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Welcome to NEC!

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, appearing to read "Andrea Kalyn".

Andrea Kalyn
President

How can *you* keep
the music playing?

Find out by visiting www.necmusic.edu/give.



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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New England Conservatory receives support
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NEC Chamber Orchestra

Donald Palma, artistic director

Wednesday, February 28, 2024

7:30 p.m.

NEC's Jordan Hall

PROGRAM

Philip Herbert
(b. 1960)

Elegy: In memoriam Stephen Lawrence (1999)

Wolfgang Amadeus Mozart
(1756–1791)

from **Divertimento for Oboe, Two Horns and
Strings in D Major, K. 251**

I. Molto allegro

II. Menuetto

III. Andantino

IV. Menuetto: Tema con variazioni

V. Rondo: Allegro assai

Intermission

Béla Bartók
(1881–1945)

**Divertimento for String Orchestra,
Sz 113, BB 118**

Allegro non troppo

Molto adagio

Allegro assai

Herbert *Elegy: In memoriam Stephen Lawrence* (1999)

"Music expresses that which cannot be said and on which it is impossible to be silent."

Victor Hugo

Elegy was composed in February 1999 as a gesture of empathy after watching the shocking news coverage of the tragic murder of Stephen Lawrence. It was subsequently premiered by an invitation from the Prince's Foundation, for the Stephen Lawrence Charitable Trust's first Annual Memorial Lecture in September 2000.

The piece is richly scored for 18 string players, one for each year of the life of Stephen Lawrence. It is a chorale in three sections, imbued with the influence of English pastoral composers. The music is slow, pensive and reflective, moving between C major and various minor tonalities throughout. The music is full of soulful harmonies with gentle dissonances in sonorous chords, under a plaintive melody. There are particularly poignant sections for soloists at the start of the piece, for a sextet and later, expressive solos for a cello.

The middle section is characterised by a solemn theme, accompanied by a march-like texture in E-flat major moving toward a climax, before the recapitulation of material presented at the start returns. This section is abbreviated and ultimately leads to a cadence in c minor.

"There is no music having a single sound. Different sounds are needed to give music harmony"

Dogon Oral Tradition

There is a need to place a higher value on the strength that comes from diverse peoples living together harmoniously across the world. We all have something valuable and very positive to contribute to the larger puzzle of life in the world today. Stephen Lawrence was deprived of the right to a life where he could use his talents for the good of wider society. Nevertheless, we can press together across our communities to help realise his aspirations.

– Philip Herbert

Mozart *Divertimento No. 11 in D Major, K. 251*

Of the pieces of entertainment music from Mozart's Salzburg years, the D major Divertimento, K.251, is the most substantial; it is also one of the few that seems to have a private rather than public origin, probably having been written for a garden party to celebrate the name-day of Mozart's sister Nannerl in July 1776. Mozart usually attached the title "divertimento" to chamber rather than orchestral works, and it is likely that the first performance was given by a septet of oboe, two horns, two violins, viola and double bass. But there is nothing in the instrumental writing to prevent performance by a small orchestra; and indeed it has been suggested that the piece might have been played orchestrally for the end of term celebrations at the University of Salzburg.

Bartók *Divertimento for String Orchestra*

Béla Bartók wrote his *Divertimento* in the summer of 1939 when Europe was careening into World War II. He was in Switzerland on a “working vacation,” and was well aware of the situation. He wrote about it to his son: “The poor peace-loving loyal Swiss are forced to glow with war fever. Their daily papers are full of articles on protection of the country; in the more important passes are defense measures, military preparations.”

In spite of this, Bartók was happy. “Luckily, I can banish these anxiety-provoked thoughts,” he wrote. “While I am at work it doesn't disturb me.” He was in Switzerland courtesy of Paul Sacher, the conductor of the Basel Chamber Orchestra, who commissioned him to write the *Divertimento*. Sacher put Bartók up in his chalet in the Alps and he was well provided for:

Somehow I feel like a musician of olden times—the invited guest of a patron of the arts... they see to everything—from a distance... The furnishings are not in character, but so much the better, because they are the last word in comfort. The janitor's wife cooks and cleans; she is a very nice and honest woman, and my wish is her command. Recently, even the weather has been favoring me...

He dashed off the *Divertimento* in fifteen days and then set to work on his Quartet No. 6. The *Divertimento* is some of Bartók's sunniest and most accessible music, the Quartet some of his gnarliest. Like the *divertimentos* of the eighteenth century, Bartók's *Divertimento* utilizes dance rhythms. He also hearkens back to the concerto grosso of Corelli, Handel, and Bach in which a large string orchestra contrasts with a smaller solo section.

The first movement starts in a jaunty tempo with an optimistic melody. The soloists introduce a gentler melody. The middle part of the movement introduces some tension as orchestra and soloists alternate and Bartók employs some grating dissonance. The recapitulation of the main themes seem a bit more subdued. The second movement is eerie and dark with some surprising and terrifying outbursts. All is well again in the robust final movement. The folk-like melody gets treated to some interesting transformations and a solo cadenza. At the end, the strings wind up into a frenzied tempo for a dramatic close.

NEC Chamber Orchestra
Donald Palma, artistic director

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Hayong Choi * §§

Nick Hammel §

Clayton Hancock ††

Masha Lakisova †

SooBeen Lee

Yeji Lim

Claire Thaler

Ching Shan Helen Yu

Bass

Daniel Slatch

Oboe

Christian Paniagua

French horn

Willow Otten †

Noah Silverman

Principal players

* Herbert

† Mozart

§ Bartók

Viola

John Clark *

Njord Fossnes §

Rituparna Mukherjee

Maureen Sheehan †

Cello

Alexander Davis-Pegis §

Claire Park *

Yi-I Stephanie Yang †

Double symbol for principal 2nd violin

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Donald Palma

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Chamber Orchestra

Andrés Almirall

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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 Bridgethampton 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, Shiyeon Sung, guest conductor

Gubaidulina *Fairytale Poem*; Hindemith *Violin Concerto*, Yebin Yoo '24 MM, violin;
Dvořák *Symphony No. 6 in D Major, op. 60*

Wednesday, March 6, 2024 at 7:30 p.m., Jordan Hall

NEC BAROQUE ENSEMBLE

Friday, March 8, 2024 at 8:30 p.m., Brown Hall

NEC NEW MUSIC ENSEMBLE, Stefan Asbury, conductor

Turnage *Blood on the Floor*

Tuesday, March 12, 2024 at 8:00 p.m., Burnes Hall

NEC SYMPHONY, Hugh Wolff, conductor

Esmail Re|Member; Thompson *An Act of Resistance*; Shostakovich *Symphony No. 5*

Wednesday, March 13, 2024 at 7:30 p.m., Jordan Hall

NEC PHILHARMONIA, Hugh Wolff, conductor

Chen Wu Xing (*Five Elements*); Strauss *Death and Transfiguration*;
Prokofiev *Piano Concerto No. 2*, Changyong Shin '24 AD, piano

Wednesday, April 3, 2024 at 7:30 p.m., Jordan Hall

STRAUSS: *Die Fledermaus*

performed by NEC Opera students and members of NEC Philharmonia;

Joshua Major, director; Robert Tweten, conductor

**Thursday–Sunday, April 11-14, 2024, Plimpton Shattuck Black Box Theatre,
times vary**

NEC CHAMBER ORCHESTRA, Donald Palma, artistic director

Shaw *Entr'acte*; Schoenberg *Verklärte Nacht for string sextet, op. 4*;

Mozart *Concerto for Oboe in C Major, K. 314*

Wednesday, April 24, 2024 at 7:30 p.m., Jordan Hall

NEC LAB ORCHESTRA

Thursday, April 25, 2024 at 8:00 p.m., Brown Hall

Symphonic Music at NEC

—continued

NEC SYMPHONY, David Loebel, conductor

Simon *The Block*; Mussorgsky *Pictures at an Exhibition*

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

NEC COMMENCEMENT CONCERT

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

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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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necmusic.edu/tonight