



SFCM

SAN FRANCISCO CONSERVATORY OF MUSIC

TAC in Collaboration with Ensemble for These Times

“*Expression: Ism*”

Friday, April 5, 2024, 7:30 PM
Barbro Osher Recital Hall

Picture Etudes

IV. Olive Orchard

Adam Schoenberg

(b. 1980)

Taylor Chan, *piano*

Sieben Frühe Lieder [arr. WORLD PREMIERE]

I. Nacht

II. Schilflied

III. Die Nachtigall

IV. Traumgekrönt

V. Im Zimmer

VI. Liebesode

VII. Sommertage

Alban Berg

(1885–1935)

arr. TJ Martin

(b. 1995)

Bryana Marrero, *soprano*
Laura Reynolds, *English horn*
Elizabeth Clark Hall, *vibraphone*
Amy Brodo*, *cello*

Mystic Trio [WORLD PREMIERE]

I. chained

II. unchained

Valerie Liu

Laura Reynolds, *English horn*
Amy Brodo*, *cello*
Taylor Chan, *piano*

- Intermission -

*Cameras, recording equipment, food and drink are not permitted in Conservatory performance halls.
Please turn off all cell phones and other electronic equipment before the performance begins.*

Sonatensatz für Klavier (Rondo)

Anton Webern
(1883–1945)

Taylor Chan, *piano*

unmute [WORLD PREMIERE]

Britney Dawn Do
(b. 2004)

Laura Reynolds, *English horn*
Lylia Guion*, *violin*
Amy Brodo*, *cello*

Drei Klavierstücke, Op. 11

Arnold Schoenberg
(1874–1951)

I. Movement I

III. Movement III

Dale Tsang*, *piano*

Piano Trio No. 2 [WORLD PREMIERE]

David Garner
(b. 1954)

I. Pensive, flowing

II. Moderately

III. Quickly, with stark contrasts

Lylia Guion*, *violin*
Amy Brodo*, *cello*
Dale Tsang*, *piano*

*Guest Artist

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Land Acknowledgement

As a learning community we acknowledge that the San Francisco Conservatory of Music is located on the unceded ancestral homeland of the Ramatush Ohlone Peoples. For thousands of years before our arrival, the Ramatush Ohlone were the custodians of this land and these waterways. We are grateful for their stewardship of the land we work, learn and live on.

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Selected Program Notes

***Mystic Trio* [WORLD PREMIERE] by Valerie Liu**

“Mystic Trio” derived its materials from the twelve-tone matrix I have created. The first movement follows the tone row where the order is paramount. As Expressionist paintings seek to express strong emotional experiences, melodic ideas are carefully considered to convey intense emotions and moods. The brushstrokes of Expressionist paintings tend to be free, generous, and exaggerated with distorted figures. Similarly, the harmonic content is contemplated to yield dissonance, fragmentation, and frequent texture change. Whereas the strict rules of the twelve-tone row chain the first movement of the piece, the second movement is freer. Melodic and harmonic ideas continue to draw from various tone rows, with a specific focus on the tone row “Po” as the main melody. The powerful sound of this trio comprising the English horn, cello, and piano strongly attracts me while I compose. The amazing voice of these instruments allows for perfect expression of the inner state. Like the Expressionist paintings, music aims to explore themes of anticipation, sadness, anxiety and agitation.

***unmute* [WORLD PREMIERE] by Britney Dawn Do**

The opinions expressed in this piece are solely those of its creator and do not necessarily reflect those of the TAC Department, San Francisco Conservatory of Music or Ensemble for These Times.

***Piano Trio No. 2* [WORLD PREMIERE] by David Garner**

This work was commissioned by Ensemble for These Times, for its 2024 project, “Expression: Ism” I use a variety of compositional techniques, most noticeably my Tonal Serialism, which I developed for my second quartet in 2024. (Other works of mine that employ this technique are the song-cycle *Mein blaues Klavier*, *Capriccio for Cell and Piano*, and the *Trio for Five Instruments*, all available online.)

The first movement is envisioned in a 19th C piano trio style, with the piano providing a flowing and somewhat enigmatic canvas for the strings, which take segments of a 12-tone row and develop them somewhat freely. The second movement is a light-hearted tango, completely tonal but again using fragments of the 12-tone row. Strict tonal serial technique is used in the final movement, which returns to the rather dark, uncertain tone of the first movement, albeit more outré and dramatic.

Texts and Translations

Alban Berg (1885–1935)

Sieben Frühe Lieder (1905–08) Seven Early Songs

--Translations by Nanette McGuinness

I. Nacht

(Carl Hauptmann, 1858–1921)

Dämmern Wolken über Nacht und Tal.
Nebel schweben. Wasser rauschen sacht.
Nun entschleiert sich's mit einem Mal.
O gib acht! gib acht!
Weites Wunderland ist aufgetan,
Silbern ragen Berge traumhaft groß,
Stille Pfade silberlicht talan
Aus verborg'nem Schoß.
Und die hehre Welt so traumhaft rein.
Stummer Buchenbaum am Wege steht
Schattenschwarz – ein Hauch vom fernen
Hain // Einsam leise weht.
Und aus tiefen Grundes Düsterheit
Blinken Lichter auf in stummer Nacht.
Trinke Seele! trinke Einsamkeit!
O gib acht! gib acht!

II. Schilflied

(Nikolaus Lenau, 1802–1850)

Auf geheimem Waldespfade
Schleich' ich gern im Abendschein
An das öde Schilfgestade,
Mädchen, und gedenke dein!

Wenn sich dann der Busch verdüstert,
Rauscht das Rohr geheimnisvoll,
Und es klaget und es flüstert,
Daß ich weinen, weinen soll.

Und ich mein', ich höre wehen
Leise deiner Stimme Klang,
Und im Weiher untergehen
Deinen lieblichen Gesang

III. Die Nachtigall

(Theodore Storm, 1817–1888)

Das macht, es hat die Nachtigall
Die ganze Nacht gesungen
Da sind von ihrem süßen Schall,

I. Night

Clouds darken night and vale:
Lingering mist; gently rustling water.
Now suddenly everything emerges.
Oh, take heed! Take heed!
A vast wonderland is open:
Huge silver mountains tower like phantoms;
Silent, crystal-shimmering trails lead into the
valley // From hidden nooks.
And the noble world is so perfectly pure.
A mute beech tree stands along the way,
Shadow-black. A breeze from a far-off grove
Softly wafts, alone.
And from the dale's deep darkness,
Lights sparkle in the still night.
Drink, soul! Drink, solitude!
Oh, take heed! Take heed!

II. Song of the Reeds

Along secret forest trails
I like to slip in the evening light
To the barren reedy shores,
Maiden, and remember you!

When darkness creeps across the bushes,
The reeds rustle mysteriously,
And they moan and they whisper,
That I should weep, weep.

And I think I hear wafting
The soft sound of your voice,
And sinking into the pond
Your sweet song.

III. The Nightingale

It's because the nightingale
Sang through the night:
From its sweet sound,

Texts and Translations

Da sind in Hall und Widerhall
Die Rosen aufgesprungen.
Sie war doch sonst ein wildes Blut,
Nun geht sie tief in Sinnen;
Trägt in der Hand den Sommerhut
Und duldet still der Sonne Glut
Und weiß nicht, was beginnen.

Das macht, es hat die Nachtigall
Die ganze Nacht gesungen;
Da sind von ihrem süßem Schall,
Da sind in Hall und Widerhall
Die Rosen aufgesprungen.

IV. Traumgekrönt

(Rainer Maria Rilke, 1875–1926)

Das war der Tag der weißen Chrysanthe-
men, // mir bangte fast vor seiner Pracht...
Und dann, dann kamst du mir die Seele
nehmen // tief in der Nacht.

Mir war so bang, und du kamst lieb und
leise,
ich hatte grad im Traum an dich gedacht.
Du kamst, und leis wie eine Märchenweise
erklang die Nacht...

V. Im Zimmer

(Johannes Schlaf, 1862–1941)

Herbstsonnenschein.
Der liebe Abend blickt so still herein.
Ein Feuerlein rot
Knistert im Ofenloch und loht.

So! – Mein Kopf auf deinen Knie'n.
So ist mir gut;
Wenn mein Auge so in deinem ruht.
Wie leise die Minuten ziehn! ...

VI. Liebesode

(Otto Erich Hartleben, 1864–1905)

Im Arm der Liebe schliefen wir selig ein.
Am offenen Fenster lauschte der Sommer-
wind,
und uns'rer Atemzüge Frieden

Which echoed and resounded,
Roses sprang forth.
She was such a wild child before;
Now she walks, deep in thought.
Carrying her summer hat in her hand,
she bears the sun's blaze quietly,
Without knowing what to start.

It's because the nightingale
Sang through the night.
From its sweet sound,
Which echoed and resounded,
Roses sprang forth.

VI. Crowned with Dreams

It was the day of white chrysanthemums–
I was almost afraid before the splendor...
And then, then you came to take my soul,
In the dead of night.

I was so scared, and you came sweetly and
quietly–
I had just been thinking of you in my dream.
You came, and just like in a fairytale,
The night rang forth...

V. In the Room

Autumn sunlight:
The lovely evening peeks in so quietly.
A little red fire
Crackles and blazes in the fireplace.

Just so! My head on your knees–
This feels good;
When my eyes rest on yours like this.
How hushed are the passing minutes!...

VI. Love Ode

We blissfully fell asleep in the arms of love.
The summer wind listened through the
open window,
And carried our breaths as we rested

Texts and Translations

trug er hinaus in die helle Mondnacht

Und aus dem Garten tastete zagend sich
Ein Rosenduft an unserer Liebe Bett
Und gab uns wundervolle Träume,
Träume des Rausches – so reich an Sehnsucht!

VII. Sommertage

(Paul Hohenberg, 1885–1956)

Nun ziehen Tage über die Welt,
gesandt aus blauer Ewigkeit,
im Sommerwind verweht die Zeit.
Nun windet nächtens der Herr
Sternenkränze mit seliger Hand
über Wander- und Wunderland.
O Herz, was kann in diesen Tagen
dein hellstes Wanderlied denn sagen
von deiner tiefen, tiefen Lust:
Im Wiesensang verstummt die Brust,
nun schweigt das Wort, wo Bild um Bild
zu dir zieht und dich ganz erfüllt.

Into the bright moonlit night.

And from the garden, hesitantly,
The scent of roses felt its way across our
bed of love
And gave us wonderful dreams,
Dreams of ecstasy—so rich in longing!

VII. Summer Days

The days move on now across the world,
Sent from blue eternity,
And time fades away with the summer wind.
At night, the Lord now wraps
Star-wreaths with His blessed hand
Over the wandering wonderland.
O heart, in these days, what can
Your most radiant walking song then say
Of your deep, deep desire:
In the meadow song, the heart hushes;
Now there are no more words, and image
upon image // Drifts toward you and fulfills
you completely.

Composer and Performer Bios

Second Viennese School composer, pianist and Schoenberg acolyte **Alban Berg** (1885-1935) is best-known today for his stunning operas, *Wozzeck* and *Lulu*, the latter of which he left unfinished. Left financially insecure after his father's death in 1900, Berg began composition lessons with Schoenberg in 1904, continuing them to 1911. Like Schoenberg and Webern, Berg first wrote post-Romantic, expressionist music, but even after he began writing serial works, his music still maintained audible connections to classical/Romantic structures, musical concepts, and tonal harmonic rhythm, creating his own skillful, passionate blend of both. In 1928, Berg assembled the *Sieben Frühe Lieder*, revising songs he had written while working with Schoenberg and ultimately orchestrating as well. Filled with a lush sound and an evocative sense of mystery and yearning, the songs show a strong influence of Debussy, Mahler, Strauss, Wolf, and Brahms. Berg died from sepsis, the result of an abscessed bug bite.

Cellist **Amy Brodo** performed for many years in Italy, Israel, and England before moving to the San Francisco Bay Area, with positions including assistant principal cellist of the Orchestra del Maggio Musicale Fiorentino in Italy, and cellist with the Israel Philharmonic Orchestra. In the Bay Area, Brodo has performed on viola da gamba and Baroque cello with groups that include Lux Musica, Sex Chordae Consort of Viols, Magnificat Baroque Orchestra, American Bach Soloists, El Mundo, Musica Angelica, Archetti and Albany Consort, California Bach Society, and on over twenty commercial recordings. She plays principal cello with the Livermore Opera Company, recently performed as principal cello with West Edge Opera and Solo Opera. She was a founding member of the Persephone Chamber Ensemble and her baroque group, Harmonia Felice, is an affiliate of San Francisco Early Music Society and often performs Rameau operas for small forces.

Pianist **Taylor Chan** learned the art of collaboration—in music and in life—while completing her MM in Collaborative Piano at the San Francisco Conservatory of Music, where she is currently a staff accompanist and coach to voice students. She has also held various administrative positions at SFCM and is proud to have expanded her skillset to include technical writing, data management, building time-saving systems, and identifying ways to optimize collaborative workflow. Her current pursuit is to codify methodologies and create course materials to support the musical andragogy of undergraduates.

Composer and Performer Bios

Composer and violinist **Britney Dawn Do** hails from Vancouver, Canada. She was awarded the “2022 Teen Composer Award” by Continuum Contemporary Music and had her music premiered during their 2021-2022 season in Toronto, Canada. She has also had her works performed by Peridot Duo (Philadelphia, USA), Vancouver Intercultural Orchestra, and Vancouver Pro Musica Piano Trio. In 2022, her music was also featured in the “Sonic Boom Festival” hosted by Vancouver Pro Musica, and international interdisciplinary conference “The 21st Century Guitar”, Do is currently studying in the Technology and Applied Composition program at SFCM.

Imbued with elements of classical, neoclassical, jazz, rock, blues and non-Western traditions, the music of **David Garner** (b. 1954) reflects a unique blend of musical genres. An alumnus and full professor at the San Francisco Conservatory of Music, Garner has taught composition, chamber music, music literature and music theory there since 1979. In 2007 he co-founded the award-winning Ensemble for These Times, which continues to gain recognition for innovative and original programming and recording. Trained as a pianist and cellist, he has performed on both the solo classical concert stage and in various jazz-rock fusion bands. A composition autodidact, Garner won the 2014 and 2015 American Prize in Composition, and has just been awarded the prestigious 2023 Hoefler Prize. His works have won several Global Music Awards. Garner’s works are recorded on Pentatone and Centaur Records and are featured online at 3232 Music. Numerous live performances of his works are available on YouTube.

Violinist **Lylia Guion** has performed as a soloist, chamber and orchestral musician in France and in the Bay Area. Her extensive orchestral experience includes the Orchestre Philharmonique of Radio-France (Paris) before moving to California in 1997, pursuing with Berkeley, Oakland, California, Marin and Skywalker Symphony, as well as Pacific Chamber Orchestra and Midsummer Mozart Festival. She served as concertmaster with Livermore and Pocket opera. As an avid educator, she has taught in various music schools, coached youth orchestras and organized community concerts. She became a Feldenkrais practitioner and now applies this method at her busy private violin studio in Alameda where she lives with her husband and raised three grown-up children.

Composer and Performer Bios

Elizabeth Hall is a San Francisco based percussionist who has enthusiasm for chamber music and contemporary music. She is the co-founder of Prism Percussion, a duo which champions the music of Black, Indigenous, People of Color, Women, and Queer composers and has worked to commission, perform, and record new works. She has played with many local ensembles including San Francisco Opera, New Century Chamber Orchestra, One Found Sound, Opera on Tap, San Francisco Contemporary Music Players, and Santa Cruz Symphony. Comfortable with many musical styles, Hall can also be seen playing cajon and singing with The North Beach Ramblers and Julie and the Warm Bodies. Hall has recorded an album with Americana duo, Gutter Swan and is always excited for collaborative opportunities. She began her journey at Heidelberg University and received her Bachelor's degree from Bowling Green State University and her Master's degree from the San Francisco Conservatory of Music.

Drawing from an eclectic range of influence, **Valerie Liu's** compositions are inspired by her strong connection to the natural world, visual arts, literature, and ancient cultures. A San Francisco Conservatory of Music graduate, Valerie has received honorable mention in The American Prize, special mention at the Maurice Ravel International Composition Competition, and honorable mention at the IAWM Search for New Music Competition. Her chamber work was featured at the Alba Music Festival, her duet work was premiered by flautist Alexandra Urfer, and her orchestral work was performed by the Brazilian National Theatre Claudio Santoro Symphony Orchestra at the São Paulo Contemporary Composers Festival. Valerie previously had a great experience working with Ensemble for These Times on the "Cassandra Project." She is excited to be working with the group again this year on a multimedia concert titled "Expression: Ism." E4TT will premier her new work written for English horn, cello, and piano at this special concert.

TJ Martin (b. 1995), Composer and Sound Designer, is a musician who uses sound to bring worlds to life. Martin's music spans the divide between being intensely expressive and breathtakingly exciting. This power is only magnified when working with other artists, where it turns artistic visions into reality. Some of his most notable collaborations include his work on Intel's "A Date with Destiny," produced by Mercury Soul, and his work with the indie game developer Boba Studios. Martin completed his Bachelor's degree at the Peabody Conservatory under Kevin Puts and his Master's Degree at the San Francisco Conservatory with Mason Bates.

Composer and Performer Bios

American soprano **Bryana Marrero** received her master's and postgraduate degrees in Vocal Performance from the San Francisco Conservatory of Music and studies under the tutelage of the esteemed Jane Randolph. As a winner of the San Francisco Conservatory of Music's Concerto Competition, she most recently performed Alban Berg's *Sieben Frühe Lieder* with the Berkeley Symphony and is thrilled for the opportunity to sing this new arrangement with Ensemble for These Times. Marrero has been cast in such roles as Cleopatra in *Giulio Cesare*, Musetta in *La Boheme*, and Ilia in *Idomeneo*. Previous roles also include Pamina and First Lady in *Die Zauberflöte* and Sadie in *Slow Dusk*. Marrero received a Bachelor of Arts in International Relations and Music from Tufts University. She grew up in Austin, TX, and lived in Madrid, New York, and Boston before moving to San Francisco.

Laura Reynolds is an active chamber and orchestral performer throughout Northern California and serves as Principal oboist with the Santa Rosa Symphony, California Symphony, and second oboe and English horn with Marin Symphony. A chamber music enthusiast she is a member of the wind quintet Avenue Winds and former member of the wind trio Trois Bois and wind quintet Citywinds. Laura is a member of the applied faculty of Sonoma State University as well as of the Pre-College and Continuing Education Divisions at the San Francisco Conservatory of Music, where she additionally works as an arts administrator. A graduate of the University of Michigan and the San Francisco Conservatory of Music, her principal teachers were Harry Sargous and William Bennett.

Emmy Award-winning and Grammy®-nominated **Adam Schoenberg** (b. 1980) has twice been named among the top 10 most performed living composers by orchestras in the United States. His works have received performances and premieres at the Library of Congress, Kennedy Center, New York Philharmonic, The Cleveland Orchestra, Dallas Symphony Orchestra, and Hollywood Bowl.

Seminal 20th century Austrian-American composer, writer, theorist, teacher, and painter **Arnold Schoenberg** (1874–1951) began his musical journey on the violin as a child, writing his first compositions soon after. Schoenberg studied with Alexander Zemlinsky—going on to marry his sister, Mathilde—and was a major member of the Second Viennese School of composition, along with Alban Berg and Anton Webern. Schoenberg's early music was late romantic and highly expressionistic, followed by early explorations of atonality (although he preferred the term, “pantonal”), which led to his invention of the twelve-tone composition. He taught theory and composition in Berlin, but with the rise of

Composer and Performer Bios

the Third Reich in Germany, emigrated to the US in 1933. Schoenberg went on to teach at both the University of California, Los Angeles, and the University of Southern California. Suffering greatly from triskaidekaphobia, he died on Friday the 13th in his 76th (7+6=13) year.

Pianist **Dale Tsang** earned her Bachelor of Music in Piano Performance from the University of Southern California, her MM from the University of Michigan, and her DMA from Rice University. She is a faculty member at Laney College, teaches an inspiring assortment of adult students, and serves as a competition adjudicator for a number of local and statewide piano competitions. A winner of numerous competitions and an active solo and chamber musician, she frequently performs locally and in Europe and Asia. As a core member of Ensemble for These Times, she championed 20th and 21st-century music and collaborated in many commissions, premieres and international performances. She continues to enthusiastically disseminate the music of living composers.

Schoenberg acolyte and Second Viennese School composer and conductor **Anton Webern** (1883-1945) was born into a family of the minor Austrian nobility; his father was a high-ranking mining engineer and his mother a pianist and singer. His music is known for its dense textures, wide melodic leaps, dissonance, extreme concision; initially writing post-Romantic expressionist music, he turned to atonality and became a devotee of 12-tone composition, experimenting with “total serialism.” His composing and conducting increasingly gained recognition in the early 1920s, with engagements in Barcelona, Berlin, Frankfurt, Gdansk, London, and Munich, despite his having to resign as chorus master with the *Mödling Männergesangverein* for hiring a Jewish soprano. Labeled a composer of “degenerate music” by the Nazis, Webern grew increasingly impoverished and isolated during WWII. He was accidentally shot by a U.S. soldier when he went outside his home to smoke a cigar he had received as a gift from his son-in-law.

Thank you for joining us tonight! Please complete the following survey for a chance to win E4TT’s latest award-winning recording:



Acknowledgements

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Franz Marc, Steiniger Weg (Stony Path), formerly Gebirge/Landschaft (Mountains/Landscape), 1911-1912. Photograph: Ben Blackwell, courtesy SFMOMA

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