Concert Program

necmusic.edu
NEC Chamber Orchestra

Donald Palma, artistic director

Wednesday, November 1, 2023
7:30 p.m.
NEC’s Jordan Hall
PROGRAM

Franz Joseph Haydn
(1732–1809)

Symphony No. 6 in D Major, Hob. 1/6
“Le Matin”
Adagio - Allegro
Adagio - Andante
Menuet
Finale: Allegro

Igor Stravinsky
(1882–1971)

Concerto in D Major, “Basel Concerto”
Vivace
Arioso: Andantino
Rondo: Allegro

Intermission

Miklós Rózsa
(1907–1995)

Concerto for Strings, op. 17
Moderato, ma risoluto ed energico
Lento con gran espressione
Allegro giusto
Nicknamed *Le Matin*, **Franz Joseph Haydn**’s *Sixth Symphony* was his first work for Prince Paul II Anton Ezterházy back in 1761. Drawing on inspiration from the concerto grosso structure, Haydn’s Sixth showcases a range of soloists in each movement, including some rare soloists such as the double bass and bassoon. It is speculated that the reason for this was to please his new employer by making reference to some popular traditions, but then making them uniquely his own. The nickname, which did not originate from the composer but was happily adopted, comes from the slow introduction of the opening movement which is said to represent a sunrise. Grouped with the Seventh and Eighth symphonies in this ‘series’, the nicknames spread to noon and evening for the rest of the trio.

**Igor Stravinsky**’s *Concerto in D Major* (“Basel Concerto”) was commissioned in 1946 to celebrate the twentieth anniversary of the Basler Kammerorchester. Paul Sacher, with his chamber orchestra, was responsible for commissioning and premiering important works over the course of twentieth century by composers including, to name a few: Bartók, Strauss, Henze, Honegger, Martin, Martinů, Hindemith, Carter, Lutoslawski and Dutilleux. To distinguish this work from Stravinsky’s earlier *Concerto in D* (the violin concerto), it is often given the title “Basler.” It is a bright, accessible work of great rhythmic vitality, and harmonic richness, with the interval of the minor second cleverly dictating the harmonic and melodic content of all three movements. A ballet version, *The Cage*, was choreographed by Jerome Robbins for the New York City Ballet in 1951.

Hungarian-American composer, **Miklós Rózsa** was best known for composing over one hundred film scores including three Academy Award winning scores for *Spellbound, Ben-Hur, and A Double Life*. Rozsa described his own creative life as “a double life”, composing concert music alongside his many obligations to the Hollywood studios. His violin concerto was commissioned by Heifetz, the *Sinfonia Concertante* by Piatigorsky, the *Cello Concerto* by János Starker and the *Viola Concerto* by Pinchas Zukerman.

The *Concerto for Strings* was composed in Hollywood in 1943. The music harkens back to his Hungarian roots with echoes of Bartók and Kodály.
NEC Chamber Orchestra
Donald Palma, artistic director

Violin  Bass
Kitty Amaral **  Alyssa Peterson
David Carreon ‡  Daniel Slatch *‡§
Bo-Wen Chen
Hayong Choi §§  Flute
Nick Hammel ‡‡  Jeong Won Choe
Hyeon Hong §  Oboe
Harin Kang
Yeji Lim *  Dane Bennett *
Qiyan Xing  Donovan Bown

Viola  Bassoon
John Clark §  Zoe Beck
Njord Fossnes
Rituparna Mukherjee *  French horn
Maureen Sheehan ‡  Yeonjo Oh
  Willow Otten *

Cello  Principal players
Alexander Davis-Pegis *  * Haydn
Claire Park ‡  ‡ Stravinsky
Yi-I Stephanie Yang §§  § Rózsa

Double symbol for principal 2nd violin

Orchestra Department
Hugh Wolff
Stanford and Norma Jean Calderwood Director of Orchestras

Marjorie Apfelbaum  David Loebel  Jackie Hu
Director of Large Ensemble  Associate Director of  Student Librarian
Administration  Orchestras

Donald Palma  Andrés Almirall
Artistic Director of  Performance Librarian
Chamber Orchestra
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 PHILHARMONIA & SYMPHONIC CHOIR, David Loebel, conductor
Pärt Fratres; Mozart “Great” Mass in C Minor, K.427- soloists: Yeonjae Cho, Josie Larsen, Ruoxi Peng, Shiyu Zhuo, soprano; Suowei Wu, tenor; Hyungjin Son, baritone
*Wednesday, November 8, 2023 at 7:30 p.m., Jordan Hall*

NEC SYMPHONY, Paul Biss, conductor
Zwilich Jubilation; Rachmaninoff Piano Concerto No. 2 – Seongwoo Moon ’25 MM, piano; Dvořák Symphony No. 8
*Wednesday, November 15, 2023 at 7:30 p.m., Jordan Hall*

**Cavalli: La Calisto**
Performed by opera students and members of NEC Philharmonia;
Brenna Corner, director; Robert Tweten, conductor
*Thursday-Sunday, November 16-19, 2023, times vary*
Plimpton Shattuck Black Box Theatre

NEC PHILHARMONIA, Hugh Wolff, conductor
Frank Escaramuza; Lutoslawski Cello Concerto, Leland Ko ’24 AD, soloist; Rachmaninoff Symphonic Dances
*Wednesday, December 13, 2023 at 7:30 p.m., Jordan Hall*

Other Upcoming Concerts at NEC
Visit necmusic.edu for complete and updated concert and ticketing information

**First Monday in Jordan Hall**, Laurence Lesser, artistic director - 39th season
Rachmaninoff Songs; Rachmaninoff Trio élégiaque No. 2 in D Minor, op. 9
*Monday, November 6, 2023 at 7:30 p.m., Jordan Hall*

**Tuesday Night New Music**
New music by NEC student composers, performed by their peers
*Tuesday, November 7, 2023 at 8:00 p.m., Brown Hall*
Other Upcoming Concerts at NEC
--continued

SONATA NIGHT 48, Pei-Shan Lee, director
All Schumann program in collaboration with Ayano Ninomiya’s violin studio
Thursday, November 9, 2023 at 6:00 p.m., Burnes Hall

FACULTY RECITAL: VIVIAN HORNK WEILERSTEIN, piano, CAMERON Stowe, piano,
SARI GRuber, soprano, DONALD WEILERSTEIN, violin
Works by Ives, Kurtág, Schubert, and Weinberg
Thursday, November 9, 2023 at 7:30 p.m., Jordan Hall

FACULTY RECITAL: LAURENCE LESSER, cello, and MINSOO SOHN, piano
Bartók Rhapsody No. 1 for Cello and Piano; Bach Cello Suite No. 6;
Rachmaninoff, Sonata in G Minor for Cello and Piano
Monday, November 13, 2023 at 7:30 p.m., Jordan Hall

CMA DEPARTMENT: “1923”
A retrospective concert directed by Anthony Coleman
Tuesday, November 14, 2023 at 7:30 p.m., Jordan Hall

NEC NEW MUSIC ENSEMBLE, Hugh Wolff, conductor
Ligeti Six Bagatelles; Stravinsky Octet; Villa-Lobos Bachianas brasileiras No. 5;
Boulez Messagesquise; Yuan-Chen Li Butterfly; Piazzolla excerpts from The Four
Seasons of Buenos Aires
Tuesday, November 14, 2023 at 8:00 p.m., Brown Hall

FACULTY RECITAL: MEHMET ALI SANLIKOL
Thursday, November 16, 2023 at 7:30 p.m., Jordan Hall

NEC PERCUSSION GROUP, Will Hudgins, director
Monday, November 20, 2023 at 7:30 p.m., Jordan Hall

KIM KASHKASHIAN STUDIO RECITAL
Monday, November 20, 2023 at 8:00 p.m., Williams Hall

GUNTHER SCHULLER LEGACY CONCERT
Music, remarks, and memories performances by students, alumni, and members of
NEC Wind Ensemble
Tuesday, November 21, 2023 at 7:30 p.m., Jordan Hall

NEC SAXOPHONE ENSEMBLE, Kenneth Radnofsky, director
Monday, November 27, 2023 at 7:30 p.m., Jordan Hall
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Your gift to The NEC Fund has a direct and immediate impact on student scholarships, NEC’s world-class faculty, and a collaborative and innovative learning environment rooted in the highest level of musical excellence.
Please consider making a gift to support NEC 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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Thank you to our generous community of donors who remain committed to elevating the NEC experience and make it possible for our students to continue their artistic pursuits. Every gift to The NEC Fund supports all pillars of an NEC education, from scholarship to community engagement, to our world-renowned faculty.
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