NEC Chamber Orchestra

Donald Palma, artistic director

Wednesday, October 12, 2022
7:30 p.m.
NEC’s Jordan Hall
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 Ludwig 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 works 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 married and 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.
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**

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**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**

**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
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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 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.

necmusic.edu/tonight