



# **SFCM Orchestra**

**Earl Lee,**  
*conductor*

**Julia Pyke,**  
*flute*

Saturday, December 11, 2021, 7:30 PM  
Caroline H. Hume Concert Hall

# Program

---

*Academic Festival Overture*, Op. 80      Johannes Brahms  
(1833–1897)

David Baker, *conductor*

*Concerto for Flute and Orchestra*, Op. 39      Lowell Liebermann  
I. Moderato      (b. 1961)  
II. Molto adagio  
III. Presto

Julia Pyke, *flute*

## **- Intermission -**

*Symphony No. 5 in E Minor*, Op. 64      Pyotr Ilyich Tchaikovsky  
I. Andante - Allegro con anima      (1840–1893)  
II. Andante cantabile, con alcuna licenza  
III. Valse: Allegro moderato  
IV. Finale: Andante maestoso - Allegro vivace

# SFCM Orchestra

---

## ***Violin 1***

Shintaro Taneda,  
*concertmaster*  
Mathea Goh  
Chantel Davis  
Annemarie Schubert  
Magdalena Zaczek  
Cuna Kim  
Daniel Tan  
Diego de la Cruz  
Iwadare  
Timothy Ryan Parham  
Adrian Wu  
Hanbo Wang  
Lavinia Chen  
Xiaomeng Ma<sup>#</sup>  
ZhiJian Yang<sup>#</sup>  
Lara Narkiewicz<sup>#</sup>

## ***Violin 2***

Unji Hong, *principal*  
PoYu Lee  
Rose Crelli  
Jessica Folson  
Hannah Park  
Xiaoman Ke  
Narain Darakananda  
Mingyue Xia  
Tabitha Mason  
Matthew Vouse<sup>II</sup>  
TianQi Liu  
Seunghye Park  
Josiah de la Motte<sup>#</sup>  
Wenxin Xi<sup>#</sup>

## ***Viola***

Yu-Chen Yang,  
*principal*  
Sarah Hooton  
Paulina Flores  
Chaemyung Lee  
Yu-Hsuan Chen  
Isabel Tannenbaum  
Archer Brown  
Ricardo Ibarra  
James Nelson  
Conor McAvinue  
Anna Brooke<sup>#</sup>

## ***Cello***

Matthew Park,  
*principal*  
Eli Lacin  
Hung-Yu (YoYo) Lin  
Weian Gu  
Octavio Mujica  
Teo Dage  
Chen Cao  
David Au Yeung<sup>^</sup>  
Shea Yurdana<sup>#</sup>  
Matthew Linaman<sup>\*</sup>

## ***Double Bass***

Christian Hales,  
*principal*  
Alexandria Kelley  
Lalita Perez Acosta  
Yuchen Liu<sup>\*</sup>  
Richard Worn<sup>\*</sup>

## ***Flute***

Jolie Fitch<sup>T</sup>  
Alina Kwon  
Owen Wells Meehan<sup>L</sup>  
Alexei Wade<sup>B</sup>

## ***Piccolo***

Hyejung Baik<sup>T,B</sup>  
Alexei Wade<sup>L</sup>

## ***Oboe/English Horn***

Jini Baik  
Adam Cardinal-Fleming<sup>L</sup>  
Daniel Gurevich<sup>B</sup>  
Andrew Port<sup>T</sup>  
Quinton Christopher  
Bodnár-Smith

## ***Clarinet***

Taylor Barlow  
Lindsay Ha  
Clayton Luckadoo<sup>L</sup>  
Caleb Rose<sup>B</sup>  
Yijin Wang<sup>T</sup>

## ***Bassoon***

Shelby Capozzoli<sup>B</sup>  
Oleksandr Kashlyuk<sup>T</sup>  
Yufeng Liu<sup>L</sup>  
Ben Wehtje

# SFCM Orchestra, cont.

---

## ***French Horn***

Gretchen Bonnema  
Ben Engelmann  
Sophia Chen<sup>B</sup>  
Jenessa Hettwer<sup>L</sup>  
Henry Nordhorn<sup>T</sup>  
Seth Parker Shumate  
Nicholas Sosa  
Yuan Hong (Yolanda)  
Zheng

## ***Trumpet***

Caleb Brosnac  
Jacob Merrill<sup>L</sup>  
Michail Thompson<sup>T</sup>  
Abner Wong  
Karlee Wood<sup>B</sup>

## ***Trombone***

Ned Harlan  
Reece MacDonald<sup>B</sup>  
Carlos Reyes<sup>T</sup>  
Miriam Snyder  
Austin Talbot

## ***Bass Trombone***

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

## ***Tuba***

Jacob Malek<sup>T, B</sup>

## ***Timpani***

Jonas Koh<sup>L</sup>  
Mattijs van Maaren<sup>B</sup>  
Eric Stoss<sup>T</sup>

## ***Percussion***

Carlos Alvarez  
Kobe Lester  
Sean Swenson  
Eddie Virtgaym

## ***Harp***

Jiayin Cao<sup>L</sup>

## ***Piano***

Connor Buckley

\*indicates guest artist

^indicates Brahms  
only strings

#indicates Liebermann  
only strings

**Superscripts indicate  
principal players:**

B - Brahms

L - Liebermann

T - Tchaikovsky

# Orchestra Coaches

---

## ***Woodwinds***

Stephen Paulson

## ***Brass***

Jeff Biancalana

# SFCM Artistic Operations Staff

---

**Hank Mou**

*Associate Dean of Artistic Operations*

**Abbey Springer**

*Manager of Ensemble Operations*

**Sydney Apel**

*Assistant Ensemble Manager and Librarian*

**Jason O'Connell**

*Senior Director of Recording Services*

**Cory Todd**

*Studio Manager*

**John Jaworski**

*Director of Production Services*

**Chris Ramos**

*Director of Concert Operations*

**Ann-Marie Daniels**

*Concert Operations Manager*

**Julian Bennett, Jaco Wong**

*Ensemble Management Student Assistants*

**Daniel Hallett, James Nelson**

*Ensemble Library Assistants*

**Julian Bennett**

*Score Reader*

# Artist Profiles

---

A 2021 Solti Foundation U.S. Career Assistance Award recipient and a current Assistant Conductor of the Boston Symphony Orchestra, **Earl Lee** is a renowned Korean born Canadian performer who has captivated audiences worldwide. Earl's passion for music is reflected in his diverse career as both a conductor and cellist. His recent appearances include leading the Seoul Philharmonic Orchestra, and the Pittsburgh Symphony Orchestra. His guest conducting appearances include concerts with the Toronto Symphony Orchestra, Louisiana Philharmonic Orchestra, Orchestre National du Capitole de Toulouse, New Japan Philharmonic, Gangnam Symphony Orchestra, Calgary Philharmonic Orchestra, Winnipeg Symphony Orchestra, the Ann Arbor Symphony Orchestra along with other orchestras worldwide.

Earl recently concluded his position as the Associate Conductor of the Pittsburgh Symphony Orchestra where he led various concerts and its programming. He also served as the Resident Conductor of the Toronto Symphony Orchestra from 2015 to 2018.

Earl was the recipient of the 50th Anniversary Heinz Unger Award from the Ontario Arts Council in 2018. In 2013, Earl was one of two performers to receive the Felix Mendelssohn Bartholdy Scholarship, chosen by a renowned conductor Kurt Masur to travel to Leipzig and study the music and life of Felix Mendelssohn. That same year, Lee was awarded the Ansbacher Fellowship by the American Austrian Foundation and members of the Vienna Philharmonic, and spent six weeks at the Salzburg Festival in Austria.

In all of his professional activities, Earl seeks ways to connect with fellow musicians and audiences on a personal level. His concerts to date in Canada, the U.S., China and South Korea have often been accompanied by outreach events beyond the concert hall in the community at large. He has taken great pleasure in mentoring young musicians as former Artistic Director and Conductor of the Toronto Symphony Youth Orchestra, and as Music Director of the Pittsburgh Youth Symphony Orchestra.

As a cellist, Earl toured with the acclaimed duet of Gary Burton & Chick Corea as a guest member of the Harlem String Quartet in 2012, performing in notable venues including Symphony Hall in Boston, Maison symphonique de Montréal, and the iconic Blue Note jazz club in New York City. Earl has also toured the United States as part of ensembles including Musicians from Marlboro, and his performance frequently appears on air such as American Public Media's Saint Paul Sunday. Earl has performed at prestigious summer festivals such as the Marlboro Music Festival, Music from Angel Fire, Caramoor Rising Stars, and Ravinia's Steans Institute. He is currently a member of a conductorless chamber ensemble, the East Coast Chamber Orchestra (ECCO).

# Artist Profiles

---

Earl has degrees in cello from the Curtis Institute of Music and the Juilliard School. He began his conducting studies in 2010 with Ignat Solzhenitsyn, and received his Masters in 2013 from the Manhattan School of Music with George Manahan. Earl pursued postgraduate studies in conducting at the New England Conservatory with Hugh Wolff prior to his tenure with the Toronto Symphony Orchestra.

A native of Seattle, Washington, **Julia Pyke** is pursuing a Performance Certificate at San Francisco Conservatory of Music with Timothy Day. She previously completed a Master of Music at SFCM, and a Bachelor of Music at Oberlin Conservatory of Music under Dr. Alexa Still. She has attended Music Academy of the West, Aspen Music Festival, and Texas Music Festival, and has performed with the New World Symphony as well as members of the Cleveland Orchestra and in Carnegie Hall. She has performed under the baton of Michael Tilson Thomas, Marin Alsop, Larry Rachleff, John Adams, Hans Graf, Tim Weiss, Hugh Wolff, Markus Stenz, Andre Boreyko, and Ludovic Morlot.

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 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.

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

---

## *Academic Festival Overture, Op. 80 (1880)*

### **Johannes Brahms**

Born: May 7, 1833; Hamburg, German Confederation.

Died: April 3, 1897; Vienna, Empire of Austria-Hungary.

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

Despite never attending college, Brahms was twice offered an honorary doctorate in his lifetime. He declined the first of these, from Cambridge University in 1876 due to his crippling fear of sailing which kept him from his required presence for the award. The opportunity presented itself again in 1879 from the University of Breslau (now the University of Wrocław) who wished to award him an honorary Doctorate in Philosophy -- Brahms accepted the invitation and would attend in-person under the university's condition that he commemorate the event with a new composition. It was for this ceremony that the *Academic Festival Overture* came to be.

Being one of the most famous composers alive at this time and having written some of the most refined and beloved works in the romantic era, the expectations were set for an extremely sophisticated piece of musical literature to be performed in this academic setting. Brahms had another idea, however, and shocked the audience with an almost comic compilation of youthful tunes which he referred to as a "rollicking potpourri of student songs." Within these references are college party and drinking songs such as "Wir hatten gebauet ein stattliches Haus" (We have built a stately house), "Der Landesvater" ("The father of our country"), and "Was komm dort von der Hoh?" ("What comes from afar?"), in addition to the last song heard in the piece "Gaudemus igitur" ("There, let us be merry"), which was an academic song often used in ceremonies such as commencement as an anthem. There is no doubt that the students in the audience of this event must have been quite entertained with the cheeky nod to student life at the time. The first song that is referenced in the piece, heard in the trumpets, is "We have built a stately house," which was used by student organizations in support of joining together different regions under monarchical rule. This song had stirred up so much trouble that officials had banned it for decades prior. With the song still banned in Vienna at the time, Brahms's overture had a two week delay for the Viennese premiere.

The overture is an adapted sonata-allegro form. It opens in a minor key with a

# Program Notes

---

soft, suspenseful marchlike feel with a bouncing effect in the strings, horn, and bassoons which contrasts the suspicious lyrical line in the clarinets and lower strings. The rebellious protest song “We have built a stately house” introduced by the trumpets soon interrupts. The next song, “The father of our country” appears in the violins and violas, as if singing. Soon after, the orchestra transitions into a brisk tempo with the bassoons playing “What comes from afar,” a freshman initiation song also known as The Fox-Ride. After reusing the material from earlier in the overture, Brahms features the song “There, let us be merry” in the entire orchestra.

While the officials at the time were not entirely pleased with this piece due to its outright rebellious and juvenile nature, the piece has become a success and is considered standard concert overture repertoire.

- Chantel Charis, M.M

# Program Notes

---

## Concerto for Flute and Orchestra, Op. 39 (1992)

### Lowell Liebermann

Born: February 22, 1961; New York City, New York.

*Instrumentation: piccolo, flute, oboe, english horn, clarinet, bass clarinet, bassoon, contrabassoon, horns, trumpets, percussion, harp, piano, solo flute, and strings.*

Lowell Liebermann is among the most performed and recorded living composers in the world. His catalogue boasts nearly 140 compositions to date including two operas, a ballet, and myriad chamber and orchestral works. One of the earlier and most lauded, his Sonata for Flute and Piano, brought him world renown. It also garnered the attention of celebrated flutist James Galway, who commissioned Concerto for flute and orchestra.

Liebermann spent the bulk of his childhood in Queens, New York, later moving north to Westchester. He began studying composition at age 14 with Ruth Schonthal, a scion of German composer Paul Hindemith. Just two years later, at 16, he premiered his Piano Sonata No. 1 at Carnegie Hall. This would help him earn a full scholarship at the Juilliard school, where he studied with David Diamond and Vincent Perischetti.

Despite his early success as a composer, Liebermann faced challenges from his new teachers, most of whom were disciples of the serialism and atonality that had emerged around the beginning of the twentieth century. Schonthal had warned him of this “aesthetic dictatorship” and implored the young composer to “remain true to his artistic vision.” His own pedagogy reflects that of his first teacher— since joining the Mannes School of Music faculty in 2012 he has encouraged his students to compose the music that they want to hear.

In 1988 Liebermann premiered Sonata for flute and piano, his first piece for the instrument. It received high acclaim and led to a busy few years for the composer. In 1990 he had a chance encounter with James Galway in New York, who asked if he would orchestrate the sonata. Liebermann replied, “for you I would orchestrate it, but I would actually much rather write a new concerto.” Galway agreed and commissioned what would become Liebermann’s Opus 39, the first of three flute works requested by the flutist. Concerto for flute and orchestra premiered on November 6, 1992, performed by Galway and the St. Louis Symphony. It has since been recorded nearly two-dozen times, including in 1998 by Galway and

# Program Notes

---

the London Mozart Players, which Liebermann himself conducted along with his other two flute concertos.

The concerto begins with a soft, marching ostinato in the trumpets and violins, over which the solo flute plays its primary theme. There is an element of fantasy to the line; a product of Liebermann's use of the lydian mode (a major scale with a raised fourth degree) throughout the entire first movement. As the movement reaches its climax, the solo flute erupts into an animated variation of its theme, to which the winds entwine one by one. Gradually, the orchestra's intensity diminishes giving way to the gentle march that began the movement. The primary theme is again stated but now in the first violins, gilded by the solo flute's descant. The two weave around each other until a final ascent in the flute closes the movement.

The second movement is also set in the lydian mode. A pulse beats tranquilly under the solo flute, whose pensive song spreads through the orchestra and builds to a breathtaking climax. The orchestra then gently recedes, again to a gentle pulse, before coming to rest on the movement's final chord. The third movement erupts into an unrelenting presto with the solo flute surging up and down octatonic scales (an eight-tone scale with alternating whole-steps and half-steps). The trumpets interject with a delirious fanfare which the solo flute echoes before resuming its Prokofiev-esque flutter. The back and forth continues and more join the fray until the solo flute recalls the lyricism of the first two movements. A clamer among tutti winds and piano herald a return to the movement's opening mania before pushing on to the prestissimo coda.

Much like the iconic Concerto for flute and orchestra, Liebermann's output has been unyielding; since its composition he has written 100 works. Among the more recent is his first ballet, *Frankenstein*, which had its U.S. premiere only blocks from SFCM, at the San Francisco Ballet in 2017. His latest, *Sonata for clarinet and piano*, was premiered this past October by the Boston Chamber Music Society.

- Samuel C. Nedel, B.M. '22

# Program Notes

---

## Symphony No. 5 in E Minor, Op. 64

### Pyotr Ilyich Tchaikovsky

Born: May 7, 1840; Votnisk, Russia.

Died: November 6, 1863; Saint Petersburg, Russia.

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

Pyotr Ilyich Tchaikovsky is considered the first Russian composer to assimilate Western symphonic norms into a new type of Russian music, an accomplishment that made him a celebrity during his lifetime, despite his disdain for being in the public eye. To this day, the frequency of his music in the United States concert repertoire is second only to Beethoven. Despite rampant success, Tchaikovsky was plagued by a malady many people know well: insecurity. This was a theme throughout his long career, and greatly affected him while writing his fifth symphony.

Tchaikovsky's failed marriage, among other personal crises, had much to do with his anxieties. He married Antonina Ivatovna Milyukova in 1877, and they separated after just two months, although they never divorced. Not only was their marriage arranged for the sole reason of concealing Tchaikovsky's sexuality, but they were also wholly incompatible. Tchaikovsky's creativity seems to have been permanently affected by the crisis. He confessed this sentiment to his patron, Nadezhda von Meck, saying, "I am exceedingly anxious to prove to myself, as to others, that I am not played out as a composer." Von Meck was a wealthy widow eccentrically attached to his music, and ultimately the most significant woman in his life, although they never met. She supported him professionally and personally for 14 years, and he wrote often to her as a friend. After a whirlwind tour of Europe, during which he worked mainly as a conductor, he returned to a quiet life at his vacation home in Frolovskoe; the peaceful, natural world inspired him, and he wrote the symphony in four months. At the same time, he was also working on the overture for *Hamlet*. Traces from the previous *Manfred Symphony* can be found in both of these compositions.

Tchaikovsky's Symphony No. 5 is characterized by his colorful use of a classically proportioned orchestra. As is characteristic of his symphonic style, this symphony seems programmatic due to the main theme and how it brings in a dramatic spectrum of musical character, sounding at times poignant, dramatic, wistful, and eventually triumphant. The symphony is generally considered an absolute symphony (one without a true narrative), however, the motivic

# Program Notes

---

repetition presented throughout creates a cyclic dimension and a trajectory to the triumphal manifestation at the end of the piece that may seem narrative-driven. In the context of Tchaikovsky's passionate style, and with the knowledge of his personal turmoil, perhaps some of the story is untold.

The unifying motive, referred to by scholars as the fate motive, is first heard in the clarinets during the first movement. The second movement begins with a trio of melodies from horn, oboe, and clarinet with bassoon which are interrupted by the fate motive. By the end of the graceful, ballet-like third movement, fate intrudes again, heard in the clarinets and bassoons. In the fourth movement, the persistent motive is fully integrated into, and while it had been interruptive and in a melancholy minor key in prior movements, it is now in a victorious major key. Although much of the symphony sounds bleak, "shafts of sunlight" shine through: graceful passages, illuminating secondary harmonies, and vivacious rhythms give a sense of hope to this symphony.

Tchaikovsky's ability to synthesize the traditional with the novel shines through in the third movement: this movement fulfills the 19th-century expectations of a dance movement, but Tchaikovsky chose to compose a waltz. This was an unexpected, contemporary choice. He put aside the typical, humorous scherzo, while still incorporating a triple meter dance type in a way that recalls the heritage of earlier symphonies of the classical era.

Although Tchaikovsky was dissatisfied with his final draft of the symphony, its vast popularity in the symphonic repertoire challenged his dim perspective. He believed its success came only from his previous successes and wrote to his patron, "There is something repellent in it, some over-exaggerated color, some insincerity of fabrication which the public instinctively recognizes...the applause and ovations referred not to this but to other works of mine." He also felt the structure was mis-managed, further writing, "I cannot complain of lack of inventive power, but I have always suffered from lack of skill in the management of form." Many agreed the structure seems a bit patch-work, especially compared to his previous, more-cohesive symphonies. However, Symphony No. 5 has been often-performed and well-loved for its lush, romantic melodies, and the poignancy of the victorious fate theme, the very same aspects Tchaikovsky criticized himself for; where Tchaikovsky heard over-exaggerated color, most audiences hear his expressive genius. Not unlike the symphony's bleakness that resigned to jubilant triumph, were Tchaikovsky's personal feelings of crippling self-doubt as he wrote and released the symphony, and the eventual triumph of the symphony's legacy.

# Upcoming Large Ensemble Concerts at SFCM

---

## **SFCM Orchestra**

**February 12, 2022 at 7:30 pm**  
**Caroline H. Hume Concert Hall**  
*Edwin Outwater, conductor*

## **SFCM New Music Ensemble**

**February 19, 2022 at 7:30 pm**  
**Sol Joseph Recital Hall**  
*Nicole Paiement, conductor*

## **SFCM Chamber Orchestra**

**March 12, 2022 at 7:30 pm**  
**Caroline H. Hume Concert Hall**  
*David Chan, conductor*

## **SFCM Wind Ensemble**

**April 1, 2022 at 7:30 pm**  
**Caroline H. Hume Concert Hall**  
*Bradley Hogarth, conductor*

For more information, please visit  
**[www.sfcm.edu/performance-calendar](http://www.sfcm.edu/performance-calendar)**

# Annual Giving

SFCM's loyal donors make it possible for our students to pursue and achieve their dreams. We salute the exemplary generosity of our annual donors, who ensure that SFCM is able to provide an unmatched, transformative education for the next generation of artists.

## Individuals

With deep appreciation, we celebrate all individuals who donated \$2,500 or more in annual gifts, including special event and estate gifts, from July 1, 2020 to September 8, 2021.

### **\$1,000,000+**

Ann and Gordon P. Getty '62

### **\$100,000-\$999,999**

Ruth Belvin

The Mary G. Johnston Trust

Mr. and Mrs. Philip Marineau, The  
Marineau Family Foundation

Stephen Rubin

Sapere Aude Fund

Maria Shim and Nicholas Fox

Diane B. Wilsey

Anonymous

### **\$50,000-\$99,999**

Estate of Darryl Atchison

Josephine Brownback

Carol Franc Buck Foundation

Carol and Lyman Casey

Chi-Foon and Rebecca-Sen Chan

Michele and Laurence Corash LOU Fund

Carol and Dixon Doll

Timothy and Virginia Foo

Estate of Laura Frankel

Mary and William Poland

Barbara Ravizza and John Osterweis

Camilla and George Smith

Maureen Sullivan

Mr. and Mrs. Michael R. V. Whitman

Diane and Howard Zack

### **\$25,000-\$49,999**

Eileen Blum

Caitlin and James Freeman

Lynn and Anisya Fritz Family Fund

Walter Knoepfel

David Kremer and Marla Miller

Karen J. Kubin

Josephine Markovich

Jenny Gillespie and Andrew Mason

Beverly and Fritz Maytag

Zornitza Stefanova and Payam Mirrashidi

Jane Chang Tom, PhD

Barbara A. Walkowski

Helen and Maurice Werdegarr

Robert and Anne Zerbst

### **\$15,000-\$24,999**

Nancy and Joachim Bechtle

Eloise Bouye Foundation

Taylor Cohen

Ted and LaVaughn Craig

Amy and David Fulton

Gary V. Garabedian

Aditi H. Mandpe, M.D.

D G Mitchell

Barbara E. Newton

Lisa S. and Peter S. Park

Estate of Beatrice Pixa

Bill Sevald

Jessica Tien and Jeffrey Gao '16

John A. Williams

### **\$10,000-\$14,999**

Norby Anderson

Jeffrey Barnett

Anne-Renee and Michael Feldman

Blanca Haendler and Robert Cook

The H. B. and Lucille Horn Foundation

Dr. Roy Lee and Mrs. Ruth Lee '69  
Melissa and Ritchie Post  
Margaret Sheehan and Bruce Colman  
Edmond D. Villani  
Tom Walker  
Gary & Linda Zellerbach  
Anonymous

**\$5,000-\$9,999**

John Adams and Deborah O'Grady  
Maria Allo  
Jonathan Arons and Claire Max  
Phyllis and Andrew Berwick, Jr.  
Julianne Booth and Ernest Fredric Knell  
Didi and Dix Boring  
Jan and Jim Buckley  
Joseph K. Chan  
Randolph H. Chase  
Susan and George Crow, Jr.  
In memory of Nancy Kathryn Cunningham  
(Clark; Broach) August 3, 1948-June 4,  
2016  
Bing Gao  
Margot Golding and Michael Powers  
John and Marcia Goldman Foundation  
Amy Grossman  
Mr. and Mrs. Ulf Gustafsson  
Mr. & Mrs. Alex Wolf  
Edward and Patricia Hymson  
Jeri Lynn and Jeffrey W. Johnson  
Barbara Jones  
Bernice Lindstrom  
Britt-Marie Ljung and Warren Miller  
Diksha and Divesh Makan  
Pat and Susie McBaine  
Milton J. Mosk and Thomas Foutch  
Steve Natterstad  
G. B. Norall and Maria W. Norall  
Deepika Pakianathan  
Ann and Jim Paras  
Pamela and Richard Rigg  
Arthur & Toni Rembe Rock  
Bauback Safa, M.D.  
Radhika and Anupam Singh  
Terri Wong  
Amos Yang

Peggy and Lee Zeigler  
Anonymous (4)

**\$2,500-\$4,999**

Scott Anderson  
Darla and Richard Bastoni  
Stacie Chang and Nikola Colendich  
Yanek and Mary Chiu  
Dee Datta and Vishal Lall  
Philip S. and Elayne R. Dauber  
Pamela Duffy  
Clark W. Fobes '83  
Carla Hashagen  
Estate of Dagmar L. Jamison  
Michael Kim and Jenny Yip  
Gretchen B. Kimball  
Dr. Richard and Sharonjean Leeds  
Hollis Lenderking  
Jennifer MacCready  
Nion McEvoy and Leslie Berriman  
Estate of Vivienne E. Miller  
Keith R. Montgomery  
Karl Pribram & Sweta Arora  
Susan E. Roos  
James A. (Sky) Schuyler and  
Kathryn Goldman Schuyler  
Jack and Diane Stuppin Fund of  
Community Foundation  
Sonoma County  
Mr. Thomas Tragardh and  
Mr. David Cortez  
Silva and Oldrich Vasicek  
Barbara and Scott Waxman  
Faye Constance Wilson  
Anna and Jonas Wright  
Dale Young  
Nancy Whitten Zinn  
Anonymous (3)

**Are you interested in supporting SFCM?**

Contact Jacqueline Pasek, Associate  
Director of Direct Response and  
Communications, at [jpasek@sfcmm.edu](mailto:jpasek@sfcmm.edu)  
or 415-503.6210 or go to [sfcmm.edu/giving](http://sfcmm.edu/giving).

\*Donors of \$1,000 and up are recognized in our annual impact report.

## Institutions

With deep appreciation, we celebrate all foundations, corporations, and organizations who donated \$2,500 or more in annual gifts, including special event gifts, from July 1, 2020 to September 8, 2021.



### **\$100,000-\$999,999**

The William and Flora Hewlett Foundation

### **\$50,000-\$99,999**

Charles A. Becker Foundation

Grants for the Arts of the San Francisco

Hotel Tax Fund

Harry Winston

Sarlo Foundation of the Jewish

Community Endowment Fund

Dorothy Richard Starling Foundation

### **\$25,000-\$49,999**

C.M. Capital Advisors

The Moca Foundation

Arthur & Charlotte Zitrin Foundation

### **\$15,000-\$24,999**

Asset Management Company

DeWitt Stern Group

Equity Community Builders LLC

Charles Pankow Builders, Ltd.

Sequoia Trust

### **\$10,000-\$14,999**

Frank A. Campini Foundation

First Republic Bank

ISOM Foundation

The Kimball Foundation

Jessie Wegner Trust

### **\$5,000-\$9,999**

Bettina Baruch Foundation

Edna Reichmuth Scholarship Trust

The Kingsley Family Foundation

Osterweis Capital Management

### **\$2,500-\$4,999**

Coblentz, Patch, Duffy, & Bass LLP

Charles N. Felton and Charlotte Ashley

Felton Endowment Fund

Kaiser Permanente

The Presser Foundation

**Would your organization like to become involved at SFCM?**

Contact Rhiannon Lewis, Director of Institutional Partnerships and Direct Response, at [rlewis@sfc.edu](mailto:rlewis@sfc.edu) or 415.503.6289.

# Endowment Giving

By making an endowment gift, donors help to ensure the long-term vitality of SFCM and generate support for our students, faculty, and programs for generations to come. These extraordinary gifts are crucial to SFCM's continued growth and success. We honor our supporters who made endowment gifts of \$2,500 or more from July 1, 2020 to September 8, 2021, including legacy donors who gave through their estate.

## **\$1,000,000+**

Carol and Dixon Doll

## **\$100,000-\$999,999**

Jae Eun Chung, Seung Soo Baik,  
and Jini Baik

Estate of Doris Grau

Milton J. Mosk and Thomas Foutch

The Jay Pritzker Foundation

## **\$50,000-\$99,999**

Estate of Mary Joanne Barnes

Sherryl Fawx and Andrew Imbrie, Jr.

The Stephen and Margaret Gill  
Family Foundation

Bonnie Hampton

Nancy Wakeman

The Burton and Yaada Weber Scholarship

## **\$25,000-\$49,999**

Estate of Ava Jean Brumbaum

Cecilia and Fei-Pang Ching

Mrs. André Paul P. de Bord

The Sher-Right Fund

The Nick Traina Foundation

## **\$10,000-\$24,999**

Maria Allo

Hurlbut-Johnson Fund of the Silicon Valley  
Community Foundation

Estate of Larry Snyder

M. Blair Vorsatz Scholarship in Honor of  
Tomoko Hagiwara

Anonymous in honor of Scott Cmiel

## **\$2,500-\$9,999**

David and Judy Preves Anderson

Prof. Richard Bains, Dr. Amalia Mesa-Bains

Claudia Berger

Herbert Jeong

Leif Fredebo Nielsen



\*Donors of \$1,000 and up are recognized in our annual impact report

# Ada Members

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.

With profound gratitude, we recognize all Ada Clement Legacy Society members as of September 8, 2021.

Elizabeth and Thomas Aiken

Anthony J. Alfidi

Steven Alter and Linda Hearne

David and Judy Preves Anderson

Nelson H. Basel

Raymond E. Bashista

Claudia Berger

Allan Berland

Dr. Phyllis B. Blair

Nancy Bohannon

Didi and Dix Boring

Ed and Nancy Lee Bradley

Peter Brodigan

Josephine Brownback

Philip Bylund

William J. Carlin

Geraldine Celestre

Joseph K. Chan

Kathryn Cousineau

Evelyn David

Anne J. Davis

Mrs. André Paul P. de Bord

Paula and James Diederich

Lawrence Dillon

Dale Doepke

Carol and Dixon Doll

Dennis Edelman and Marc Minardi

Patricia S. Elvebak

Susan Feldman and Jeffrey Argentos

Addie Finseth

Clark W. Fobes '83

Gloria and Gerald Fraser

John Frykman

Mrs. Harold B. Getz

Ms. Renee Grant-Williams '69

Erna Gulabayan

Pamela and Glen Gunsalus

John Michael Haines

Cathy Halter

Bonnie Hampton

Helen Hanson

W. Scott and Kitty Hayes

James Heagy

Ronald Hingel

Birgitta Hjalmarson

Nikolaus Hohmann

Jane and Stewart Hume

Barbara Cushing Imbrie

Carol R. Johnson

Barbara Jones

Richard M. and Susan L. Kaplan

Sara Keyak

Walter Knoepfel

Bonita Kramer, M.D.

Charlene Kunitz

Frank and Linda Kurtz

Dr. Richard and Sharonjean Leeds

Marcia Lowell Leonhardt

Gerard Lespinette

Flossie Lewis

Paul Lovette

Jane R. Lurie

Mr. Ben Maiden

Josephine Markovich

Evelyn Martinez

Denise Mauldin

Chris McCrum

Laura Kimble McLellan

Nic Meredith

Amalia Mesa-Bains and Richard Bains '74

Robert Messick

Christopher Miller '80

D G Mitchell  
Keith R. Montgomery  
John H. Moore and Arnold McGilbray, Jr.  
Milton J. Mosk and Thomas Foutch  
Leif Fredebo Nielsen  
Christien Nilssen  
Norman and Hillevi Null  
Helen W. O'Hanlon  
Ann and Jim Paras  
Edward Perkins, Sr.  
Roberta and David Pressman  
Theodora '62 and Robert '63 Primes  
Olga Quercia  
Kim and Chris Rankin  
Drs. Lawrence A. and Trudy Corry Rankin  
Mr. Dana L. Rees  
Bob and Jane Regan  
Chet Roaman  
Susan E. Roos  
Stephen Rubin  
Peter Russell  
Ken Ruta  
Elizabeth L. Schultz  
Kathryn and Jim Schuyler '16  
Wesley Sebren  
Marilyn G. Seiberling  
Michael Seither  
Walter Seput

Vernon Smith  
Stephen Smoliar and Linda Dembo  
Marcie Stapp  
James Steichen  
Robert O. Steiner '89  
Linda Streeter  
Marilyn Thompson '64  
Bess Touma  
Nicolette Toussaint and Mason Ingram  
Marilyn Townsend  
Mr. Thomas Tragardh and  
Mr. David Cortez  
Nancy Wakeman  
Tom Walker  
Elaine and Stanley Weiss  
Mrs. Linda Wertheim  
Cherie and Herb Wetzell  
Oya and Nicholas Wheeler  
Louise Yahnian  
Diana Yee  
Larry Zabo  
Anonymous (24)

**Are you interested in learning more or  
have you already made provisions for  
SFCM in your legacy plans?**

Contact Nic Meredith, Director of  
Legacy Gifts, at [nmeredith@sfc.edu](mailto:nmeredith@sfc.edu)  
or 415.503.6210



# Capital Giving

SFCM is deeply grateful for the generous donors who gave to SFCM's new home for music: The Ute and William K. Bowes, Jr. Center for Performing Arts.

We honor our supporters who made a gift of \$5,000 or more.

## **\$25M+**

William K. Bowes, Jr. Foundation

## **\$10M-\$24M**

Timothy and Virginia Foo

Ann and Gordon P. Getty '62

Bernard and Barbro Osher

## **\$5M-\$9M**

Richard C. Blum and

Senator Dianne Feinstein

Carol Franc Buck

Carol and Lyman Casey

Camilla and George Smith

## **\$1M-\$4M**

Lois Aldwin in memory of

Peter J. Sgarbossa

Lucia Cha

Chi-Foon and Rebecca-Sen Chan

Cricky P. de Bord

Carol and Dixon Doll

Sakurako & William Fisher

The Herbst Foundation

James Hormel and Michael Nguyen

Estate of Darril Hudson

Cathie and Franklin P. Johnson, Jr.

Jonathan Logan Family Foundation

The Jay Pritzker Foundation

Barbara Ravizza and John Osterweis

Jane and Sanford Tom

Mr. and Mrs. Michael R. V. Whitman

Diane B. Wilsey

Roy Yue Wing and Ruth Hung An Lee

Diane and Howard Zack

## **\$500,000-\$999,999**

William G. Irwin Charity Foundation

Fred Levin & Nancy Livingston,

the Shenson Foundation in Memory of

Ben & A. Jess Shenson

Susan and Philip Marineau

Payam Mirrashidi and Zornitza Stefanova

Mary and Bill Poland

Maria Shim and Nicholas Fox

Maureen Sullivan

## **\$250,000-\$499,999**

Norby Anderson

Cisco Meraki

Karen J. Kubin

Lisa S. and Peter S. Park

Helen and Maurice Werdegarr

Diana C. Yee

Anonymous

## **\$100,000-\$249,999**

Phyllis and Andrew Berwick, Jr.

M.E. Broach IMO

Nancy Kathryn Cunningham (Clark)

The Frank H. & Eva B. Buck Foundation

The Hearst Foundations

Leslie and George Hume

David Kremer and Marla Miller

Benjamin Loh and Wailan C. Loh

Aditi H. Mandpe, M.D.

Lorna Meyer and Dennis Calas

Meyer Sound

Nancy and Larry Probst

Pamela and Richard Rigg

Gary A. Rust, M.D. '83 and James Zhu

Barbara Walkowski

### **\$50,000-\$99,999**

Didi and Dix Boring  
Jan and Jim Buckley  
Gary Garabedian  
Lisa and John Grotts  
Bernice Lindstrom, in memory of  
John Lindstrom  
Britt-Marie E. Ljung & Warren E. Miller  
Deepika Pakianathan and Phil Pemberton  
Melissa and Ritchie Post  
Run GMC  
Bauback Safa, M.D.  
Sapere Aude Fund  
Abraham Shen and Helena Watt-Shen  
The Sher-Right Fund  
Robert and Anne Zerbst

### **\$25,000-\$49,999**

Jeanette and Jack Chu  
The De Silva-Chen Family  
Ann and Daniel Girard  
McRoskey Mattress Factory  
Marianne H. Peterson  
Anne Popkin in honor of Jordan J. Popkin  
Lisa and John Pritzker Family Fund  
Joshua & Angela Rafner  
Stephen Rubin  
David H. Stull & Jessica R. Downs  
Mary and Calvin Tilden  
In memory of George Wertheim  
Faye Constance Wilson



### **\$10,000-\$24,999**

Darla E. and Richard M. Bastoni  
Janet Cluff  
Bruce Colman  
LaVaughn and Theodore Craig  
Jerome and Thao Dodson  
Patricia S. Elvebak  
Addie Finseth  
Vicki & David Fleishhacker in honor of  
Delia Ehrlich  
Caitlin and James Freeman '92

Martha and Michael Helms  
Betty and Malcolm Kistler  
Ann and Jim Paras  
Susan E. Roos  
Nancy Wakeman  
Thomas Walker in memory of  
Marjorie Walker  
John A. Williams  
Terri Wong  
Marty, Nathan and Alana Zack  
Peggy and Lee Zeigler

## **\$5,000-\$9,999**

David and Judy Preves Anderson  
 Jola and John Anderson  
 Martha Angove and Carl Kaufman  
 Richard Bains, Class of 1974  
 Marie-José and Kent Baum  
 Edward and Marshia Beck  
 Drs. Nancy and Richard Bohannon  
 John and Romana Bracco  
 Lindsay Brown  
 Charles and Khin Calhoun  
 Melvin & Hella Cheitlin  
 Paul Christianson  
 Lucy and William Crain  
 Dr. Richard B. Dasher, BMus 1977  
 Anne Davis  
 Dale Doecke  
 Keith E. Doerge  
 Pamela Duffy  
 Barbara Jean Eden and Jon Eicholtz  
 Lynn and Anisya Fritz Family Fund  
 Margot Golding and Michael Powers  
 Amy Grossman  
 Tomoko Hagiwara '65  
 Hing Hsu  
 Patricia and Edward Hymson  
 Meri Jaye  
 Herbert Jeong  
 Yaowei & Xiaohui Jia Family Foundation  
 Rosemary and Norman King  
 The Kline Family Foundation  
 Walter P. Knoepfel  
 The Shih and Koh Families  
 Frances Y. Lai  
 Dr. Richard and Sharonjean Leeds  
 Dave Limcaco & Alfredo Villa  
 Robert and Cheryl Lind  
 Michael Lubin in memory of Mary Lubin  
 Jan Frances Maakestad  
 Annamarie and John McCarthy  
 Brad Jennifer Colleen and  
 Claire McCullough Music!  
 Laura Kimble McLellan  
 Marilyn McMillan in memory of  
 Helen Politis  
 Steve Merlo  
 Gail and Alec Merriam



D G Mitchell  
 Chunming Mo (1987)  
 Steve Natterstad  
 Judy H. Nelson  
 Barbara Newton  
 Kathleen Nicely  
 Osterweis Capital Management  
 Lise Deschamps Ostwald  
 Mitzi and Amy Palmer  
 Glenn Hill Reid  
 Kay and Ray Roberts  
 John M. Sanger  
 Jack & Betty Schafer  
 James A. (Sky) Schuyler [PSD '16] and  
 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  
 Jamie Whittington and Peter Pastreich  
 Kathryn Wittenmyer  
 Anna and Jonas Wright  
 Dale E. Young  
 Anonymous (3)

# Board of Trustees

## Officers

Timothy W. Foo	Chair
Deepa R. Pakianathan	Executive Vice Chair and Treasurer
Camilla Smith	Vice-Chair
Karen J. Kubin	Secretary

## Trustees

Eileen Blum*	Gary Garabedian	Camilla Smith
Jan Buckley	David Kremer	David H. Stull
Carol Casey	Aditi H. Mandpe, M.D.	Maureen O'Brien
Rebecca-Sen Chan	Susan Graf Marineau	Sullivan
Christiane P. de Bord	Payam Mirrashidi	Jane Chang Tom, Ph.D
Lisa Delan '89*	Philip Nicol	Barbara Walkowski
Carol Pucci Doll	Mary Poland	Maurice Werdegarr
James Freeman '92*	Joshua M. Rafner	Diane Zack
Anisya Fritz	Stephen Rubin	Siwei Zou
Jeffrey Gao '16*	Maria Shim*	

*\*Asterisk denotes alumni*



## Administration

David H. Stull	President
Jonas Wright	Dean and Chief Academic Officer
Elizabeth Giudicessi	Vice President of Admissions, Marketing & Public Relations
Kathleen Nicely	Vice President of Advancement
Kathryn Wittenmyer	Vice President of Finance