

NEC Chamber Orchestra

Donald Palma, artistic director

Wednesday, October 12, 2022

7:30 p.m.

NEC's Jordan Hall

PROGRAM

Edvard Grieg
(1843–1907)

Holberg Suite, op. 40

Praeludium: Allegro vivace

Sarabande: Andante espressivo

Gavotte: Allegretto – Musette: Un poco più
mosso

Air: Andante religioso

Rigaudon: Allegro con brio – Trio

Anna Clyne
(b. 1980)

***Stride* (2020)**

Intermission

Antonín Dvořák
(1841–1904)

Serenade for Strings in E Major, op. 22

Moderato

Minuet: Allegro con moto – Trio

Scherzo: Vivace

Larghetto

Finale: Allegro vivace

Grieg *Holberg Suite, op. 40*

Grieg's *Holberg Suite* was commissioned in 1884 for the celebration of the bicentennial of the birth of the "Molière of the North," writer Ludvig Baron Holberg (1684-1754). Since Holberg was a contemporary of Bach and Handel, Grieg chose to compose his tribute in the form of a French Baroque period suite. He cast six movements in the musical forms of the 18th century and filled them with the spirit of his own time and style. A lively, optimistic Praeludium is followed by a series of dances. The Sarabande, with its peaceful, meditative mood, is followed nicely by a perky, aristocratic Gavotte. A calm, sublime, solemn Air comprises the fourth movement, and a lively folk song tribute to fiddling, a Rigaudon, makes up the last movement of the suite. Originally written for piano, Grieg quickly orchestrated the work for strings, and it is this version of what Grieg referred to as "my powdered wig piece" that remains a most frequently performed work for string orchestra.

Clyne *Stride*

Stride draws inspiration from Ludwig van Beethoven's Piano Sonata No. 8 in C minor, Op. 13, commonly known as Sonata Pathétique, which is in three movements:

- I. Grave – Allegro di molto e con brio
- II. Adagio cantabile
- III. Rondo: Allegro

I chose a few melodic, rhythmic and harmonic fragments from each movement (exhibited as an appendix to the score) and developed these in the three corresponding sections of *Stride*. The title is derived from the octave leaps that stride in the left hand in the first movement of Sonata Pathétique. I was immediately drawn to the driving energy of this bass movement and have used it as a tool to propel *Stride*.

– Anna Clyne

Dvořák *Serenade for Strings in E Major, op. 22*

The year 1875 was extremely productive for the young Dvořák. Recently with a young child, a prize from the Austrian State (Brahms was one of the three jurors) afforded him the freedom to compose without financial worries. During this period he composed the String Quartet No. 2, Symphony No. 5, Piano Trio No. 1, Piano Quartet No. 1 and his opera *Vanda*. In the midst of this creative outpouring he composed his *Serenade* for string orchestra in just eleven days in May of 1875.

The *Serenade* is a charming and joyful work infused with the profound happiness and optimism pervading Dvořák's life at the time. Each of the movements has a unique character, including a lilting waltz, a playful scherzo, a passionate and lyrical larghetto and concluding with a lively folk dance in the style of those heard throughout the villages of his native Bohemia. Dvořák ties it all together by quoting themes from the previous movements and a return to very opening of the *Serenade*.

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Violin

Cameron Alan-Lee §
Bowen Chen ††
Hannah Goldstick †
Harin Kang §§
Hyun Ji Lee
Nikki Naghavi Liyuan
Xie **
Mitsuru Yonezaki
Helen Yu *

Cello

YuriAhn † Joan
Herget *
Shannon Ross §

Bass

Misha Bjerken

Viola

Corley Friesen-Johnson
* Joy Hsieh
Aadam Ibrahim §
Sachin Shukla

Principal players

§ Grieg
† Clyne
* Dvořák

Double symbol for principal 2nd violin

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*

Yuri Ahn
Student Librarian

Donald Palma
*Artistic Director of
Chamber Orchestra*

Andrés Almirall
Performance Librarian

Matthew Heldt
Stage Crew

The NEC Chamber Orchestra was created to provide the students with an opportunity to apply the principals of chamber music in a small orchestral setting. The participants are chosen by audition at the beginning of the academic year and remain together throughout. As the ensemble rehearses and performs without a conductor, leadership responsibilities are rotated for every work performed. This affords the students an opportunity to develop communication skills, take responsibility for musical decisions and broaden their aural and score reading capabilities. Participation in the program also allows them to explore a wide range of the incredibly rich chamber orchestra literature.

Donald Palma

Artistic Director

Donald Palma has an active career as double bassist, conductor, and educator. A native New Yorker, Don attended at the Juilliard School and at the age of nineteen joined Leopold Stokowski's American Symphony Orchestra. As a member of the newly formed contemporary music ensemble, Speculum Musicae, he went on to win the Naumburg Competition and secure management with Young Concert Artists. A founding member of the Orpheus Chamber Orchestra, Don has toured the globe and recorded over fifty compact discs for Deutsche Grammophone, including the Grammy Award winning Stravinsky CD, *Shadow Dances*. Don has also been a member of the Los Angeles Philharmonic and played Principal Bass in the National Arts Centre Orchestra under Trevor Pinnock. He played principal bass for Leonard Bernstein on his recording of *West Side Story* and was a featured artist on Kathleen Battle's recording *Grace*. As a performer devoted to contemporary music, he has played and conducted dozens of premieres and recordings of important works. Elliott Carter's *Figment III*, Mario Davidovsky's *Synchronism No. 11*, and Charles Wuorinen's *Spin-Off* are among the many works composed for him. He has conducted three critically acclaimed CDs of American music with the Odense Symphony in Denmark. Don has conducted the Xalapa Symphony, the Bridgeport Symphony, at the Chamber Music Society of Lincoln Center and at the Teatro Colon in Buenos Aires. He recorded Stravinsky's *L'histoire du soldat* with Rogers Waters narrating which was released by SONY in 2018. Don also appears with Orpheus on Wayne Shorter's *Emanon*, which won a 2018 Grammy. He frequently performs with Mistral, the Walden Chamber Players, at the Bridgehampton Chamber Music Festival, the White Mountains Festival and is Music Director of the Symphony-by-the-Sea in Beverly, MA.

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

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

Symphonic Music at NEC

–continued

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* – Lelan'ko '24 AD, cello

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

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

Visit necmusic.edu for complete and updated concert and ticketing information

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

Liederabend: Wolf *Selections from the Mörike Lieder*; Chausson *Chanson Perpetuelle*;

Argento *From the Diary of Virginia Woolf*

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 *Sinfonietta for 10 Brass Instruments*; Holst

Suite in E-flat; Rimsky-Korsakov *Capriccio Espagnol*; Bassett *Quartet for Trombones*; Van

Heusen *Like Someone in Love*, Beija Flor - 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

Other Upcoming Concerts at NEC

–continued

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: "Music from Soviet Russia"

Max Levinson, director; Works by Prokofiev, Gubaidulina, and Shostakovich are 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

PERKIN OPERA SCENES

Graduate opera students perform scenes from operas by Britten, Mozart, Donizetti, Puccini, Cavalli, Rossini, Leoncavallo, and the Yiddish theater - including Gilrod and Rumshinsky's Yiddish operetta, *Di Goldene Kale (The Golden Bride)*

Wednesday-Friday, October 26-28, 2022 at 7:30 p.m.

Plimpton Shattuck Black Box Theatre

SONATA NIGHT 42, Pei-Shan Lee, director

Thursday, October 27, 2022 at 6:30 p.m., Burnes Hall

NEC NEW MUSIC ENSEMBLE, Hugh Wolff, conductor

Tower Black Topaz; Davis Wayang II; Takemitsu Rain Spell;

Crumb Ancient Voices of Children; Heiss Eloquy and Serenade for Flute and

Harp Monday, October 31, 2022 at 7:30 p.m., Jordan Hall

[NEC]SHIVAREE, Steven Drury, artistic director

Tuesday, November 1, 2022 at 8:00 p.m., Williams Hall

LIEDERABEND LXI: "Snapshots of Goethe"

The program will include settings of Goethe by Schubert, Hensel, Wolf, Zemlinsky, Robert Schumann, Emilie Mayer, Brahms, Hans Eisler, Ives, Webern, Medtner, Grieg, Strauss, and Anna Amalia.

Wednesday, November 2, 2022 at 6:00 p.m., Williams 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.

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