



SFCM Orchestra

Edwin Outwater,
conductor

Tamara Mumford,
mezzo-soprano

**SFCM Conservatory Chorus
San Francisco Girls Chorus
San Francisco Boys Chorus**

Saturday, September 24, 2022, 7:30 PM
Caroline H. Hume Concert Hall

Program

Symphony No. 3 in D Minor

I. Kräftig; Entschieden

Gustav Mahler

(1860–1911)

-Brief Pause-

II. Tempo di menuetto; sehr mässig

III. Comodo. Scherzando. Ohne Hast

IV. Sehr langsam; Misterioso

V. Lustig im Tempo und keck im Ausdruck'

VI. Langsam. Ruhevoll. Empfundnen

SFCM Orchestra

Violin 1

Shintaro Taneda,
concertmaster
Magdalena Żaczek
Mathea Goh
Kate Mayfield
Chantel Davis
Archer Brown
Erika Aoki
Isabel Tannenbaum
Aleksi Zaretsky
Christopher Jasiewicz
Jessica Folson
Timothy Ryan Parham
Hannah Park
Cuna Kim

Violin 2

Miles Huang, *principal*
PoYu Lee
Unji Hong
Clara Schubilske
Isaac Champa
Hanbo Wang
Xingu Guan
Ella Askren
Sofía Schütte
Paul Kim
Elisa Jeon

Viola

Chuxuejie Zhang,
principal
Rachel Haber
Sarah Hooton
James Nelson
Tristan L'Heureux
Minji Kim
Kody Dunford
Anna Brooke
Riccardo Ibarra
Hannah Wendorf

Cello

Weian Gu, *principal*
Julian Bennett
Eli Lacin
Sam Hernandez
Daniela Gonzales Siu
Minji Oh
Teo Dage
Eric Sung*

Double Bass

Kody Thiessen,
principal
Soren Davick
Alexandria Kelley
Carlos Valdez
Lalita Perez Acosta
Audrey Giancaterino

Flute/Piccolo

Hyejung Baik
Jolie Fitch
Lyric Rivera
Alexei Wade^

Oboe

Jini Baik^*
T. Colton Potter
Alessandra Ramos

English Horn

Quinton Christopher
Bodnár-Smith

Clarinet

Taylor Barlow
Luis Cruz
Lindsay Ha^
Caleb Rose

Bass Clarinet

Taylor Barlow

E-flat Clarinet

Luis Cruz
Clayton Luckadoo

Bassoon

Hannah Dickerson
Lillian Gleason
Nicollie Souza^

Contrabassoon

Ben Wehtje

SFCM Orchestra

French Horn

Gretchen Bonnema

Ben Engelmann

Sophia Chen*

Jenessa Hettwer*

Henry Nordhorn^

Adolfo Pena

Seth Park Shumate

Yuan Hong (Yolanda)

Zheng

Posthorn

Michail Thompson

Trombone

Carlos Reyes

Miriam Snyder

Austin Talbot^

Bass Trombone

Jeremy Mojado

Percussion

Kobe Lester

Sean Swenson

Brandon Topolski

Eddie Virtgaym

Connor Yeackley^

Harp

Vicki Chen^

Julia Gruenbaum

Trumpet

Caleb Brosnac

Jacob Merrill

Michail Thompson^

Abner Wong

Karlee Wood

Tuba

Juan Villasenor

Timpani

Adrienne Anaya

Jonas Koh^

^ indicates principal

* returning SFCM
alumni

Acknowledgements

The SFCM team would like to thank Wentao Jiang for his support & work with the orchestra this cycle.

Choir Personnel

SFCM Conservatory Chorus

Eric Choate, *Director*

High:

Aaliyah Capili

Phoebe Chee

Rachel Cooke

Marie Johnson

Allegra Kelly

Natalia Salemmo

Middle:

Clara Abrahams

Yushan Ji

Leslie Katter

Zoe Lee

Ellen Leslie

Low:

Caroline Flett

Yige Han

Haejin Lee

Jiahui Li

Ruiwen Liu

Tabitha Mason

Mona-Lisa Pomerleanu

Alexandra Santon

Xingyue Song

Alyssa Vieau

Mingyue Xia

Xiyuan Zhang

Chenxi Zhao

Choir Personnel

San Francisco Girls Chorus

Valérie Sainte-Agathe, *Artistic Director*

Members of SFGC Chorus School Level IV

Monica Brauch, *Director*

Georgia Ballard

Elizabeth Benton-Aufferbeck

Gloria Cebrian

Charlotte Choi

Julia Howe

Mackenzie Pederson

Wilhelmina Ratto

Leonora Steward

Calista Stone

Madeline Swain

Anayah Tin

Ellie Wong

Praised by *Gramophone Magazine* as a “remarkable tapestry of teenage voices,” the five-time GRAMMY Award-winning San Francisco Girls Chorus (SFGC) is recognized as one of the world’s leading youth vocal ensembles. Under the leadership of Artistic Director Valérie Sainte-Agathe, SFGC presents subscription performances throughout the Bay Area and regularly performs both nationally and internationally as a cultural ambassador for San Francisco. SFGC is a frequent collaborator with leading arts organizations such as Kronos Quartet, San Francisco Symphony and San Francisco Opera, as well as numerous world-renowned guest artists.

In addition to its Premier Ensemble, the San Francisco Chorus School is renowned as a regional center for choral music education and performance for girls and young women ages 4–18. Through its innovative Online Learning Program, SFGC has utilized technology to keep its hundreds of choristers engaged and advancing in their musical activities and performing live together from their own homes.

Choir Personnel

San Francisco Boys Chorus

Ian Robertson, *Artistic Director*

Roshan Chandran
Semaj Newman
Elias Soliman
Wawo Takahashi
Isaac Wang
Kenneth Chen

Henry Benton-Aufterbeck
Clarke Helland
Nathan Horwath
Theodore Raber
Oliver Stolte
Henry Liu

Founded in 1948, the internationally acclaimed, Grammy award-winning San Francisco Boys Chorus is a distinguished educational and performance organization led by Artistic Director Eric Choate since 2019. One of just a handful of programs in the United States specifically designed to educate and showcase boy trebles, the SFBC is proud to train some of the finest young musicians in the country.

For four decades, San Francisco mayors have recognized the Boys Chorus as official “Singing Ambassadors of San Francisco,” and frequently invite the Boys to perform for events at City Hall. In 2009, the SFBC performed at Barack Obama’s 2009 Presidential Inauguration in Washington, D.C. The chorus has performed the national anthem and other songs for the San Francisco Giants, Oakland Athletics, Oakland Raiders, San Francisco Marathon, and the Golden Gate Bridge 75th Anniversary celebration. Each December, the SFBC sings at the Macy’s Great Tree Lighting Ceremony in Union Square, and for many years, PBS has broadcast SFBC’s own holiday concert in California television markets.

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Violin II

Chen Zhao

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Viola

Colin Belisle

Cello

Eric Sung

Bass

Scott Pingel

Brass

Timothy Higgins

Percussion

Jake Nissly

Harp

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Score Reader

Artist Profiles

Considered “one of the most innovative conductors on the scene today,” SFCM Music Director **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. As Music Director of SFCM he oversees the Large Ensemble program and helps shape the overall artistic planning of the Conservatory. Other recent projects include a role as producer and musical advisor of the Kennedy Center’s 50th Anniversary concert, as well as collaborations with Yo-Yo Ma, John Williams, Renée Fleming, Wynton Marsalis, Jennifer Hudson, 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, Cleveland Orchestra, National Symphony, Royal Philharmonic, and the Tokyo Metropolitan Symphony Orchestra.

Artist Profiles

A graduate of the Metropolitan Opera's Lindemann Young Artist Development Program, mezzo-soprano **Tamara Mumford** made her debut there as Laura in *Luisa Miller*, and has since appeared in more than 140 performances with the company, some of which include the Pilgrim in the new production of Kajia Saariaho's *L'Amour de loin*, Smeaton in the new production of *Anna Bolena*, and in productions of *Rigoletto*, *Ariadne auf Naxos*, *Il Trittico*, *Parsifal*, *Idomeneo*, *Cavalleria Rusticana*, *Nixon in China*, *The Queen of Spades*, the complete Ring Cycle, *The Magic Flute*, *A Midsummer Night's Dream* and *Wozzeck*. Other recent opera engagements have included the world premiere of *The Thirteenth Child* at the Santa Fe Opera, her role debut as the title role in *Tancredi* with Teatro Nuovo, the first ever American performances of Rossini's *Aureliano in Palmira* at the Caramoor Festival, *L'Amour de loin* at the Festival d'opéra de Québec, *Iolante* at the Dallas Opera, the title role in the American premiere of Henze's *Phaedra*, the title role in *The Rape of Lucretia*, and the world premiere of Daniel Schnyder's *Yardbird* at Opera Philadelphia; the title role in *Dido and Aeneas* at the Glimmerglass Festival, *Ottavia* in *L'incoronazione di Poppea* at the Glyndebourne Opera Festival and the BBC Proms, Orsini in *Lucrezia Borgia* at the Caramoor Festival, Isabella in *L'Italiana in Algeri* at the Palm Beach Opera, the title role in *The Rape of Lucretia*, conducted by Lorin Maazel at the Castleton Festival; the title role in *Carmen* at the Crested Butte Music Festival, Principessa in *Suor Angelica* and Ciesca in *Gianni Schicchi* with the Orchestra Sinfonica Giuseppe Verdi di Milano in Italy; and the title role in **La Cenerentola** at Utah Festival Opera.

Also an active concert performer and recitalist, Ms. Mumford appeared with Gustavo Dudamel and the Los Angeles Philharmonic Orchestra in US and European tours of the world premiere of John Adam's oratorio *The Gospel According to the Other Mary* and in performances of Mahler Symphony No. 3. She also appeared with the Mo. Dudamel and the LAPO in performances of Mahler's *Das Lied von der Erde* in a production by Yuval Sharon and the Chilean theater group Teatrocinema. Other concert engagements have included appearances with the New York Philharmonic, San Francisco Symphony, Dallas Symphony, Utah Symphony, Oregon Symphony, and Milwaukee Symphony orchestras; the Berlin Philharmonic (in Berlin and on tour in Asia), the Netherland Radio Philharmonic, and at the Hollywood Bowl and the Ravinia, Tanglewood, Grand Teton, Vail,

Artist Profiles

Tucson Desert Song, Britt and La Jolla Summer Music festivals. She made her Carnegie Hall debut in 2005 as part of the Richard Goode and Friends concert series in Zankel Hall, and has since appeared there with James Levine and the Met Chamber Orchestra. She has also made multiple appearances in the Musicians from Marlboro's summer festivals and US tours. In recital she has been presented in New York by the Marilyn Horne Foundation, the Frick Collection, and the Metropolitan Museum of Art, and in Philadelphia by the Philadelphia Chamber Music Society.

Ms. Mumford has appeared in the Metropolitan Opera's *Met: Live in HD* series broadcasts of *Anna Bolena*, *Das Rheingold*, *Gotterdammerung*, *The Magic Flute*, *Nixon in China*, *Manon Lescaut*, and *Il Trittico*. Her recordings include Handel's *Messiah* with the Mormon Tabernacle Choir (Momon Tabernacle Choir), Beethoven's *Cantata on the Death of Emperor Joseph II* with Michael Tilson Thomas and the San Francisco Symphony (Avie), and John Adams' *The Gospel According to the Other Mary* with Gustavo Dudamel and the Los Angeles Philharmonic (Deutsche Grammophon). She was and was one of sixteen singers invited to work with Naxos Records and Yale University in a collaborative project to record the complete songs of Charles Ives.

A native of Sandy, Utah, Ms. Mumford holds a Bachelors of Music from Utah State University and has received awards from the Opera Index Competition, Palm Beach Opera Competition, Sullivan Foundation, Connecticut Opera Guild Competition, Joyce Dutka Foundation Competition and the MacAllister Awards.

Program Notes

Symphony No. 3 in D minor (1902)

Gustav Mahler

Born: July 7, 1860; Kalischt (Kaliště), Bohemia

Died: May 18, 1911; Vienna, Austria

Instrumentation: 4 flutes, 4 oboes, 3 clarinets and 2 clarinets in E-flat, 4 bassoons, 8 horns, 4 trumpets, posthorn, 4 trombones, tuba, 2 harps, percussion including timpani, glockenspiel, snare drum, triangle, tambourine, bass drum with cymbal attached, suspended cymbals, tam-tam, and rute, and strings

“It is meant to be nothing less than the macrocosm.” So wrote Gustav Mahler to a friend in Berlin regarding his third symphony. Considering the vast scope of the work, it would be easy to agree. As macrocosms go, the symphony is replete with all the trappings of a universe: nature, humanity, religion and mythology, love, and philosophy. Of course it also contains Mahler and his own contradictions. In a separate correspondence on the life of conflict that an artist leads, the composer wrote: “He is condemned to lead a double life, and woe betide him if it happens that life and dream flow into one—so that he has appallingly to suffer in the one world for the laws of the other.” All of these conflicting forces are acutely infused into the symphonic universe that Mahler created, whose very structure of six movements contradicts the conventional four of most symphonies.

The first movement focuses on the duality of nature. Mahler composed it after the other five, drawing on them in hindsight and weaving them, conceptually, into its dominant mythological theme. A horn fanfare opens the movement and rouses the natural forces. As it fades we hear a persistent triplet figure (three notes played in the time of two), as if shaking off the vestiges of slumber. This slowly builds to the first of the two main themes that are fated to battle over the remaining half hour of the movement. In his manuscript Mahler labeled them, “Pan awakes” and “Pan sleeps.” It quickly becomes clear that the Pan of this universe is far more severe and bestial than typical depictions of the god of the wild in Mahler’s time. Thus, the “awakes” theme employs the full weight of a double-complement of brass—the savagery of nature on full display! Balancing the discourse the “sleeps” theme, joyful and delicate, dances between the woodwinds and strings. In some moments these forces seem to retreat from each other, in others one wrenches control from the opposition. As they clash and grow, increasingly march-like the themes can be heard over and under each other until at last we reach what appears to be the end. Instead we hear the familiar horn fanfare from the movement’s beginning, then the posthorn’s funeral music, which was first heard after the second theme was introduced. At

Program Notes

last, rumbling up from the cellos and double basses, the joyful summer march—the awakening of love—rises victorious.

A graceful minuet opens the second movement, a varied ballet-like piece that Mahler originally conceived with the title, “What the Flowers Tell Me.” Whether or not flowers are illustrated overtly, the music vividly suggests images of the natural world. It begins with a sauntering oboe solo accompanied by quiet strings, which soon take up the line. As it continues to move around the orchestra, more and more instruments converge, then it gives way to a scherzo segment. A succession of further passages bring music of greater intensity and contrast. The warring rhythmic material comes to a head as the different families of the orchestra play long, intense lines that evoke a howling gust of wind. The breeze passes and the opening theme of the movement returns more assertively with strengthened orchestral support. This grander repetition maintains a sense of extended lyrical lines that suggest comparisons to ballet music by Tchaikovsky. Another scherzo with a particularly strong presence of the woodwinds and brass interrupts this elegance with a chaotic frenzy. The bird calls from the violins and strings encourage everyone to participate in the most lush and extended version of the dance yet, to finish out the movement. The previously unruly woodwinds and brass even fall in line. After an energetic whirlwind, all of the instruments end peacefully with decreasing lines and long extended rhythmic values with a final flourish from the violin solo.

Mahler said of the third movement, “This piece is really a sort of face-pulling and tongue-poking on the part of Nature.” The beginning focuses on nature at a rather small scale; the first section is an orchestral transcription of *Ablosung im Sommer* from his third volume of *Lieder und Gesänge* (1892). Although he considered setting the text from this song, Mahler ultimately opted not to, instead using playfulness in the high woodwinds and other orchestral colors to emphasize the irony and humor. The text tells the story of a nightingale who ushers in the start of summer, and the cuckoo who fell and died to make way for her. The song itself is marked to be sung “Mit Humor” (with humor), and it is humorous indeed; the cuckoo’s death is portrayed in a minor key, in a caricature of mourning. The appearance of the nightingale ushers in a major tonality, but then the minor tonality of the dead cuckoo returns symmetrically in the postlude. After the end of the birds’ tale, Mahler introduces other dances from a gigue, to a polka infused with the Cuckoo’s melodic themes. Contrasting central sections of the movement recall the thematic conflicts of the first movement. Perhaps most memorable is the serene interlude which features the off-stage posthorn solo.

The fourth movement, originally titled “What the Night tells me” in Mahler’s notes, opens the third and final part of the symphony (Mahler

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recommends that the ensuing movements follow each other without a break in order to unify their musical and conceptual connections, although many conductors ignore this instruction). This movement is influenced by Nietzsche's philosophical narrative *Also sprach Zarathustra*. The opening music, according to Mahler, is like "awakening from a confused dream" or "a gentle awakening to consciousness of one's own reality," which we hear in quiet dynamics that never rise above piano. We hear a number of themes, most notably, the rising thirds heard in the soloists "O Mensch." The violin solo, which follows the oboe's rising thirds, sets a lyrical, expressive tone that carries us to the end of the movement.

While shortest in length, the fifth movement is the largest in scope of orchestration, as it adds to the contralto voice and orchestra combination, heard in the fourth movement, a children's and women's chorus. Originally titled "What the Angels Tell Me," it invokes the vast and unconditional forgiveness of God, contrasting the Nietzschean message previously heard. The text is folk poetry, excerpted from the collection *Des Knaben Wunderhorn*. Mahler's admiration of this source is manifested in the many songs and subsequent symphonic themes he drew from its inspiration. This specific poem is a conversation between Saint Peter and the Angels as he begs for forgiveness for his sins. The movement begins with a "sweet song" as mentioned in the text. The accompaniment heard in the orchestration and children's chorus is permeated by the sound of bells. When the alto soloist enters as Peter, the sinner, the whole orchestral color goes from the bright, major mode to a darker chromatic coloring so that the textures starkly contrast. The end of the movement is especially triumphant as the children finally join in the angel's refrains for united praise. Ultimately the ringing gestures recede into a peaceful quiet, setting the stage for the finale.

In contrast to the more typical lively symphonic finale, Mahler concludes the symphony with a nearly twenty-five minute adagio. The inexorable unfolding of this ethereal and meditative movement is well worth the wait after the previous existential five movements. Originally titled "What love tells me," the movement was written not about romantic love, as one might assume, but rather a holy love from God, setting the movement in a celestial context. Mahler had written to his soprano muse Anna von Mildenburg during the summer of this symphony's inception: "When love speaks to me now it always talks about you. But ... I could equally well call the movement something like: What God tells me! And in this sense that God can, after all, only be comprehended as 'love.' And so my work is a musical poem that goes through all the stages of evolution, step by step it begins with inanimate Nature and progresses to God's love."

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Throughout the first twenty minutes of the finale, the tension between beauty and anguish builds without respite. It is not until the last five minutes of the symphony that the music climaxes, the theme being restated for the final time in all of its glory. The piece ends with a gentle woodwind and brass section, building with the constant tremolo in the strings until the two timpani players signal the final march to the conclusion, affirming the completion of this long musical and spiritual journey. Mahler had instructed that this timpani passage must be done “not with brute strength, [but] with rich, noble tone,” and the final chord be released with a ringing sound that blurs the music into the silence, not abruptly cut off like many symphonic finales call for.

Though Mahler had particular notions of love, spirituality, and nature in mind while composing this symphony, it was his wish that such extra-musical details not be made the focus of any performance. He ultimately intended that the work speak for itself, explaining that “a symphony must be like the world. It must embrace everything.” With or without his initial narrative ideas, the symphony’s musical scope offers a capacity for the fullest possible range of ideas, images, and emotions to be experienced within a single orchestral achievement.

Chantel Davis, M.M. ‘23

Camryn Finn, M.M. ‘23

Samuel C. Nedel, B.M. ‘22, P.S.C. ‘23

Monica Slater, M.M. ‘23

Texts

Fourth Movement

O Mensch! Gib Acht!
Was spricht die tiefe Mitternacht?
“Ich schlief, ich schlief —,
aus tiefem Traum bin ich erwacht: —
Die Welt ist tief,
und tiefer als der Tag gedacht.
Tief ist ihr Weh —,
Lust — tiefer noch als Herzeleid.
Weh spricht: Vergeh!
Doch all’ Lust will Ewigkeit —,
— will tiefe, tiefe Ewigkeit!”

O Man! Take heed!
What says the deep midnight?
“I slept, I slept —,
from a deep dream have I awoken: —
the world is deep,
and deeper than the day has thought.
Deep is its pain —,
joy — deeper still than heartache.
Pain says: Pass away!
But all joy seeks eternity —,
— seeks deep, deep eternity!”

Text by Friedrich Nietzsche, “Midnight Song” from *Also sprach Zarathustra*

Fifth Movement

Es sangen drei Engel einen süßen
Gesang,
mit Freuden es selig in dem Himmel
klang.
Sie jauchzten fröhlich auch dabei:
daß Petrus sei von Sünden frei!

Three angels sang a sweet song,
with blessed joy it rang in heaven.
They shouted too for joy
that Peter was free from sin!

Und als der Herr Jesus zu Tische saß,
mit seinen zwölf Jüngern das
Abendmahl aß,
da sprach der Herr Jesus: “Was stehst
du denn hier?
Wenn ich dich anseh’, so weinest du
mir!”

And as Lord Jesus sat at the table
with his twelve disciples and ate the
evening meal,
Lord Jesus said: “Why do you stand
here?
When I look at you, you are weeping!”

“Und sollt’ ich nicht weinen, du gütiger
Gott?
Ich hab’ übertreten die zehn Gebot!
Ich gehe und weine ja bitterlich!
Ach komm und erbarme dich über
mich!”

“And should I not weep, kind God?
I have violated the ten
commandments!
I wander and weep bitterly!
O come and take pity on me!”

Texts

“Hast du denn übertreten die zehen
Gebot,
so fall auf die Knie und bete zu Gott!
Liebe nur Gott in alle Zeit!
So wirst du erlangen die himmlische
Freud’.”

Die himmlische Freud’ ist eine selige
Stadt,
die himmlische Freud’, die kein Ende
mehr hat!
Die himmlische Freude war Petro
bereit’t,
durch Jesum und allen zur Seligkeit.

“If you have violated the ten
commandments,
then fall on your knees and pray to
God!
Love only God for all time!
So will you gain heavenly joy.”

The heavenly joy is a blessed city,
the heavenly joy that has no end!
The heavenly joy was granted to Peter
through Jesus, and to all mankind for
eternal bliss.

Text by Achim von Arnim and Clemens Brentano, from *Des Knaben Wunderhorn*

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