

NEC Chamber Orchestra

Donald Palma, artistic director

Wednesday, November 14, 2022

7:30 p.m.

NEC's Jordan Hall

PROGRAM

Sándor Veress
(1907–1992)

Four Transylvanina Dances

Lassú
Ugrós
Lejtós
Dobbantós

Hankus Netsky
(b. 1955)

Chagall's Mandolins (1998)

Eastern Wind
Song of Longing
Silenced Voices
The Clown's Sirba
(after a theme by George Gershwin)

G Rockwell '24, mandolin

Intermission

Igor Stravinsky
(1882–1971)

Apollon musagète (1947 version)

First tableau
Prologue: The Birth of Apollo

Second tableau

Variation of Apollo
Pas d'action (Apollo and the Three Muses)
Variation of Calliope (the Alexandrine)
Variation of Polyhymnia
Variation of Terpsichore
Second Variation of Apollo
Pas de deux
Coda
Apotheosis

Veress *Four Transylvanian Dances*

Sándor Veress was a Swiss composer of Hungarian origin. He was born in Kolozsvár/Klausenburg, then Austria-Hungary (now Cluj-Napoca, Romania), and died in Bern. The first half of his life was spent in Hungary; in 1949 he moved to Switzerland and became a Swiss citizen shortly before his death. Veress studied and later taught at the Franz Liszt Academy in Budapest. Among his teachers were Zoltán Kodály, with whom he studied composition, and Béla Bartók, with whom he studied piano. As an assistant to László Lajtha, he did field research on Hungarian, Transylvanian, and Moldovan folk music. Among those who studied composition with him are György Ligeti, György Kurtág, Heinz Holliger, Heinz Marti, Jürg Wyttenbach, and Roland Moser. He wrote numerous chamber music pieces and symphonic works and one opera, *Hangjegyek lázadása*.

Four Transylvanian Dances was composed in 1944. These four dances reflect Veress' folk influence, as each movement is named after a traditional Hungarian dance. The suite is introduced by *Lassú*, a dance which typically opened any set of Hungarian dances. The subsequent *Ugrós* is a scherzo with extensive imitation. The slower *Lejtős*, based on an ostinato figure first presented by divided cellos, is danced with gliding steps. *Dobbantós*, the liveliest of the four, is a dance in which men stamp their feet – closing out the work with a kind of Hungarian hoedown.

Netsky *Chagall's Mandolins*

Chagall's Mandolins was commissioned by the Nieuw Philharmonia of Amsterdam in 1998 as a piece to feature Jeff Warschauer, a well-known mandolinist, NEC alum, and long-time collaborator of mine in the Klezmer Conservatory Band and other projects. It was Jeff who suggested that I base it on various Chagall paintings with mandolinists. He felt that people neglect them and focus only on the paintings with violinists (the Green Violin, etc.). As soon as I did, inspiration came quickly - the images are very strong, and they project a very different feeling than the ones with violinists, since they put an emphasis on the people in them rather than the instrument itself. The subject of each painting projects a distinct character, thus the various characters of the movements of the piece.

--Hankus Netsky

A multi-instrumentalist, composer, and ethnomusicologist, Dr. **Hankus Netsky** is co-chair of New England Conservatory's Contemporary Musical Arts Department and founder and director of the Klezmer Conservatory Band, an internationally renowned Yiddish music ensemble. He has composed extensively for film, theater, and television and collaborating on major projects with Itzhak Perlman, Robin Williams, Joel Grey, Theodore Bikel, and Robert Brustein. He has recorded with Itzhak Perlman, Balla Kouyate, Eden MacAdam-Somer, Ran Blake, Marty Ehrlich, Rosalie Gerut, Linda J. Chase, and Theodore Bikel. He received the Yosel Mlotek Award and a "Forward Fifty" award for his role in the resurgence of Eastern European Jewish ethnic musical culture and an Outstanding Alumni award from

New England Conservatory. Netsky has also taught at McGill University, Hampshire College, Wesleyan University, and Hebrew College. His essays have been published by the University of California Press, the University of Pennsylvania Press, the University of Scranton Press, Hips Roads, Indiana University Press, and the University Press of America. Temple University Press published his book *Klezmer, Music and Community in 20th Century Jewish Philadelphia* in 2015. He performs regularly with violinist and vocalist Eden MacAdam-Somer, gospel singer Janice “Octavia” Allen, and in former U.S. Poet Laureate Robert Pinsky’s “PoemJazz” project. He served as vice president for education at the Yiddish Book Center in Amherst, Mass., is a consultant for the Lomax “Association for Cultural Equity” and has taught for Silkroad’s Global Musician Workshop, Klezkamp, KlezKanada, Yiddish New York, Paper Bridge, Yidstock, Aleph, Dorot, Bolli, Me’ah, and Circle Lodge.

An award winning multi-instrumentalist, vocalist, composer and bandleader, **G Rockwell** has performed and competed on stages across the country.

His unique style of Americana sits somewhere between the traditions of bluegrass and gypsy jazz; with the modern influences of artists like David Grisman and Tony Trischka. G has had the honor of sharing the stage with Michael Daves, Jacob Jolliff and Bela Fleck.

Currently enrolled at New England Conservatory, G performs and teaches on multiple instruments. He performs with the G Rockwell Band, Kol Kahol Bluegrass, Bookmatch as well as solo.

G has worked on multiple studio album/EP projects, including the 2019 release of *Spark!* his album of original works, produced in concert with Stash Wyslouch.

Stravinsky *Apollon musagète*

In his *Poetics of Music* (1942), Stravinsky says: “Summing up: What is important for the lucid ordering of the work – for its crystallization – is that all the Dionysian elements which set the imagination of the artist in motion and make the life-sap rise must be properly subjugated before they intoxicate us, and must finally be made to submit to the law: Apollo demands it.” Stravinsky conceived *Apollo* as a *ballet blanc* – a “white ballet” with classical choreography and monochromatic attire. Envisioning the work in his mind’s eye, he found that “the absence of many-colored hues and of all superfluities produced a wonderful freshness.” Upon first hearing *Apollo*, Diaghilev found it “music somehow not of this world, but from somewhere else above.” The ballet closes with an Apotheosis in which Apollo leads the Muses towards Parnassus. Here, the gravely beautiful music with which the work began is truly recapitulated “on high” – ceaselessly recycled, frozen in time.

– Boosey & Hawkes/Joseph Horowitz

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Violin

Cameron Alan-Lee §§
Bowen Chen ‡
Hannah Goldstick ††
Aidan Ip
Harin Kang
Nikki Naghavi §
Julian Rhee **
Liyuan Xie
Mitsuru Yonezaki
Helen Yu

Viola

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

Cello

Yuri Ahn ‡
Joan Herget §
Sebastian Ortega
Shannon Ross

Bass

Misha Bjerken §†*
Christopher Laven

Principal players

§ Veress
‡ Netsky
* Stravinsky

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*

Donald Palma
*Artistic Director of
Chamber Orchestra*

David Loebel
*Associate Director of
Orchestras*

Andrés Almirall
Performance Librarian

Yuri Ahn
Student 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 Bridgeton 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 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

BRITTEN: THE TURN OF THE SCREW

Opera students and members of NEC Philharmonia perform; Connor Gray Covington, conductor; Steven Goldstein, director

Thursday-Sunday, November 17-20, 2022, times vary

Plimpton Shattuck Black Box Theatre

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

CMA DEPARTMENT: "Pushing the Limits"

A retrospective concert directed by CMA co-chair Hankus Netsky showcasing the innovative legacies of CMA faculty and alumni, featuring CMA student and faculty performances of music and arrangements by Carla Kihlstedt, Anthony Coleman, Peter Row, Magdalena Abrego, Hankus Netsky, Ted Reichman, Ran Blake, Joe Maneri, Linda Chase, and Lautaro Mantilla.

Tuesday, November 15, 2022 at 7:30 p.m., Jordan Hall

TUESDAY NIGHT NEW MUSIC

New music by NEC student composers, performed by their peers

Tuesday, November 15, 2022 at 8:00 p.m., Williams Hall

Support the musical journeys of NEC students!

Contributions to The NEC Fund directly support the musical journeys of our extraordinarily talented NEC students and help keep our concerts free. From student scholarships and faculty support to exceptional student resources and learning opportunities, your gift makes the unparalleled NEC experience possible. Learn more at necmusic.edu/give.



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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