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 in the Wind:*

*Cought by the Wind* has two main sources of inspiration: first, my brother’s envirohttps://necmusic.edu/sites/default/files/documents/22-0921%20Program%20-%20PHIL%20-%20DARK%20MODE%20QR.pdfmental 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).

*Program notes by Hugh Wolff*
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 András 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 Fischoff 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

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
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| First Violin | Rachel Yi  
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 |
| Violin     | 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 |
| Piccolo    | Jeong Won Choe  
Anna Kevelson  
Jay Kim  
Amelia Libbey  
Dianne Seo |
| Alto Flute | Elizabeth McCormack |
| Cello      | Bennet Huang  
Ga-Yeon Kim  
Isaac Berglind  
Jiho Seo  
Jonathan Salman  
Lexine Feng  
Nicholas Tsang  
Sarah Tindall  
Travis Scharer  
Claire Park |
| English horn | Gwen Goble  
Kelley Osterberg  |
| Clarinet   | Thomas Acey  
Tristen Broadfoot  
Hyunwoo Chun  
Aleksis Martin  |
| E-flat Clarinet | Hyunwoo Chun  
Aleksis Martin  |
| Flute      | Chia-Fen Chang  
Jeong Won Choe  
Anna Kevelson  
Jay Kim  
Elizabeth McCormack  
Erika Rohrberg  
Dianne Seo |
| Bass Clarinet | Thomas Acey |
| Bassoon    | Zoe Beck  
Andrew Brooks  
Matthew Heldt Miranda  
Macias  
Erik Paul  
Julien Rollins |

**Principal players**  
+ Revueltas  
* Barber  
§ Montgomery  
‡ Ravel
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
Donald Palma
Artistic Director of Chamber Orchestra
David Loebel
Associate Director of Orchestras
Andrés Almirall
Performance Librarian
Iverson
Eliopoulos Student Manager
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’Apothéeose 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 Franfere; 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.