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New England
Conservatory

Concert Program

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NEC Symphony

David Loebel, conductor

Tuesday, April 30, 2024

7:30 p.m.

NEC's Jordan Hall

PROGRAM

Modest Mussorgsky
(1839–1881)
orchestrated by
Rimsky-Korsakov

Introduction

from *Khovanshchina* (*Dawn on the Moskva River*)

Jesse R. Jennings '25 DMA

Five Miniatures from Greenwich Village (2020)

World Premiere

Fourth Street Station

Minetta Street

Bleecker

Sullivan Street

Washington Square

Winner, NEC Orchestral Composition Competition

Carlos Simon
(b. 1986)

The Block (2018)

Modest Mussorgsky

orchestrated by
Sergei Gorchakov

Pictures at an Exhibition

Introduction: Promenade

Gnomus

Promenade

Il vecchio castello

Promenade

Tuileries

Bydlo

Promenade

Ballet of the Chicks in their Shells

Samuel Goldenberg and the Schmuyle

Promenade

Marketplace at Limoges

Catacombae, sepulchrum romanum

Con mortuis in lingua mortua

Hut on Fowl's Legs

Great Gate of Kiev

Mussorgsky Introduction from *Khovanshchina* (*Dawn on the Moskva River*)

The calm serenity of the Introduction to Mussorgsky's opera *Khovanshchina* belies the opera's turbulent plot. It takes its title—which translates to “The Khovansky Affair”—from Ivan Khovansky, a seventeenth century prince who led the opposition to Peter the Great's ascension to the throne. With its basis in Russian history, *Khovanshchina* followed in the footsteps of Mussorgsky's better-known historical opera, *Boris Godunov*.

Begun in 1872 as Mussorgsky's homage to the bicentennial of Peter the Great's birth, the opera remained unfinished at the composer's death. Rimsky-Korsakov created the first performing edition, and it is in his orchestration that the Prelude is heard this evening.

– David Loebel

Jennings *Five Miniatures from Greenwich Village*

Five Miniatures from Greenwich Village is my love letter to the Village. Each movement provides a brief glimpse into a different part of the area. The first movement (“Fourth Street Station”) evokes the energy and craziness of the subway stop at W 4th St. Small fragments of music jolt between one another abruptly and depict the random sights and sounds of the station. The atmosphere becomes tranquil and fluid in the next movement (“Minetta Street”), which represents an afternoon walk through a little street which, although jammed in the middle of a busy area, is somehow rather quiet and empty. The central movement (“Bleecker”) brings with it a nocturnal mood, and the sounds of the city mingle together into a unified tapestry. Against this backdrop is set an improvisatory trumpet solo which reflects the internal monologue of a lone night owl. The music becomes more cinematic in the fourth movement (“Sullivan Street”), and a romantic scene takes place between a couple dining at a table on the sidewalk. A nocturnal air again dominates in the fifth movement (“Washington Square”), where many disparate scenes and visuals are encountered as one walks from one side of the park to the other. Fragments from the previous three movements appear like people trying to talk over one another, and a dialogue occurs between the timpani, mallets, and harp. The noises start softly, come to a climax at the fountain in the middle of the square, then taper off on the other side of the park.

– Jesse R. Jennings

Simon *The Block*

The Block is a short orchestral study based on the late visual art of Romare Bearden. Most of Bearden's work reflects African American culture in urban cities as well as the rural American south. Although Bearden was born in Charlotte, NC, he spent his most of his life in Harlem, New York. With its vibrant artistic community, this piece aims to highlight the rich energy and joyous sceneries that Harlem expressed as it was the hotbed for African American culture.

The *Block* is composed of six paintings that highlight different buildings (church, barbershop, nightclub, etc.) in Harlem on one block. Bearden's paintings incorporate various mediums including watercolors, graphite, and metallic papers. In the same

way, this musical piece explores various musical textures which highlight the vibrant scenery and energy that a block on Harlem or any urban city exhibits. – *Carlos Simon*

Mussorgsky *Pictures at an Exhibition*

Maurice Ravel's is by far the best-known orchestration of Mussorgsky's piano work, *Pictures at an Exhibition*, but it is not the only one. In fact, there are over twenty other orchestrations, three of which predate Ravel's. Of the many adaptations for forces other than symphony orchestra, two enjoyed notable popularity in the 1970s: Isao Tomita's arrangement for Moog synthesizer and a version for rock band by Emerson, Lake and Palmer.

Soviet-era composer Sergei Gorchakov's orchestration dates from 1954. Like several other such arrangements, Gorchakov's corrects various errors found in Ravel's version due to the latter's reliance on Rimsky-Korsakov's sanitized edition of Mussorgsky's original. Gorchakov also restores the "Promenade" movement between "Samuel Goldenberg and Schmuyle" and "Limoges" that Ravel omitted.

Although Gorchakov's skill as an orchestrator certainly cannot approach Ravel's in terms of subtlety, brilliance and imaginative combinations of instrumental colors, his version is notable for its dark, massive sonorities and authentically Russian character. – *David Loebel*

NEC Symphony

David Loebel, conductor

First Violin

Yirou Zhang
Joseph Zamoyta
Abby Reed
Minkyung Kang
Ryan Tully
Yeji Hwang
Audrey Weizer
William Kinney
Tara Hagle
Ashley Tsai
Ravani Loushy Kay
Emma Servadio
Eleanor Markey

Second Violin

Sofia Skoldberg
Jeremiah Jung
Joanna Peters
Aidan Daniels
HyoJeong Hwang
Ian Johnson
Kevin Kang
Tzu-Ya Huang
Isabella Sun
Maxwell Fairman
Ava Kenney
Kearston Gonzales

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Pharida Tangtongchit
Rita Hughes Söderbaum
Charlie Picone
Nina Dawallu
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QingHong He
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Yu-Heng Wang
Jessi Kaufman

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Alex Aranzabal
 Amelia Allen
 Phoebe Chen
 Mina Kim
 Yue Mao
 Austin Topper
 Angela Sun
 Ching-yu Tseng
 Nahar Eliaz
 Li-An Yu
 Ari Freed
 Eric Schindler

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Alyssa Peterson
 Isabel Atkinson
 Brian Choy
 Dennis McIntyre
 Lawrence Hall

Flute

Sadie Goodman §
 Amelia Kazazian †^
 Anna Ridenour
 JouYing Ting
 Nina Tsai *

Piccolo

Anna Ridenour †
 JouYing Ting §

Oboe

Yuhsi Chang *
 Rebecca Mack †^
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Yuhsi Chang

Clarinet

Sarah Cho *§
 Evan Chu †^
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Saxophone

Zeyi Tian

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Daniel Arakaki †^
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* Mussorgsky *Khovanschina*
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Special thanks to Zenas Hsu, Noriko Futagami, Jonah Ellsworth,
and Anthony D'Amico for their work in preparing the orchestra
for this evening's concert.

David Loebel

Associate Director of Orchestras

Noted for performances that combine innate musicality with interpretive insight, David Loebel joined the faculty of New England Conservatory in 2010 as Associate Director of Orchestras following an eleven-year tenure as Music Director and Conductor of the Memphis Symphony Orchestra. Prior to his appointment in Memphis, he enjoyed a decade-long association with the Saint Louis Symphony Orchestra, serving as Associate and then Associate Principal Conductor, as well as Artistic Director of its summer festival, Classics in the Loop. He has also been Associate Conductor of the Cincinnati Symphony Orchestra.

As a guest conductor, David Loebel has appeared with the Philadelphia Orchestra, Chicago Symphony Orchestra, San Francisco Symphony Orchestra, National Symphony Orchestra, Minnesota Orchestra, Saint Paul Chamber Orchestra, Seattle Symphony Orchestra, and Brooklyn Philharmonic Orchestra. He has also conducted the symphony orchestras of Baltimore, Indianapolis, Milwaukee, New Jersey, and Syracuse, the Utah Symphony, the North Carolina Symphony, the Buffalo Philharmonic Orchestra, the Rochester Philharmonic Orchestra, the Kansas City Symphony, the Louisville Orchestra, Symphony Silicon Valley, the Louisiana Philharmonic Orchestra and the Calgary Philharmonic, among many others.

Internationally, Loebel has conducted the Taipei Symphony Orchestra, the Tokyo Philharmonic Orchestra, Orquesta Sinfónica de Xalapa, and toured Australia to great acclaim, leading the Sydney, Adelaide, Queensland, Western Australian, and Tasmanian Symphony Orchestras. He has led family and educational concerts at Carnegie Hall with the Orchestra of St. Luke's, the Saint Louis Symphony Orchestra, and the New Jersey Symphony Orchestra. Operatic engagements include productions

at Opera Theatre of Saint Louis and Opera Memphis, and he has appeared at summer festivals including the Grant Park Music Festival, Eastern Music Festival, Sewanee Summer Music Festival, and Woodstock Mozart Festival.

Honored five times by ASCAP for his adventuresome programming, David Loebel is a recipient of the prestigious Seaver/National Endowment for the Arts Conductors Award. An equally articulate communicator off the podium, he is a popular speaker and hosted “The Memphis Symphony Radio Hour” on public radio station WKNO-FM. His writings on music have been widely published, including program notes for Telarc recordings. With the Grant Park Symphony Orchestra and Chorus he recorded the critically acclaimed CD *Independence Eve at Grant Park*.

Active throughout his career in the training of young musicians, Loebel has been Conductor-in-Residence of the New World Symphony and Music Director of the Saint Louis Symphony Youth Orchestra. He has also conducted the Civic Orchestra of Chicago, the National Repertory Orchestra, and at conservatories including the Juilliard School, Cleveland Institute of Music, San Francisco Conservatory of Music, and Indiana University. As a mentor to conductors, he has served on the faculties of the League of American Orchestras’ Conducting Workshop, the Kennedy Center’s National Conducting Institute, and the University of Cincinnati College-Conservatory of Music.

A native of Cleveland, David Loebel is a graduate of Northwestern University and a recipient of its Alumni Merit Award. <http://davidloebel.com/>

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I am thrilled to share New England Conservatory's 2023-24 concert season—a celebration of the power of music to connect and inspire one another.

Whether you are seated in one of our concert halls or watching online, we hope you are uplifted by the performances of our students, faculty, and guest artists.

Above all, we thank you for your support of our students as they cultivate their artistry and contribute to the world through music.

A handwritten signature in black ink.

Andrea Kalyn
President

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