SFCM
SAN FRANCISCO CONSERVATORY OF MUSIC

SFCM Orchestra

Edwin Outwater,
conductor

Ian Swensen,
violin

Saturday, October 23, 2021, 7:30 PM
Caroline H. Hume Concert Hall

Program

Leonore Overture No. 3, Op. 72a — Ludwig van Beethoven (1770–1827)

Jaco Wong, *conductor*

- Brief Pause-

Poème for Violin and Orchestra, Op. 25 — Ernest Chausson (1855–1899)

Ian Swensen, *violin*

- Intermission -

Symphony No. 2 in D Major, Op. 43 — Jean Sibelius (1865–1957)

I. Allegretto
II. Andante, ma rubato
III. Vivacissimo
IV. Finale: Allegro moderato

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

Violin 1
Yeji Kim, *concertmaster*
Unji Hong
Hanbo Wang
Katie Allen
Xingyu Guan
Alyssa Tong
Erika Aoki
Elisa Jeon
Josiah de la Motte
Daniel Tan
Seunghye Park
Luke Chiang
Shiyu Lin
Riley Fitchenmayer
Lara Narkiewicz#

Violin 2
Mathea Goh, *principal*
Diego de la Cruz Iwadare
Clara Schubilske
Isabel Tannenbaum
Hannah Park
Narain Darakananda
Paul Kim
Justin Okumura
Lavinia Chen
Justin Han
Yoon Bin Park
Miles Huang
Xiaomeng Ma#

Viola
Sarah Hooton, *principal*
Yu-Hsuan Chen
Ricardo Ibarra
Rachael Lindsey
Myung Lee
James Nelson
Hannah Wendorf

Viola, cont.
Conor McAvinue
Li-Jen Wang
Kody Dunford
Jiawei Wangˆ#
Laura Hueyˆ#
Anna Brookeˆ#

Cello
Federico Strand Ramirez, *principal*
Jia-Yu Chen
Eli Lacin
Zoe Lee
Daniel Ryu
Minji Oh
William Chang
Scott Thompson

Double Bass
Kody Thiessen, *principal*
Christian Hales
Alexandria Kelley
Lalita Perez Acosta
William Changˆ
Audrey Giancaterino#
Yu Chen Liu*
Michael Minor*

Harp
Do Yun Ahn[C]

Flute/Piccolo
Hyejung Baik[C]
Kate Davison[B]
Jolie Fitch
Alina Kwon
Owen Meehan
Alexei Wade[S]

Oboe/English Horn
Jini Baik[S]
T. Colton Potter[B]
Belinda Rosen[C]
Quinton Smith

Clarinet
Eugenia Coe[S]
Luis Cruz[B]
Melissa Everson[C]
Nicholas Weathers

Bassoon
Yiren Cai
Shelby Capozzoli[S]
Lillian Gleason
Oleksandr Kashlyuk[B,C]
Nicollie Souza

French Horn
Gretchen Bonnema[B]
Ben Engelmann
Jenessa Hettwer[C]
Henry Nordhorn[S]
Adolfo Pena
Seth Parker Shumate
Nicolas Sosa
Yuan Hong (Yolanda) Zheng

Trumpet
Caleb Brosnac
Jacob Merrill[B]
Michail Thompson
Abner Wong[C]
Karlee Wood[S]

SFCM Orchestra, cont.

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Neil Advant
Ned Harlan
Katie Lambert[C]
Reece MacDonald[B]
Tsukimi Sakamoto-David[S]
Austin Talbot

Bass Trombone
Jeremy Mojado[B, C, S]

Tuba
Jacob Malek[S,B]

Timpani
Adrienne Anaya [C]
Adam Cooper-Stanbury [B]
Jacob Hord [S]

*indicates alumni guest artist
^indicates Beethoven only strings
# indicates Chausson only strings

Superscripts indicates principal players:
B - Beethoven
C - Chausson
S - Sibelius

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Violin II
Melissa Kleinbart

Viola
Yun Jie Liu

Cello
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Artist Profiles

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.

Artist Profiles

Ian Swensen, violinist, chamber musician and teacher holds the Isaac Stern Chair of Violin and Chamber music at the San Francisco Conservatory of Music. He had taught there in the college and pre-college divisions for 31 years. He is one of the few musicians to have been awarded the Walter W. Naumburg International Competition's top prize for both solo violin and chamber music (as first violinist of the Meliora String Quartet).

Chamber music has dominated his performing career. He has worked with so many wonderful artists including Robert Mann, Donald Weilerstein, Menahem Pressler, Leon Fleisher, Bernard Greenhouse, Paul Katz , Yo Yo Ma, Bonnie Hampton, Norman Fischer, Lynn Harrell, Steven Isserlis , Colin Carr, Jean-Yves Thibaudet , Yefim Bronfman, Gil Kalish, Kim Kashkashian, Martha Katz, Dimitri Murrath, Ani Kavafian, Joseph Silverstein, Mark O'Connor, Joshua Bell, Gil Shaham, Shai Wosner, members of the Cleveland Quartet, Juilliard Quartet, Concord Quartet, Emerson Quartet, Tokyo Quartet, Takacs Quartet, Guarneri Quartet, Mendelssohn Quartet, Ying Quartet, Berg Quartet, Jupiter Quartet, Beaux Arts Trio, and the exceptional performing faculty and students at SFCM. These experiences rehearsing and performing with such fine musicians have created a rich musical life for Ian.

Over the years he has been a part of many great music festivals around the world both as teacher and performer including Tanglewood, Music from Menlo, The Spoleto Festival, Santa Fe Chamber Music, Bowdoin Music Festival, Orford Music Academy , Domaine Forget de Charlevoix, Marlboro Music Festival , and Morningside music bridge. He has also played concerts and tours with the Lincoln Center Chamber Music Society as well as many seasons as a part of the Smithsonian Chamber Music Society with Kenneth Slowik. He recently enjoyed being at Prussia Cove in England playing chamber music.

At age 22 he began teaching at Florida State University and at 24, taught at the Longy school of music . After that he taught for a semester at Oberlin college before beginning his position at the San Francisco conservatory at age 27. He has also taught part time at Sacramento State University and for a semester at the New England Conservatory. In his early years with the Meliora quartet (age 21) ,he performed hundreds of concerts around the world and was managed by ICM and later IMG Artists managements. He has recorded on Telarc and Deutsche Gramophone as well as Music from Menlo.

This year, he was named as a 2021 US Presidential Scholar most influential teacher. His student Grace Huh (2021 US presidential Scholar) also won the Bach prize and the second prize in the 2021 Irving M. Klein International String Competition. Amaryn Olmeda ,current student, (13 years old) won the first prize in the 2021

Artist Profiles

Sphinx Competition Junior Division. His former students have won positions in major orchestras including Montreal Symphony (principle), Danish National Symphony, Houston Symphony, Toronto Symphony, Vancouver Symphony, New Zealand Symphony (principle), Utah Symphony (principle), Delaware Symphony (concertmaster), Calgary Philharmonic, New Century Chamber Orchestra, Irish Chamber Orchestra, Sichuan Symphony (concertmaster), Bergen Philharmonic (former concertmaster). Others have formed international competition winning quartets including the Telegraph Quartet who won the Naumburg Chamber Music competition in 2016, the Nightingale String Quartet who received the 2014 Gramophone's "Young Artist of the Year Award", the Thalea String Quartet who won the top prize at the 2018 Fischoff Competition and the Del Sol Quartet celebrated for their performances of the new music. His former students were also appointed to major teaching positions including Cornell University, San Francisco Conservatory, Sacramento State University and the Juilliard School.

Ian was born in New York of Japanese and Norwegian parents. They were both musicians, a professional pianist and clarinetist. They also studied at Juilliard and Mannes. His brother is a renowned conductor and violinist as well as a composer. His sister, a fine pianist and artist who also graduated from Juilliard. Ian began his study at Juilliard at 9 years old. His primary teacher there was Dorothy DeLay. At age 19, he went to the Eastman School of Music to study with Donald Weilerstein and the other members of the Cleveland String Quartet. In earlier years Ian's other teachers were Shirley Givens, Christine Dethier and Jens Ellerman. Ian plays recitals these days with his partner and pianist Weicong Zhang. He is fortunate to play on a beautiful Nicolo Gagliano violin from 1761 and a Grand Adam bow from the early 1800's. This violin was recently restored by Adam Pelzer of Florian Leonhard Fine Violins.

Artist Profiles

A Hong Kong native, **Jaco Wong** is pursuing a Professional Studies Certificate in Orchestral Conducting at San Francisco Conservatory of Music, primarily studying conducting with Edwin Outwater and composition with Mason Bates. Concurrently, Wong is the Artistic Planning Manager at the Oakland Symphony, where he also made a conducting debut with the symphony at the Michael Morgan Memorial Concert. Wong previously served as the Instrumental Music Director at the Harker School and music director of Pacific Palisades Presbyterian Church. Other highlights include preparing the Esperanza Azteca Youth Chorus to perform with Placido Domingo and conducting the Taipei Philharmonic Chamber Choir and Orchestra. Wong recently conducted a recording session for Emmy Award-winning composer Jeremy Zuckerman and participated in the Miami Music festival and Monteux Music Festival in New York City.

Commissioned by animation artist Evan Tedlock, Psithaura is a finalist of the American Prize in composition, which has been performed in more than 4 countries and 7 cities. Wong's newest commissioned work, Olēka will be premiered by San Jose Chamber Orchestra. Wong has previously composed for LA Choral Lab's Soundwalk, Iris Contemporary Dance Company, Hocket piano duo, Lang Lang, the Shenzhen Symphony Orchestra, and among others. Wong's music is published by See-A-Dot Music Inc.

Wong holds a double Master's degree in Composition and Choral Conducting from University of Southern California, where he was the recipient of the Morten Lauridsen Endowed Scholarship. He also attended a Summer Study Abroad in Paris by Eastman School of Music and IRCAM. For more information, visit www.jacowong.com.

Program Notes

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

Ludwig van Beethoven
Born: December 16th, 1770; Bonn, Electorate of Cologne.
Died: March 26th, 1827; Vienna, Austria.

Instrumentation: Two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, strings.

Although a prolific chamber and orchestral composer, Ludwig van Beethoven wrestled with the composition of his first and only opera: Fidelio. He struggled to pick a libretto and, as musicologist Lewis Lockwood surmises, being accustomed to conceptualizing music at larger scales, may have found it challenging to craft thematic material within the constraints of smaller operatic numbers. Fidelio premiered in Vienna in 1805, but it seems Beethoven was never fully satisfied with the work; beyond its first performance, he subjected it to a number of significant revisions.

The Fidelio performed today is the opera's fourth iteration, which premiered in 1814, while Leonore Overture No. 3 belongs to the second version, of 1806. Beethoven originally intended to name the entire opera Leonore, after the story's heroine, but decided against it since an opera based on the same libretto and carrying the same title had premiered thirteen months before Beethoven's. However, he retained the name in the early overtures to highlight Leonore's heroism and her importance to the plot. The final overture, which opens the definitive Fidelio, is known as the Fidelio Overture.

The opera is set in a Spanish prison outside Seville. Leonore, the heroine, endeavors to rescue her lover, Florestan, a political prisoner. For her mission, she disguises herself as a prison guard named Fidelio, who attracts the attention of most of the employees in the prison. This includes the warden's daughter, who falls in love with Leonore's disguised persona. Despite challenges, Leonore is ultimately successful in dodging the daughter's advances and saving her love from unjust imprisonment and death.

Various musical themes in Leonore No. 3 can be connected back to major plot points in Fidelio. The piece opens with a loud, striking chord, followed by the long, sustained sound of an oboe. The dynamic ebbs and swells in the beginning resemble echoes throughout a cold, stone prison cell. This is juxtaposed with a light, bird-like theme played by the flute, which seems to persuade the strings to

join in hopeful refrains. After these contrasting sections, the orchestra eventually reaches a dynamic and textural climax with all the instruments playing in tandem in upper registers. The remainder of the piece alternates between the three sections, representing the unpredictability of Leonore's rescue plan and Florestan's fate. Individual instruments quickly gain characterization throughout the piece: with the flute representing the always flickering hope of being rescued and the triumphal trumpet representing righteousness and steadfastness in beliefs, no matter the outcome. Phrases from the overture and their implication of hopefulness and constancy are later found within the opera, including in Florestan's arias and Leonore's "salvation" theme.

Because Leonore Overture No. 3 has so much musical interest on its own, it was thought to function poorly as introduction to the opera. For this reason, the overture was completely withdrawn for the 1814 version. In modern performances of Fidelio, Leonore No. 3 is sometimes added back into the opera and performed in the second act. Due to its strong musical and dramatic content, Leonore No. 3 is most frequently heard as an independent orchestral concert piece, indeed much more often than the full opera is heard. As Wagner once said of Lenore No. 3, "It is not the overture to the drama; it is the drama itself."[1]

Monica Slater and Camryn Finn, M.M. '23

[1] Lockwood, Lewis

Program Notes

Poème for Violin and Orchestra, Op. 25 (1896)

Ernest Chausson
Born: January 20, 1855; Paris
Died: June 10, 1899; Limay, near Mantes, Yvelines

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

If one had met Ernest Chausson as he entered adulthood, they would likely have had no notion that he was to be any sort of composer at all— let alone a successful one. He did demonstrate an early interest and aptitude in music but, when the time came for higher scholarship, he acquiesced to the wishes of his parents and studied law. It was not until a few years after becoming a barrister at the court of appeal in Paris that he decided to study music. The shift was influenced in part by his frequent sojourns to Germany to hear Wagner's operas; in particular, at age 24, he heard Der fliegende Hollander and Der Ring des Nibelungen while visiting Munich. He returned home and, after some encouragement from his aristocratic godmother, Mme Saint-Cyr de Rayssac, doffed his barrister robes and began studying composition with Jules Massanet at the Conservatory of Paris. While there, Chausson would soon develop a close and lasting friendship with César Franck, whose studio he would later join.

Chausson's friends knew him as a perfectionist, regularly plagued with self-doubt over his music and the fear of being dismissed as an amateur. He would often re-edit his works, sometimes taking years to get a piece just right. This fixation, combined with the moody affect of much of his work, led some to believe that he was melancholic in nature. However his letters between friends and family reveal a man of wit, humor, and gratitude for the support of his colleagues, suggesting that any perceived melancholy was more a part of his creative process than that of his demeanor.

Poème is Chausson's most prolific work and a staple of the violin repertoire. It was his close friendship with violinist Eugene Ysaÿe that led him to compose the piece. In 1891 Chausson dedicated his Concert for piano-forte, violin, and string quartet to Ysaÿe, who premiered the work in Brussels. In their correspondence over the subsequent five years, the violinist would regularly encourage Chausson to write something for him. Finally in April of 1896, a few months after completing his opera, Le Roi Arthus, the composer set to work on what would become Poème. Another close friend, Spanish composer Isaac Albeniz, would also have a part to play in the piece's success. While on tour in Germany, Albeniz made a stop in Leipzig to present a smuggled copy of the manuscript to Breitkopf & Härtel.

Program Notes

It took some convincing— the famous publisher initially dismissed the work as "too modern to please and sell"— but in the end Albeniz was successful and surprised Chausson via postcard with the arrangements.

Poème begins pensively, setting up the solo violin's impassioned, almost haunting entrance in the 31st measure. The orchestra echoes the violin's opening gesture, which is then followed by the only cadenza of the piece. After the emotional solo, we hear a luminous major chord from the orchestra before plunging again into tense contemplation. Chausson expertly shepherds the listener through a beautiful darkness, allowing just enough light to sustain them to the piece's climax where the main theme returns, grandly restated by the entire orchestra. Finally, the theme fragments and dissipates.

The work premiered December 27, 1896 at the Conservatory Regional Du Grand Nancy. It is likely the premiere took place in Nancy because Chausson had never been well received by Parisian audiences. However the Paris premiere, which took place several months later on April 4, 1897 at the Concerts Colonne, was met with hearty enthusiasm from the audience and even some of his harshest critics. Bolstered by this reception and the continued encouragement of friends, Chausson found confidence that would see him master his technique and find his voice.

In the spring of 1899 Chausson left Paris for his country home in Limay, near Mantes. By the 10th of June he was well into composing the third movement of his string quartet, which was proving difficult. In such moments Chausson would take to his bicycle and ride around town to clear his head. It was on this day, while coasting downhill, that he lost control and crashed into a wall, dying instantly. He was 44. Poème was scheduled to be performed by Ysaÿe just a week later on June 17th, in London. After the performance the violinist wrote a letter to Chausson's children which concluded, "I was today still more moved at the thought that I was the first after his death to place humbly all my artistic strength at the service of one of his works, whose pure beauty will reflect itself on all of you".

Samuel C. Nedel, B.M. '22

Program Notes

Symphony No. 2 in D Major, Opus 43 (1902)

Jean Sibelius
Born: December 8, 1865; Hämeenlinna, Finland.
Died: September 20, 1957; Järvenpää, Finland.

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

Though long revered as one of the greatest Finnish contributions to the symphonic repertoire, Sibelius's Symphony No. 2 did not begin life as a symphony, nor did its composition originate in Finland. Rather, it was during a trip to Italy that Sibelius began composing the music of its four movements, with the intention of completing them as a set of programmatic tone poems. He had explored this genre previously in popular nationalistic works such as Finlandia.

Ultimately he realized that the pieces, which he initially based on literary inspirations including Don Juan, were more suitable as a symphony in the standard late nineteenth-century form. With the original programmatic intentions abandoned, the revamped symphony soon became one of Sibelius's most celebrated works and a treasured musical landmark of Finnish culture. It was dedicated to Baron Axel Carpelan, the friend and supporter who had encouraged his sojourn in Italy, and premiered in Helsinki by the conductor Robert Kajanus, an early champion of Sibelius's orchestral works, in 1902.

At this time Finland was ruled by the Russian Empire and Sibelius's compatriots took great comfort in the symphony's sublime character, regarding the music as nationalistic and a sign of Finnish resilience. Sibelius, however, wished to forestall any programmatic associations. The symphony thus stands as a work of "absolute" music, one which refrains from the more experimental trends of the time and sustains the romantic musical language and conventions of the late nineteenth century.

Though the melodies of the first movement are very intricate, they are not lacking in passion and even moments of heroism. The Allegretto starts the symphony with an empty downbeat that establishes a sense of timelessness. The ensuing theme is initiated by a pulsating ascending motive in the strings that repeats in an ostinato-like fashion, creating a gently sweeping character. It is punctuated by a bouncy staccato line that compliments the sustained string sound and introduces the movement's prominent pastoral feel.

When some criticized the symphony as being unconventional and lacking any

development, Sibelius referred to the second movement as its "spiritual development." Cast in tempo Andante, ma rubato (at a walking speed with slight time taken) the slow second movement is set in the parallel minor key of the symphony (D Minor), creating a more somber feeling. While symphonic second movements are traditionally slower and more tuneful, this one does not begin as such. The timpani roll welcomes the strings in with a moderate pizzicato rumbling anxiously in the basses and cellos. These walking pizzicati lay the foundation for the main theme. The bassoons soon enter with the melody Sibelius had originally associated with Don Juan's encounter with death. One can hear the ominous timbre of the bassoons over the strings' persistent plucking. This frightening music does not last long however; the orchestra builds and quickly erupts into a flurry of sixteenth notes playing off of the downbeat once again, as in the first movement. The tension and release in this movement creates a whirlwind of emotions from defeat to romance, excitement to nervousness, and even triumph. The movement closes with an outburst in the strings that settles into a question from the brass: will this passion rear its head again later in the symphony?

The third movement, marked Vivacissimo, is set as a scherzo. This fast paced movement begins suddenly and the listener is offered little rest from its intensity aside from a melancholic section played by the woodwinds, accompanied by a cello solo. This bittersweet moment is taken over by the string section, only to be interrupted with the opening material. Throughout the movement, the strings incessantly build tension through chromaticism, and any potential climax is stolen away by sudden softness. This movement is kept quite brief, lasting only half as long as the second and forth movements.

At last, the Finale flows seamlessly out of the third movement, as Sibelius wrote it to unfold without a break. With its beginning, all of the tension built up in the third movement finds an expansive release. Sibelius does not let up on the passion throughout the movement, but pushes the listener further with his use of building tension. As the movement continues, the violas and the celli weave eerily together with the timpani to build a small rumbling beneath the woodwinds. From here, the orchestra builds slowly but steadily with chromaticism and contrapuntal interjections in various sections until finally Sibelius gives us what we have been anticipating for so long: a full orchestral climax, with a fully realized theme soaring triumphantly above a soft, bedded texture woven in the lower brass. The symphony closes with a massively loud and drawn out reiteration of the finale's main theme and a resounding D Major cadence. The Finale is by far the most emotionally gripping movement of the symphony; it makes perfect sense that the Finnish people would look to its ebb and flow from despair to triumph for a source of hope and solace.

Chantel Charis, M.M. '23

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