

NEC Wind Ensemble Conductors Concert

Weizhe Bai '24 MM
Rachel Brake '24 MM

Students of William Drury

with
members of the NEC wind ensembles and orchestras

Thursday, December 14, 2023
6:15 p.m.
Brown Hall

PROGRAM

Anthony Plog
(b. 1947)

Music for Brass Octet (1987)

Allegro vivace

Very slowly

Theme and variations

Rachel Brake '24 MM, conductor

Gustav Mahler
(1860–1911)
arr. for soprano and chamber
orchestra by Klaus Simon (2007)

from **Symphony No. 4**

I. Bedächtigt, nicht eilen

IV. Sehr behaglich

Zhengying Yan, soprano

Weizhe Bai '24 MM, conductor

Gabriel Fauré
(1845–1924)

Pelléas et Mélisande Suite

Prélude

Fileuse

Sicilienne

Mort de Mélisande

Rachel Brake '24 MM, conductor

*The conductors of this program would like to thank the musicians
for their time and dedication in putting this program together.*

Plog Music for Brass Octet

Written in 1987, Plog's *Music for Brass Octet* is now a staple of the brass repertoire. Recalling the antiphonal music of Giovanni Gabrielli, Plog divides four trumpets and four trombones into two separate choirs of two trumpets and two trombones. Each of the three movements highlights a unique characteristic of the brass instruments' sound and capabilities.

The first movement emphasizes rhythmic precision. It is in ternary form and the trumpets of choir I introduce the A theme while the choir II trumpets play the B theme. As theme B develops in the trombones of both choirs, trumpets recall motifs of theme A until it returns in its entirety in both choirs at the conclusion of the movement.

The second movement blends the timbres of the two choirs with unisons, dissonances, and colorful chords, evoking the sound of an organ. Like the preceding movement, it is in ternary form, providing structural cohesion for both performers and listeners. A lyrical theme A is introduced by the first trumpet of choir II, answered by the second trumpet, and then carried between the instrument groups within their respective choirs. This thematic grouping according to instruments contrasts with the first and third movements where choirs respond antiphonally.

The third movement is a theme and variations based on a characteristic brass fanfare introduced by choir II. Variation I is passed between the instrument groups of each choir until they play in unison before variation II. Here, four trombones carry this triple meter variation while the trumpets layer the fanfare above them. Variation III transitions back to duple meter and utilizes a compositional technique called *hocket* where a complete melody is pieced together in a musical game of "catch" where notes are tossed between two or more instruments. Variation IV recalls the rhythms of theme I in the first movement and again groups the instruments according to their separate choirs. The work concludes with a flourish in the trumpets to a final triumphant C major chord with an added D for color.

– Rachel Brake

Mahler Symphony No. 4

Fourth movement:

*Wir genießen die himmlischen Freuden,
D'rum tun wir das Irdische meiden.
Kein weltlich' Getümmel
Hört man nicht im Himmel!
Lebt alles in sanfter Ruh'!
Wir führen ein englisches Leben!
Sind dennoch ganz lustig daneben!
Wir tanzen und springen,
Wir hüpfen und singen!
Sankt Peter im Himmel sieht zu!*

We revel in heavenly pleasures,
Leaving all that is earthly behind us.
No worldly turmoil
Is heard in heaven;
We all live in sweetest peace.
We lead an angelic existence,
And so we are perfectly happy.
We dance and leap,
And skip and sing;
Saint Peter in Heaven looks on.

*Johannes das Lämmlein auslasset,
Der Metzger Herodes d'rauf passet!
Wir führen ein geduldig's,
Unschuldig's, geduldig's,
Ein liebliches Lämmlein zu Tod!
Sankt Lucas den Ochsen tät schlachten
Ohn' einig's Bedenken und Achten;
Der Wein kost' kein Heller
Im himmlischen Keller;
Die Englein, die backen das Brot.*

*Gut' Kräuter von allerhand Arten,
Die wachsen im himmlischen Garten!
Gut' Spargel, Fisolen
Und was wir nur wollen,
Ganze Schüsseln voll sind uns bereit!
Gut' Äpfel, gut' Birn' und gut' Trauben;
Die Gärtner, die alles erlauben!
Willst Rehbock, willst Hasen?
Auf offener Straßen
Sie laufen herbei!*

*Sollt' ein Fasttag etwa kommen,
Alle Fische gleich mit Freuden angeschwommen!
Dort läuft schon Sankt Peter
Mit Netz und mit Köder,
Zum himmlischen Weiher hinein.
Sankt Martha die Köchin muß sein!*

*Kein' Musik ist ja nicht auf Erden,
Die unsrer verglichen kann werden.
Elftausend Jungfrauen
Zu tanzen sich trauen!
Sankt Ursula selbst dazu lacht!
Cäcilia mit ihren Verwandten
Sind treffliche Hofmusikanten!
Die englischen Stimmen
Ermuntern die Sinnen!
Daß alles für Freuden erwacht.*

Des Knaben Wunderhorn

Saint John has lost his lambkin,
And butcher Herod is lurking:
We lead a patient,
Guiltless, patient,
Darling lambkin to death.
Saint Luke is slaying the oxen,
Without the least hesitation;
Wine costs not a farthing
In the Heavenly tavern;
The angels bake the bread.

Fine sprouts of every description,
Are growing in Heaven's garden.
Fine asparagus, fine herbs,
And all we desire,
Huge platefuls for us are prepared.
Fine apples, fine pears and fine grapes,
The gardeners let us pick freely.
You want venison, hare?
In the open streets
They go running around.

And when there's a holiday near,
All the fishes come joyfully swimming;
And off runs Saint Peter
With net and with bait,
Towards the celestial pond.
Saint Martha will have to be cook!

There's no music at all on the earth
Which can ever compare with ours.
Eleven thousand virgins
Are set dancing.
Saint Ursula herself laughs to see it!
Cecilia with her companions
Are splendid court musicians.
The angelic voices
Delight the senses,
For all things awake to joy.

Translated by Deryck Cooke (Wikipedia)

Fauré *Pelléas et Mélisande Suite*

Fauré composed his *Pelléas et Mélisande Suite* in 1898 as incidental music to Maurice Maeterlinck's play *Pelléas et Mélisande*. The project was directed by English actress Mrs. Patrick Campbell who originally asked Claude Debussy to repurpose music from the first edition of the opera he composed in 1895 based on the same play. After five years of little compositional progress, Debussy finally refused Campbell's offer and she then turned to Fauré.

Now with less than two months before the first scheduled performance, Fauré worked with his former student, Charles Koechlin, who efficiently orchestrated his drafts. Each movement is in cyclic form where themes are introduced and return throughout the piece in separate movements. This effective use of motifs like the voice of Mélisande illustrated by the flute provides symmetry to the work without being overly repetitive.

The first movement serves as a prelude to Act I with a slow introduction in the strings. As the winds gradually join, the anguish of forbidden love is portrayed by dynamic swells and fluid tempo changes. The strings return to the beginning phrase at the end of the section as if recalling a distant memory.

The second movement begins with triplets in the violins, creating an image of Mélisande at her spinning wheel. A duet between the oboe and bassoon carries her thoughts while she works when suddenly the tone darkens as violas and second violins carry the triplets. The funeral motif from the fourth movement is played by the clarinet and horn in a low register, foreshadowing the death of Mélisande. The first violins assume the triplets again and the movement concludes with a sustained and serene G major chord in the upper winds.

The third movement is a sicilienne, a triple meter dance characterized by the dotted eighth and sixteenth note rhythm first presented in the flute and later carried by the violins and upper woodwinds. In the middle of the dance, Pelléas' voice enters in the solo cello and a conversation takes place between flute, clarinet, cello, and horn solos. The section then comes full circle, ending how it began as the flute completes the melody one last time.

The fourth and final movement portrays the death of Mélisande. The upper woodwinds that once represented the young woman's innocence now play a rhythmic heartbeat in their lower tessituras. A lyrical line of mourning people around Mélisande's death bed is played by the violins. As more instruments join, the mourning continues among the heartbeat motif. The dynamic grows and tempo quickens as if Mélisande might resume a normal pulse when suddenly, hope fades. The heartbeat stops and the mourners' motif is all that remains as the flute softly carries Mélisande's spirit heavenward.

– Rachel Brake

Members of NEC Wind Ensembles and Orchestras

Plog

Trumpet

Matthew Dao
Alexandra Richmond
Justin Park
Ko Te Chen

Trombone

Becca Bertekap
Devin Drinan

Bass Trombone

David Paligora
Shin Tanaka

Mahler

Violin

David Carreon
Yeji Lim

Bass

Dennis McIntyre

Bassoon

Abigail Heyrich

Viola

Dylan Cohen

Flute

Yechan Min

Percussion

Ross Jarrell
Rohan Zakharia

Cello

Isaac Pagano-Toub

Oboe

Corinne Foley

Keyboard

Lingbo Ma, harmonium
Boyuan Chen, piano

Fauré

Violin 1

Ravani Loushy Kay
David Carreon
Yeji Lim
Isabella Sun
Audrey Weizer

Cello

Jonathan Fuller
Isaac Pagano-Toub
Eric Schindler

Bassoon

Evan Judson
Zoe Beck

Violin 2

Sofia Skoldberg
Ava Kenney
Minkyung Kang
HyoJeong Hwang

Bass

Luke Tsuchiya
Lawrence Hall

French horn

Elijah Barclift
Mattias Bengtsson
Xiaoran Xu

Viola

Man To Kwong
Ru-Yao Van der Ploeg
John Turner

Oboe

Kelley Osterberg
Kian Hirayama

Timpani

Doyeon Kim

Clarinet

Evan Chu
Adlemi A. Zambrano

Harp

Jingtong Zhang

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