

NEW CENTURY

CHAMBER ORCHESTRA

A woman with long brown hair, wearing a black dress and a watch, is playing a violin. She has her eyes closed and a focused expression. The background is a vibrant, abstract collage of geometric shapes in shades of blue, green, yellow, and red. The violin is dark wood with a light-colored bow.

A Prayer for Peace

APRIL 4–6, 2025

2024–25 SEASON VIBRANT MUSIC, VIVID SOUND



Shira Lee Katz



David Taylor

Welcome to our third concert set of the 2024-2025 season! Tonight's program offers a powerful meditation on the search for peace—whether spiritual, personal, or collective—through three evocative works by 20th-and 21st-century composers.

We begin with Adolphus Hailstork's *Sonata da Chiesa*, a reverent homage to the sacred music of his youth. Inspired by his experiences singing in the Cathedral of All Saints in Albany, this work invites religious contemplation, building a cathedral of sound through chant-like melodies and rich orchestral colors.

We are also proud to present the West Coast premiere of *A Prayer for Peace* by Bay Area composer Jungyoon Wie. Co-commissioned with *A Far Cry*, this poignant concerto grosso expresses Wie's personal journey as a Korean immigrant. Its four movements trace her evolution from isolation and anger to self-distortion and is, ultimately, a fragile but hopeful peace.

The evening concludes with Richard Strauss's *Metamorphosen*, a deeply moving elegy for a war-torn world. Composed in the final days of World War II, its sweeping lines and sorrowful beauty mourn the loss of cultural heritage. The haunting quotation of Beethoven's Eroica funeral march in the closing measures serves as a poignant symbol of grief and remembrance.

We'd like to extend our heartfelt gratitude to Fred Levin and the Shenson Foundation for sponsoring this program. Their support allows us to bring these bold and moving performances to the stage. If you're inspired to deepen your connection with us, contact our Interim Director of Development, Lillian Archer, at larcher@ncco.org to learn more. **Together, we can continue sharing the transformative power of chamber orchestra music with audiences everywhere.**

Enjoy the Performance!

A handwritten signature in black ink, reading "Shira Lee Katz".

Shira Lee Katz

President, Board of Directors

A handwritten signature in black ink, reading "David Taylor".

David Taylor

Executive Director

A Prayer for Peace

Daniel Hope, Music Director & Concertmaster

Friday April 4th at 7:30pm
First Congregational Church
Berkeley, CA

Saturday, April 5th at 2pm
St. Mark's Lutheran Church
San Francisco, CA

Sunday, April 6th at 3pm
St. Stephen's Episcopal Church
Belvedere Tiburon, CA

ADOLPHUS HAILSTORK

Sonata da Chiesa for String Orchestra

- I. Exultate
- II. O Magnum Mysterium
- III. Adoro
- IV. Jubilate
- V. Agnus Dei
- VI. Dona Nobis Pacem
- VII. Exultate

JUNGYOON WIE

A Prayer For Peace, concerto grosso for String Orchestra

- I. Echo within yourself
- II. Heartbeat; difference
- III. Mirror; distortion
- IV. Peace; indifference

New Century co-commission with A Far Cry
West Coast Premiere

INTERMISSION

RICHARD STRAUSS

Metamorphosen for 23 solo strings

*This program is generously sponsored by Fred Levin,
The Shenson Foundation, in honor of Paula and John Gambs.*

*New Century's 2024-25 Season is made possible by the
generous ongoing support of Gordon P. Getty.*

THE ORCHESTRA

VIOLIN I

Daniel Hope,
Music Director & Concertmaster
Dawn Harms,
Associate Concertmaster
Iris Stone
Stephanie Bibbo
Karen Shinozaki Sor

VIOLIN II

Candace Guirao, *Principal*
Deborah Tien Price
Michael Yokas
Hrabba Atladottir
Kayo Miki

VIOLA

Anna Kruger, *Principal*
Cassandra Lynne Richburg
Elizabeth Prior
Jenny Douglass
Frank Shaw

CELLO

Evan Kahn, *Principal*
Michelle Djokic
Robin Bonnell
Kyle Stachnik
Peter Myers

BASS

Colin Corner, *Principal*
William Everett
Jason Heath

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***Sonata da Chiesa* (1992)**

Adolphus Hailstork (b. Rochester, NY, 1941)

Expected Duration: 19'

In the Baroque era, the term *sonata da chiesa* ("church sonata") referred to an instrumental composition in four movements, always following a slow-fast-slow-fast sequence. Adolphus Hailstork's work by that title does not observe that format; it is, rather, a personal expression of religious feelings, and an homage to the Cathedral of All Saints in Albany, New York, where the composer sang in the choir as a young boy. Hailstork, who taught at Old Dominion University in Norfolk, Virginia for many years, is the author of a large catalog of works in all genres; yet he is best known, perhaps, for his sacred works, as well as many compositions based on African-American themes.

The seven movements of the *Sonata da chiesa*, played without pause, are inspired by different chants in the liturgy. The opening "Exultate" is repeated at the end, with a

grandiose coda added. Its fast tempo and jaunty asymmetrical rhythms convey the joy felt by the devout soul. The fourth movement "Jubilate," at the center of the work, is in the same vein. In between these three pillars at the beginning, in the middle and at the end of the work, the other movements are slow and meditative. In "O magnum mysterium" (movement 2), the muted violins and violas create an ethereal sound (cellos and basses are silent), while "Adoro" (movement 3) is built around a tender solo for viola, taken over by the solo violin. Movements 5 and 6 ("Agnus Dei" and "Dona nobis pacem") are intimate and profound.

Hailstork's *Sonata da Chiesa* was commissioned by the Thomas Jefferson High School for Science and Technology in Alexandria, Virginia, and premiered there in 1992. ■



***A Prayer for Peace* (2024)**

by Jungyoon Wie (b. Seoul, 1990)

Expected Duration: 18'

Jungyoon Wie, Seoul-born and San Francisco-based, is the author of a rapidly growing catalog of orchestral, chamber and vocal works, nourished by the experiences of her transcontinental journey.

A Prayer for Peace, scored as a concerto grosso for solo string quartet and string orchestra, was co-commissioned with the ensemble A Far Cry; they gave the first performance in Boston in May 2024. In her

program notes, Wie shares the very personal feelings that inspired the work:

A Prayer for Peace in four movements explores different themes in my journey of immigration and search for peace.

I. Echo within yourself

The first movement symbolizes loneliness. The same melody repeats throughout without developing. This creates a sense of

monologue that feels isolated and stuck. Loneliness is what I struggled with the most as an immigrant. It was primarily due to cultural barriers and my inability to speak the language. But on top of that, I found that minorities end up creating minorities within themselves, resulting in another layer of isolation and loneliness.

II. Heartbeat; difference

Another emotion I struggled with as an immigrant was anger. Once I began to understand the language and nuance, I started to feel rather resentful. As I began to recognize other people's perceptions based on one's race and sex, I became doubtful cautious, and cynical. Oftentimes, I felt as though my heart was beating at a different speed as everyone else around me, and that made me feel angry. Heartbeat; difference represents a state that is about to burst, one that would make your face flushed.

III. Mirror; distortion

In Mirror; distortion, I wanted to musically portray a state in which one sees what they want to see in their reality. When my anger consumed me, I wasn't able to see things clearly anymore; everyone seemed like my enemy. Later I realized that I overlooked all the good things in my reality, especially the people who have helped me throughout my good and bad times.

IV. Peace; indifference

The last piece to this story is my peace and happiness. Now I feel rather content with where I am in my life as I have surrounded myself with what makes me happy and people that I love. However, I can't help but feel like a hypocrite because I can find myself indifferent to the tragedies of others; sometimes it feels as I try to protect the peace that I have created, and that's all it matters.

This is my prayer for peace: the journey, confliction and my hypocrisy. ■



Metamorphosen for 23 solo strings (1945)

by Richard Strauss

(Munich, 1864–Garmisch-Partenkirchen, Germany, 1949)

Expected Duration: 26'

March nineteen-hundred forty-five. The end of World War II in Europe was less than two months away, as the Allies were closing in on a rapidly disintegrating and completely devastated Germany that was beginning to pay the prize of twelve years of Nazi madness. Some of the best German minds wondered whether the country would ever recover from the shame of having started the most terrible

war in history and from the destruction the war had caused.

In exile in Southern California, Thomas Mann was working on a new novel, *Doktor Faustus*, in which the narrator, Serenus Zeitblom, expresses his horror at these events and bemoans what he sees as the end of a thousand-year-old civilization, passionately cursing the “corrupters” of the people.

Back in Germany, 81-year-old Richard Strauss was sitting in his villa in the little town of Garmisch-Partenkirchen high up in the Bavarian Alps, mourning the ruin of the great German cities where he had spent his life and the great opera houses that had seen his triumphs, now reduced to a mass of rubble.

Mann and Strauss were no friends. Besides other conflicts, the writer never forgave the composer for having stayed in Germany throughout the Hitler era. For a while, Strauss had appeared to endorse the regime by serving as president of the state music bureau (1933-35). But he soon withdrew from that position, and spent the war years worrying about his Jewish daughter-in-law and his half-Jewish grandchildren. (After the war, his name was cleared by the denazification board and he died with his dignity restored.)

Unlike Mann, Strauss was uninterested in politics and lived only for his art. But that doesn't mean he didn't respond to his country's tragedy in his own way. *Metamorphosen*, this great elegy for what seemed to be the end of the world, seems to echo the words of Zeitblom to some extent.

The title *Metamorphosen* ("transformations") came to Strauss from Goethe. According to Strauss's biographer Norman Del Mar, the composer sought comfort from the horrors of the time by reading through the complete works of the great German classic, which included *Die Metamorphose der Pflanzen* ("The Metamorphosis of Plants"), which is a treatise on natural history in poetic form. The word may have appealed to Strauss for more than one reason. First, it was evocative of the changes that had taken place in and around him in the course of his long life. And second, it captured something of the composition's musical structure, as the piece was based on the transformation of a few basic motifs,

including the beginning of the funeral march from Beethoven's Third Symphony, which indeed undergoes a striking metamorphosis in Strauss's work.

Metamorphosen is a "study for 23 solo strings." This means that no two players have the exact same part, though of course doublings are frequent. The texture is much denser than in most other music for strings because of the presence of a greater-than-usual number of pitches heard at any given moment. The harmonies are restricted to classic triads and seventh-chords, so the number of *different* notes heard simultaneously is never more than three or four. But almost every note is heard in two (sometimes three) octaves at the same time. The pattern of doublings varies constantly as the twenty-three instruments are regrouped in ever-changing combinations.

Although the harmonies are traditional in and of themselves, they are sometimes joined together in ways that are anything but conventional. The first four chords of the piece are E minor, A-flat major, C minor and A major—hardly a run-of-the-mill sequence. And the continuation is well worthy of that astonishing opening.

One of the greatest challenges Strauss faced in *Metamorphosen* was how to build a (mostly) slow movement of a half-hour's duration that had enough variety yet always stayed true to its basic character. He did not follow sonata form or any other textbook pattern. Instead, he arranged his thematic material so as to create a permanent "ebb and flow:" there are waves of growing and decreasing intensity, sections with more or fewer instrumental parts and subtle changes of tempo. The many smaller waves ultimately merge into a single big one: the music gradually gets louder, faster and more contrapuntal, before returning to the initial

PROGRAM NOTES

soft, slow and chordal texture.

The different motifs are all related to one another through the use of dotted and tied-over notes and other recurrent rhythmic figures. The motif derived from the slow movement of the “Eroica” is heard again and again in the course of the piece; finally, at the very end, Beethoven’s theme appears in its original form in the double basses.

With *Metamorphosen*, the octogenarian composer gave spectacular proof that his

creative powers were intact, and he was even able to innovate, for no one had ever written a piece for twenty-three solo strings before. Some critics had already written Strauss off as a musical dinosaur, or, as Norman Del Mar put it rather more charitably, “a figure from the past, the last great Master of a bygone age.” To which we must add: but what an age! And what a Master! ■

NOTES BY PETER LAKE

NEW CENTURY CHAMBER ORCHESTRA ANNUAL GALA

May 3, 2025

**The Log Cabin
at the Presidio**

RHYTHMS OF THE CENTURIES

Tables and Tickets On Sale at ncco.org/gala



DANIEL HOPE Music Director

British violinist Daniel Hope has enjoyed a thriving international solo career for more than 30 years. Celebrated for his musical versatility and dedication to humanitarian causes, he has been recognized with the Order of Merit of the Federal Republic of Germany and the European Culture Prize for Music. An award-winning Deutsche Grammophon artist and popular radio and television host, he serves as Artistic Director of Dresden's Frauenkirche Cathedral, President of the Beethoven-Haus Bonn, and Music Director of both the Zurich and New Century Chamber Orchestras.

Having first drawn notice as the youngest member of the Beaux Arts Trio, today Hope is a familiar face at venues and festivals from New York's Carnegie Hall to Amsterdam's Concertgebouw, and from Aspen and Tanglewood to Salzburg, Schleswig-Holstein and London's BBC Proms. He works with the world's foremost ensembles, including the symphony orchestras of Berlin, Boston, Chicago, London, Los Angeles, Paris and Tokyo, and has commissioned more than

30 new works from composers including Birtwistle, Gubaidulina, Kurtág, Richter, Turnage and the late Maxwell-Davies, Penderecki, Takemitsu and Schnittke. One of today's most prolific classical recording artists, Hope has more than 30 albums to his name. Recognized with awards including the Deutsche Schallplattenpreis, the Diapason d'Or of the Year, the Edison Classical Award and the Prix Caecilia, his discography features recordings of Mendelssohn's Violin Concerto and Octet, named one of the best of the year by the *New York Times*; Berg's Violin Concerto, voted the "top choice of all available recordings" by *Gramophone* magazine; *Spheres*, comprising the world premiere recordings of four works written for the violinist; and Richter's *Vivaldi Recomposed*, which topped the charts in 22 countries and remains one of the bestselling classical releases of recent times. Hope uses his platform to engage in many spheres. The author of four bestselling books, he also contributes regularly to the *Wall Street Journal*, presents a weekly radio show for Germany's WDR3 Channel, curates and hosts *Hope@9pm* at the Berlin Konzerthaus and, during the pandemic, created and hosted *Hope@Home*, a daily live streamed series for the German/French ARTE TV network. Featuring more than 400 musicians in 150 episodes that were streamed almost eleven million times, the show raised thousands of Euros for artists in need.

Daniel Hope studied violin with Zakhar Bron, Itzhak Rashkovsky and Felix Andrievsky, working closely with his mentor Yehudi Menuhin. Now living with his family in Switzerland, he plays the 1742 "ex-Lipíński" Guarneri del Gesù. ■



NEW CENTURY CHAMBER ORCHESTRA

One of only a handful of conductorless chamber ensembles in the world, New Century Chamber Orchestra was founded in 1992 and includes 19 string players from the San Francisco Bay Area as well as throughout the United States. Musical decisions are made collaboratively, resulting in an enhanced level of commitment from the musicians and concerts of remarkable precision, passion, and power. British violinist Daniel Hope was appointed as Music Director and Concertmaster beginning in the 2018-2019 season (after serving the prior season as the ensemble's Artistic Partner), bringing a new era of vibrancy and leadership. Previous music directors of the ensemble include Nadja Salerno-Sonnenberg (2008-2017), Krista Bennion Feeney (1999-2006) and Stuart Canin (1992-1999).

With a commitment to the virtuosic performance of chamber orchestra masterworks, New Century also expands the genre through frequent commissions of new music and innovative collaborations with artists from other genres. New Century fosters an intimate

relationship with music, not only by offering concerts in small, local venues throughout the Bay Area and beyond, but also by connecting our musical history to the work of living composers and the cultural narratives of today. Recently commissioned composers include Tan Dun, Mark-Anthony Turnage, Jennifer Higdon, Mark Adamo, Jungyoon Wie, Jake Heggie, and Nicolás Lell Benavides. Underscoring its commitment to new music, New Century released *Music for a New Century* in June 2023, its debut recording under Music Director Daniel Hope on the Deutsche Grammophon label with Ukrainian pianist Alexey Botvinov, featuring four works commissioned or co-commissioned by New Century over the last six years: Philip Glass' Piano Concerto No. 3 (2017), Tan Dun's Double Concerto for Violin, Piano and String Orchestra with Percussion (2021), Mark-Anthony Turnage's *Lament* for Solo Violin and String Orchestra (2018-19) and Jake Heggie's Overture (2023).

New Century's live performances have continued to explore new ground. The 2024-25 season expands the orchestra's profile with performances of iconic works for string orchestra like Richard Strauss' *Metamorpho-*



sen, Bartok's *Divertimento*, and Max Richter's *Vivaldi: Recomposed—The Four Seasons*. New Century will be joined by major guest artists like pianist Inon Barnatan and trumpeter Brandon Ridenour for Shostakovich's First Piano Concerto, and jazz harpist Brandee Younger in New Century's first-ever collaboration with SFJAZZ: a program of original music inspired by the late Alice Coltrane. The current season also celebrates the work of Music Director Daniel Hope and his prolific recording career with Deutsche Grammophon, culminating in a program of works from his chart-topping *DANCE!* album. Other recent highlights have included collaborations with Stanford Live, the San Francisco Conservatory of Music, the San Francisco Girls' Chorus and SFMOMA; major works by Leonard Bernstein, Nico Muhly, Igor Stravinsky, and Caroline Shaw; and appearances by acclaimed guest artists such as Kelley O'Connor, Alexi Kenney, Nicholas Phan, Sterling Elliott, Awadagin Pratt, and trumpeter Lucienne Renaudin Vary in her US Debut. The centerpiece of the orchestra's 30th anniversary season in 2022-23 was *Berlin 1938: Broadcasts from a Vanishing Society*, an innovative musical radio drama created by Music Director

Daniel Hope and baritone Thomas Hampson that explored the disappearing freedoms and growing threats of violence in German society leading up to World War II, as characterized by the songwriters of the era.

Beyond its regular season concerts in the San Francisco Bay Area, New Century under Music Director Daniel Hope has expanded its touring profile, embarking on two European summer tours in 2019 and 2023, performing across Germany and Poland, at the Leonard Bernstein-founded Schleswig-Holstein Music Festival, the Rheingau Festival, and the Philharmonie Essen, among others. New Century's domestic performances have included coast-to-coast tours in 2011 and 2013, and an expanded portfolio of presentations across the state of California, including Sonoma State University's Green Music Center, Stanford Live's Bing Concert Hall, Vallejo's Empress Theatre, and a May 2023 debut at San Diego's La Jolla Music Society. The orchestra has released eight albums including the aforementioned *Music for a New Century*. Prior releases include *From A to Z: 21st Century Concertos*, a 2014 compilation of four of New Century's live world premiere performances of newly commissioned works by William Bolcom, Ellen Taaffe Zwilich, Clarice Assad and Michael Daugherty. New Century significantly increased its video offerings over the past few years, including six episodes of Daniel Hope's internationally acclaimed television series *Hope@Home – Next Generation*. Filmed in San Francisco, each half-hour episode was streamed to an international audience of over 400,000 viewers and comprised of solo and chamber music featuring Daniel Hope, musicians of the orchestra and Bay Area guest artists pianist Garrick Ohlsson, composer Jake Heggie and percussionist Zakir Hussain. ■



JUNGYOON WIE

Composer

Born in Seoul, South Korea, Jungyoon Wie is a composer, educator, and pianist based in San Francisco. Themes of identity, family, and personal story have been the center of her compositional journey. Her most recent works include *A Prayer for Peace* (2024) for string orchestra exploring different emotional progressions in her journey of immigration and *Apology* for violin and piano which explores the act of apology. For the 2025–26 season, her ongoing projects include a new work for the Del Sol String Quartet inspired by her experience of pregnancy and motherhood, and a string orchestra work for the Kronos String Quartet and the Next Festival of Emerging Artists.

Wie has had the privilege of working with many artists and organizations including A Far

Cry, New Century Chamber Orchestra, the Korean National Symphony Orchestra, the New Jersey Symphony Orchestra, the Cleveland Chamber Symphony, University of Michigan Symphony Orchestra, the Wooster Symphony Orchestra, CityMusic Cleveland, American Composers Forum, Wildflower Composers, Magnus Lindberg and Avanti! Chamber Ensemble (Finland), PRISM Saxophone Quartet, Spring Wind Quintet, and Pittsburgh New Music Ensemble. In addition, she has collaborated with musical artist Ólafur Arnalds (Iceland) as an orchestral arranger.

She is also an administrator at the Gabriela Lena Frank Creative Academy of Music (California), working with her favorite people: Gabriela, Florinda, Marco, Stephanie, and Joel. She currently calls San Francisco her home with Kevin (husband), Mina (daughter), and Bingsoo (dog). ■



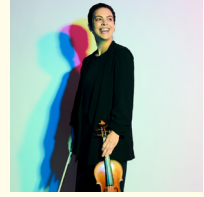
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Principal Second Violin



STEPHANIE BIBBO
Violin



NICOLE SAUDER
Violin



KAREN SHINOZAKI SOR
Violin



IRIS STONE
Violin



DEBORAH TIEN PRICE
Violin



MICHAEL YOKAS
Violin



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Viola



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Viola



**CASSANDRA LYNNE
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Viola



EVAN KAHN
Principal Cello



ROBIN BONNELL
Cello



MICHELLE DJOKIC
Cello



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Cello



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Principal Bass