



# **SFCM Chamber Orchestra**

**David Chan,**  
*conductor*

Saturday, March 12, 2022, 7:30 PM  
Barbro Osher Recital Hall

# Program

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*A Dust in Time*

Huang Ruo  
(b. 1976)

Symphony No. 63 in C Major, Hob. I:63      Franz Joseph Haydn  
“La Roxelane”      (1732–1809)

I. Allegro

II. *La Roxelane*. Allegretto (o più tosto allegro)

III. Menuetto & Trio

IV. Finale: Presto

## - Intermission -

String Quartet No. 1 in G Major

Florence Price  
(1887–1953)

II. Andante moderato – Allegretto

## - Brief Pause -

Chamber Symphony No. 1, Op. 9  
(Kammersymphonie)

Arnold Schoenberg  
(1874–1951)

I. Langsam

II. Sehr rasch

III. Viel langsamer, aber doch fließend

IV. Viel langsamer

V. Etwas bewegter

# SFCM Orchestra

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## **Violin 1**

Shintaro Taneda<sup>^</sup>, *concertmaster*  
Magdalena Zaczek  
Hanbo Wang  
Christopher Jasiewicz  
Xiaoman Ke  
Xingyu Guan  
Yvette Kraft

## **Violin 2**

Idunn Lohne<sup>^</sup>, *principal*  
Yoon Bin Park  
Diego de la Cruz Iwadare  
Seunghye Park  
Narain Darakananda  
Daniel Tan

## **Viola**

Conor McAvinue<sup>^</sup>, *principal*  
Yu-Hsuan Chen  
Yu-Chen Yang  
Paulina Flores

## **Cello**

Matthew Park<sup>^</sup> *principal*  
William Laney  
Ruiwen Liu  
Chen Cao

## **Double Bass**

Christian Hales, *principal*  
Kody Thiessen<sup>^</sup>

## **Flute**

Jolie Fitch<sup>H</sup>  
Alexei Wade<sup>S</sup>

## **Oboe**

Wentao Jiang<sup>\* H, S</sup>

## **English Horn**

Quinton Christopher Bodnár-Smith<sup>S</sup>

## **Clarinet**

Clayton Luckadoo<sup>S</sup>

## **E-flat Clarinet**

Yijin Wang<sup>S</sup>

## **Bass Clarinet**

Taylor Barlow<sup>S</sup>

## **Bassoon**

Oleksandr Kashlyuk<sup>S</sup>  
Yufeng Liu  
Nicollie Souza<sup>H</sup>

## **Contrabassoon**

Ben Wehtje<sup>S</sup>

## **French Horn**

Sophia Chen  
Henry Nordhorn<sup>S</sup>  
Nicholas Sosa  
Yuan Hong (Yolanda) Zheng<sup>H</sup>

## **Superscripts indicate principal players:**

S - Schoenberg

H - Haydn

<sup>^</sup>indicates Schoenberg strings

<sup>\*</sup>indicates guest artist

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# Artist Profile

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Known as one of the most accomplished violinists of his generation, **David Chan** is also quickly making a name for himself as an elegant conductor of unusual interpretive depth. The 2021-22 season marks not only his 22nd as concertmaster of New York's MET Orchestra, but also his fifth as the inaugural Music Director of New Jersey's Montclair Orchestra, with which he has already earned high praise for innovative and adventurous programming, and his fourth as Music Director of Camerata Notturna, one of New York City's foremost chamber orchestras. He also serves as Artistic Partner of Mainly Mozart's prestigious Festival of Orchestras, for which he recently conducted an entire festival combining musicians of the Los Angeles Philharmonic and the San Francisco Symphony, and another series bringing together members of the MET Orchestra and the National Symphony Orchestra.

Increasingly in demand on the podium, Chan's conducting engagements in recent seasons have included Belgium's l'Orchestre Philharmonique Royal de Liège, the Malta Philharmonic Orchestra, and l'Orchestre Dijon Bourgogne in France; the Grant Park and Classical Tahoe summer festivals; the Juilliard Orchestra in New York City; and at Musique et Vin au Clos Vougeot, where the festival orchestra comprises musicians from the Metropolitan Opera, the Berlin Philharmonic, the Vienna Philharmonic, and all of the top orchestras in Paris. As a soloist, he has appeared under the baton of such conductors as James Levine and Fabio Luisi, with orchestras including the MET Orchestra, Los Angeles Philharmonic, San Diego Symphony, Indianapolis Symphony, National Symphony Orchestra of Taiwan, and Moscow State Symphony. He is also a dedicated chamber musician who performs regularly in the New York area and at all the leading summer festivals.

In addition to his concert appearances, Chan is active as an entrepreneur and creative director. In 2008, combining his interest in wine with his passion for music, he co-founded the Musique et Vin au Clos Vougeot festival in the Burgundy region of France. During his 13 seasons as artistic director of the festival, which pairs wine tastings with music, he oversaw its growth from a small, intimate gathering to a destination event attracting many of the biggest names in classical music, such as Yo-Yo Ma, Joyce DiDonato, Jean-Yves Thibaudet, Matthew Polenzani, Emmanuel Pahud, Menahem Pressler, Cho-Liang Lin, Gary Hoffman, Marlis Petersen, and Ildar Abdrazakov.

# Artist Profile

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A native of San Diego, Chan began his musical education at the age of four. After winning prizes at the Tchaikovsky and Indianapolis international violin competitions, he made his New York debut in 1995 at Avery Fisher Hall, and his Carnegie Hall debut in 2003, performing the Brahms Double Concerto with the MET Orchestra. A student of Dorothy DeLay, Hyo Kang, and Michael Tseitlin, he received his bachelor's degree from Harvard University and his master's from the Juilliard School. He is currently on the faculty of both Juilliard and the Mannes School of Music, and lives in the New York City area with his wife, violinist Catherine Ro, and their children Annalise, Micah, and Arianna.

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## *A Dust in Time*

### **Huang Ruo**

Born: 1976; Hainan Province, China.

*Instrumentation: string orchestra*

Almost exactly 2 years ago, SFCM, along with the rest of the world, shuttered their doors in an attempt to curtail the outbreak of COVID-19. The isolation, darkness, and innumerable traumas that followed have been amplified by the loss of over six million of our loved ones across the globe. Huang Ruo, reflecting in those early months of the pandemic, composed *A Dust in Time*; a commentary on the dilation of time and anxiety, and a reaching out toward strength and hope.

Huang Ruo was born on Hainan Island, China in 1976; just as the upheaval of China's Cultural Revolution was coming to a close. In the time that followed China began to reconnect with the west. Huang Ruo, whose formative years coincided with this period, was educated in a hybrid of Chinese and western cultures. His early music education at the Shanghai Conservatory provided a similar mingling of traditions as well as a taste for popular music of the latter 20th century. At nineteen years old, he moved to the US to pursue his Bachelor of Music degree at the Oberlin Conservatory of Music. He would go on to study with Samuel Adler at the Juilliard School, where he earned his Master of Music and Doctor of Musical Arts degrees in composition.

As it became clear that the pandemic was going to continue into the foreseeable future, Huang Ruo began to contemplate this global crisis, still affecting everyone, everywhere. Of his inspiration for *Dust* he wrote, "For some of us, memories, feelings, and lives are forever trapped in slowly frozen time and space. This special piece is created for the people affected by the pandemic."

*A Dust in Time* may bring to mind another work for strings, *Metamorphosen*, by Richard Strauss, written in the waning months of the second world war. Though the two works came about from very different circumstances they both convey strong emotions of shock and sadness,

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but also optimism. And like Strauss's piece, *Dust* germinates from small melodic ideas; each developed for the listener to examine and meditate upon. Huang Ruo structured the piece to emulate a Tibetan Buddhist sand mandala, "created slowly, from the central essence point, expanding outward into its colored fullness, and then to be subtracted from it inwards, back to the central essence point, fulfilling the spiritual and life cycles, and journey of traveling from nothing (emptiness) to something (fullness), and then back to nothing." In *A Dust in Time*, this process takes place over one palindromic hour in thirteen uninterrupted movements.

Several versions of *Dust* have been composed; the original for string quartet which lasts 60 minutes, a long version (2 hours), a short version for string orchestra (30 minutes), and a reduction for solo violin. Tonight an "abridged" short version will be heard covering themes from the first half of the original with an added coda. Since its online premiere on November 9, 2020, *A Dust in Time* has been performed in several Asian and European countries, as well as the US. The Del Sol Quartet, who premiered the work, also released a recording last year— prepared over Zoom with the composer.

Huang Ruo's works span orchestral music, chamber music, opera, theater, dance, folk rock, and film, and have been performed internationally. He was the first composer-in-residence of the Amsterdam Concertgebouw, is currently in residence at the National Symphony Orchestra of Taiwan, and has been a member of the composition faculty at Mannes School of Music since 2015. He is the founder, artistic director, and conductor of Ensemble FIRE (Future In Reverse), dedicated to the future of music and specialized in multimedia and cross-genre projects. This month his latest opera, *Written In Stone*, premiered at the Kennedy Center.

*A Dust in Time* reaches out to connect us all in reflection and healing, and seeks to find peace, strength, and hope. Unlike the original composition, which takes us back to its beginning, tonight's version is open-ended; concluding with a coda that brings us from a state of motionlessness to one of full life and energy. It reminds us, as we begin to emerge from isolation and connect with one another again, that many hardships remain but we can see the light ahead.

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



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*Symphony No. 63, “La Roxelane” (c. 1779)*

## **Franz Joseph Haydn**

Born: March 31, 1732; Rohrau, Lower Austria.

Died: May 31, 1809; Vienna, Austria.

*Instrumentation: flute, two oboes, bassoon, two trumpets, and strings.*

While Joseph Haydn is best remembered for his seminal contributions to the symphonic repertoire, large portions of his time were actually spent focused on composing and conducting operatic repertoire. This prioritizing of opera in fact colored many of Haydn's symphonic compositions from the 1770s to 1790s.

For almost thirty years beginning in 1761, Haydn dedicated his creative efforts to the princely court of Esterházy, based in Hungary. As the prince's Kapellmeister and Impresario, Haydn composed a variety of works for the various performance venues on the grounds of the Prince's lavish Esterháza palace. Here he was not only responsible for rehearsing existing works for performance, but also creating new compositions tailored to the taste of his patron and the exceptional capabilities of his orchestra.

The beginning of his tenure at Esterháza offered Haydn mainly opportunities to contribute to the symphonic repertoire, but in 1776 musical conditions at the court shifted Haydn's attention to opera and theater. The composer quickly adjusted his focus and composed incidental music for theater troupes, rehearsed all the singers as well as orchestra members, and conducted all productions of existing operas. He also tried his hand at composing them, premiering six operas in as many years. While none of his operas have survived in the current operatic canon, their composition is greatly reflected in the composition and aesthetic goal of Symphony No. 63.

Symphony No. 63 represents a conglomeration of extracts from Haydn's opera and theater repertoire, repurposed and restructured to fit the conventional structural forms of his symphonies.

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Originally, all three of the movements were based on themes excerpted from theatrical works, but Haydn later revised the final number and added newly composed material match the smaller instrumentation of the other movements. It is the second version that is featured on tonight's program.

The first movement comes from the overture of Haydn's opera *Il Mondo della luna*. It was commissioned for the wedding of Prince Nikolaus' son in 1777 and had its premiere on the Esterháza grounds. In his revisions, Haydn reassigned all of the bassoon parts to flute to present a more intimate instrumentation, and edited the form of the piece into sonata form with a final tonic cadence to fit the conventional symphonic forms.

The name of the symphony, "La Roxelane," comes from the source material of the second movement. Traveling theater troupes were regular visitors at Esterháza, and one of the most notable groups was the Wahr troupe. The musical material stems from one of their performances of the play *Soliman II* by Charles Simon Favart, where Roxelane is the name of one of the characters. The original theme is presented on a smaller scale and is followed immediately by a repetition featuring the entire orchestra with a much more robust sound. As the themes continue to vary they become more rhythmically complicated until a final victorious cadence.

The last movements are perhaps the most conventional in its construction. Haydn incorporated in many of his symphonies a minuet and trio, a typical aristocratic dance motif with characteristic rhythms, and this work is no exception. The addition of the prestissimo movement as the finale adds an energetic finish to the theatrical medley that has been presented.

Though Symphony No. 63 stands among the less historically prominent symphonies by Haydn, it importantly represents the composer's multifaceted career and artistry. The composition acts as a quilt of Haydn's various compositional and musical roles at the Esterháza estate. While many of his operatic or theatrical works may have been lost to time or changing tastes, Haydn's symphonies remain as a cornerstone of the musical repertoire and this symphony in particular paints a compelling picture of what those nights at the opera might have been like.

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*String Quartet No. 1 in G Major (1929, arr. 2020)*

## **Florence Beatrice Price**

Born: April 9, 1887; Little Rock, Arkansas.

Died: June 3, 1953; Chicago, Illinois

*Instrumentation: string orchestra*

Thanks to the musical tutelage of her mother, Florence Price began studying keyboard at an extremely early age, and made her performance debut at four years old. She graduated from high school early as valedictorian and began her studies at the New England Conservatory of Music when she was only 14 years old, majoring in piano and organ performance. Not long after her time at NEC, she began her teaching career at Shorter College in Arkansas, teaching there from 1906-1910 and at Clark Atlanta University in Georgia from 1910-1912. She was recognized as an accomplished concert pianist throughout her life, but did not become known as a composer until her later years.

Due to financial pressures, Price began composing more intensively for a living. In 1926, Price and her family moved to Chicago, Illinois where she attended the Chicago Music College and continued to grow as a successful composer. As a result of winning the Wanamaker Competition for her Symphony No. 1 in E Minor, in 1933, Price made history as the first African-American female composer to have a work performed by a major orchestra, the Chicago Symphony.

The music of Florence Price is stylistically eclectic with influences ranging from European classical music, to jazz and blues; from African-American spirituals and folk tunes to gospel/church music. These qualities allow her work to reach the ears of larger audiences outside of the traditional classical circles.

In 1929, she composed her String Quartet No. 1 in G Major, which has now become a beloved chamber work to those familiar with her music. This quartet comprises two movements, the first being Allegro and the second Andante Moderato – Allegretto, though only the second movement was arranged for string orchestra.

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The introduction of the second movement takes the form of a hymn-like tune, swiftly turning haunting and almost frightening. This capricious middle section toys with a lighthearted interjection in the midst of the mischievous material. These happy skipping melodies come and go as incomplete thoughts however, quickly returning to the foreboding tune that once was. Shortly after, Price leads the music out of the shadows and back into the comfort of the opening hymn-like music, ending the movement with relief and reassurance.

Though she garnered significant success throughout her lifetime, Price was largely forgotten soon after her death in 1953, unsurprisingly overshadowed within a musical world perennially dominated by white male composers. It was not until a family moved into her abandoned summer home outside of Chicago, IL in 2009 that much of her work was rediscovered. Since this unearthing, her work has been brought back to life with many ensembles and musicians transcribing, arranging, performing, and publishing her manuscripts. Despite such recent revelations of her music and significance, much of her legacy remains to be explored. It is thus exciting to have so much yet to learn about her, and to have this unique opportunity to explore the unknown.

- Chantel Charis, M.M. '23

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*Chamber Symphony No. 1, Op. 9 (1906)*

## **Arnold Schoenberg**

Born: September 13, 1874; Vienna, Empire State of Austria-Hungary.

Died: July 13, 1951; Los Angeles, USA.

*Instrumentation: flute, piccolo, oboe, english horn, clarinet, E-flat clarinet, bass clarinet, bassoon, contrabassoon, and strings.*

To the maximalist sensibilities of the late-Romantic era, Schoenberg responded with brevity and concision. In contrast to the enormous symphonic proportions exemplified by Mahler's orchestral works, Schoenberg's Chamber Symphony No. 1 displays greatly reduced breadth and scope. Its importance was such that Schoenberg considered it a turning point in his work. It was generally regarded as a modernist icon, inspiring many other composers.

The years leading up to the 1907 premiere of the work were tumultuous for Schoenberg. The conservative Viennese public were at odds with the increasingly dissonant, modern trajectory of his music. But by this time, Schoenberg had begun laying the seeds of his legacy: he had already begun teaching Alban Berg and Anton Webern and created his first, short-lived and unpopular musical society with Alexander von Zemlinsky. Neither the public nor his good friend Gustav Mahler could quite comprehend Schoenberg's music at this time, but the latter stood up for him. His personal life was no more stable: his wife briefly left him for his painting teacher. Yet, through all these challenges, Schoenberg continued to develop the distinct musical style heard in Chamber Symphony No. 1.

The work condenses the four-movement structure of the conventional symphony within a single movement. The idea of distillation also extends to the instrumentation; Schoenberg wrote parts for only 15 instruments. Although Schoenberg shed the formal expectations of a multi-movement symphony, its single movement nevertheless takes the most important symphonic form, the sonata, as a general structure. Schoenberg explicitly outlined five sections. He labeled the first 38 measures "Sonata Allegro," invoking the traditional form of a symphonic first movement. Soon, in

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the fifth measure, we hear stacked fourths, the unifying theme of the piece, which is heard in some way in each section. The second section, quick and dance-like, is labeled “Scherzo,” which would be a typical third movement in a symphony. The third section, a brief development lasting less than 20 measures, fleshes out the opening themes, evoking further the idea of a Romantic-era sonata allegro form. The fourth section is a slow, contrasting Adagio. The fifth section represents a recapitulation; the main theme is heard for the last time, providing a sense of arrival. The piece ends with a triumphant finish in the home key.

Although his style did change and develop more after this point, this symphony was a significant turning point in his compositional approach. He characterized his style at this time as one of “concision and brevity in which every technical or structural necessity was carried out without unnecessary extension.” No doubt this style carved a new niche for Schoenberg, contrasting the late-Romantic orchestral works of the early twentieth century. Upon finishing this symphony, Schoenberg told his friends “Now I have established my style. Now I know how to compose.” While that may have been true at the time, Schoenberg would go on to have several stylistic changes, and a legacy of innovation and reinvention.

- Monica Slater, M.M. '23

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