

A young woman with her hair in a bun, wearing a black strapless dress, is playing a violin. She is in the foreground, slightly to the left. In the background, other musicians are visible, some wearing face masks. The setting is a grand concert hall with wood-paneled walls.

N | E | C

**EXPERIENCE WORLD-CLASS ARTISTRY AT**  
**New England  
Conservatory**

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# NEC Chamber Orchestra

Donald Palma, artistic director

with

Charles Berofsky '24 MM

*Winner, NEC Concerto Competition*

Monday, February 13, 2023

7:30 p.m.

NEC's Jordan Hall

## PROGRAM

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**Joseph Bologne,  
Chevalier de Saint-Georges**  
(1745–1799)

**Symphony in D Major, op. 11 no. 2**  
Allegro presto  
Andante  
Presto

**Wolfgang Amadeus Mozart**  
(1756–1791)

**Piano Concerto No. 14 in E-flat Major, K. 449**  
Allegro vivace  
Andantino  
Allegro ma non troppo

*Cadenzas by Charles Berofsky*

Charles Berofsky '24 MM, piano  
*Winner, NEC Concerto Competition*

*Intermission*

**Franz Joseph Haydn**  
(1732–1809)

**Symphony No. 80 in D Minor, Hob. I:80**  
Allegro spiritoso  
Adagio  
Minuet – Trio  
Finale: Presto

### **Bologne**    *Symphony in D Major, op. 11 no. 2*

Joseph Bologne was born in the French colony of Guadeloupe to the plantation owner George Bologne de Saint-Georges and his African slave Nanon. They lived for some time on an estate on St. Domingue (now Haiti) before his family finally settled in Paris in around 1749. In the French capital, Joseph's talents for music and athletics were realized. At the age of 13 Saint-Georges became a pupil of La Boëssière, a master of arms, and also had riding lessons with Dugast at the Tuileries and would become one of the finest swordsmen in Europe.

Little is known of his musical education but it has been suggested that he studied the violin with Leclair and composition with Gossec. 1769 is the year of his first professional engagement, as a violinist in Gossec's orchestra, the Concert des Amateurs. He made his public début as a soloist with the Concert des Amateurs in 1772, performing two of his own Violin Concerti Op 2. When Gossec became a director of the Concert Spirituel in 1773, Saint-Georges succeeded him as musical director and leader of the Amateurs which rapidly won recognition as one of the finest orchestras in France. (It was Joseph Bologne de Saint-Georges who commissioned and premiered the six Paris Symphonies by Franz Joseph Haydn.)

The first performance of the symphony on our program today was given in Paris at the Hôtel de Soubise, by the Concert des Amateurs. The music is identical to the Overture to the opera *L'Amant Anonyme* first performed 8 March 1780.

### **Mozart**    *Piano Concerto No. 14 in E-flat Major, K. 449*

The E-flat major Concerto—completed on February 9, 1784, but probably begun in 1782 or '83—was the first of Mozart's so-called "great" concertos and the first work he entered in his own catalog of works. Something about the work's significance must have triggered the idea that he needed to maintain a record of his compositions, a practice he kept up until a few weeks before he died. He composed the E-flat Concerto for Barbara (Babette) Ployer, a fine pianist who studied with Mozart and whose talents he greatly appreciated. It was for her that he also wrote his Piano Concerto in G major, K. 453, and the "Grand" Sonata for two pianos in D major. Her father, Gottfried Ignaz von Ployer, agent of the Salzburg court in Vienna, frequently presented evenings of music and had helped to pave the composer's way in Viennese society.

By refraining from publishing the E-flat Concerto during his lifetime, Mozart granted Babette almost exclusive rights to the work. He did, however, play it himself on his benefit concert in March 1784, where "it won extraordinary applause," as he reported to his father, and he did send a copy back to Salzburg for his sister Nannerl to perform. The work's modest proportions in comparison with subsequent "grander" concertos later prompted Mozart to call it "a concerto in an entirely different style and written more for a small than a large orchestra." As he had for the three piano concertos that immediately precede this work, Mozart suggested that the E-flat Concerto might be played "a quattro"—that is with string quartet accompaniment rather than full orchestra, in which version it works extremely well. History

has tended to underrate this concerto, but its many imaginative features make the work deserving of more frequent performance.

### **Haydn** *Symphony No. 80 in D Minor, Hob. I:80*

Haydn composed his Symphony No. 80 at Eszterháza, probably in 1784. The work was part of a trio he sent to publishers in Vienna, London, Paris, and maybe even Lyon, proof of his spreading fame. Mozart programmed it at one of his concerts in Vienna in 1785, on the first half of a bill that also featured his cantata *Davidde penitente*, the first version of the Great Mass in C minor.

The Symphony opens with a dramatic, *Sturm und Drang* gesture. The movement's second theme, a light-hearted dance tune played by flutes and violins over a pizzicato accompaniment, presents a shocking contrast, just the kind of thing that has gained Haydn a reputation as one of music's great humorists. Haydn focuses on this second theme in the movement's development, giving the movement an entirely different feeling than its opening portended.

The adagio continues in this sunnier vein, while the stern minuet returns the listener to the mood of the first movement's stormy opening. In the graceful trio, the winds intone a Gregorian chant over a gently rocking accompaniment in the strings. The finale, in D major, is not a pre-figuring of Beethoven's move from turbulent minor to triumphant major in his Fifth Symphony; rather, it is Haydn having a good old time with a main theme constructed from syncopation (giving it a sort of lurching, drunken character), letting comedy have the last word. — *John Mangum*

Equally at home as a solo pianist, collaborator, and composer, **Charles Berofsky** seeks to engage audiences through a myriad of styles and genres of music. Charles grew up in Ann Arbor, Michigan, and began piano lessons when he was six years old. He also developed an interest in composition from a young age and started organ lessons at age 14. Charles is currently studying with HaeSun Paik at the New England Conservatory, where he is pursuing his master's degree. He obtained his bachelor's degree from the Eastman School of Music with a double major in composition and piano performance. He has studied piano with Alan Chow, Logan Skelton, and John Ellis.

In June 2022, Charles was awarded Third Prize at the 10th New York International Piano Competition, as well as the Stecher & Horowitz First Prize for the one piano, four-hands ensemble round with pianist Yuhang Wang. Other recent awards include First Prize, along with an audience favorite prize, at the 2021 Thousand Islands International Piano Competition (senior division); Second Prize at the 2021 Chautauqua piano competition; and Runner-Up in the 2021 New York MTNA piano competition (Young Artist Division). In January 2020 Charles became one of the youngest students ever to win a concerto competition at the Eastman School of Music, performing Beethoven's "Emperor" Concerto during his sophomore year.

Charles is the pianist of the Newbury Trio, founded in August 2022 with violinist Helen Yu and cellist Anthony Choi. They were recently selected as an NEC Honors Ensemble for the 2022-2023 school year. He also enjoys playing with members of his family as the pianist of the Berofsky Piano Quartet, along with his father, violinist Aaron Berofsky; his mother, violinist/violist Kathryn Votapek; and his brother, cellist Sebastian Berofsky.

### NEC Chamber Orchestra

Donald Palma, artistic director

#### *Violin*

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

#### *Viola*

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

#### *Cello*

Yuri Ahn ‡  
Joan Herget \*  
Shannon Ross §

#### *Bass*

Misha Bjerken

#### *Flute*

Javier Castro

#### *Oboe*

Kian Hirayama ‡  
Alexander Lenser §\*

#### *Bassoon*

Zoe Beck \*  
Evan Judson

#### *French horn*

Logan Fischer §\*  
Willow Otten ‡

#### *Principal players*

§ Bologne (Saint-Georges)  
‡ Mozart  
\* Haydn

Double symbol for principal 2<sup>nd</sup> 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.

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#### **NEC SYMPHONY, Hugh Wolff, conductor**

Chin *subito con forza*; Pasculli *Concerto on Themes from "La Favorita"* by Donizetti, Sojeong Kim '23 MM, oboe; Brahms *Symphony No. 1 in C Minor*  
**Wednesday, March 1, 2023 at 7:30 p.m., Jordan Hall**

#### **NEC PHILHARMONIA, David Loebel, conductor**

Coleman *Seven o'clock Shout*; Dvořák *Symphony No. 7 in D Minor*; Schumann *Cello Concerto in A Minor*, op. 129 – Jeremy Tai '23 MM, cello  
**Wednesday, March 8, 2023 at 7:30 p.m., Jordan Hall**

#### **NEC PHILHARMONIA, Carlos Miguel Prieto, guest conductor**

Debussy *Nuages* and *Fêtes* from *Nocturnes*; Ortiz *Téenek*; Copland *Symphony No. 3*  
**Wednesday, March 15, 2023 at 7:30 p.m., Jordan Hall**

#### **NEC SYMPHONY, David Loebel, conductor**

Berlioz *Symphony fantastique*  
**Wednesday, April 12, 2023 at 7:30 p.m., Jordan Hall**

#### **MARTIN Y SOLER: L'ARBORE DI DIANA**

performed by NEC Opera students and members of NEC Philharmonia, under the direction of Robert Tweten  
**Thursday-Sunday, April 13-16, 2023 (times vary),  
Plimpton Shattuck Black Box Theatre**

#### **NEC CHAMBER ORCHESTRA, Donald Palma, artistic director**

Finzi *Prelude*; Bridge *Suite for Strings*; Britten *Variations on a Theme of Frank Bridge*  
**Wednesday, April 19, 2023 at 7:30 p.m., Jordan Hall**



## Symphonic Music at NEC

—continued

NEC PHILHARMONIA & SYMPHONIC CHOIR, Hugh Wolff, conductor  
Brahms *Tragic Overture*; Gabriela Lena Frank *Conquest Requiem*;  
YeonJae Cho '24 AD, soprano and Libang Wang '23 MM, baritone; Lutoslawski  
*Concerto for Orchestra*  
Wednesday, April 26, 2023 at 7:30 p.m., Symphony Hall

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