



SFCM Orchestra

Edwin Outwater,
conductor

Saturday, October 22, 2022, 7:30 PM
Caroline H. Hume Concert Hall

Program

CATCH
World Premiere
2022 Highsmith Competition Winner

Lukáš Janata
(b. 1995)

-Breif Pause-

Pelléas et Mélisande, Op. 80
I. Prélude
II. Entr'acte: Fileuse (The Spinner)
III. Sicilienne
IV. La Mort de Mélisande (The Death of Melisande)

Gabriel Fauré
(1845–1924)

David Baker, *conductor*

-Intermission-

Symphony No. 4 in E Minor, Op. 98
I. Allegro non troppo
II. Andante moderato
III. Allegro giocoso
IV. Allegro energico e passionato

Johannes Brahms
(1833–1897)

SFCM Orchestra

Violin 1

Isabel Tannenbaum,
concertmaster
Daniel Tan
Sydney Hartwick
Jessica Folson
Aleksi Zaretsky
Alyssa Tong
Unji Hong
Clara Schubilske
Lavinia Chen
Tabitha Mason
Chantel Charis
Paisley Kim
Kaiwen Shi^
Narain Darakananda#
Ruby Ro

Violin 2

Isabella Amador,
principal
Jaimie Yoon
Seunghye Park
Adrian Wu
Tim Parham
Matthew Vouse
Catherine Lin
Yoon Bin Park
Isaac Champa
Justin Han^
Riley Fichtenmayer#
Anita Kuo
Mingyue Xia^
Sofia Malvinni#

Viola

Seongwoo Jeong,
principal
Zoe Yost
Janet Yang
Laura Huey
Armando Atanda
Kody Dunford
Joshua Choi
Tristan L'Heureux
Athalie Vaval
Myung Lee

Cello

Calvin Kung, *principal*
HungYu (YoYo) Lin
Eric Inadomi
Daniel Ryu
Young Kim^
Yuny Kim#
Chen Cao^
Anne Blake#
Ruiwen Liu
Scott Thompson^
Amy Bunayamongkol#

Double Bass

Alexandria Kelley,
principal
Xiaochong Jin
Kody Thiessen
Soren Davick
Carlos Valdez
Matin Boulos

Flute

Hyejung Baik^B
Jolie Fitch^J
Alina Kwon
Lyric Rivera^F
Alexei Wade

Piccolo

Jolie Fitch

Oboe

Haley Hoffman^B
Quinton Christopher
Bodnár-Smith^F
Alessandra Ramos
Anqi Zhou^J

English Horn

Quinton Christopher
Bodnár-Smith

Clarinet

Luis Cruz^B
Meli Everson^J
Nicholas Weathers^F

Bass Clarinet

Nicholas Weathers

Bassoon

Yiren Cai^J
Hannah Dickerson^{B,F}
Lillian Gleason
Yufeng Liu
Nicollie Souza

SFCM Orchestra

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French Horn

Gretchen Bonnema^B

Ben Engelmann

Drew Patterson

Adolfo Pena^J

Seth Park Shumate^F

Yuan Hong (Yolanda)
Zheng

Trumpet

Caleb Brosnac^J

Michail Thompson

Justin Vargas^B

Bianca Vidal

Karlee Wood^F

Trombone

Ned Harlan^J

Miriam Snyder^B

Bass Trombone

Shane Stewart

Tuba

Juan Villaseñor^{*}

Timpani

James Nickell

Percussion

Tennison Watts

Samuel

Johnson-Vrooman

Harp

Vicki Chen

Julia Grünbaum

Harp

Maryann Gou

* guest artist

^ indicates Janata/

Fauré only strings

#indicates Brahms only
strings

Superscript indicates

principal players:

B - Brahms

F - Fauré

J - Janata

Orchestra Coaches

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Chen Zhao

Violin II

Melissa Kleinbart

Viola

Yun Jie Liu

Cello

Eric Sung

Double Bass

Scott Pingel

Woodwinds

Jerome Simas

Brass

Jeff Biancalana

Percussion

Jacob Nissly

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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.

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 regularly assists and conducts 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 the recipient of the Donald and Polly Hunsberger Fellowship. Recently, David assisted Teddy Abrams and the Louisville Orchestra for their 2022 season finale concerts, along with Edwin Outwater and the Royal Philharmonic Orchestra for their residency at the Dr. Phillips Center in Orlando, Florida, which featured artists such as Jennifer Hudson, Leon Bridges, and Audra McDonald.

David is a strong advocate for new music, premiering many works both as a conductor and instrumentalist. A musician who is well-versed in multiple genres, David recently conducted the premiere of Ambrose Akinmusire’s

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Porter, a full-concert suite for jazz quartet and chamber orchestra at SFJazz with an all-star lineup including the composer himself, Gerald Clayton, Marcus Shelby, and Savannah Harris. He will return to SFJazz in the 2022-2023 season to collaborate with Terri Lyne Carrington and Chris Potter. At Eastman, he was a frequent conductor for the OSSIA New Music Ensemble, with whom he conducted works by composers such as Georg Friedrich Haas and Alex Temple. Outside of the United States, David has performed in Italy and Cuba.

David’s main conducting mentors are Edwin Outwater, Mark Davis Scatterday, and Brad Lubman. He also studied saxophone with Casey Grev and Robert Young. David has worked with many other esteemed conductors, including Leonard Slatkin, Neil Varon, Frank Battisti, and Charles Peltz.

Lukáš Janata (b. 1995) is a Czech composer, performer, and educator residing in San Francisco. His music has been widely performed in his native country and countries throughout the world. He has received numerous commissions, most notably from the San Francisco Symphony; New York Cantori (NYC); Blüven Duo (Switzerland); Punkt Contemporary Choir (Belgium); Aries Percussion Ensemble, and Jablonova Youth String Orchestra (Czech Republic).

Lukáš serves on the Composition Faculty at The Walden School and SFCM Pre-College and directs Mouthscape Choir at the SFCM Collegiate division.

His composition mentors include John Corigliano, David Conte (MM ’19, SFCM), and Otomar Kvěch (DiS (BA) ’17, Prague Conservatoire). He has participated in masterclasses with composers George Lewis, Allain Gaussin, Liviu Marinescu, Dimitris Maronidis, and Ēriks Ešņvalds, and has collaborated with Nico Muhly, Ragnar Bohlin, Mark Shapiro, and others.

Apart from composing, he is deeply committed to uniting musical communities. He is the founder of Mouthscape Choir and co-founded Punkt in 2014, a contemporary chamber choir based at the Prague Conservatoire.

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He sings with the San Francisco Symphony Chorus.

Lukáš' music was recognized by the Highsmith Award for CATCH (2022) (symphonic orchestra) Southwest American Prize for BABEL (2018) (symphonic orchestra); Kühn Choir of Prague Award for Nová míza (2022) (SSAATTBB a cappella); International Composition Competition Riga for his Kyrie (2014) (mixed choir, piano, electronics); Czech Music Foundation Award (2017); Praemium Bohemiae (2015); or Prague Conservatoire Award with the premiere of his Sinfonia n.1 (2016).

Lukáš had biked across Europe -- an endeavor not that easily manageable with the number of American bike routes; yet, still a dream to realize!

Program Notes

CATCH for symphonic orchestra (2022)

Lukáš Janata '19

Born: July 5th, 1995; Oldrichov V Hajich, Liberec, Czech Republic

Piccolo, 2 Flutes, 2 Oboes, English Horn, 2 Clarinets in Bb, Bass Clarinet, 2 Bassoons, Contrabassoon, 4 French Horns in F, 3 Trumpets in Bb, 2 Trombones, Bass Trombone, Tuba, Timpani (32" 28" 25" 23"), Percussion I: Large Suspended Cymbal; Snare, Percussion II: Large Suspended Cymbal; Bass Drum, 2 Harps (L, R), Celesta, Strings

There are myriad ways in which we document the world around us: some keep account in a diary, some broadcast over the vast cyber wilds of the internet, and some capture moments or periods of time in works of art. Much like this last approach, Lukáš Janata's *Catch* is a record imbued with recent observations, poetry, and personal interactions. The catch is that the composer does not intend for his works to be explicit but rather to exist as a convergence of the observations and emotions of composer, performer, and listener. The meaning of this symphonic work is for each individual to decide.

Janata grew up in a small town in the Czech Republic, roughly 80 miles north of Prague. After secondary school he moved to the capital to study composition with Otomar Kvěch at Prague Conservatory. By the time he graduated, Janata had composed several works for chorus, chamber ensemble, and orchestra. He moved to San Francisco in 2017 to pursue a graduate degree in composition at SFCM under David Conte. That same year he co-founded the new music chorus Mouthscape, which has since become part of SFCM's course offerings. He now conducts the new music chorus and is a member of the conservatory's faculty.

In *Catch*, Janata makes use of dynamic and register contrast, the harmonic overtone series, and extended techniques to achieve what he describes as an "introverted Massiveness." From its first few measures it is clear that the work trades in such contradictions and extremes, quickly vacillating between very loud and very soft. The theme of the work's opening slow section is first stated by the oboe and contrabassoon at either end of the frequency spectrum. Its returns become increasingly fragmented as the orchestra continues to dynamically expand and contract (this can be heard especially in the percussion, producing an effect like quickened breathing). Concurrently, the horns have a long sliding gesture (a glissando) repeated three times, with the first two ascending almost an entire octave. This more sustained intensity anticipates the arrival of the piece's fast section, which begins with a vigorous, angular melody in the strings. After a few moments the notes broaden and fragments of the first theme start

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to emerge. Over this the winds and harp have a shimmering ostinato (continuous rhythmic pattern). The sustained intensity subsides to intermittent bursts and returns to the slower tempo of the opening section. Remnants of the first theme are heard again in the winds before being fully restated as a short chorale in the strings. A long transition follows: at first echoing the fervor of before and then becoming unmoored from it, seemingly in search of resolution in the work's coda. An ostinato between the harps and celeste— originally heard in the first section— returns as the piece regains its footing and pace. The coda begins with the celeste joining the violins in a lustrous texture over a melody in the violas. The low strings follow with a sluggish glissando, pulling away from what came before. A final ascension through the orchestra recedes, leaving the harp and celeste to gently bring the piece to its close.

The abstractions that would become *Catch* began to coalesce for Janata during a period of reflection in late 2021. The work was completed in February 2022 and submitted to this year's Highsmith composition competition. It went on to win and this premiere performance by the SFCM Orchestra is the result. The Highsmith 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 '23

Program Notes

Pelléas et Mélisande, op.80: Suite (1898, 1901, 1909)

Gabriel Fauré

Born: May 12, 1845, Pamiers, Ariège.

Died: November 4, 1924, Paris.

2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, harp, timpani, and strings

Maurice Maeterlinck's symbolist play, *Pelléas et Mélisande*, tells the doomed love story of Pelléas, grandson of King Arkël, and the mysterious Mélisande. It involves a love triangle between the pair and Golaud (Mélisande's husband and Pelléas's brother), and ends with the subsequent deaths of the two title characters. Fellow symbolist, Charles van Lerberghe, describing the set of an early production, writes in a letter of the "... décor of golds and liquid greens, so distant from us, immersed in legend, murmuring their sublime, childish words of love, almost without gestures, immobile, like figures in a primitive painting." With these words, he could very well have been describing the incidental music by Gabriel Fauré that accompanied the production.

Fauré was not the first choice to write this music, however. The noted actress known by the stage name Mrs. Patrick Campbell initially approached Claude Debussy – who had promptly secured the rights to write an opera based on the play after seeing it himself – to extract incidental music from the opera drafts he had already begun. When he declined she turned to Fauré, who was Professor of Composition at the Paris Conservatory at the time. With her commission secured, he set to work hastily drafting music for the impending performance. Completing the draft in about a month (with only 3 weeks to spare before the premiere), Fauré enlisted his student, Charles Koechlin, to orchestrate the incidental music, due to other upcoming deadlines (and general aversion to orchestration).

The role of Melisande (accompanied by Fauré's incidental music) would, in some ways, become the role for which Mrs. Campbell would be known. Indeed, it was a role she would perform many more times after this premiere. Initial reviews, though somewhat mixed, were generally favorable (a notable exception being one from *The Times*, which compared Fauré's music to the layer of gauze in front of the stage in a previous production).

Fauré then decided to extract some of the movements from the incidental music to form a suite. Its first published version consisted of only three movements: *Prélude*, *La Fileuse*, and *La Mort de Mélisande*. The *Prélude* begins with a simple melody (Mélisande's theme) in the strings. It is developed, and ultimately

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interrupted by a bittersweet second theme (easily identifiable by the incessant triplet rhythms in the accompaniment and a soaring melody in the winds above). These themes are each revisited, and in the coda, the winds and strings engage in a brief dialogue, referencing the two themes, before the violins gently play a final statement of a version of Melisande's theme. *La Fileuse*, in an act of quasi-text painting, begins with a spinning wheel ostinato in the violins. It continues throughout the movement except for a brief moment towards the end where the strings swell melodically ascending but ultimately return to the churning figure. Finally, we reach *La Mort de Mélisande*. This movement begins solemnly with double dotted rhythms in the winds. The intensity of this funeral march ebbs and flows. It finally smooths out rhythmically, and with an ascending flute line, it fades into a quiet release of the strings.

This three-movement version was first performed in 1901, conducted by Camille Chevillard and dedicated to prolific patron of the arts, Princesse Edmond de Polignac (Winaretta Singer). This performance was well received, even if Fauré was not quite satisfied with the performance. Apparently content with Koechlin's orchestration, however, Fauré had the *Sicilienne* separately published in 1909, unchanged from his student's orchestration, and it was later officially included as part of the suite. Like a scherzo in a symphony, it adds a moment of relief and warmth in this tragic suite. Beginning with a flute melody accompanied by harp and plucked strings, the violins then take over the melody and develop it. The flute and harp texture returns to the forefront, and at the end of the movement, the clarinet and horn echo the gesture, but it is the flute whose final utterance closes the movement.

Fauré's music to *Pelléas et Mélisande* would ultimately be the first and only major work written for the play before Debussy's opera of the same name. Although the latter would ultimately become the canonical musical representation of the symbolist play and would overshadow this lovely suite, the charm of Fauré's orchestral gem has earned it a lasting place in the concert repertoire.

Clayton Luckadoo '23

Program Notes

Symphony No. 4 in E Minor, Op. 98 (1884)

Johannes Brahms

Born: May 7, 1833; Hamburg, Germany.

Died: April 3, 1897; Vienna, Austria.

2 flutes (1 doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, timpani, triangle, and strings

The genre of the symphony haunted Brahms for the majority of his compositional career. Prophesied by many colleagues, most notably Robert Schumann, to represent a new Beethoven in German Romantic music, Brahms wrestled with the symphony and its Beethovenian heritage for many years. After finally premiering his First Symphony in 1876 at the age of 43, he completed and published the rest of his contributions to the genre within less than a decade. The Fourth Symphony was composed between the summers of 1884 and 1885, while Brahms was on vacation in the Austrian mountain town of Mürzschlag. Brahms often implied that his works were influenced by the location of composition, writing to a friend of this new symphony, "I'm really afraid that it tastes like the climate here. The cherries don't ripen here; you wouldn't eat them!" Having just reached the age of 51, and feeling that his end was not all too far away, the work was apparently conceived out of pure intrinsic desire. He was also reported to have been reading the tragedies of Sophocles at the time, an element that may have contributed to the distinctly tragic tone of the piece.

This final symphony is, by many accounts, Brahms's most fully realized. It invokes the standard Classical and early Romantic four-movement model, with fast outer movements surrounding a slow movement and lighter movement. In the early nineteenth century Beethoven had forged the grand conception of this model that is revered to this day. He began writing with a larger arc in mind as opposed to a series of disjunct movements, often composing first movements that were longer than the entirety of symphonies which preceded them. One of the most notable alterations in Beethoven's model is seen in the third movement. Instead of inserting a simple Minuet, an elegant dance of French origin, as the symphonic composers before him had, Beethoven replaced it with a Scherzo, a playful jest typically written in a triple meter. It was in the shadow of these precedents that Brahms struggled to believe he could ever measure up to such achievements. Despite these doubts, with the completion of the Fourth Symphony, he walked in the footsteps of his idol with triumphant strides.

The symphony is bound together by a singular compositional cell: the interval of a descending third. This motive weaves its way through each of the movements

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in diverse manners, creating a distinctly unified melodic frame for the entire piece. The first movement opens, not so subtly, with the falling thirds motive. The violins sigh with a tender melancholy that accompanies the key of E minor, echoed closely by the woodwinds. It is in these first bars that we become aware of the suggested unripened cherry flavor that will permeate the majority of the symphony. Brahms had considered beginning instead with four introductory measures, an idea which garnered much encouragement from the esteemed violinist Joseph Joachim, but ultimately stood by his initial concept. The second theme, highlighted by puncturing rhythms in the winds, cries out in a much more overtly passionate manner. This duel between painful longing and outward bellowing continues for the rest of the movement, ultimately ending with intense and fervent force.

The horn section proclaims the slow movement with a funeral-like march, once again highlighting the motive of thirds. Brahms then passes the melody to the more sentimental woodwinds, while the strings pluck in solemn procession. A more insistent theme later breaks through in clear response to the spirit of the opening, elaborating upon the somberness. In the third movement, Brahms provides music as close to a true Scherzo as can be found in any of his symphonies. Although it is written in a duple meter, the cheerful C major stands in stark contrast to the first two brooding movements. Whereas in his other symphonies a lilting Intermezzo is typically inserted in this tertiary spot, Brahms chose to follow Beethoven's model and give the audience a lighthearted respite. This is highlighted by the introduction of a piccolo and a triangle into the orchestral texture. According to Max Kalbeck, Brahms's friend and earliest biographer, the movement can easily be interpreted as a satire, implying "the serious face behind the carnival mask that it wears on its surface" as opposed to pure charm.

The finale is perhaps the most notable portion of the Fourth Symphony. It diverges from the tendency of minor key symphonies, especially since Beethoven's Fifth, to conclude after a triumphal shift to the parallel major key, thus demonstrating Brahms's independence from his venerated source of inspiration. Further, he looks beyond Classical and Romantic traditions to the Baroque forms of passacaglia and chaconne, a set of variations over a repeating theme. As the central material, he employs Johann Sebastian Bach's Cantata No. 150. Finding himself deeply inspired by Bach's work throughout his compositional career, Brahms uses the bass line of this cantata as the opening melody for the finale. He assigns this to the trombones, an instrument which has yet to appear in the symphony until this moment, for a heightened sense of ferocity. The flute enters in the middle of the movement with a contrastingly haunting tune, eventually passing it around the orchestra in varied appearances. As soon as the calamity of the bitter finale returns, it is here to stay, blazing to the end with unrelenting

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intensity.

Despite Brahms's personal affection for the work, its initial reception was mixed. Upon performing a two-piano reduction of the work for a select group of friends, Brahms found apathy in place of what he expected to be great praise. Its premiere that same year by the Meiningen Orchestra was a resounding success, yet its first orchestral performance in Vienna soon thereafter garnered a public response similar to that of his trusted colleagues. Brahms wrote to friends of his fear that audiences would find the symphony too intellectual, but what he attributes to intellectualism is perhaps what makes this piece so exceptional. In many ways, this final symphony is the work which Brahms strived to write throughout his entire career. It is a summation of his lifelong compositional influences, from Bach, to Beethoven, to his fellow proponents of Romanticism, combined in one masterfully executed testament to his aspiration and achievement in the symphonic tradition.

Isabel Tannenbaum '23

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Corey Jamason and Elisabeth Reed, *directors*

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featuring the world premiere of work by Hoefer Prize Winner
Michael Kropf

Wind Ensemble Concert

November 10, 2022 at 7:30 pm

Caroline H. Hume Concert Hall

Brad Hogarth, *conductor*

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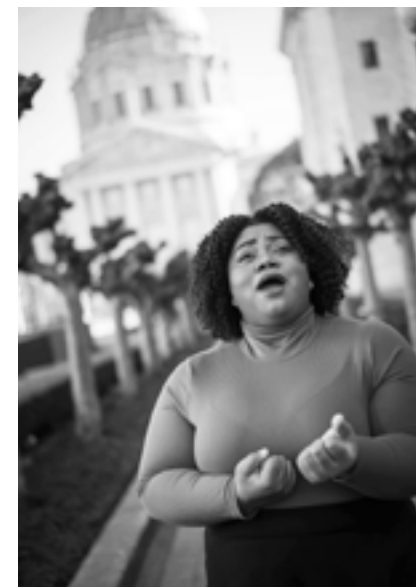
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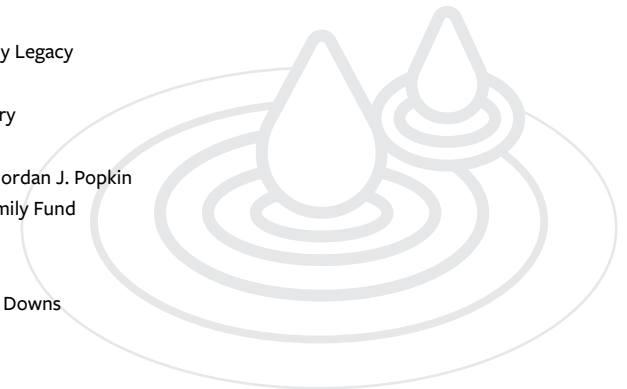
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