



# **SFCM New Music Ensemble**

**Nicole Paiement,**  
*conductor*

Monday, November 15, 2021, 7:30 PM  
Sol Joseph Recital Hall

# Program

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*Doublespeak*

Nico Muhly  
(b. 1981)

David Baker, *conductor*

“Revolt”  
from the opera *Juana*

Carla Lucero  
(b. 1964)

**- Brief Pause -**

*Autumn Songs*

Kate Whitley  
(b. 1989)

**- Brief Pause -**

*Murder Ballades*

Bryce Dessner  
(b. 1976)

1. Omie Wise
2. Young Emily
3. Dark Holler
4. Wave in the Sea
5. Brushy Fork
6. Pretty Polly
7. Tears for Sister Polly

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 New Music Ensemble

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## Muhly: *Doublespeak*

Julia Pyke, *flute/recorder*  
Clayton Luckadoo, *clarinet*  
James Nickell, *percussion*  
Jessica Mao, *piano*  
Jaimie Yoon, *violin*  
Chen Cao, *cello*

## Lucero: “Revolt”

Julia Pyke, *flute*  
Hyunjung Choi, James Nickell, *percussion*  
Jessica Mao, *piano*  
Haejin Sara Lee, *harp*  
Patrick Galvin, *violin I*  
Ella Askren, *violin II*  
Rachel Haber, *viola*  
Daniel Ryu, *cello*  
Kody Thiessen, *bass*

## Whitley: *Autumn Songs*

Po-Yu Lee, *violin 1*  
Patrick Galvin, *violin 2*  
Jaimie Yoon, *violin 3*  
Tabitha Mason, *violin 4*  
Evan Harper, *violin 5*  
Ella Askren, *violin 6*  
Tianqi Liu, *violin 7*  
Rachel Haber, *viola 1*  
Hannah Wendorf, *viola 2*  
Ruiwen Liu, *cello 1*  
Daniel Ryu, *cello 2*  
Kody Thiessen, *bass*

## Dessner: *Murder Ballades*

Michelle Sung, *flute*  
Clayton Luckadoo, *clarinet*  
Hyunjung Choi, *percussion*  
Connor Buckley, *piano*  
Evan Harper, *violin*  
Ruiwen Liu, *cello*

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# Artist Profiles

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Conductor **Nicole Paiement** is widely acclaimed for her interpretations of contemporary operas. As Founder and Artistic Director of Opera Parallèle (OP) in San Francisco, Mo. Paiement has conducted many new productions, commissions and world premieres including Laura Kaminsky's *Today it Rains*; John Harbison's *The Great Gatsby*; Blanchard's *Champion*; Dove's *Flight*; Tarik O'Regan's *Heart of Darkness*; Osvaldo Goljov's *Ainadamar* and John Rea's reorchestration of *Wozzeck*. Most recently Paiement conducted OP's new film production *Everest – A Graphic Novel Opera* by Joby Talbot, a work she originally premiered on stage at The Dallas Opera. An active guest conductor, Mo. Paiement made her debut at Lyric Opera of Chicago in 2019 with Heggie's *Dead Man Walking* and at Opéra de Montréal with the Canadian premiere of Benjamin's *Written on Skin* in 2020. Other guest conducting engagements have brought her to Fort Worth Symphony, Atlanta Opera, Washington National Opera, Seattle Opera, Glimmerglass Festival, Lyric Opera of Kansas City, Monterey Jazz Festival, and the Hollywood Bowl. Upcoming engagements include a concert performance with the Orchestra Sinfonica Siciliana in January 2022, followed by her UK premiere in November 2022 at the English National Opera. Paiement will return to London in June 2023 to conduct Talbot's *Everest* with the BBC Symphony at the Barbican Center. Mo. Paiement will also return to the Dallas Opera, where she is Principal Guest Conductor in April 2022 and to Opéra de Montréal in 2023. In addition to being a leader in contemporary opera, Paiement is also a specialist in early 20th Century French music and regularly conducts music from the Baroque and Classical repertoire.

# 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, Baker was a graduate assistant at the Eastman School of Music, where he was named as the recipient of the Donald and Polly Hunsberger Fellowship. Baker 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. Baker has immersed himself in the repertoire of both the wind ensemble and orchestral fields.

Baker 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 OSSIA 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.

Baker'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. Baker 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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## *Doublespeak* (2012)

Nico Muhly

Born: August 26, 1981; Randolph, Vermont.

*doublespeak*

*n. deliberately euphemistic, ambiguous, or obscure language*

Nico Muhly's *Doublespeak* was written as a commission for Eighth Blackbird and in honour of Philip Glass' 75th birthday. Muhly worked for Glass as a copyist and arranger, and Glass' influence on his music can be heard in *Doublespeak* through its constantly pulsing rhythms and repetitive phrases, as well as in its harmonic and rhythmic vocabulary. Intending to write the "most fun piece possible" for the Grammy Award-winning ensemble, Muhly composed *Doublespeak*, a piece that harks back to the 1970s when classical music perfected obsessive repetition. Listeners familiar with the minimalism movement may be able to hear subtle references to Reich's *Violin Phase*, Riley's *In C*, and Glass' *Music in Twelve Parts*.

While Muhly borrows some hallmarks of the minimalist sound world, he establishes his own style, incorporating colourful phrases and harmonies together at an exciting and persistent pace.

Constantly moving, energetic, and overbrimming with life, *Doublespeak* resolves in a beautiful, mystical dream-like state.

- Program note from Ensemble Paramirabo

# Program Notes

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## **“Revolt”**

from the opera *Juana*

Carla Lucero

Born: June 29, 1964; Los Angeles, California.

The music is from a scene from my opera, *Juana*, with co-librettist Alicia Gaspar de Alba. It takes place in 17th century Mexico City (New Spain at the time). All hell breaks loose in 1692 because of famine, disease and the oppression of the indigenous people by the rich and empowered Spaniards and the Catholic Church. During this scene, Sor Juana and the other nuns are barricading themselves in the convent as the angry and starving indigenous and mestizo people are trying to break down the doors to find food and, in some cases, revenge. Disease has already taken the lives of so many nuns and the bodies pile up with nowhere to take them. This actual event in history is known as the Great Riot of 1692.

- Program note by Carla Lucero

## ***Autumn Songs* (2018)**

Kate Whitley

Born: 1989

I wrote *Autumn Songs* for 12 ensemble, an unconducted string ensemble, in 2014. It was autumn when I wrote it and the falling leaves inspired the falling scales. The piece is in 2 parts (the first part comes back briefly at the end), so I think of them as 2 songs. The first is all the falling scale textures and the second all the buzzing tremolo textures, with slow melodies over the top of both, before the first song comes back again for the ending.

- Program notes by the composer



# Program Notes

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## *Murder Ballades (2013)*

Bryce Dessner

Born: April 23, 1976; Cincinnati, Ohio.

*Oh, listen to my story, I'll tell you no lies,  
How John Lewis did murder poor little Omie Wise.*

The murder ballad has its roots in a European tradition, in which grisly details of bloody homicides are recounted through song. When this tradition came to America, it developed its own vernacular. In *Murder Ballades*, Dessner crafts original music inspired by the seductive strains, violent stories, and playing styles of these ballads. His “Omie Wise,” “Young Emily,” and “Pretty Polly” are loosely inspired by classic tunes, while “Dark Holler” is Dessner’s own melody, and draws on the sound of the clawhammer banjo style often heard in performances of these songs. “Brushy Fork” is a Civil War-era murder ballad/fiddle tune. “Wave the Sea” and “Tears for Sister Polly” are original compositions woven out of the depths of this strange corner of American music.

Bryce Dessner (born 1976) is a composer, electric guitarist, and artistic director, at home in many musical worlds. His compositions draw on elements of Baroque and folk music, late Romanticism and modernism, minimalism, and the blues. *Murder Ballades* was commissioned by eighth blackbird and Lunapark and funded by The Doelen Concert Hall, Rotterdam, Muziekgebouw aan 't IJ, Amsterdam, and Muziekgebouw Frits Philips, Eindhoven, with the financial support of The Van Beinum Foundation, The Netherlands, with additional support from Museum of Contemporary Art, Chicago, and also by LA Dance Project, 2013 for the work of the same name choreographed by Justin Peck.

- Program note from *Wise Music Classical*

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Julia Pyke, *flute*

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**February 19, 2022 at 7:30 pm**

**Caroline H. Hume Concert Hall**

Nicole Paiement, *conductor*

## **SFCM Wind Ensemble**

**April 1, 2022 at 7:30 pm**

**Caroline H. Hume Concert Hall**

Bradley Hogarth, *conductor*

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 Helen Politis  
 Steve Merlo  
 Gail and Alec Merriam



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 Chunming Mo (1987)  
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 Kathryn Goldman Schuyler  
 Adam Shalleck and Jacqueline Lange  
 Rashmi Sinha and Vikram Sahai  
 Laurence & Margaret Smith  
 Kenneth Shockey and James Steichen  
 Jack and Diane Stuppin Fund of  
 Community Foundation  
 Sonoma County  
 The Telegraph Quartet: E. Chin, J. Maile,  
 P.L. Lin and J. Shaw  
 Brenda Tom '83 in honor of Mack McCray  
 Frederica and Michael Gorman  
 In memory of Shiu Ming Wan &  
 Susan Yuk Suet Lau Wan  
 Elaine and Stanley Weiss  
 Beverly Wells in honor of Genevieve Howe  
 Drs. Steven and Emma White  
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