



# **SFCM Orchestra**

**Edwin Outwater,**  
*conductor*

Saturday, February 12, 2022, 7:30 PM  
Caroline H. Hume Concert Hall

# Program

*Alborado del gracioso* Maurice Ravel  
(1875–1937)

Jaco Wong, *conductor*

**- Brief Pause -**

*Walkabout: Concerto for Orchestra* Gabriela Lena Frank  
I. Soliloquio Serrano (b. 1972)

II. Huaracas  
III. Haillí  
IV. Tarqueada

**- Intermission -**

*Romancero gitano: Preciosa y el aire* Juan María Prieto Iborra  
Scene I (b. 1993)

Scene II  
Scene III  
Scene IV

*Daphnis et Chloé: Suite No. 2* Maurice Ravel  
1. Lever du jour  
2. Pantomime  
3. Danse générale

# SFCM Orchestra

## Violin 1

Clara Schubilske,  
*concertmaster*  
Yeji Kim  
Chantel Charis  
Patrick Galvin  
Yoon Bin Park  
Shintaro Taneda  
Alyssa Tong  
Alexandra Santarcangelo  
Paul Kim  
Josiah de la Motte  
Tabitha Mason^  
Christopher Jasiewicz  
Cuna Kim  
Justin Okumura^  
Isaac Champa  
Elisa Jeon  
Wenxin Xi^

## Violin 2

PoYu Lee, *principal*  
Unji Hong  
Miles Huang  
Solanch Sosa  
Aleksi Zaretsky  
Hannah Park  
Timothy Ryan Parham  
Ella Askren  
Matthew Vouse II  
Lavinia Chen  
Jaimie Yoon  
Shiyu Lin  
Tianqi Liu^  
ZhiJian Yang^

## Viola

Sohui Yun, *principal*  
Rachel Haber  
Sarah Hooton  
Laura Huey  
Yu-Chen Yang  
Kody Dunford  
Archer Brown  
Isabel Tannenbaum  
Ricardo Ibarra

## Cello

Hana Cohon, *principal*  
Julian Bennett  
Clark Evans  
Daniela Gonzales Siu  
Octavio Mujica  
Daniel Ryu  
Eric Yang^  
William Chang  
Scott Thompson^  
Minji Kim^

## Double Bass

Christian Hales,  
*principal*  
Carlos Valdez  
Alexandria Kelley  
Lalita Perez Acosta  
Alan Jones  
Audrey Giancaterino^  
Scott Padden\*

## Flute

Hyejung Baik^  
Jolie Fitch^  
Alina Kwon  
Owen Wells Meehan  
Julia Pyke^  
Alexei Wade^

## Piccolo

Hyejung Baik^, D  
Kate Davison^  
Owen Wells Meehan^

## Alto Flute

Alexei Wade^

## Oboe

Jini Baik^  
Quinton Christopher  
Bodnár-Smith^

Andrew Port^

T. Colton Potter^

## English Horn

Daniel Gurevich^, F, D  
Quinton Smith^

## Clarinet

Taylor Barlow  
Eugenia Coe^  
Luis Cruz^  
Lindsay Ha^  
Clayton Luckadoo  
Caleb Rose^

## Bass Clarinet

Taylor Barlow^  
Lindsey Ha^  
Clayton Luckadoo^

## E-flat Clarinet

Caleb Rose^  
Luis Cruz^

## SFCM Orchestra

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### **Bassoon**

Shelby Capozzoli<sup>A, D</sup>  
Lillian Gleason  
Oleksandr Kashlyuk  
Yufeng Liu  
Nicollie Souza<sup>F, P</sup>

### **Contrabassoon**

Ben Wehtje

### **French Horn**

Gretchen Bonnema<sup>A</sup>  
Ben Engelmann<sup>P</sup>  
Sophia Chen  
Jenessa Hettwer<sup>D</sup>  
Nicholas Sosa<sup>F</sup>  
Yuan Hong (Yolanda) Zheng

### **Trumpet**

Caleb Brosnac  
Jacob Merrill<sup>P</sup>  
Michail Thompson<sup>D</sup>  
Abner Wong<sup>A</sup>  
Karlee Wood<sup>F</sup>

### **Trombone**

Neil Advant  
Ned Harlan<sup>P</sup>  
Katie Lambert<sup>D</sup>  
Reece MacDonald<sup>A</sup>  
Carlos Reyes<sup>F</sup>  
Tsukimi Sakamoto-David  
Austin Talbot

### **Bass Trombone**

Jeremy Mojado<sup>A, P, D</sup>

### **Tuba**

Jacob Malek<sup>A, P, D</sup>

### **Timpani**

James Nickell<sup>A, P, D</sup>  
Sehee Park<sup>F</sup>

### **Percussion**

Adrienna Anaya  
Hyunjung Choi  
Adam Cooper-Stanbury  
Jacob Hord  
Kobe Lester  
Sehee Park  
Caleb Smit

### **Percussion, cont.**

Sean Swenson  
Eddie Virtgaym  
Connor Yeackley

### **Harp**

Ginger Rose Bruckner<sup>D</sup>  
Jiayin Cao<sup>A</sup>  
Vicki Chen  
Haejin Sara Lee<sup>P</sup>

### **Piano/Celeste**

Alex Fang

\*indicates guest artist

^indicates Prieto only strings

### **Superscripts indicate principal players:**

A - Alborada (Ravel)  
D - Daphnis (Ravel)  
F - Frank  
P - Prieto

## Orchestra Coaches

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### **Violins**

Chen Zhao  
David Chernyavsky

### **Viola**

Jay Liu

### **Cello**

Barbara Bogatin

### **Bass**

Scott Pingel

### **Woodwinds**

Stephen Paulson

### **Brass**

Jeff Biancalana

### **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.

A Hong Kong native, **Jaco Wong** is a San Francisco-based conductor and composer who currently serves as the Artistic Assistant at Opera Parallèle and Assistant/ Cover Conductor at Oakland Symphony, where he made his professional orchestra conducting debut at the Michael Morgan Memorial Concert. Wong recently assisted conductor Edwin Outwater at the Dr. Phillips Center Steinmetz Hall Opening Celebration in Orlando, FL, with notable artists including the Royal Philharmonic Orchestra, Jennifer Hudson, and Leon Bridges. Wong remains an active educator as the co-conductor of the Harker School Orchestra and frequent substitute conductor of the SFCM Pre-College Ensembles. Wong was the former choral director of Pacific Palisades Presbyterian Church and Palisades Charter High School. Other highlights include preparing the Esperanza Azteca Youth Chorus to perform with Plácido Domingo, conducting the Taipei Philharmonic, a recording session for Emmy Award-winning composer Jeremy Zuckerman, and participating in the Miami Music festival and Monteux Music Festival in New York City.

## Artist Profiles

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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 has previously composed for San Jose Chamber Orchestra, LA Choral Lab’s GPS-enabled Soundwalk, Iris Contemporary Dance Company, Hocket piano duo, Lang Lang, and the Shenzhen Symphony Orchestra. Wong’s music is published by See-A-Dot Music Inc.

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. 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](http://www.jacowong.com).

# Program Notes

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*Alborada del gracioso* (1918)

## Maurice Ravel

Born: March 7, 1875; Ciboure, France.

Died: December 28, 1937; Paris, France.

*Instrumentation: 3 flutes (3rd doubling as piccolo), 2 oboes, English horn, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion (Basque drum, bass drum, castanets, crotales, cymbals, military drum, tambourine, triangle, and xylophone), 2 harps, and strings.*

In its original solo piano form, *Alborada del gracioso* first appeared in 1905 as part of Ravel's suite *Miroirs*; the orchestral version was completed thirteen years later. It thus represents both the creative effort of an emerging composer and the mature orchestral skill of an established luminary of French musical impressionism. The impetus for the orchestral version came from the celebrated impresario of the Ballet Russes, Serge Diaghilev, who was inspired by a trip to Spain in 1916. He set about producing a Spanish ballet with a composite, star-studded score, including works by Louis Aubert, Gabriel Fauré, and Emmanuel Chabrier, in addition to Ravel.

The title of the work is somewhat obscure in meaning. An “alborada” is a morning serenade performed in honor of an individual; serenades are usually understood as a nighttime genre. In any case, Ravel's composition is an impressionistic piece and not much of a true alborada. Ravel acknowledged the difficulty of the title, saying, “I understand your bafflement over how to translate the title *Alborada del gracioso*. That is precisely why I decided not to translate it.” However, Ravel did explain that it invokes the image of a Spanish jester, “The fact is that the *gracioso* of Spanish comedy is a rather special character and one which, so far as I know, is not found in any other theatrical tradition.”

Although his style was distinctively French, Ravel was often inspired by Spanish music due to his mother's Basque heritage. His French nationality and training, paired with this fascination, made for a unique synthesis of styles. We hear Spanish influence throughout his body of work, particularly in his use of incessant triplet patterns, which we hear in *Alborada del gracioso* through the repetitive rhythmic motif. As the piece begins, violins and harps, playing pizzicato, provide a Spanish flavor by imitating a guitar. Quickly, the orchestra gives a grand outburst of rhythmic sound, fading to the bassoon “jester” section, returning to the original dance-like tempo. Throughout, we hear hints of the Spanish Seguidilla dance, which is usually accompanied by guitar, in the winds and strings. The Seguidilla

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gesture returns in bits and pieces until it takes over and brings the piece to its grandiose conclusion.

Translating the piece from piano to this impressive orchestration was not too far of a stretch dramatically. The rhythmic motives, nods to guitar strumming, and the voice of the jester were already present, but they attained further life with the colors of an orchestra. For example, we hear the persona of a languid, serenading jester clearly represented in a long bassoon solo.

In 1905, when Ravel first wrote his piano suite *Miroirs*, he was a struggling young composer who had lost the Prix de Rome for the *fifth* time; by the time the orchestral *Alborada* was premiered in 1919, he had achieved such success that he was considered France's leading composer. The threads of his genius are present in both versions of *Alborada*, and strongly represent what makes his music so memorable: the influence of his Basque heritage, a strong sense of narrative, and of course, his mastery of the French impressionist style.

- Monica Slater, M.M. '23

# Program Notes

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*Walkabout: Concerto for Orchestra* (2017)

**Gabriela Lena Frank**

Born: September 26, 1972; Berkeley, California.

*Instrumentation: 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, bass clarinet, 3 bassoons, 2 horns, 3 trumpets, 2 trombones, timpani, percussion, piano, harp, and strings.*

Born to a Peruvian/Chinese mother and a father of Jewish/Lithuanian descent, Gabriela Lena Frank uses her music as a vehicle to express her experiences as a multicultural composer. She has spent the last several decades traveling to immerse herself in her cultural heritage and document the native music of these regions. In addition to her sojourning to understand her complex identity, Gabriela endures a hearing loss that rendered her almost deaf as a young child, thereby adding another distinctive layer to her identity and background. Peru has been a particularly influential place for her music, with frequent visits allowing her to draw from the environment and come to terms with her own identity in the United States.

It was during her time as composer in residence with the Detroit Symphony Orchestra that her *Walkabout: Concerto for Orchestra* was composed and premiered in 2017. Inspired by the concertos for orchestra by Béla Bartók and Witold Lutosławski, Frank utilizes the same compositional idea of a large-scale orchestral concerto, highlighting the string principals as soloists in the first movement. In a video interview with the Detroit Symphony Orchestra, Frank explains that she feels a kinship with these composers and invites us to imagine a world in which Bartók or Lutosławski were Latino rather than Eastern European. Drawing from her Peruvian heritage, each movement of the concerto represents different facets of the history and experience of being Peruvian-American. She describes the work as being vibrant, virtuosic, and bold. The first movement, “Soliloquio Serrano” (Mountain Soliloquy) begins with the solo violin introducing a dance-like figure that is eventually reiterated by all four string principals and will permeate the rest of the piece. This “string quartet” is featured for several bars before the rest of the orchestra is slowly integrated, growing for about five minutes until the onset of the second movement.

The lively second movement acts as a scherzo and is titled “Huaracas,” which is a type of slingshot weapon that was used by soldiers in the Incan Empire in the 16th century to prove their accuracy. Here, inspired by the great plains of Argentina, Frank also takes influence from composer Alberto Ginastera, a composer well known for integrating the sounds of his Argentinian homeland into his works

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What Gabriela Frank considers the “heart of the piece,” the third movement, “Hailli” (an adagio prayer) emulates a vocal piece in the voice of Kechua. It is meant to be heard in a religious or pre-Christian pagan setting. This prayer shares many rhythmic motifs with the first movement, though the strings now share these as a section rather than pared down to soloists. The dissonance in the start of the movement creates an element of desperation, sounding more like a pleading prayer. This dissonance continues until the movement ends with an empty measure, notated two separate ways to hold the silence, once being with the text “Lunga,” emphasizing her demand from the orchestra. This elongated silence leads directly into the fourth movement “Tarqueada” which portrays “tarka” flutist parades in Peru. These parades will often include well over 100 flutists playing on traditional tarka flutes, originating from Bolivia and uniquely carved hexagonally in the likeness of totem poles. Unlike classical flutes, tarka flutes are meant to sound dry and raspy.

The finale rumbles to a start in the timpani, leading into a mysterious opening influenced by Lutosławski’s rhythmic language. Soon, excitement fills the orchestra: whistling harmonics in the strings and parade whistles interject throughout the movement. In addition to these whistles, Frank includes one of her most frequently used percussion instruments, the thundersheet. Another sound to listen for is her direct nod to Bartók: giving the strings a “Bartók pizzicato,” which can be heard as a snapping sound created by pulling the strings directly up with considerable force and releasing them to snap on the fingerboard percussively. Throughout the movement, the orchestra builds to a cacophony of sound, crescendoing to a massive climax. The implied parade continues down a long road, fading away and leaving the bass section to create a haunting sound world, leaving only the remnant of sound that is a scratch on a symbol.

An SFCM Pre-College alumna, Gabriela Lena Frank received her B.A. and M.A. from Rice University in Houston, TX and a D.M.A. in composition from the University of Michigan. During her doctoral studies, she was encouraged by her professors to travel and explore her cultural background, which she has continued to do in the decades since. In 2016, Gabriela and her husband Jeremy embarked on the journey of forming the Gabriela Lena Frank Creative Academy of Music at their home in Boonville, CA. This institution is unique in its principle: to provide a prestigious and accessible space for young artists that may not otherwise be given the opportunity to study the arts at a high level. These artists have come from eclectic social and cultural backgrounds as well as artistic influences, ranging from classical to hip-hop. Together, they work to create a more sustainable future in music, focusing on how to compose and participate as ethical and thoughtful citizens in a world amidst a climate crisis.

- Chantel Charis, MM ‘23

# Program Notes

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*Romancero gitano: Preciosa y el aire*

**Juan María Prieto Iborra ('20)**

Born: January 7, 1993; Valencia, Spain.

*Instrumentation: 2 flutes and piccolo, 2 oboes, English horn, 2 clarinets in B-flat, bass clarinet, 2 bassoons, contrabassoon, 4 horns in F, 3 trumpets in C, 2 trombones, bass trombone, tuba, percussion, harp, celesta, and strings.*

Federico García Lorca once wrote, "In Spain, the dead are more alive than the dead of any other country in the world." One may hope his words taunted those who murdered him in the early days of the Spanish Civil War for being unabashably socialist and gay. And indeed Lorca, Spain's greatest poet and playwright of the twentieth century, is kept alive, as his words continue to echo and inspire more than 85 years after his untimely death.

The orchestral work, *Preciosa y el aire* (*Preciosa and the wind*) by Juan María Prieto Iborra, offers an example of Lorca's immortal voice. It is inspired by a ballad of the same name from Lorca's most celebrated book of poetry, *Romancero Gitano* (*Gypsy Ballads*). The collection of ballads, with its vivid and provocative verse, elevated him to national renown. They were inspired by traditional romances of Andalusia, which he emulated in form then infused with his modern perspectives on society, sexuality, and spirituality. The first edition of this striking, sensual masterpiece sold out within a year of its publication in 1928.

Prieto Iborra chose *Preciosa* for its narrative motion and translatability to musical form; qualities perhaps attributable, at least in part, to the fact that Lorca was a skilled pianist in his youth. The composer's musical treatment of the ballad unfolds over four scenes, through which we hear from as many characters, each with their own motive. *Preciosa*'s theme, first played by the oboe, opens the piece. The Romani people are heard later in the scene; their motific entrance decorated with flourishes from the woodwinds. The ballad's antagonist, the Wind, is introduced in the second scene, slowly intensifying from breeze to tempest before pursuing young *Preciosa* in the third scene as the Romani people are heard looking on. The three motives begin to mingle and distort as the piece reaches its climax. Finally *Preciosa* finds refuge in the fourth scene when she bursts into the English consulate. The motive of the consul, the last of the work's thematic material, converses with *Preciosa*. As she begins to calm down and recount the night's events, the wind blows angrily outside.

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In composing this piece, Prieto Iborra drew from the harmonic idioms of Ravel—especially in constructing the theme for the Wind. Additionally, he made use of the Spanish Phrygian mode (a minor scale with a lowered second degree [Phrygian] and both a natural and raised third degree) in his development of the themes for *Preciosa* and the Romani people.

Prieto Iborra studied piano with Fernando Tortajada through his childhood and continued under Brenna Ambrosini at the Conservatorio Superior de Castellón. After completing his undergraduate degree he attended the Nadia Boulanger Institute in Paris. There he met David Conte who would convince him to apply to SFCM's composition program. During his time at SFCM, Prieto Iborra took first place in all three of the conservatory's composition competitions. One of them, the James Highsmith competition, was won by *Preciosa y el aire* in 2020. Since then he has collaborated on a book on canonic technique with Ericsson Hatfield ('22) and Geoffrey Lee ('20), and finished a few commissions, among them a piano concerto slated to premiere in Samara, Russia. He is currently a Professor of keyboard harmony, score reading, and piano at the Conservatorio Superior de Castilla y León, in Salamanca, Spain, where he lives with his partner

The Highsmith composition competition is endowed in memory of James Highsmith (1937–1986). Mr. Highsmith's interest in the Conservatory stemmed not only from his love of music, but also from his close friendship with Milton and Peggy Salkind, former SFCM president and keyboard department chair, respectively. The competition is open to current and recent composition students of SFCM.

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

# Program Notes

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*Daphnis et Chloé*, Suite No. 2 (1913)

## Maurice Ravel

Born: March 7th, 1875; Ciboure, Basses-Pyrénées, France.

Died: December 28th, 1937; Paris, France.

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

Maurice Ravel did not hesitate to break rules in his compositions. Due to his rule-breaking, he was eliminated from the Prix de Rome Competition as a young composer. So it comes as little surprise that Ravel thought outside the box both thematically and musically in his ballet *Daphnis et Chloé*.

Ravel was commissioned in 1909 by Sergei Diaghilev for his rule-breaking ballet company Ballet Russes, which elicited work from out-of-the-box thinkers in all aspects of production, from music to choreography to design. The plot is based on the writings of the anonymous poet known as Longus. It follows the mythical love story of Daphnis and Chloé, two lovers torn apart by a pirate abduction and later reunited thanks to the help of the gods. Ravel began composition in 1909 but the ballet would not premiere until 1912 due to a slew of compositional and creative differences with the company and the production's choreographer, Michel Fokine.

When Ravel set about to write the ballet, he did not think of it strictly in the traditional forms of ballet composers before him. He thought of it more as a "choreographic symphony" as opposed to a ballet and aimed for a through-composed consistency. This did not go over easily with the Ballet as the dancers struggled with this new melodic language and struggled to feel Ravel's unorthodox rhythms. Ravel did not create solely the Greece of ancient times or the Paris of modern times, but wanted to meet in the middle. Ravel's Greece by his own admission "identifies quite willingly with that imagined and depicted by late eighteenth-century French artists." To accomplish this hybrid, Ravel employed compositional devices including repetitive character motifs, a changing rhythmic meter, and a strict tonal outline for its full trajectory.

The ballet premiered in 1912 with only two poorly rehearsed performances and was quickly overshadowed by the company's premiere of Debussy's *Prélude à l'après-midi d'un faune*. However, it would not be the last for the musical material, as Ravel compiled 2 orchestral suites from the ballet. These premiered the following year to much greater success, with the second suite being the most commonly performed today.

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The suite displays three scenes from the ballet, the first entitled "Daybreak." This movement is especially impressionistic, depicting the awakening of nature and the reuniting of the two lovers. The harp's 32nd note passages and strings' quiet chords depict the sunrise. The woodwinds interject with bird calls becoming longer in duration as the animals begin to wake. The melody is passed throughout the orchestra as dissonance bleeds in, and the dynamics rise as Daphnis awakes, anxiously waiting to see if his love is safe. The piece ends with Daphnis finally seeing Chloé and being filled with relief as the orchestra ends with a grand crescendo.

The second movement entitled "Pantomime" begins seamlessly, here the lovers are informed of Chloé's rescue and they reenact the story. The flute sets the pace, leading in a shimmering solo. At first, the orchestral texture is sparse but it quickly grows in intensity and volume as more and more instruments join in the celebration with a return to the opening energetic 32nd-note rhythm. There is then another shift to a lush-sounding orchestration reminiscent of a classic Hollywood movie as the violins and horns take the lead. This pantomime ends with the full orchestra invoking the previous 32nd-note pattern and taking the audience back to reality, away from this dream.

The suite ends with the "Danse Generale," an energetic dance involving all of the orchestra. Though it is the finale of the suite, it is the earliest music in the ballet, heard when Daphnis challenges another suitor for Chloé's love. The percussion sets a rhythmic intensity at the start of the movement; a quintuple meter that caused dread for the dancers. It acts as a decisive, cyclic finale by incorporating many motivic elements of the previous movements through a whirlwind of material, and ending with a resounding final crushing chord.

While the ballet was musically challenging for audiences of the time, the resulting success of the suites and the ballet in later years validates Ravel's musical vision and skill. Igor Stravinsky said that the piece was "not only Ravel's best work but also one of the most beautiful products of all French music." Despite its short life as a ballet, Ravel's orchestration and compositional voice in *Daphnis et Chloé* is still revered.

- Camryn Finn MM '22



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**Sol Joseph Recital Hall**  
Nicole Paiement, *conductor*

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**March 12, 2022 at 7:30 pm**  
**Barbro Osher Recital Hall**  
David Chan, *conductor*

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

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