viola. While much of the first movement was static, this movement is much more contrapuntal throughout, with many of the different instruments playing developed versions of the main melody under and against the soloist. The texture becomes even busier when a temperamental secondary theme on the same motive is introduced. However, this theme only stays for a moment before the first theme of the movement is reintroduced. Finally, to close the movement, there is a reprise of the opening with the harp and strings before the main theme from the first movement is played one last time, closing the piece.

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Playing the solo tonight is violist and SFCM faculty member **Dimitri Murrath**. Also a composer, Murrath has found the piece a joy to work with. Much of his time practicing has been spent admiring the tight nets of motivic development Hailstork has sewn into the deceptively uncomplex-sounding lines of the piece. This is Murrath's first time encountering Hailstork's music, and summed up his thoughts on the piece for me by saying that it is, "A meditation on the different types of love."

Terrence Martin, PSD, '21



# Program Notes

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Jacques Ibert

Born: August 15, 1890; Paris

Died: February 5, 1962; Paris

## ***Divertissement* (1930)**

Ibert's eclectic and versatile music stems from his broad range of interests as a composer. Though his mother, a pianist, encouraged his participation in music from a young age, his father wanted him to take over the family business. He was forced to delay his entry to the Paris Conservatory in order to help his father recover from financial distress in the business. By the time he attended the conservatory, his father had cut him off financially, so Ibert worked as an accompanist and composer of popular music under a pen name. He developed a great love for theater and would sometimes play as a pianist for silent movies. His studies were interrupted after he was drafted into military service in World War I, where he served in a medical unit. Luckily, he survived the war with no major injuries, and upon his return in 1919, he won the Prix de Rome for composition.

Unlike many composers who lived through World War I, Ibert did not develop a strong opinion on the path classical music must take next. Instead, he claimed, "I want to be free—independent of the prejudices which arbitrarily divide the defenders of a certain tradition, and the partisans of a certain avant garde." However, he still had a deep respect for many of his contemporaries. It is evident in his music that he drew inspiration from a number of traditions and styles.

Composed for chamber orchestra, *Divertissement* is a concert suite drawn from the incidental music from the 1929 production of Eugene Labiche's "Un chapeau de paille d'Italie," which translates to "The Italian Straw Hat." This comical play describes the wedding day of Fadinard, who is on the way to get married when his horse eats a straw hat that it finds on a bush. The hat belongs to a woman

# Program Notes Continued

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who is engaging in an extramarital affair with her lover behind the bush. The rest of the play follows a series of mishaps that Fadinard encounters in pursuit of a replacement hat, so that she will not be caught having an affair. The music Ibert composes is just as absurd as the plot, and uses jazz, burlesque, atonal, and traditional classical music among other styles to emphasize this.

Though the music was originally conceived for the play, Ibert presented the suite on its own without an explicit program in 1930. The first movement is incredibly short and in the style of a brief comic-opera overture. The second movement, the Cortège, invokes the idea of a funeral procession. Though the movement starts out somberly, it quickly moves into a whimsical section that includes a reference to the highly recognizable “Wedding March” by Mendelssohn, though with highly dissonant undertones, perhaps alluding to the foiled wedding plans. The third movement, a Nocturne, is the only truly calm movement in the work, featuring the low strings and solo clarinet. The fourth movement is a highly satirical waltz, which wildly exaggerates every aspect of a traditional waltz. The fifth movement, Parade, starts off with a march-like bassoon solo and slowly adds instruments in until the whole orchestra joins in the joyous music. Finally, after a jarringly atonal piano cadenza, the orchestra begins a frenzied dance to the finish. The sound of a police whistle even cuts through the texture as the authorities try (and fail) to stop the chaos.