



# SFCM Orchestra

**Edwin Outwater,**  
*conductor*

**PaviElle French,**  
*Artist-in-Residence*

Saturday, September 25, 2021, 7:30 PM  
Caroline H. Hume Concert Hall

# Program

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*Something for the Dark*

Sarah Kirkland Snider  
(b. 1973)

*A Requiem for Zula*

PaviElle French  
(b. 1984)

PaviElle French, *piano and vocals*

## - Intermission -

First Essay for Orchestra, Op. 12

Samuel Barber  
(1910–1981)

David Baker, *conductor*

*Appalachian Spring* (Orchestral Suite)

Aaron Copland  
(1900–1990)

*Cameras, recording equipment, food and drink are not permitted in Conservatory performance halls.  
Please turn off all cell phones and other electronic equipment before the performance begins.*

# SFCM Orchestra

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## **Violin 1**

Idunn Lohne, *concertmaster*  
Solanch Sosa  
PoYu Lee  
Rose Crelli  
Cuna Kim  
Alexandra Santon  
Luke Chiang  
Tabitha Mason  
Xiaoman Ke  
Seunghye Park  
Jaimie Yoon  
Paul Kim  
Aleksi Zaretsky

## **Violin 2**

Shintaro Taneda, *principal*  
Yoon Bin Park  
Miles Huang  
Patrick Galvin  
Magdalena Zaczek  
Evan Harper  
Matthew Vousé II  
Archer Brown  
Kate Mayfield  
Ella Askren  
Adrian Wu  
Tianqi Liu

## **Viola**

Rachel Haber, *principal*  
Conor McAvinue  
Yu-Chen Yang  
Paulina Flores  
James Nelson  
Li-Jen Wang  
Rachael Lindsey  
Kody Dunford  
Hannah Wendorf  
JiaWei Wang

## **Cello**

Jia-Yu Chen, *principal*  
Weian Gu  
Hana Cohon  
Julian Bennett  
Eric Yang  
Daniela Gonzales Siu  
Zoe Lee  
Amy Bunayamongkol

## **Double Bass**

Christian Hales<sup>C,S,B</sup>  
Kody Thiessen<sup>F</sup>  
Alexandria Kelley  
Yuchen Liu\*  
William Chang  
Audrey Giancaterino

## **Flute/Piccolo**

Hyejung Baik  
Kate Davison  
Jolie Fitch<sup>S,F</sup>  
Alina Kwon  
Owen Meehan<sup>B</sup>  
Julia Pyke<sup>C</sup>  
Alexei Wade

## **Oboe/English Horn**

Jini Baik<sup>F,B</sup>  
Andrew Port<sup>S</sup>  
T. Colton Potter<sup>C</sup>  
Quinton Smith

## **Clarinet**

Taylor Barlow<sup>S</sup>  
Jake Byers<sup>B</sup>  
Eugenia Coe  
Lindsey Ha<sup>F</sup>  
Caleb Rose<sup>C</sup>  
Yijin Wang

## **Bassoon**

Yiren Cai<sup>S</sup>  
Shelby Capozzoli<sup>B</sup>  
Lillian Gleason  
Oleksandr Kashlyuk<sup>C,F</sup>

## **Contrabassoon**

Ben Wehtje<sup>S</sup>

## **French Horn**

Gretchen Bonnema<sup>B</sup>  
Dezirae Bremseth  
Sophia Chen<sup>S</sup>  
Ben Engelmann  
Jessica Hettwer  
Henry Nordhorn<sup>C,F</sup>  
Adolfo Pena  
Seth Parker Shumate  
Nicolas Sosa  
Yuan Hong (Yolanda)  
Zheng

## **Trumpet**

Caleb Brosnac  
Jacob Merrill<sup>C</sup>  
Michail Thompson<sup>S</sup>  
Abner Wong<sup>B</sup>  
Karlee Wood<sup>F</sup>

## **Trombone**

Katie Kearney<sup>C</sup>  
Katie Lambert  
Reece MacDonald  
Carlos Reyes  
Miriam Snyder<sup>S</sup>  
Tsukimi Sakamoto-David<sup>B</sup>

## **Bass Trombone**

Jeremy Mojado<sup>S,B</sup>

***Timpani***

Micah Harrow<sup>C</sup>  
 Sehee Park<sup>F</sup>  
 Jeremy Smith<sup>S,F</sup>

***Percussion***

Sehee Park  
 Caleb Smit  
 Jeremy Smith  
 Mattijs van Maaren

***Piano/Celesta***

Alex Fang<sup>C</sup>  
 Gloriana Wolf<sup>S,B</sup>

***Harp***

Ginger Rose Brucker  
 Jiayin Cao  
 Vicki Chen<sup>C</sup>  
 Haejin Sara Lee<sup>S</sup>

\*indicates alumni guest  
 artist

**Superscripts indicate  
 principal players:**

C - Copland  
 B - Barber  
 F - French  
 S - Snider

## **Orchestra Coaches**

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***Violin I***

Chen Zhao

***Violin II***

Melissa Kleinbart

***Viola***

Jonathan Vinocour

***Cello***

Eric Yang

***Bass***

Ken Miller

***Woodwinds***

Stephen Paulson

***Brass***

Adam Luftman

***Percussion***

Jake Nissly

***Harp***

Doug Rioth

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# Artist Profiles

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Considered “one of the most innovative conductors on the scene today,” **Edwin Outwater** works with orchestras and institutions throughout the world, producing, curating, and conducting unique concert experiences. He frequently premieres new works and connects audiences with repertoire beyond the mainstream. Recent wide-ranging projects include collaborations with Renée Fleming, Yo-Yo Ma, Wynton Marsalis and the Jazz at Lincoln Center Orchestra, John Lithgow, and Metallica. Outwater has a long association with the San Francisco Symphony. He regularly conducts and curates their SoundBox series, and has conducted and hosted “Holiday Gaiety”, an LGBTQ holiday concert he created with drag performer Peaches Christ. He was Music Director of the San Francisco Symphony Youth Orchestra leading them on a highly acclaimed European tour, and also served as San Francisco Symphony Director of Summer Concerts. Outwater is Music Director Laureate of the Kitchener-Waterloo Symphony, where he returns regularly. Recent guest appearances include the New York Philharmonic, Chicago Symphony, Philadelphia Orchestra, National Symphony, Brussels Philharmonic, and the Tokyo Metropolitan Symphony Orchestra.

**Pavielle French** is an Emmy Award winning, interdisciplinary artist, hailing from Rondo - a historically Black neighborhood in St. Paul, Minnesota. She is a Jerome Hill Artist Fellow (21-22), as well as a McKnight Artist Fellow (2020), and has received a Sage (Cowles) Award for Dance and Choreography. She is a Global Artists Initiative - Artist In Residence at MacPhail Center For The Arts. And, an American Composers Forum Grant recipient for her classical composition, *A Requiem for Zula*, (2018) written in celebration of her Mother’s life. Pavielle’s symphony was just featured at the New World Symphony in April 2021, under the direction of Conductor, Edwin Outwater, and Artistic Director, Michael Tilson Thomas.

She has been seen performing locally and nationally, and has graced such stages as First Ave, Ordway Center, and The John F. Kennedy Center for the Performing Arts, to name a few. She is known for her powerhouse vocals and performing with an equally powerful 6-piece band. Pavielle was voted as Minneapolis City Pages “Best R&B Vocalist of 2015”, her band was named one of First Avenue’s Best New Bands of (2015) and was a featured artist on TPT’s “Lowertown Line”, (2015). Growing up in a family steeped in music, she says that she wants to make music that honors and represents the Black Arts aesthetic. Pavielle honed her craft as a youth at: Penumbra Theatre, SteppingStone Theatre and with collective, EduPoetic Enterbrainment. Most recently, she was commissioned by the Sands Family, to create a symphony in honor of their 50th Anniversary. *Sands Of Time*, will be debuted by the SPCO in 2022.

# Artist Profiles

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Born and raised in the Greater New York City area, **David Baker** is a conductor and currently an orchestral conducting student at the San Francisco Conservatory of Music, where he will regularly assist and conduct the SFCM Orchestra under the tutelage of Edwin Outwater. Before moving to San Francisco, David was a graduate assistant at the Eastman School of Music, where he was named as the recipient of the Donald and Polly Hunsberger Fellowship. David served as Assistant Conductor for the Eastman Wind Ensemble, the Eastman Wind Orchestra, and the Eastman Harmonie, a professional chamber winds group based at Eastman. During his undergraduate studies at the Crane School of Music, he has had the opportunity to conduct both the Crane Wind Ensemble and Crane Symphony Orchestra. David has immersed himself in the repertoire of both the wind ensemble and orchestral fields.

David is a strong advocate for new music, premiering many works as both a conductor and a saxophonist. At Eastman, he was a frequent conductor for the OS-SIA New Music Ensemble, with whom he conducted works by Georg Friedrich Haas and Alex Temple. In 2018, he attended the Cortona Sessions for New Music in Italy as a performance fellow.

David's main conducting mentors are Edwin Outwater, Mark Davis Scatterday, Brad Lubman, and Brian K. Doyle. He also studied saxophone with Casey Grev and Robert Young. David has worked with many other esteemed conductors, including Leonard Slatkin, Neil Varon, Michael Haithcock, Frank Battisti, and Charles Peltz.

# Program Notes

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Sarah Kirkland Snider

B: October 8, 1973, Princeton, New Jersey

## ***Something for the Dark* (2015)**

When Sarah Kirkland Snider was commissioned by the Detroit Symphony Orchestra after winning their Elaine Lebenbom Award for Female Composers in 2014, she wanted to write a piece about hope, a central aspect of Detroit's narrative. However, while composing, she began to read poetry by Detroit artist Philip Levine, whose work and life began to change Snider's understanding of Detroit's story and, thus, the shape of *Something for the Dark*.

Snider was always musical, with some of her earliest memories being of singing original wordless songs that she later began to write down. Despite this, being a composer was never on her radar; without the internet, she did not know there were female composers, living or dead. But as she became more exposed to new music in college, she realized the possibility and began taking lessons.

In the years that followed, she found herself writing in styles that pleased her teachers but not herself. While part of this was a need to find her own voice, it was also a dissatisfaction with writing in one singular style. Her musical taste, which ranges from Bach and Debussy all the way to PJ Harvey and Liz Phair, could not be contained or represented by one style, so she began hopping between styles with every new piece. Some of her works, like *Penelope* and *Unremembered*, mix pop and classical music together in ways unmatched by many of her peers. Meanwhile, other works, like tonight's *Something for the Dark*, feature a lush, more neo-romantic style of writing.

*Something for the Dark* opens with cool strings that quickly explode into a theme that Snider describes as, "Hope incarnate: a bold, noble, full-hearted little melody surrounded by sunlight and dignity and shiny things." First heard in the brass, the theme soon moves to high, soaring violins, which along with the pulsing, bubbling orchestral texture, gives the music an electric, magical hopefulness built out of joy and wonder.

However, storm clouds begin to appear as the timpani and winds begin to darken the bright string harmonies. This causes the piece to collapse into a light ostinato in the celeste and harp. Soon, piercing woodwinds and swirling strings periodically interrupt this peaceful ostinato before taking over entirely. This builds until the first theme flashes brightly over this darker music, subduing it, but leaving behind a version of itself that feels more doubtful and insecure than before. When



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the interruptions from earlier begin to reappear, it does not take much for the theme to be overtaken and swept away.

In its stead, we hear a variation of the ostinato from earlier, now quietly ticking in the flute, celeste, and harp. Supported by cool string chords, the timid ostinato begins to wander; as if searching for a purpose after the earlier theme's failure. Filled with many beautifully written, aching woodwind solos, this section slowly begins to build as it finds some confidence in itself. However, it is beaten back when trumpets explosively take over the ostinato, violently warping what was calm and turning it into a terrifying mockery of itself. This eventually cools as the ostinato and strings finally fade into the distance.

While endurance is often seen as heroic in nature, the reality Snider paints in this piece is much messier. Rather than the chosen one surviving the trials and saving the day, this endurance is more akin to the final pieces of a fallen wall that refuse to give in to the sea. It is battered and broken, but it still perseveres, existing against the weight of the world. For this reason, there is a bit of hope and victory in *Something for the Dark's* melancholic ending—while worn down to an almost imperceptible point, the ostinato's notes continue to exist in the string's final chords. Despite everything, they are still there.

Terrence Martin, PSD, '21

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*PaviElle French*

*B: 1984, St. Paul, Minnesota*

## ***A Requiem for Zula (2019)***

Most requiems play to the fact that death is universal, and they are very successful at that. As ‘one size fits all’ pieces about grief and loss, they very accurately capture the whirlwind of emotions that surround death. However, in their universality, they lose the fact that grief is an experience that everyone feels slightly differently. This is where *A Requiem for Zula* shines. The piece, which is about the composer, PaviElle French, losing her mother, is an intensely personal and moving tribute to a life well-lived.

French’s mother, Zula Young, grew up in the historically Black neighborhood of Rondo in St. Paul, Minnesota. Rondo was a flourishing community with many Black-owned businesses, but was threatened in 1956 when the Federal Highway Act allowed the city of St. Paul to build I-94. While this highway was originally going to be built further north, it was instead built in a more central location that sliced Rondo in half. Despite this, Zula, her family, and her community persevered, doing everything they could to keep the culture of the neighborhood alive.

After a short, mostly instrumental introduction that starts with quiet strings, piano, and flute before the piano’s warm chords lead the way into a bouncy rhythmic chorus, the piece starts here, as French, who also sings and plays piano on the work, sings about her mother’s life. But the music abruptly shifts to woodblock and piano as we hear what happened next.

In 2009, Zula was diagnosed with stage 4 cancer, and after a year and a half long battle, she died on February 10, 2011. In a section accompanied by solo cello, hi-hat, and horn, French sings about how devastating this was for her. Beginning with an emotional chromatic scale in the voice, French talks about how she fell into a deep depression, unsure of how to continue forward without her mother in her life. As she falls deeper into despair and fear about the future, the music reflects this, with the orchestration reducing further and further until only PaviElle’s voice and the double bass is left.

With a sudden cymbal crash, French describes how she broke out of that depression and moved to Hawaii, where she spent a year singing gospel tunes on the beach and beginning to heal from her mother’s passing. Musically, French uses bird-songs played by the woodwinds and brass to recreate the technicolor splen-

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dor of the archipelago. However, the longer she stayed, the more she could hear Zula's voice in the back of her head telling her to get out of limbo and move back home to pursue music. Finally, she relents, and uses a harsh march to express how difficult it was for her to be flung back among the people and places that reminded her of her mother.

However, she persevered, slowly continuing to heal while she worked hard at what she loved. Over time, she became a locally renowned and beloved neo-soul artist, releasing two albums in 2014 and 2015. Eventually, this work put her into contact with the St. Paul Chamber Orchestra, which was gearing up for Tapes-try19, a new biennial festival that uses music to explore different viewpoints and voices within the community. Seeing the perfect opportunity to tell her story and memorialize her mother, she pitched *A Requiem for Zula* to the orchestra, who immediately jumped on board.

In a final section led by bouncing piano chords, French sings about how blessed she is to use her story to memorialize her mother's life and hopefully help others deal with their own grief. The final lines of the piece, sung to her mother, are, "Music was your heart, so I wrote you a symphony. This one is for Z." These lines showcase just some of the love and dedication that overflow from this piece, and mark it as an emotionally powerful addition to the genre.

Terrence Martin, PSD, '21

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*Samuel Barber*

*B: March 9, 1910, West Chester, Pennsylvania*

*D: January 23, 1981, New York, New York*

## **First Essay for Orchestra, Op. 12 (1938)**

Pulitzer-Prize winning composer Samuel Barber is beloved by American audiences for his expressive, lyrical music in an era when many other composers were moving away from tradition. A prodigy, Barber was enamored with music from an early age, writing his first operetta at the age of ten to a libretto by his family's cook. He also spent a fair amount of time in Europe, especially Italy, in his youth, which led him to emotionally connect with the language of romantic music. In 1924, he became one of the first students at the Curtis Institute of Music, where he studied piano, composition, singing, and conducting. Although he decided to focus completely on composing by the time he graduated, his entrenched roots in piano and voice led him to create masterpieces such as his piano sonata and concerto, which brought him to international success, and Knoxville: Summer of 1915, perhaps his best known work for voice and orchestra.

Barber is often classified as a neo-romantic composer, which is somewhat debatable when looking at the complete scope of Barber's works, which became slightly more experimental toward the end of his life. In fact, Barber fully embraced his lack of consistency in style, claiming: "I write what I feel. I'm not a very self-conscious composer. It is said I have no style at all, but that doesn't matter. I just go on doing, as they say, my thing. I believe this takes a certain courage." Regardless, scholars can all agree that Barber's music can be categorized by tonality, strong sense of rhythm, and above all, lyricism. This is not to say that there is nothing modern about his compositions. Though all his works have a clear tonal center, there are often frequent shifts in harmony and mode, as well as some experimentation with chromaticism.

Much of Barber's success came from his relationship with esteemed conductor Arturo Toscanini. He vacationed at Toscanini's home in Italy several times, and the two developed a close friendship, despite the conductor generally lacking interest in American composers. Barber was ecstatic when Toscanini expressed interest in performing one of his works, but took over three years to compose something he felt was worthy of the occasion. He finally sent over two works, his First Essay for Orchestra, and his famous Adagio for Strings. Toscanini initially sent back the scores with no commentary, much to Barber's anger and disappointment. Barber sent the works elsewhere out of spite, only to find out that Toscanini intended to premiere them on one of his famous broadcasts, which led

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to Barber's international exposure and acclaim.

The First Essay follows a form of Barber's own creation, meant to be an analogy for a literary essay. Thus, the orchestra presents a thesis of sorts, which is then explored and developed over the eight minute piece. While not dissimilar to the first movement of a symphony, it does not quite follow a traditional form. There are two major sections. In the first, a somber theme is presented, which is passed from the low strings to the upper strings, then to the brass section. The second section is akin to a scherzo, which is drawn from the principal theme but presented in quicker rhythms and weaving lines in the woodwinds that are then taken over by the pizzicato strings. This builds to a dramatic climax, which only lasts a brief moment. As in many essays which are meant to leave the reader (or in this case, listener) with a question, Barber finishes the piece with a statement from the trumpets that is answered by an unresolved dominant chord in the strings.

Elissa Brown, PSD '21

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Aaron Copland

B: November 14, 1900, Brooklyn, New York

D: December 2, 1990, North Tarrytown, New York

## ***Appalachian Spring Suite (1944)***

Often pointed to as the composer that created a distinct American style of composition, Aaron Copland actually began his career as a modernist composer. The son of Russian-Jewish immigrants, he learned piano from his older sister and developed such a love for it that he decided his future was in composition at the age of fifteen. He did not garner much success until the opportunity to study with Nadia Boulanger arose. Her first American student, he studied with her in Paris for three years, culminating in the premiere of his *Organ Concerto* at the New York Philharmonic. This composition demonstrated intense dissonance, polyrhythms, jazz, and octatonicism, and received very mixed reviews from an audience that was shocked by its departure from tradition.

Copland initially struggled to find his true voice after returning to America. After a brief foray into Stravinsky-esque Neoclassicism, he began to notice “an increasing dissatisfaction with the relations of the music-loving public and the living composer. It seemed that... composers were in danger of working in a vacuum.” He realized with the creation of modern technology such as radio, phonograph, and film, he had the opportunity - if not the obligation - to write music that a broad array of audience members could understand. He reasoned, “It made no sense to ignore them and to continue writing as if they did not exist. I felt that it was worth the effort to see if I couldn’t say what I had to say in the simplest possible terms.” This idea became a term that he coined “imposed simplicity.”

The most famous and beloved examples of these are in the form of his three American ballets, *Billy the Kid* (1938), *Rodeo* (1942), and *Appalachian Spring* (1944). The latter was commissioned by Martha Graham, a famous dancer that reshaped modern American dance, and dedicated to pianist Elizabeth Sprague Coolidge. The ballet was originally scored for only thirteen instruments, and later turned into a suite for full orchestra comprising eight continuous sections. This piece demonstrates all that audiences know and love about Copland: wide intervals (especially perfect fourths), diatonicism, sparse textures, and the prominence of winds over strings. While these elements make the music deeply beautiful, Copland warned that he “often admonished orchestras, professional and otherwise, not to get too sweet or too sentimental with it.”

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The ballet has a simple plot and describes a wedding day at a rural Pennsylvania farm. In the serene opening, the characters are slowly introduced one at a time. Next, the music changes abruptly into a fast section marked mainly by A major arpeggios, expressing excitement for the day. In the third section, a duet between the bride and groom, the two express their love and tenderness for one another. This transitions into a rambunctious section that evokes folk dance and fiddling. The music speeds up even more as the bride performs a solo dance, expressing a broad array of emotions over this transitional period in her life. The opening material briefly returns in the middle before moving into the most recognizable part of the piece, the Shaker tune commonly known as “Simple Gifts.” This simple but timeless melody is presented first in the clarinet and then explored in five variations, while the dancers depict daily life on the farm. This music became so popular that Copland even created a separate piece for orchestra called “Variations on a Shaker Melody.” Finally, the suite concludes with a quiet, almost hymn-like section that features the solo flute, where the bride and groom are left peacefully to enjoy their new home and reflect about their new life together.

Elissa Brown, PSD ‘21

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Named after one of our founders, the Ada Clement Legacy Society honors individuals who care so deeply about the future of music that they have generously made provisions for SFCM in their will, trust, or other legacy plans.

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