

NEC Philharmonia

Hugh Wolff

Stanford and Norma Jean Calderwood Director of Orchestras

with

Geneva Lewis '22 AD, violin

Wednesday, September 21, 2022

7:30 p.m.

NEC's Jordan Hall

PROGRAM

Silvestre Revueltas
(1899–1940)

Ventanas (1931)

Samuel Barber
(1910–1981)

Concerto for Violin and Orchestra, op. 14

Allegro

Andante

Presto in moto perpetuo

Geneva Lewis '22 AD, violin

Intermission

Jessie Montgomery
(b. 1981)

Caught by the Wind (2016)

Maurice Ravel
(1875–1937)

Daphnis et Chloé Suite No. 2

Lever du jour

Pantomime

Danse générale

Mexican musician **Silvestre Revueltas** was an accomplished violinist and conductor and as well as composer. While serving as assistant conductor of the National Symphony Orchestra of Mexico he conducted premieres of several of his works, including his 1931 composition *Ventanas*.

Like his North American contemporaries Aaron Copland and George Gershwin, Revueltas was intent on throwing off Eurocentric influences and creating a new kind of music with a strong vernacular flavor. The folk traditions of Mexico and its pre-Columbian cultures were fertile ground for him. This music is dark, primitive, and passionate – violent as a ritual sacrifice and intimate as a lullaby. The gentle central oboe melody is given the unusual instruction “expressive, desolate and absurd.” The tuba is featured prominently throughout; heavy, pulsating ostinati heighten the orgiastic mood.

The story of the composition of **Samuel Barber’s *Violin Concerto*** is full of surprises and changes of course. A wealthy Philadelphia businessman commissioned the 29 year-old Barber to write a violin concerto for his son who, like Barber, was a graduate of the Curtis Institute. The first movement, lyric and melancholy, was deemed not flashy enough so Barber wrote a virtuoso, perpetual-motion finale. This in turn was pronounced unplayable. When at a private concert this was shown to be false, the composer and commissioner agreed to part ways. Fortunately, Eugene Ormandy heard a student performance of the work (including, of course, the “unplayable” finale) and programmed it with the Philadelphia Orchestra and violinist Albert Spaulding in 1941. Thankfully, the work has now found its way into the standard repertoire and is among the most performed of 20th century violin concertos.

Jessie Montgomery is an acclaimed composer, violinist, and educator. She is the recipient of the Leonard Bernstein Award from the ASCAP Foundation and Sphinx Medal of Excellence, and her works are performed frequently around the world by leading musicians. Her music interweaves classical music with elements of vernacular music, improvisation, poetry, and social consciousness, making her an acute interpreter of 21st century American sound and experience. Her profoundly felt works have been described as “turbulent, wildly colorful and exploding with life” (*The Washington Post*).

She writes this about her 2016 orchestral work *Caught by the Wind*:

Caught by the Wind has two main sources of inspiration: first, my brother’s environmental activist bicycle band tour, *The Pleasant Revolution*, where he and his disciples traveled thousands of miles promoting awareness of environmental issues, self powering their shows with bicycle generators...The journey of pedaling from country to country by bicycle was a powerful and transcending experience for all band members and crew who dedicated months, even years to the tour.

Midway through composing the piece, things took a slightly different turn: while on retreat in upstate New York, I was on a much needed head-

clearing walk through the woods and found a branch that had been mangled and torn by the wind. I was fascinated by how the intricate system of stems tangled together revealing a full life cycle in its now disfigured form. The piece, in the end, is one about cycles — whether bicycles or life cycles, or wind cycles — it spins, journeys and winds, gets caught and ultimately comes to its end. (*The Pleasant Revolution* bike tour, incidentally, is still going in 2016.)

Maurice Ravel's ballet *Daphnis et Chloé* was commissioned by Serge Diaghilev and the Ballets Russes and written in 1909 in collaboration with choreographer Michael Fokine. It was premiered in Paris with conductor Pierre Monteux in June 1912, less than a year before the same company and conductor premiered Stravinsky's *Rite of Spring*. The story is based on the Greek erotic novel of Longus probably written in the second century. Daphnis and Chloé are foundlings raised by a goatherd and shepherdess respectively. They grow up together and as young adults, they fall in love. Their adventures as they recognize, understand, and learn to express their love are the story of the ballet. The music of the second suite is the final sixteen minutes of the fifty-minute ballet. Here is the scenario as printed in the score:

No sound but the murmur of rivulets produced by the dew that trickles from the rocks. Gradually day breaks and the songs of birds are heard (three solo violins, flute and piccolo). Far off, a shepherd passes by with his flock (piccolo). Another shepherd crosses in the background (E-flat clarinet). A group of herdsmen enters looking for Daphnis and Chloé. They discover Daphnis and wake him. Anxiously he looks around for Chloé. She appears at last, surrounded by shepherdesses. They throw themselves into each other's arms. The old shepherd Lammon (oboe) explains that, if Pan has saved Chloé, it is in memory of the nymph Syrinx, whom the god once loved. Daphnis and Chloé mime the tale of Pan and Syrinx. Chloé plays the young nymph wandering in the meadow. Daphnis as Pan appears and declares his love, but the nymph rebuffs him. The god becomes more insistent. She disappears into the reeds. In despair, he picks several stalks of reed to form a flute and plays a melancholy air (central flute solo). Chloé reappears and dances to the flute. The dance becomes more and more animated and, in a mad whirl (piccolo, two flutes and alto flute), Chloé falls into Daphnis' arms. Before the altar of the nymphs, he pledges his love. A group of girls enters dressed as bacchantes, shaking tambourines (woodwind and tambourine interruption). Daphnis and Chloé embrace tenderly. A group of youths rushes onstage. Joyful commotion and general dance (fast dance in 5/4 time).

American/New Zealand violinist **Geneva Lewis** has forged a reputation as a musician of consummate artistry whose performances speak from and to the heart. Lauded for “remarkable mastery of her instrument” (CVNC) and hailed as “clearly one to watch” (*Musical America*), Geneva is the recipient of a 2022 Borletti-Buitoni Trust Award, 2021 Avery Fisher Career Grant and Grand Prize winner of the 2020 Concert Artists Guild Competition. Additional accolades include Kronberg Academy’s Prince of Hesse Prize, being named a *Performance Today* Young Artist in Residence, and *Musical America*’s New Artist of the Month. Most recently, Geneva was named one of BBC Radio 3’s New Generation Artists.

Since her solo debut at age 11 with the Pasadena POPS, Geneva has gone on to perform with orchestras including the Orpheus Chamber Orchestra, Pasadena Symphony, Sarasota Orchestra, Pensacola Symphony and Duluth Superior Symphony Orchestra and with conductors including Nicholas McGegan, Edwin Outwater, Michael Feinstein, Sameer Patel, Peter Rubardt, and Dirk Meyer. The 2022-23 season includes performances with the Auckland Philharmonia, North Carolina Symphony, Augusta Symphony, Kansas City Symphony, Austin Symphony and Arkansas Symphony. In recital, recent and upcoming highlights include performances at Wigmore Hall, Tippet Rise, Philadelphia Chamber Music Society, Washington Performing Arts, Merkin Hall, and the Dame Myra Hess Memorial Concerts.

Deeply passionate about collaboration, Geneva has had the pleasure of performing with such prominent musicians as Jonathan Biss, Glenn Dicterow, Miriam Fried, Kim Kashkashian, Gidon Kremer, Marcy Rosen, Sir Andrés Schiff, and Mitsuko Uchida, among others. She is also a founding member of the Callisto Trio, Artist-in-Residence at the Da Camera Society in Los Angeles. Callisto received the Bronze Medal at the Fischhoff Competition as the youngest group to ever compete in the senior division finals. They were recently invited on the Masters on Tour series of the International Holland Music Sessions and performed at the celebrated Het Concertgebouw Amsterdam.

An advocate of community engagement and music education, Geneva was selected for New England Conservatory’s Community Performances and Partnerships Program’s Ensemble Fellowship, through which her string quartet created interactive educational programs for audiences throughout Boston. Her quartet was also chosen for the Virginia Arts Festival Residency, during which they performed and presented masterclasses in elementary, middle, and high schools.

Geneva received her Artist Diploma and Bachelor of Music degrees as the recipient of the Charlotte F. Rabb Presidential Scholarship at New England Conservatory, studying with Miriam Fried. Prior to that, she studied with Aimée Kreston at the Colburn School of Performing Arts. She is currently studying at Kronberg Academy with Professor Mihaela Martin. Past summers have taken her to the Marlboro Music Festival, Ravinia Steans Music Institute, Perlman Music Program’s Chamber Workshop, International Holland Music Sessions, Taos School of Music, and the Heifetz International Music Institute.

Geneva is currently performing on a violin by Zosimo Bergonzi of Cremona, c. 1770 courtesy of Guarneri Hall NFP and Darnton & Hersh Fine Violins, Chicago.

NEC Philharmonia

Hugh Wolff, conductor

First Violin

Rachel Yi
Hyeon Hong
Angela Sin Ying Chan
Clayton Hancock
Thompson Wang
Claire Thaler
Anna Junghyun Lee
Natalie Boberg
Seunghee Lee
Yixiang Wang
Anthony Chan
June Chung
Claire Byeol Kim

Second Violin

Yebin Yoo
Kathryn Amaral
Felicitas Schiffner
Jason Qiu
Justus Ross
Qiyang Xing
Jeffrey Pearson
Anatol Toth
Passacaglia Mason
Tsubasa Muramatsu
Haekyung Ju
Haeun Honney Kim
Wangrui Xu

Principal players

+Revueltas
*Barber
§Montgomery
‡Ravel

Viola

Samuel M. Zacharia
Jacqueline Armbruster
Lydia Plaut
Elton Tai
Asher Boorstin
Haoyang Shi
Ruoran Yu
Rituparna Mukherjee
Wonjeong Seol
Anna Mann
Yi Chia Chen
Adam Newman

Cello

Bennet Huang
Ga-Yeon Kim
Isaac Berglind
Jiho Seo
Jonathan Salman
Lexine Feng
Nicholas Tsang
Sarah Tindall
Travis Scharer
Claire Park

Bass

Christopher Laven
Gregory Miguel Padilla
Willie Swett
Yu-Cih Chang
Cailin Singleton
Shion Kim

Flute

Chia-Fen Chang
Jeong Won Choe
Anna Kavelson §
Jay Kim
Elizabeth McCormack *
Erika Rohrberg ‡
Dianne Seo +

Piccolo

Jeong Won Choe §
Anna Kavelson +
Jay Kim *
Amelia Libbey ‡
Dianne Seo

Alto Flute

Elizabeth McCormack

Oboe

Gwen Goble *
Alexander Lenser §
Kelley Osterberg ‡
Nathalie Graciela Vela +

English horn

Gwen Goble ‡
Kelley Osterberg +

Clarinet

Thomas Acey *
Tristen Broadfoot ‡
Hyunwoo Chun §
Aleksis Martin +

E-flat Clarinet

Hyunwoo Chun +
Aleksis Martin ‡

Bass Clarinet

Thomas Acey

Bassoon

Zoe Beck §
Andrew Brooks ‡
Matthew Heldt
Miranda Macias *
Erik Paul
Julien Rollins +

Contrabassoon

Julien Rollins

French horn

Logan Fischer *

Sam Hay ‡

Hannah Messenger +

Tess Reagan

Tasha Schapiro §

Sophie Steger

Jenna Stokes

Trumpet

Daniel Barak §

Sarah Heimberg *

Eddy Lanois ‡

Dimitri Raimonde

Jon-Michael Taylor +

Trombone

Puyuan Chen ‡

Alex Knutrud

Noah Korenfeld +

Quinn McGillis §

Bass Trombone

Roger Dahlin ‡

Chance Gompert +§

Tuba

James Curto §

David Stein +‡

Timpani

Ross Jarrell *‡

Jeff Sagurton +

Percussion

Ross Jarrell

Doyeon Kim

Danial Kukuk §

Stephanie Nozomi Krichena +

Nga ieng Lai

Mark Larrivee

Eli Reisz

Michael Rogers ‡

Jeff Sagurton

Harp

Yoonsu Cha

Morgan Mackenzie Short ‡

Piano, Celeste

Jingsi Lu

Orchestra Department

Hugh Wolff

Stanford and Norma Jean Calderwood Director of Orchestras

Marjorie Apfelbaum

Director of Large Ensemble

Administration

David Loebel

Associate Director of

Orchestras

Iverson Eliopoulos

Student Manager

Donald Palma

Artistic Director of

Chamber Orchestra

Andrés Almirall

Performance Librarian

Sophie Steger

Student Librarian

Dimitri Raimonde

Rachel Yi

Stage Crew

Special thanks to Zenas Hsu and Anthony D'Amico for their work in preparing the orchestra for this evening's concert.

Hugh Wolff

*Stanford and Norma Jean Calderwood Director of Orchestras;
Chair, Orchestral Conducting*

Hugh Wolff joined the New England Conservatory faculty in 2008 and has conducted a large share of NEC's orchestral concerts every year since then. He has taught graduate students in an elite training program for orchestral conductors since 2009.

Wolff has appeared with all the major American orchestras, including those of Boston, Chicago, New York, Philadelphia, Los Angeles, San Francisco, and Cleveland. He is much in demand in Europe, where he has conducted the London Symphony, the Philharmonia, the City of Birmingham Symphony, the Orchestre National de France, Czech Philharmonic, Leipzig Gewandhaus, Munich Philharmonic, and the Bavarian and Berlin Radio Orchestras. A regular guest conductor with orchestras in Japan, Korea, Scandinavia, Canada and Australia, he is also a frequent conductor at summer festivals.

Currently Laureate Conductor of the Belgian National Orchestra, Wolff was principal conductor of the Frankfurt Radio Orchestra from 1997 to 2006 and maintains a close relationship with that ensemble. He led it on tours of Europe, Japan, and China, and at the Salzburg Festival. Wolff was principal conductor and then music director of the Saint Paul Chamber Orchestra (1988-2000), with which he recorded twenty discs and toured the United States, Europe, and Japan. Performances with the Boston Symphony have included the world premiere of Ned Rorem's *Swords and Ploughshares* in Symphony Hall. Wolff was music director of the New Jersey Symphony (1986-1993) and principal conductor of Chicago's Grant Park Music Festival (1994-1997). He began his professional career in 1979 as associate conductor of the National Symphony Orchestra under Mstislav Rostropovich.

Wolff's extensive discography includes the complete Beethoven symphonies with the Frankfurt Radio Orchestra and music from the baroque to the present. He has recorded or premiered works by John Adams, Stephen Albert, John Corigliano, Brett Dean, Lukas Foss, John Harbison, Aaron Jay Kernis, Edgar Meyer, Rodion Shchedrin, Bright Sheng, Michael Torke, Mark-Anthony Turnage, and Joan Tower and has collaborated on CD with Mstislav Rostropovich, Yo-Yo Ma, Steven Isserlis, Joshua Bell, Hilary Hahn, Dawn Upshaw, Jennifer Larmore, Jean-Yves Thibaudet, and jazz guitarist John Scofield. Three times nominated for a Grammy Award, Wolff won the 2001 Cannes Classical Award.

A graduate of Harvard College, Wolff studied piano with George Crumb, Leon Fleisher and Leonard Shure, composition with Leon Kirchner and Olivier Messiaen, and conducting with Charles Bruck. In 1985, Wolff was awarded one of the first Seaver/ National Endowment for the Arts Conducting Prizes.

A gift from the Calderwood Charitable Foundation endowed the Stanford and Norma Jean Calderwood Director of Orchestras chair now occupied by Hugh Wolff. He and his wife, harpist and radio journalist Judith Kogan, have three sons.

Symphonic Music at New England Conservatory

Stanford and Norma Jean Calderwood Director of Orchestras Hugh Wolff is joined by Associate Director of Orchestras David Loebel, Chamber Orchestra founder Donald Palma, and a rich array of guest conductors* and coaches for dozens of FREE orchestral concerts in NEC's Jordan Hall this year.

Visit necmusic.edu for complete and updated concert information:

NEC PHILHARMONIA, David Loebel, conductor

Nielsen *Helios Overture*; Agócs *Perpetual Summer*;

Beethoven *Symphony No. 6 in F Major "Pastoral"*

Wednesday, September 28, 2022 at 7:30 p.m., Jordan Hall

NEC CHAMBER ORCHESTRA, Donald Palma, artistic director

Grieg *Holberg Suite, op. 40*; Clyne *Stride*; Dvořák *Serenade for Strings in E Major, op. 22*

Wednesday, October 12, 2022 at 7:30 p.m., Jordan Hall

NEC SYMPHONY, David Loebel, conductor

Beethoven *"Leonore" Overture No. 1*; Nash *In Memoriam: Sojourner Truth*;

Rimsky-Korsakov *Scheherazade*

Wednesday, October 19, 2022 at 7:30 p.m., Jordan Hall

NEC PHILHARMONIA, Earl Lee, guest conductor

Wang *Labyrinth of Light*; Mahler *Symphony No. 1 in D Major "Titan"*

Wednesday, October 26, 2022 at 7:30 p.m., Jordan Hall

NEC SYMPHONY, Paul Biss, conductor

Mussorgsky *Night on Bald Mountain*; Simon *A Cry from the Grave*;

Tchaikovsky *Symphony No. 4 in F Minor*

Wednesday, November 9, 2022 at 7:30 p.m., Jordan Hall

NEC CHAMBER ORCHESTRA, Donald Palma, artistic director

Veress *Transylvanian Dances*; Netsky *Chagall's Mandolins* – G Rockwell '24, mandolin;

Stravinsky *Apollon Musagète*

Monday, November 14, 2022 at 7:30 p.m., Jordan Hall

NEC PHILHARMONIA, Hugh Wolff, conductor

Beethoven *"Leonore" Overture No. 2*; Elena Langer *Leonora's Dream* (world premiere);

Strauss *Don Quixote, op. 35* – Leland Ko '24 AD, cello

Wednesday, November 16, 2022 at 7:30 p.m., Jordan Hall

Symphonic Music at NEC

–continued

NEC PHILHARMONIA, Mei-Ann Chen, guest conductor
Clyne *Masquerade*; Dukas *The Sorcerer's Apprentice*;
Strauss Till *Eulenspiegel's Merry Pranks*; Tchaikovsky *Piano Concerto*, soloist tba
Wednesday, December 14, 2022 at 7:30 p.m., Jordan Hall

Other Upcoming Concerts at NEC

MUSIC OF DAVE HOLLAND

NEC jazz student ensembles, coached by Dave Holland, perform
Thursday, September 22, 2022 at 8:00 p.m., Brown Hall

FACULTY RECITAL: BORROMEO STRING QUARTET

Haydn *String Quartet in C Major*, op. 74 no. 1; Bartók *String Quartet No. 1 in A Minor*
Sunday, September 25, 2022 at 8:00 p.m., Burnes Hall

TUESDAY NIGHT NEW MUSIC

New music by NEC student composers, performed by their peers
Tuesday, September 27, 2022 at 7:30 p.m., Jordan Hall

CALLITHUMPIAN CONSORT, Stephen Drury, director

Thursday, September 29, 2022 at 7:30 p.m., Jordan Hall

FIRST MONDAY IN JORDAN HALL, Laurence Lesser, artistic director

All-French program: Marais *Sonnerie de Sainte-Geneviève du Mont de Paris*;
Couperin *L'Apothéose de Lully*; Debussy *Les Trois Sonates*
Monday, October 3, 2022 at 7:30 p.m., Jordan Hall

CALLITHUMPIAN CONSORT, Stephen Drury, director

Monday, October 3, 2022 at 8:00 p.m., Brown Hall

FACULTY RECITAL: MENG-CHIEH LIU, piano

Chopin *Three Nocturnes*; Rachmaninoff *Variations on a Theme by Chopin*, op. 22;
Janáček *Sonata :1.X.1905*; Granados *El amor y la muerte: Balada*;
Liszt *Après une lecture du Dante, (Fantasia quasi Sonata)*, *Deuxième année: Italie*
Tuesday, October 4, 2022 at 7:30 p.m., Jordan Hall

Other Upcoming Concerts at NEC

–continued

NEC WIND ENSEMBLE, Charles Peltz, conductor

Schuller *Franfare*; Strauss *Serenade in E-flat Major, op. 7*; Brant *Ghosts and Gargoyles*;

Hindemith *Konzertmusik, op. 41*; Varèse *Intégrales*; Debussy *L'Isle Joyeuse*

Thursday, October 6, 2022 at 7:30 p.m., Jordan Hall

FACULTY RECITAL: MARYANN McCORMICK, mezzo-soprano & **JJ PENNA**, piano

Thursday, October 13, 2022 at 7:30 p.m., Jordan Hall

NEC SYMPHONIC WINDS, William Drury, conductor

Huling *Into the Forest of Strange Beasts*; Blake *Sinfonia for 10 Brass Instruments*;

Holst *Suite in E-flat*; Rimsky-Korsakov *Capriccio Espagnol*;

Van Heusen *Like Someone in Love*, Jason Palmer, trumpet

Tuesday, October 18, 2022 at 7:30 p.m., Jordan Hall

TUESDAY NIGHT NEW MUSIC

New music by NEC student composers, performed by their peers

Tuesday, October 18, 2022 at 8:00 p.m., Williams Hall

LIEDERABEND LXI

Wednesday, October 19, 2022 at 6:00 p.m., Williams Hall

NEC JAZZ ORCHESTRA: “If You Could See Me Now”

Ken Schaphorst, conductor, leads the ensemble in works composed/arranged for voice and jazz orchestra by Calloway, Dameron, Evans, Hollenbeck, Schneider, and Strayhorn

Thursday, October 20, 2022 at 7:30 p.m., Jordan Hall

“CONNECTIONS” CHAMBER MUSIC SERIES, Max Levinson, director

Chamber music performed by students and faculty

Thursday, October 20, 2022 at 8:00 p.m., Burnes Hall

NEC CHAMBER SINGERS: “Beyond the Night Sky”

Conductor Erica J. Washburn leads the Chamber Singers in a nocturnal journey with works by Rheinberger, Ligeti, Whitacre, Brahms, Frances-Hoad, Ešenvalds, Saindon, McDowall, and Barber

Tuesday, October 25, 2022 at 7:30 p.m., Jordan Hall

Food and drink are not allowed in the concert hall,
and photography and audio or video recording are prohibited.
Assistive listening devices are available for all Jordan Hall concerts;
contact the head usher or house manager on duty or inquire at the Coat Room.
Latecomers will be seated at the discretion of management.

Stay Connected      



necmusic.edu/tonight