

NEC Lab Orchestra Concert

conducted by graduate students in orchestral conducting

Jherrard Hardeman '25 GD

Timothy Ren '25 MM

Students of Hugh Wolff

with

NEC Lab Orchestra

Thursday, April 25, 2024

8:00 p.m.

Brown Hall

PROGRAM

Johannes Brahms
(1833–1897)

Variations on a Theme by Joseph Haydn,
op. 56a

Theme: Chorale St. Antoni, Andante

Variation 1: Poco più animato

Variation 2: Più vivace

Variation 3: Con moto

Variation 4: Andante con moto

Variation 5: Vivace

Variation 6: Vivace

Variation 7: Grazioso

Variation 8: Presto non troppo

Finale: Andante

Timothy Ren '25 MM, conductor

Richard Wagner
(1813–1883)

Siegfried Idyll

Jherrard Hardeman '25 GD, conductor

Intermission

Zoltán Kodály
(1882–1967)

Dances of Marosszék

Timothy Ren '25 MM, conductor

Ludwig van Beethoven
(1770–1827)

Symphony No. 8 in F Major, op. 93

Allegro vivace e con brio

Allegretto scherzando

Tempo di Menuetto

Jherrard Hardeman '25 GD, conductor

Allegro vivace

Timothy Ren '25 MM, conductor

Brahms *Variations on a Theme by Haydn*

T. S. Eliot writes the following in "Little Gidding":

"We shall not cease from exploration
And the end of all our exploring
Will be to arrive where we started
And know the place for the first time."

Brahms' *Variations on a Theme by Haydn* bears witness to the claim that the new is often concealed in the old. Using a classical chorale falsely attributed to Joseph Haydn, Brahms composes a set of eight variations based on a slightly reimagined theme plus a grand finale. Completed in Bavaria in the summer of 1873, the work is in turn bucolic and introspective, but never overbearing or gloomy. The essential chamber-music-like atmosphere of the piece suggests a delicate and sensitive approach. The fleeting nature of each variation is not unlike Monet's Haystack paintings in which the artist shows how the difference in light and atmosphere throughout the day (and seasons) enlivens an unadorned pile of hay. Unlike the fatalistic passacaglia of the finale of his 4th Symphony, its counterpart in this earlier work is gentle, self-assured, and brimming with hope. The sound of a triangle accompanies a work of superb craftsmanship and subtlety to its jolly, but unheroic conclusion.

– Timothy Ren

Wagner *Siegfried Idyll*

Premiered on Christmas morning in 1870, Richard Wagner's *Siegfried Idyll* is imbued with intimacy and tenderness, serving as a heartfelt expression of Wagner's love and admiration for his wife, Cosima, and a celebration of the birth of their son, Siegfried.

The work opens with a gentle, lullaby-like theme introduced by the strings, evoking a sense of serenity and domestic bliss. This tender melody serves as the foundation upon which the entire composition unfolds, weaving its way through various transformations and developments.

As the music progresses, it builds to moments of exquisite beauty and passion, reflecting the overwhelming joy and love that inspired its creation. Wagner's use of chromatic harmonies and lush textures further enhances the work's emotional impact.

– Jherrard Hardeman

Kodály *Dances of Marosszék*

Lesser known than the enchanting *Dances of Galanta*, Kodály's *Dances of Marosszék* is equally spirited and well-crafted. Premiered in 1930, this dance suite offers a glimpse of the musical identity of rural Transylvania—a "Fairyland of the past", in the composer's own words. The recurring, monophonic rondo theme first heard at the beginning of the piece is most definitely vocal in origin, colored with chromatic appoggiaturas and occasional modal jaunts. The first episode is a joyful duple dance accompanied by offbeat twitterings of the strings and woodwinds. Next comes a comfortably-paced yet virtuosic interlude, showcasing the oboe, flute, and piccolo soloists in sequence. The second episode is characterized by the use of fast trills and percussion, culminating in a whirlwind of timbres and rhythms played fortissimo.

The pedal points and ground-bass nature of the final section is suggestive of bagpipe playing. The low instruments take a prominent role in this piece, as Kodaly deploys a contrabassoon to highlight the earthy nature of folk music despite only scoring for a compact woodwind section. Also worth noticing is Kodaly's sensuous orchestration and superimposition of diatonic and modal-pentatonic scales. – Timothy Ren

Beethoven Symphony No. 8 in F Major, op. 93

Completed just months after his monumental Seventh Symphony, Beethoven's Eighth Symphony, in many ways embraces a lighter, more playful tone, infusing the work with a sense of buoyancy and joy.

The first movement bursts forth with exuberance, propelled by its spirited primary theme. Beethoven's trademark rhythmic drive is on full display here, as the music traverses a kaleidoscope of moods and textures.

The second movement, a playful scherzo, is full of incredible wit and charm. Beethoven toys with the listener's expectations, weaving intricate counterpoint and rhythmic surprises into the fabric of the music.

The third movement takes the form of a minuet, harkening back to the classical traditions of Beethoven's predecessors. Yet, even in this more traditional dance form, Beethoven infuses the music with his distinctive voice, blending the elegance of a minuet with unexpected rhythmic emphases.

The finale explodes with energy and vitality as Beethoven unleashes a whirlwind of musical invention. Much like the finale of the Seventh Symphony, this finale embraces tireless repetition of its themes which seem to make their way to multiple dead ends. In true form, Beethoven always shows us the way out of any complicated compositional situation.

One of the most notable aspects of this symphony is that there is not a single movement composed in a minor key. Even amidst the explosive joy of the Seventh and the reflectiveness of the Sixth, darkness and stormy weather still found its way into those works. The Eighth truly embraces joy, even if sometimes sardonic, from start to finish. – Jherrard Hardeman

NEC Lab Orchestra

Violin 1

Mitsuru Yonezaki
Yebin Yoo
David Carreon
Yeji Lim
Jisoo Kim
Kearston Gonzales

Violin 2

Rachel Yi
Olga Kaminsky
Yeji Hwang
Jeremiah Jung
Aidan Daniels
Abby Reed

Viola

Yi-Chia Chen
Elton Tai
Inácio Afonso
Po-Sung Huang

Cello

Rei Otake
Jihyeuk Choi
Joanne Hwang
Nicholas Tsang Man To

Bass

Yu-Cih Chang
Lawrence Hall

Flute, Piccolo

Chia-Fen Chang
Anne Chao
Jeong Won Choe

Oboe

Abigail Hope-Hull
Victoria Solis Alvarado

Clarinet

Evan Chu
Chasity Thompson

Bassoon, Contrabassoon

Abigail Heyrich
Evan Judson
Andrew Salaru

French horn

Rachel Brake
Grace Clarke
Noah Silverman
Qianbin Zhu

Trumpet

Daniel Barak
Reynolds Martin

Timpani, Percussion

Isabella Butler
Danial Kukuk

Symphonic Music at New England Conservatory

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NEC SYMPHONY, David Loebel, conductor

Simon *The Block*; Mussorgsky *Pictures at an Exhibition* and *Prelude from Khovanschina*;
Jennings *Five Miniatures from Greenwich Village*
Tuesday, April 30, 2024 at 7:30 p.m., Jordan Hall

NEC PHILHARMONIA, Hugh Wolff, conductor

Mahler *Symphony No. 7*
Wednesday, May 1, 2024 at 7:30 p.m., Jordan Hall

Other Upcoming Concerts at NEC

ARTIST DIPLOMA RECITAL: Yeonjae Cho '24, soprano

Monday, April 29, 2024 at 7:30 p.m., Jordan Hall

CHAMBER MUSIC GALA

Friday, May 3, 2024 at 7:30 p.m., Jordan Hall

NEC HONORS ENSEMBLE: TRIO SPONTE

Charles Berofsky, piano; Nicholas Hammel, violin; Yi-I Stephanie Yang, cello

Sunday, May 5, 2023 at 8:00 p.m., Jordan Hall

FIRST MONDAY IN JORDAN HALL, Laurence Lesser, artistic director

Brahms *Trio in C Minor, op. 101*; Chausson *Concerto for Violin, Piano and String Quartet, op. 21*; Miriam Fried, David McCarroll, violin; Angela Park, cello; Ieva Jacubaviciute, Marc-André Hamelin, piano; Terra String Quartet

Monday, May 6, 2024 at 7:30 p.m., Jordan Hall

TUESDAY NIGHT NEW MUSIC

New music by NEC composers, performed by their peers

Tuesday, May 7, 2024 at 7:30 p.m., Jordan Hall

NEC HONORS ENSEMBLE: KROMA QUARTET

Clayton Hancock, Arun Asthagiri, violin; Nathan Emans, viola;

Sophia Knappe, cello

Wednesday, May 8, 2024 at 7:30 p.m., Jordan Hall

NEC CMA HONORS ENSEMBLE: RED BIRD

Karl Henry, voice, cello; Yifei Marine Zhou, voice; Adrian Chabla, voice, piano,

Jacqui Armbruster, voice, viola; Evan Haskin, guitar

Tuesday, May 14, 2024 at 8:00 p.m., Brown Hall

NEC COMMENCEMENT CONCERT

Saturday, May 18, 2024 at 7:30 p.m., Jordan Hall

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Latecomers will be seated at the discretion of management.

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