



Symphony Parnassus

STEPHEN PAULSON, MUSIC DIRECTOR

STEFAN CWIK

Relics: Dances for Percussion
Quartet and Orchestra

Orphiq Percussion Quartet

BRITTEN

Four Sea Interludes from
“Peter Grimes”

BRAHMS

Piano Concerto No. 1 in D Minor

Hélène Wickett, soloist

3 P.M. SUNDAY

JUNE 10, 2018

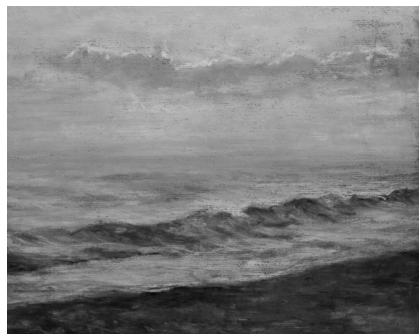
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Dear Friends,

Welcome to the final concert of our 2017-18 season! It is such a pleasure to work with the wonderful community musicians of Symphony Parnassus who have again risen to the challenge of this varied program.

Our first piece, *Relics: Dances for Percussion Quartet and Orchestra*, is the latest commission from our composer-in-residence, Stefan Cwik. Symphony Parnassus has enjoyed premiering four of Stefan's pieces over the years. *Relics* is full of bright colors and rhythms and is as fun to play as it is to hear.

Benjamin Britten's stormy Four Sea Interludes from the opera *Peter Grimes* takes us on an orchestral voyage along the Suffolk coast. Britten's four short movements—*Dawn*, *Sunday Morning*, *Moonlight* and *Storm*—vividly illustrate both a physical and emotional landscape.

Our own Hélène Wickett—usually our principal violist—will perform Brahms's Piano Concerto No. 1 in D Minor. Hélène is a consummate musician. I can't think of a better piece or a better soloist to conclude this wonderful season.

Thank you for joining us!

Stephen Paulson
Music Director

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3 p.m. Sunday, June 10, 2018

San Francisco Conservatory of Music
50 Oak Street, San Francisco, CA 94102

Stephen Paulson, Conductor

STEFAN CWIK (b. 1987)

Relics: Dances for Percussion Quartet and Orchestra (2018)

Featuring Orphiq Percussion Quartet

12 minutes

BENJAMIN BRITTEN (1913–1976)

Four Sea Interludes from Peter Grimes, Op. 33a (1945)

- I. *Dawn – Lento e tranquillo*
- II. *Sunday Morning – Allegro spiritoso*
- III. *Moonlight – Andante comodo e rubato*
- IV. *Storm – Presto con fuoco*

18 minutes

— *Intermission* —

20 minutes

JOHANNES BRAHMS (1833–1897)

Piano Concerto No. 1 in D Minor, Op. 15 (1858)

- I. *Maestoso*
- II. *Adagio*
- III. *Rondo: Allegro non troppo*

Hélène Wickett, soloist

48 minutes

Please silence all cell phones and electronic devices prior to the performance.

“The best of the Bay Area’s community musicians” —Michael Tilson Thomas

Longtime San Francisco residents may remember Symphony Parnassus’s ancestor, the Doctors’ Symphony, which began in 1965 when a few doctors’ chamber groups coalesced for the first time into an orchestra. Lyn Giovanniello, a recent member of our string bass section, was drafted by the Doctors’ Symphony to be their first conductor. The group met regularly and presented concerts at what was then UC Hospital through the 1970s. Almost a decade after that organization folded, biophysics graduate student and amateur cellist Jonathan Davis re-established it as the more community-oriented UCSF Orchestra. He obtained funding from UCSF and started giving concerts in the UCSF Gym in 1989. Davis was able to tap an enthusiastic, supportive pool of both amateur and professional musicians from the faculty, staff and student body of UCSF as well as the local community. The UCSF Orchestra quickly grew, attracted large audiences, and earned a reputation for outstanding performances.

After six years at the orchestra’s helm, Jonathan Davis moved to Boston to pursue his career, and Jeremy Swerling was named music director. Two years later, the orchestra elected Stephen Paulson as its third music director. After being cut from UCSF’s budget in 1999, the orchestra was reorganized as a nonprofit entity with the name Symphony Parnassus, to honor its roots in San Francisco’s Parnassus Heights neighborhood. Symphony Parnassus continues to attract top musical talent from the local community. In addition to members of the UCSF community, the orchestra now includes corporate executives, IT specialists, engineers, scientists and educators, as well as music students and professionals.

Over the years, Symphony Parnassus has collaborated with world-class musicians such as pianist Robin Sutherland, violist Geraldine Walther, oboist William Bennett and sopranos Lisa Vroman and Hope Briggs. Ballet legend Rudolph Nureyev made his West Coast conducting debut with our orchestra. Famed jazz saxophonist and composer John Handy premiered his *Concerto for Jazz Soloist and Orchestra* with us. With its focus on local soloists, composers and visual artists, Symphony Parnassus continues to play a unique and vital role in the Bay Area’s arts community.

For further information or questions, please contact us at:

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Stephen Paulson has been the music director of Symphony Parnassus since 1998. Devoted to creating the best possible experience for both players and audience, he has led the ensemble through a wide variety of repertoire, drawing on the classical canon as well as new compositions. A student of George Cleve, Paulson has appeared as a guest conductor with members of the San Francisco Symphony, the Phoenix Symphony and the New World Symphony.

Paulson joined the San Francisco Symphony as principal bassoonist in 1977. Since his 1978 solo debut, he has been a frequent soloist with the symphony,

performing with conductors such as Kurt Masur, Wolfgang Sawallisch, Christopher Hogwood and Helmuth Rilling. In 1995, he was one of four SFS musicians invited by Sir Georg Solti to perform with the World Orchestra for Peace, celebrating the 50th anniversary of the United Nations in Geneva, Switzerland. In 2009, he was invited to be a mentor and participant in the world's first YouTube Symphony Orchestra Summit at Carnegie Hall in New York. He is also featured in the documentary series *Keeping Score*, created by Michael Tilson Thomas with the San Francisco Symphony.

In 2011, Symphony Parnassus performed Paulson's own *Bassoon Concerto* with soloist Steven Dibner, SFS associate principal bassoonist.

Paulson has been a faculty member of the San Francisco Conservatory of Music since 1978 and has given master classes at schools around the world, including the Manhattan School of Music, the New England Conservatory, the Eastman School of Music, the Shanghai Conservatory, and the Juilliard School. He has taught and performed at many summer festivals, including Aspen, the Symphony Orchestra Academy of the Pacific, the Grand Teton Music Festival, Music at Kirkwood and Music in the Vineyards.

A graduate of the Eastman School of Music, Paulson studied bassoon with K. David Van Hoesen and Mordechai Rechtman and composition with Samuel Adler. From 1970 to 1977, he served as co-principal bassoonist of the Pittsburgh Symphony Orchestra. Prior to that, he was principal bassoonist with the Rochester Philharmonic from 1968 to 1970.

Violin I

Alex Petrin,
Concertmaster
Gianluca Pane,
Associate Concertmaster
Mitchell Perilla
Katie Belleville
Helene Grotans
Courtney Onodera

Violin II

Krishna Montmorency,
Principal
Rebecca Kim,
Associate Principal
Ingrid Morken
Jonathan Eldridge
Florence Fong

Viola

Claire Morrow,
Principal
Tom Bodenheimer,
Associate Principal
Nick Blanchard
Donna Lim
Joan Murray
Merle Rabine

Cello

Jennifer Mathers,
Principal
Naoko Maruko,
Associate Principal
Margaret Moores
Leo Baluk
Brian Colfer
Jozo Dujmovic
Nathan Leber
Maggie Nelson

Bass

Justin Jimenez,
Principal
Joseph Taylor,
Associate Principal
Richard Frazier
Gerald Harris

Flute

Darcy Mironov,
Principal
Jenna Mauro
Winslow Taub

Piccolo

Winslow Taub

Oboe

Meave Cox,
Co-Principal
Troy Davis,
Co-Principal

English Horn

Meave Cox

Clarinet

Bert Baylin
Kyle Beard

Bassoon

Amy Duxbury,
Principal
Sarah Smith

Contrabassoon

Jamael Smith

Horn

Nathan Stroud,
Principal
Robin Varga
Peter Jilka
Dan Meier

Trumpet

Chris Wilhite
Franklin Beau Davis
Chrix Finne

Trombone

Ravi Sahae
Ray Horton

Bass Trombone

Forrest Jones

Tuba

Bill Culp

Timpani

Christian F. Howes

Percussion

Kyle Baldwin
Mike Kiely

Harp

Michael Steadman



STEFAN CWIK

Relics: Dances for Percussion Quartet and Orchestra (2018)

My new work, *Relics*, which I completed in February of this year, explores the wide variety of timbres attainable using an array of percussion instruments in the solo role with orchestra. In a concerto, a single soloist plays the central role, and one of the attractions of the genre is the clever interplay of soloist and orchestra. *Relics* is structured to showcase the percussion ensemble's

four soloists in the same way. With percussion forces, it was only natural to translate the traditional concerto's three-movement form into three dances, joined together to create the larger experience of a one-movement piece. Writing dance music is something I have always loved doing. I like to use beat patterns to create a visceral rhythmic drive, which gets me really involved in the emotional effect of the music as well.

The title *Relics* refers to the scales used in the piece. The definition of the word *relic* is an object surviving from an earlier time, especially one of historical or sentimental interest. The two main musical scales that appear in *Relics* come from Indonesian Gamelan music and Indian Raga. These scales naturally lend themselves to the percussion ensemble, as both Indonesian and Indian music rely heavily on percussion. I used similar scales in an earlier piece of mine, entitled *Acrobats* for piano four hands. There weren't any specific composers that I studied or emulated; I just listened to recordings and watched videos of these types of ensembles and took note of the scales used, transcribing them by ear. The inspiration for *Relics* came from wanting to write for a specific percussion quartet, Orphiq, from Fresno. We have a lot of mutual friends from the area who are brass players, so I originally planned the piece to be for brass quintet and percussion quartet. The music didn't come to fruition until this year, when I decided to make two versions of the piece: one for brass quintet and percussion quartet, and the other for percussion quartet and full orchestra.

The piece is, as mentioned above, three dances presented in one movement. The first dance is in a moderate tempo, with nine beats per measure, emphasizing groups of three. The texture and energy level of the piece build through the unfolding of this dance, culminating just before the second dance begins.

The second dance begins with the entire orchestra on a loud harmony, followed immediately by a trio of tom-toms, bongos and tambourine. This dance has a four-beat meter, emphasizing groups of two and four. Although the second dance starts by dissolving the energy of the first, it builds its own texture and energy, through call and response between the orchestra and percussion ensemble, into a more substantial climax than was in the first dance. This is the biggest climax of the work, with the entire orchestra playing chords in unison rhythm, accompanied by marimba, vibraphone and loud drums. Then the music gets heavier, slowing down so much that it almost comes to a complete halt. The rhythm of the music then changes, going back to groups of three, as in the first dance.

The third dance starts with a soft roll on the tam-tam followed by long notes in the wind section. A chorale begins with woodwinds and low brass playing a unison line. Other lines are layered on top to create a lush texture, and the music becomes a slow dance, once again featuring rhythmic groups of three. As this last dance comes to a close, the percussion ensemble rejoins the orchestra and *Relics* concludes by resolving the two scales into the same stable harmonic center.

Relics was written for and is warmly dedicated to The Orphiq Percussion Quartet, Maestro Stephen Paulson, and the dedicated performers of Symphony Parnassus. It is scored for a large orchestra consisting of piccolo, 2 flutes, 2 oboes (2nd doubling English horn), 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 2 trombones, bass trombone, tuba, timpani, harp and string section. The four soloists of the percussion ensemble play the following: two marimbas, vibraphone, glockenspiel, xylophone, chimes, four tom-toms, two bongos and two conga drums (played with sticks), crash cymbals, shaker, tambourine and tam-tam.

Program notes by Stefan Cwik and Franklin Davis

Stefan Cwik, composer-in-residence for Symphony Parnassus, studied composition and guitar performance with Dusan Bogdanovic, and composition with David Conte, at the San Francisco Conservatory of Music. He studied with composer Michel Merlet at the European American Musical Alliance summer program in Paris, France, and completed his graduate studies in composition with John Corigliano at The Juilliard School in New York.

Bassoonist Paula Brusky premiered Cwik's *Eight Miniatures for Chamber Ensemble (Homage a Stravinsky)*, a winner of the 2010 Bassoon Chamber Music Composition Competition. It was also premiered at the 2011 International Double Reed Society Conference. It is published by TrevCo Publishing with a recording on the MSR classics label. Cwik's piece *Acrobats* for four-hand piano, commissioned by the ZOFO duet of San Francisco, and winner of the 2013 BMI Student composer award, will be recorded and released on the Sono Luminus label.

While at Juilliard, Stefan won the Orchestral Composition Competition for two consecutive years. His orchestral work *Terpsichore* was premiered and recorded by the Juilliard Orchestra, and was given honorable mention at the 2012 Minnesota Orchestra Composer's Institute. *The Illusionist*, his second winning piece, was given honorable mention at the 2013 ASCAP Morton Gould Young Composer Awards.

Stefan has already collaborated four times with Maestro Stephen Paulson and Symphony Parnassus, premiering his *Concert Dances for Orchestra* (2009), his *Piano Concerto* with soloist Scott Foglesong (2011), his English Horn concerto *The Sword in the Stone* featuring soloist Russ DeLuna (2016), and *Luz Dorada (Golden Light)* in 2017. His final commission as composer-in-residence for Symphony Parnassus is *Relics: Dances for Percussion Quartet and Orchestra*, to be premiered on today's program.

Stefan Cwik is currently professor of music theory and musicianship at SFCM. Stefan is a member of ASCAP (American Society of Composers, Authors and Publishers). Examples of his music can be found on his website, www.StefanCwik.com, and can be requested by contacting him via email at stcwik@gmail.com.



BENJAMIN BRITTEN

Four Sea Interludes from *Peter Grimes*, Op. 33a (1945)

English composer, pianist and conductor Benjamin Britten (1913-1976) occupies a central position in 20th century British classical music. Author of a wide range of musical works including two symphonies, several concertos, fifteen operas, choral, chamber, theater and film music, Britten is best-known for his orchestral showpiece *The Young Person's Guide to the*

Orchestra (1945), the *War Requiem* (1962), and the operas *Peter Grimes* (1945), *Billy Budd* (1951), and *The Turn of the Screw* (1954). Britten was born in Suffolk, attended London's Royal College of Music, and studied composition with Frank Bridge. He first gained notoriety in 1934 with his a capella choral work *A Boy Was Born*; international fame followed with *Peter Grimes* in 1945. With his life partner, tenor Peter Pears, and librettist/producer Eric Crozier, Britten co-founded the annual Aldeburgh Music Festival in 1948, and contributed new works to it almost every year until his death.

It was prescient that, in 1924, the young Benjamin Britten was, in his own words, "knocked sideways" on hearing Frank Bridge's new orchestral poem *The Sea*. Three years later, he became Bridge's composition student. And eighteen years later, Britten would compose his own music about the sea in his first opera, *Peter Grimes*. In 1941, while he and Pears were on an extended stay in the U.S. as artistic ambassadors (but really as conscientious objectors, escaping war-torn England), they discovered *The Borough*, a book of narrative poems by fellow Englishman George Crabbe (1754-1832). The book's setting was a fictional village similar to the poet's home town of Aldeburgh, soon to be Britten's home as well, on England's east coast. On reading Crabbe's tragic story of the fisherman Peter Grimes, as Britten later tells it, "in a flash I realised two things: that I must write an opera, and where I belonged." Conductor Serge Koussevitsky, generous at encouraging new talent, offered Britten a \$1,000 commission to write it.

Upon his return to England in April 1942, Britten set to work composing his opera. At its premiere in June 1945 in London by the Sadler's Wells Opera Company, *Peter Grimes* was a huge success. Its box office receipts even exceeded those for the popular Puccini operas *La Bohème* and *Madame Butterfly*, which the company also staged that season. Lord Harewood proclaimed it "the first genuinely successful British opera, Gilbert and Sullivan apart, since Purcell." Koussevitsky's pupil Leonard Bernstein conducted the American premiere, in 1946 at Tanglewood. Since then, *Peter Grimes* has taken its place in the standard repertoire. The opera's theme was summed up by the composer in 1948: "...a subject very close to my heart—the struggle of the individual against the masses. The more vicious the society, the more vicious the individual."

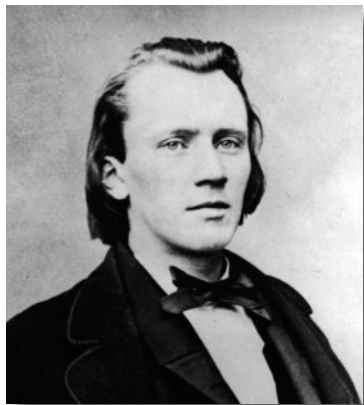
Britten identified with his protagonist, which points to a recurring theme in his works as well as his persona: that of the outcast at odds with a hostile society. The opera's plot centers upon Grimes, a lone fisherman who keeps to himself, and is perceived by his neighbors in the Borough as antisocial and dangerous. Grimes suffers the mysterious deaths of two boy apprentices in succession. Widely suspected of mistreating and murdering them, he is all but banished from the Borough. The opera culminates in his own disappearance after an old sea captain advises him to take his boat out and sink it. In the last scene, on the morning after, the Borough begins its day anew, as if nothing has happened. And we are left to judge for ourselves the guilt or innocence of Peter Grimes.

Britten excerpted the *Four Sea Interludes* from his opera for concert performance; they constitute a miniature sea symphony of sorts, comprising only seventeen minutes of music. The first interlude, entitled *Dawn*, occurs after the opera's Prologue as the opening music of Act I. It keenly portrays the grey of dawn, the cry of gulls, and the lapping of the North Sea's waves upon the Borough's shores, while menacing brass harmonies swell from the deep to portend the tragedies to come. This music will return to finish the opera, and to remind us how indifferent nature's eternal patterns are to the human suffering that has occurred.

The second interlude, *Sunday Morning*, prefaces Act II of the opera. It begins with a tolling of bells in the horns, framing a bright, rhythmic theme that depicts the happy bustle of the townsfolk as they gather for worship. Grimes, whose own spirituality remains ambiguous, does not join them. The third interlude, *Moonlight*, is the counterpart to *Dawn*: it is the prelude to the opera's final act. Here, Britten masterfully evokes not only the play of moonlight on still waters, but also the increasingly troubled emotional climate of the opera. *Storm*, the fourth and final interlude, which appears between the last two scenes of Act I, is music of thrashing violence. It depicts a raging storm for which the whole town must batten down its hatches; at the same time, it reflects Peter Grimes's inner turmoil. Through the movement's rondo form, the storm temporarily abates to reveal the aria that Grimes sings as he attempts to envision a way out of his troubles: "What harbor shelters peace?" But the hope he expresses is battered by the tempest's ferocious final surge.

The *Four Sea Interludes* is scored for a large orchestra consisting of two flutes (both doubling piccolo), two oboes, two clarinets (2nd doubling E-flat clarinet), two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, chimes, xylophone, snare drum, tambourine, cymbals, gong, bass drum, harp and strings.

Program notes by Franklin Davis



JOHANNES BRAHMS

Piano Concerto No. 1 in D Minor, Op. 15 (1858)

Johannes Brahms was born in Hamburg, Germany in 1833 and died in Vienna, Austria in 1897. At nineteen years of age Brahms toured as the piano accompanist of the great Hungarian violinist Eduard Reményi; it was Reményi who introduced Brahms to violin virtuoso Joseph Joachim, for whom Brahms wrote his violin concerto. And it was Joachim who insisted that he meet the Schumanns, a

visit that changed the young composer's life. Composer and writer Robert Schumann and his virtuoso pianist wife Clara became his friends, and after Robert's death, Clara became a close confidante. Great expectations were heaped upon the young composer when Schumann published an article in which he proclaimed Brahms "the Chosen One...[who] was destined to give ideal expression to the times." Fulfilling that prophecy took many years, as Brahms was an extreme perfectionist who worked slowly and destroyed works that were not up to his rigorous standards. Like Beethoven, Brahms was a virtuoso pianist who performed his own music, and called Vienna his home. Conductor Hans von Bülow compared Brahms to Bach and Beethoven when he coined the term "The Three Bs."

Brahms composed his first piano concerto between 1854 and 1858. The piece went through many changes before reaching its final form. Having composed only piano and chamber pieces up until then, Brahms had originally planned the new work to be a sonata for two pianos; he and Clara Schumann had tried out early versions of it. But his musical material demanded something grander, so he attempted to make it into a four-movement symphony with solo piano. By 1856 he'd decided to make it a piano concerto in the traditional three-movement form. Along the way, Brahms scrapped all but his original first movement (He reworked the slow movement later for his *German Requiem*) and composed two new ones. He frequently sought advice about orchestration from his friends Julius Otto Grimm and Joseph Joachim. In fact, as Styra Avins writes, "In all the many volumes of correspondence to and from Brahms, nothing quite approaches the letters he and Joachim exchanged over his first piano concerto (there are more than twenty of them) ...Joachim's answers, lengthy, detailed, thoughtful and skilled, are extraordinary testimonials to his own talent, and to the awe and admiration he felt for his friend." Joachim conducted the first performance, with Brahms as soloist, at a private concert in January 1859 in Hanover, and it was politely received. The first public concert, five days later in Leipzig, was roundly hissed by the audience and panned by the critics. The third performance, with the Hamburg Philharmonic that March, was finally an unqualified success. The orchestration calls for pairs of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, timpani and strings. Performance time is approximately 48 minutes.

The first movement, *Maestoso*, is a sonata form of vast proportions, lasting upwards of 25 minutes, and running the gamut from raw power to lyrical introspection. Its stormy opening (in D minor but with a tonally ambiguous initial proclamation in B-flat major), featuring snarling horns and a frenzy of orchestral trills, plus the darkly brooding themes that follow, are certainly a musical reflection of the circumstances of the composer's life at that time. Brahms's close connection to the Schumanns underwent a crisis in early 1854 when Robert, suffering from various symptoms of advanced syphilis, including tinnitus, headaches and hallucinations, attempted suicide by throwing himself into the Rhine River. He was rescued, but committed to an asylum for the remaining two years of his life, and Clara was not even permitted visitation. Brahms was there to console her, to visit with Robert, and to report to Clara on his condition. This powerful, dramatic music is an expression of Brahms's anguish over Robert Schumann's breakdown and death, and of his passion and conflict over his growing relationship with Clara, an affair that remained platonic for the rest of their lives. Brahms, though only in his early 20s, handles his themes and transitions with the well-thought-out mastery of a mature composer.

The *Adagio*, in D major, is a calm, slowly meditative counterbalance to the immense, forceful music preceding it. At the outset, a slow processional theme is stated by strings and woodwinds; when they finish, the piano gives us its own variations on the theme. Over the course of this deeply relaxing and ruminative movement Brahms takes a harmonic journey through the keys of E major, A major, C major, F-sharp minor and B minor, always returning to D major. A cadenza-like episode near the movement's end features a series of soft piano trills that distantly recall the forceful trills of the first movement. Joachim wrote of the *Adagio*'s "elevating reverence," an apt description of music that has been called an ode to Brahms's mentors the Schumanns.

The finale, *Rondo: Allegro non troppo*, begins with solo piano stating a syncopated, leaping theme in D minor, which is mirrored by the orchestra. A softer episode brings us into the bucolic key of F major, but a gathering storm with horn calls signals a return to D minor and the initial theme. A beautiful, upward-sweeping B-flat major melody ensues, then a 4-part fugue in B-flat minor. The fugue finishes with hints of Beethoven's Fifth, and the piano plays the main theme in a sunny F major, but the music quickly darkens to D minor for a full statement of the main theme. A new theme in D minor leads to a huge climax and the first of two cadenzas, marked *quasi Fantasia*. Here, the movement's minor-key energy dissipates, and the cadenza ends softly. The orchestral coda begins in D major with rising horns (on the B-flat major melody) leading the way to a major-key version of the main theme and a final *allegro* which frames a short second cadenza and brings the concerto to a triumphant close. Joachim wrote of the movement: "Your finale — all in all I find it really significant: the pithy, bold spirit of the first theme, the intimate and soft B-flat-major passage, and particularly the solemn reawakening toward a majestic close after the cadenza."

Program notes by Franklin Davis

GUEST ARTISTS



Musicians Peyton Esraelian, Robert Strong, Sean Clark, and Michael Downing are the **Orphiq Quartet** (pictured left to right). The Fresno-based group performs internationally and seeks to share its love of percussion chamber music with audiences everywhere. They enjoy working with composers on new pieces and like to perform standards as well.

Sean Clark is currently attending Fresno State University, where he is working on a bachelor's degree in instrumental music education. He splits his time among several projects and ensembles including Orphiq, the Fresno State Percussion Quartet and the New Arrivals Duo.

Michael Downing is section percussionist with the Sacramento Philharmonic and the Stockton Symphony. He is the adjunct professor of percussion at Fresno Pacific University and holds a master's degree and a bachelor of arts degree from Fresno State.

Peyton Esraelian is a recent graduate of Clovis Online High School and has been a member of the Fresno State Percussion Ensemble and New Music Ensemble since 2015. She is the principal percussionist with the Fresno State Symphony Orchestra.

Robert Strong is a percussionist, composer and educator based in Clovis, California. He studied music performance under Dr. Matthew Darling at CSU Fresno. From 2014 until 2017, he served as director of percussion studies at the Regan Educational Center in Clovis. He is currently a member of the Impetus Percussion Quartet, Orphiq and Clovis Wind Symphony.



Hélène Wickett has regularly appeared as soloist with major orchestras and in solo recital throughout Europe and the Americas as well as being active as a chamber musician. Her London Wigmore Hall debut took place in 1985, Kennedy Center in 1986, Paris Opéra Comique and Rome Villa Medici in 1993.

Ms. Wickett has appeared with the Cleveland Orchestra, BBC Philharmonic, Boston Symphony, Göteborg Symphony, San Francisco Symphony, Stockholm Philharmonic, Minnesota Orchestra, Residentie Orchestra of the Hague, Pittsburgh Symphony, Oslo Philharmonic, St. Louis Symphony, Graz Philharmonic, Dallas Symphony, Indianapolis Symphony, National Chamber Orchestra, Marseilles Opera Orchestra, New Jersey Symphony, Florida Orchestra, Alabama Symphony, Milwaukee Symphony, National Chamber Orchestra, New Mexico Symphony, San Diego Symphony, Reno Chamber Orchestra, Aalborg Symphony and the Irish Radio Television Orchestra among many others, with conductors Raymond Leppard, Paavo Berglund, Christoph von Dohnányi, Hans Vonk, George Cleve, Edo de Waart, Nicholas McGegan, Joseph Silverstein, Peter Erös, Eduardo Mata, Bernhard Klee, Mehli Mehta, Janos Fürst, Murry Sidlin, Michael Lankester and Michael Tilson Thomas.

She has played solo recitals in virtually every major western musical capital. Winner of the Pro Musicis Foundation Award, she made her New York debut under their auspices in 1980. Through the Pro Musicis Foundation she also has played in many non-traditional venues such as hospitals, maximum-security prisons, drug rehabilitation centers and mental institutions for diverse audiences with limited access to live classical music.

Born in Palo Alto, California to an American father and Austrian mother, she began piano and violin lessons at age 4, played her first solo recital at 6, made her orchestral debut at 8 and won the San Francisco Symphony Youth Auditions at age 11, making the first of numerous solo appearances with that orchestra. She entered Stanford University at age 16, after having lived in Paris for several years to study theory and composition with Nadia Boulanger. Her piano teachers were Alfred Brendel, Robert Casadesu, Elena Hitchcock, Benjamin Kaplan, Abram Chasins and Geneviève Joy.

Ms. Wickett has performed some 70 concertos with orchestra as well as most of the chamber music repertory. A violin student of Henryk Szeryng, Stuart Canin, Jacob Krachmalnick, and Naoum Blinder, she also plays viola and harpsichord. She is principal violist for Symphony Parnassus. She has also studied voice in Vienna and is fluent in six languages.

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MEET THE MUSICIANS

Nathan Leber

Instrument: Cello

Hometown: San Francisco, California

Joined Symphony Parnassus: 2015

Day job: Data Analyst

When did you start playing the cello?

I first started playing cello when I was 7 after hearing the solo Bach suites.

What do you like best about playing the cello?

Through playing cello I have met so many fantastic people. I also find the cello to be a perfect fit for me: complementing other voices and shining brilliantly when I have something important to say.

Favorite Parnassus moment?

Performing Mussorgsky's "Pictures at an Exhibition"—a piece I've been fond of since even before I started playing the cello.

Hobbies and Interests:

I enjoy swimming for fitness at the pool and swimming for fun around the world.



COVER ARTIST

Born and raised in the Chicago area, artist **Nancy I. Foster** spent her childhood there until going to Smith College in Massachusetts, where she received her bachelor of arts degree. As a child, she was drawn to painting and drawing; she attended the Art Institute of Chicago in high school and during summers in college. Her career has taken different paths as she and her family have moved to different parts of the country and Europe. She moved to San Francisco in 1982 and has been splitting her time between California and the Midwest for the past 25 years.

She started as a still life painter in watercolor and has also explored oils, pastels and printmaking. Her subject matter of landscapes, urban-scapes, interiors, aeriels, figurative painting and continued exploration of still life has evolved as her geographic location has changed.

Most recently, Nancy has been working on a series of tree paintings, a subject she can pursue wherever she is. She recently had a show of her "Painting of Trees of the Presidio" at the Tides-Thoreau Center in the Presidio.

Nancy spends her summers in Frankfort, Michigan, where she has been an instructor for many years. Her work has appeared in both public and private collections throughout the United States.

Visit her website at www.nancyifoster.com.

Contact Nancy at nancy@nancyifoster.com

Symphony Parnassus

STEPHEN PAULSON, MUSIC DIRECTOR



Mark your calendars for our 29th season!

SUNDAY, NOVEMBER 18, 2018 AT 3 P.M.

TAUBE ATRIUM THEATER, SAN FRANCISCO

SUNDAY, JANUARY 27, 2019 AT 3 P.M.

TAUBE ATRIUM THEATER, SAN FRANCISCO

SUNDAY, APRIL 7, 2019 AT 3 P.M.

TAUBE ATRIUM THEATER, SAN FRANCISCO

SUNDAY, JUNE 9, 2019 AT 3 P.M.

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Symphony Parnassus

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Franklin Beau Davis, *program annotator*

Nancy I. Foster, *artist*

Jennifer Mathers, *Facebook volunteer*

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Thank You!