



**SFCM**

SAN FRANCISCO CONSERVATORY OF MUSIC

**SFCM Orchestra**  
**Music/Motion/Focus**

**Edwin Outwater,**  
***conductor***

**and**

**Alexander Gedeon,**  
***stage director***

**Saturday, March 13, 2021, 7:30 PM**  
**Caroline H. Hume Concert Hall**

# Program

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*La Follia*: Variations for String Orchestra      Michi Wiancko  
(b. 1976)  
after Francesco Geminiani  
(1687–1762)

*Pulcinella Suite*      Igor Stravinsky  
(1882–1971)  
I. Sinfonia  
II. Serenata  
III. Scherzino  
IV. Tarantella  
V. Toccata  
VI. Gavotta con due variazioni  
VII. Vivo  
VIII. Minuetto  
IV. Finale

*Stay On It*      Julius Eastman  
(1940–1990)

# SFCM Orchestra

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**Wiancko(after Geminiani):**

***La Follia: Variations for String Orchestra***

**Idunn Lohne, Emily Nardo, Adrian Wu, *violin 1***

**Katie Allen, Archer Brown, *violin 2***

**Alexandra Simpson, Elisabeth Bruckner, *viola***

**Abigail Monroe, Daniel Yoo, *cello***

**Kody Thiessen, Alexandria Kelley, *bass***

**Stravinsky: *Pulcinella Suite***

**Elissa Brown, *flute 1***

**Michelle Sung, *flute 2 and piccolo***

**Daniel Gurevich, Belinda Rosen, *oboe***

**Shelby Capozzoli, Jamael Smith\*\*, *bassoon***

**Adolfo Pena, Ben Engelmann, *horn***

**Jacob Merrill, *trumpet***

**Carlos Reyes *trombone***

**Kexin Ye\*, Ryan Cheng, Seunghye Park, *violin 1***

**Dominique Begin\*, Shintaro Taneda, *violin 2***

**Chuxuejie Zhang\*, Connie Song, *viola***

**Matthew Park\*, Clark Evans, *cello***

**Carlos Valdez\*, Christian Hales, *bass***

\* Solo Quintet

\*\* Guest Artist

# SFCM Orchestra

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Eastman: *Stay On It*

Katherine Ahmann, *voice*

Audrey Giancaterino, *electric bass*

Junhong Jung, Nicholas Martin, *electric guitar*

Bryan Lin\*, *piano*

Yunha Lynn Park, Eddie Virtgaym, *percussion*

Michail Thompson, *keytar*

# Orchestra Personnel

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**Hank Mou**

*Associate Dean of Artistic Operations*

**Bryan Lin**

*Manager of Ensemble Operations*

**Sydney Apel**

*Assistant Ensemble Manager 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*

**Natalie Mitchell**

*Concert Operations Student Assistant*

**Julian Bennett, Connie Song**

*Ensemble Student Assistant Managers*

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

*Ensemble Library Assistants*

**Julian Bennett**

*Score Reader*

# Orchestra Personnel

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**Stay On It: Production**

**Edwin Outwater & Alexander Gedeon**

*Arrangement & Coaching*

**Mike Grittani**

*Director of Photography*

**Taurin Barrera**

*Executive Director, TAC*

**Kim Nucci**

*Studio Manager, TAC*

**Cory Todd, Dylan Williams, Charles Stuedemann**

*Recording Engineers*

**Alexander Gedeon**

*Mixing, Post-Production, and Sound Design*

**John Jaworski**

*Lighting*

# Artist Profiles

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**Edwin Outwater** is a truly visionary conductor. Regularly working with orchestras and institutions throughout the world, he produces, curates and conducts unique concert experiences. He is equally adept at interpreting canonical works, and regularly premieres new commissions and connects audiences with repertoire beyond the mainstream. He is, in the words of Michael Tilson Thomas, “one of the most innovative conductors on the scene today.”

This season sees Outwater make regular returns to the San Francisco Symphony, New World Symphony, Chicago Symphony, National Symphony and Virginia Symphony as well as Kitchener-Waterloo Symphony where he currently holds the position of Music Director Laureate.

Recent guest performance highlights for him include New York Philharmonic and the Philadelphia orchestra as well as the symphony orchestras of Baltimore, Chicago, Detroit, St. Louis, Houston, and Seattle. In Canada, he has led the National Arts Centre Orchestra and the symphonies of Toronto, Calgary, Edmonton, Winnipeg, and Victoria. International appearances include the Tokyo Metropolitan Orchestra, Tokyo Symphony, Kyoto Symphony, Nagoya Philharmonic, BBCNOW, the Brussels Philharmonic, the New Zealand Symphony, Adelaide Symphony, Malmö Symphony, Nordwestdeutsche Philharmonie, Mexico City Philharmonic, Orquesta Sinfónica de Xalapa, and Hong Kong Sinfonietta. A prolific opera conductor, Edwin Outwater also regularly works with Ryan Opera Center at the Lyric Opera of Chicago.

Outwater holds a long association with the San Francisco Symphony. The 2019/2020 season began with a hugely successful collaboration between the orchestra, Outwater and legendary metal band Metallica to celebrate the opening of the new Chase Center arena. He also regularly conducts and curates their

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SoundBox series, has conducted and hosted “Holiday Gaiety”, an LGBTQ holiday concert he created with drag performer Peaches Christ for the past three seasons, was the Music Director of the San Francisco Symphony Youth Orchestra, conducting them on a number of occasions including a high profile European tour, and also served as San Francisco Symphony Director of Summer Concerts.

Outwater’s recent curations include “Sound Health,” a collaboration with soprano Renée Fleming, The Kennedy Center, and the National Institutes of Health, as well as a jazz version of Mussorgsky’s Pictures at an Exhibition, with Wynton Marsalis, the Jazz at Lincoln Center Orchestra, and the Chicago Symphony. He also appeared with the Orchestra of St. Luke’s at Carnegie Hall in a concert for families featuring a world premiere of composer Caroline Shaw, narrated by actor John Lithgow.

A native of Santa Monica, California, Edwin Outwater graduated cum laude in English literature from Harvard University, where he was music director of the Bach Society Orchestra and the a cappella group Harvard Din and Tonics, and wrote the music for the 145th annual production of the Hasty Pudding Theatricals. He received his degree in conducting from UC Santa Barbara, where he studied with Heiichiro Ohyama and Paul Polivnick, besides studying music theory and composition with John Stewart, Joel Feigin, and Leonard Stein.



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**Alexander Gedeon** is an opera director, songwriter and performer born and based in Los Angeles, committed to developing new audiences for the expanding frontiers of American opera. Alexander made his opera directorial debut with *La tragédie de Carmen* at San Diego Opera in 2017, hailed as “artistically fascinating” and “visually stunning” by The San Diego Union Tribune, and “the perfect experimental approach to opera” by The Times of San Diego. Last year, Alexander associate directed the LA Philharmonic’s production of John Cage’s *Europas 1 & 2*, directed by MacArthur Genius Fellow Yuval Sharon.

Other recent credits include the world premiere of David Lang’s *anatomy theater*, LA Opera (assistant director); *The Rake’s Progress*, Pacific Opera Project (assistant director/choreographer). As a recording artist, Gedeon collaborated with Grammy-winning producer Paul Epworth (Adele, Florence + the Machine), featuring music on ABC TV and the iTunes Store’s worldwide playlist. Under the pseudonym Yellow Alex, Alexander composed, mixed and produced *House of Discipline*, receiving nearly one year of airplay on LA’s KCRW. He is a graduate of New York University’s Experimental Theater Wing, and trained at the Royal Academy of Dramatic Art in London.

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Michi Wiancko

Born: 1976; Southern California.

After Francesco Geminiani

Born: December 5, 1687; Lucca, Tuscany.

Died: September 17, 1762; Dublin, Ireland.

## ***La Follia*: Variations for String Orchestra (2006/2021)**

The traditional musical theme known as *Folia*, or *La Follia* in Italian, has its roots in Portuguese folk music from the 1400s. In various forms, it has attracted the attention of composers of many nationalities over numerous centuries. The set of variations written in 1700 by the influential composer and violinist Arcangelo Corelli (1653-1713) in his Opus 5 sonatas stands among the seminal Baroque compositions based on the theme. Corelli's pupil Francesco Geminiani (1687-1762), a famous violinist in his own right, arranged all twelve of the sonatas in Opus 5 for string orchestra in 1729, partly because he loved his teacher's works and partly to boost his own reputation as a composer and musician.

Geminiani cast his arrangement of the *Follia* Variations as a concerto grosso, a genre built on the opposition of a small group of soloists, called the concertino, and the full ensemble, called the ripieno. While the foundational concerti grossi that had been composed by Corelli utilized two violins and cello in its concertino, Geminiani enlarged it in works such as this by adding a viola. Though the viola does not have much soloistic material, it adds balance to the group. Another enhancement by Geminiani is his greater emphasis on expressivity, which is demonstrated by his frequent use of dynamics, which was rare at the time. In his influential treatise *The Art of Playing the Violin* (1751), Geminiani stated that performers should strive to give "the instrument a tone that shall in a manner rival the most perfect human voice."

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In his Variations on *La Follia*, he gives the violins many opportunities to demonstrate this singing quality.

On the program tonight is a recomposition of Geminiani's arrangement by Michi Wiancko, a composer, arranger, and violinist. The work was originally premiered in 2006 and is dedicated to the East Coast Chamber Orchestra. Her goal was to create a modern work while continuing to "highlight [her] favorite aspects of the music made 300 years ago ... passion, improvisation, and intimacy, and the occasional moment of irreverence." Wiancko incorporates many string techniques that were not commonly used in the Baroque period, such as *col legno*, where the instrumentalists are asked to play with the wood side of the bow rather than the hair, or *sul ponticello*, where the bow is played over the bridge of the instrument, among many others. These modern techniques create a range of colors and sounds on the instruments that were not present in the Baroque versions. In addition, besides simply adding dynamics, she adds a number of detailed directions in the score that foster even more expression than Geminiani's version. She also adds percussion instruments, played by the string instrumentalists, and even has the string players stomp their feet at certain points. These add both drama and the element of surprise to the piece, while also adding an irresistible rhythmic drive to certain sections of the music.

While Wiancko's arrangement has been performed numerous times over the last decade in larger ensembles, she arranged the eleven-player version performed tonight specifically for SFCM in an effort to comply with Covid-19 regulations, giving every player an essential role. The piece opens with the presentation of the famous theme in the first violins and a dotted rhythm accompaniment in the orchestra. As in the Geminiani, the variations are played over the *Follia* harmonic progression, which is repeated twenty-three times. Wiancko experiments with different textures throughout the piece: sometimes the entire

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orchestra plays, sometimes only soloists are featured, and other times the texture is very sparse with small motives passed between different players. She also experiments with a wide range of characters, ranging from quiet and contemplative to wild and frenzied. Her creative use of rhythm evokes both contemporary classical and popular music at times, but never leaves behind the spirit of a Baroque string orchestra. Flourishing runs in the violins and virtuosic passages in the other voices bring the piece to a passionate and exciting conclusion.

Elissa Brown, PSD '21

# Program Notes

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Igor Stravinsky

Born June 17, 1882; Oranienbaum, Russia.

Died April 6, 1971; New York City.

## *Pulcinella Suite*

The partnership between composer Igor Stravinsky and impresario Sergey Diaghilev stands as one of the most important artistic collaborations of the twentieth century. The latter's bold artistic vision paired with the former's musical genius gave life to three successful opuses — *The Firebird* (1910), *Petrushka* (1911) and *The Rite of Spring* (1913). Performed by Diaghilev's Ballet Russes at the Paris Opera, these three ballets enabled Stravinsky to rise to international prominence. These successes came to a sudden halt as World War I broke out in 1914, forcing Stravinsky to take refuge in Switzerland.

It was possible to return to small-scale ballet performances after the end of the war in 1919. In an effort to revive his *Ballet Russes*, Diaghilev reached out to Stravinsky and showed him scores for music he originally thought was by Giovanni Battista Pergolesi (1710-1736). While part of the music was from songs and a cello sonata by Pergolesi, most of these scores were actually compositions by eighteenth-century composers Gallo, van Wassenaer, and Monza. Asked to orchestrate this collection of music for a ballet, Stravinsky was at first reluctant, as he was not very fond of Pergolesi. Upon reviewing the works, however, he admitted that he “fell in love” with them. Thus, in the Spring of 1919, Stravinsky found himself writing music once more for Diaghilev and his company.

With the music set, they now had to choose the scenario for the ballet. Diaghilev showed Stravinsky another eighteenth-century manuscript of episodes featuring *Pulcinella*, a stock character in Italian *commedia dell'arte*. This type of Italian theater usually

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features an ensemble of actors and actresses with unmasked and masked characters, improvised and stock jokes, and suggestive humor. *Commedia dell'arte* pokes fun at the themes and ideas of love, marriage, desire, lust, and gender reversals, among others. The plot of *Pulcinella* was no different. All of the girls in town are in love with Pulcinella, and their boyfriends plot to kill him. To escape this fate, Pulcinella switches with a double and pretends to be killed. Fooled, the boyfriends disguise themselves as Pulcinella to impress their beloveds. Pulcinella then brings his double “back to life,” and reveals himself to them. In the end, Pulcinella arranges all of the lovers’ marriages, and weds Pimpinella.

True to Diaghilev’s grand artistic vision, the one-act *Pulcinella* premiered at the Paris Opera in May 1920. The ballet production was an amalgamation of the best artistic minds of the time: Alongside Stravinsky’s musical score, which featured orchestra and singers, was choreography by Léonide Massine (who also danced the title role), and set and costume design by Pablo Picasso. While the ballet enjoyed its well-deserved success, it is best known today in the form of the suite that Stravinsky assembled from 8 of the original 21 movements.

The music of the *Pulcinella* suite offers a stark contrast to his earlier ballet music triumvirate. This work marked the beginning of Stravinsky’s neoclassical period. Upon first hearing, it would seem that this suite is uncharacteristic of Stravinsky, but the little additions and changes he made to the music is exactly what made this work distinctly his. He was able to reimagine and preserve the music of the past while adding his signature flair. The use of composition types such as the toccata, gavotte, and minuet, as well as the presence of ritornellos, sonatas, and variations, invokes fundamental eighteenth-century forms. The opening *Sinfonia* immediately recalls its Baroque origins, with majestic rhythms, almost homophonic writing, and straightforward progressions.

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However, even in its beginning phrases, Stravinsky adds distinctive touches of dissonance. Quintessential Stravinsky effects are more prominent in the *Vivo* and *Finale*. The music of *Vivo* depicts the scene in which the real Pulcinella enters to reveal his true identity. His entrance is scored with a harsh, gliding trombone solo, followed by a double bass, creating an awkward, almost comedic dialogue. The riveting *Finale* marks the happy ending of the Pulcinella narrative. The brass takes over for most of this movement, building up with repetitions of blocks of chords, reducing it beat by beat, until the music bursts into a loud finish. All the lovers are now married, and Pulcinella is wed to Pimpinella.

Kyle Tingzon, MM '21

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Julius Eastman

Born: October 27, 1940; New York City.

Died: May 28, 1990; Buffalo, NY.

## ***Stay on It* (1973)**

One of the effective characteristics about early minimalism, is the way the mechanical, slow-changing music can put listeners into a comforting trance. Julius Eastman's music, however, is nothing like this. His take on minimalism is freer and more unpredictable, using it not to lay out long developing processes but instead as a vehicle for immense amounts of personal expression. This is especially true of *Stay on It*, one of Eastman's most well-known works. The piece, along with many others, illuminates the story of composers who are often overshadowed in the history books by the more famous minimalists of the day.

During his lifetime, Eastman was well known for his compositions, but his true claim to fame was his championing of Sir Peter Maxwell Davies' (1934-2016) infamous avant-garde work, *Eight Songs for a Mad King*. The piece, which climaxes in the "Mad King" smashing a violin to pieces, showcases Eastman's love for the weird and theatrical in music. This is reflected in his own compositions, with one reviewer noting that his *Piano Pieces I-IV* (1968) sounded like "John Cage [jostling] with Karlheinz Stockhausen."

While he retained his love for the avant-garde throughout his life, two major influences set Eastman's path towards minimalism in the early 1970s. The first was disco music, which played frequently at many of the clubs and gay bars he frequented. This influence defines every aspect of the piece, from its groove to its syncopated seven-note riff, which both opens and reprises frequently throughout the piece. During the first third of the piece, between each reprise, the floor opens for in-time



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improvisations based on different embellishments notated by Eastman. Some of these include arpeggios, varying harmonizations on the main theme, and, most noticeably, the sung repetition of the title, “Stay on It.” These embellishments create a groove players react and add to, taking the minimalist pulse and turning it into a pop-inspired beat.

The other major influence was the music of Frederic Rzewski (b. 1938), who changed the way Eastman viewed minimalism. Previously, Eastman had found it bland; he was uninterested in the robotic, unemotional music of Steve Reich and Phillip Glass. However, Rzewski embraced a messier approach, allowing for more nuance and expression. This invited Eastman to adopt the aesthetics of minimalism without actually writing in the style. For this reason, *Stay on It* uses the minimalist aesthetic as needed but quickly discards it when it no longer serves the expression of the piece.

This departure begins as we enter the second third of the piece, which, like the first third, consists of repetitions on the main seven-note motive and different improvisational interruptions. However, these improvisations become increasingly out of tempo and chaotic, climaxing when the entire ensemble abandons the theme for long, screeching downward glissandi. Out of this chaotic cacophony, a new theme emerges on the piano, opening the final third of the work. This much gentler, warmer theme softly oscillates between B and F# major chords. Slowly, the other instruments join, crescendoing all together to fortissimo before fading back to pianissimo and out. What remains is the piano, improvising on this new theme. A tambourine joins in, adding a sixteenth note groove to the intimate piano music. The piece closes as the piano fades out while the tambourine continues the groove before it, too, ceases.

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What makes this work especially expressive is the way it uses repetition. While a defining aspect of minimalism, repeating the same motive over and over again without changing tempo is extremely difficult. So, even with the jazz-like beat taking over from the minimalist pulse, the opening of the work makes light of its repetitive nature with the sung words, “Stay on it,” representing the players encouraging themselves to do everything they can to stop falling off the beat. However, after the piece’s chaotic middle section, the tempo becomes more elastic. While the piece has changed to a new motive, it repeats it just as vigorously. The difference is the way the players can push and pull the time. This is especially true of the intimate ending piano solo, which Eastman himself played with much rubato. All of this gives a very powerful emotional arc to the piece, one that starts with impersonal, robotic precision and ends with honest, heartfelt expression.

Terrence Martin, PSD ‘22