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New England
Conservatory

Concert Program

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NEC Philharmonia

Hugh Wolff conductor

Stanford and Norma Jean Calderwood Director of Orchestras

Wednesday, May 1, 2024

7:30 p.m.

NEC's Jordan Hall

PROGRAM

Gustav Mahler
(1860–1911)

Symphony No. 7 (1904–06)

Langsam – Allegro risoluto, ma non troppo

Nachtmusik I: Allegro moderato – Molto
moderato

Scherzo: Schattenhaft – Fließend aber nicht zu
schnell

Nachtmusik II: Andante amoroso

Rondo – Finale

The last of three purely instrumental symphonies Gustav Mahler wrote between 1901 and 1905, the Seventh Symphony is perhaps the least performed and most misunderstood. Mahler composed it inside out, writing two inner *Andante* movements he called *Nachtmusik* (night-music or nocturnes) in the summer of 1904. The following summer he struggled to integrate these two movements into a larger structure. A *scherzo* labeled *Schattenhaft* (shadowy or spectral) found its way to the center of a symmetrical structure; the giant bookends of the first movement and finale were composed last.

The first movement was particularly problematic for Mahler. Devoid of inspiration, he took long solo hikes through the Dolomite mountains and boat rides on Alpine lakes. The lapping of water and the gentle rhythm of the oars caught his attention, and the pulsating *pianissimo* of the symphony's opening was born. This *ostinato* is interrupted by the anguished plea of a "tenor horn," played today on a euphonium. The jagged dotted rhythms become the foundation of a dark and militant march, mixed with wild dances and gentler yearnings. The elaborate canvas—it is the longest of the five movements—is in sonata form with a slow introduction. The intensity and complexity of the introduction and exposition are offset by a more lyrical development section that culminates in an ecstatic passage, cut off abruptly by the return of the hushed introduction and the tenor horn, now in dialogue with the bass trombone.

The second movement, the first of the two *Nachtmusik*, is another march—a walk in the night. Mahler called it a "patrol." Birdcalls and off-stage cowbells put nature at its center. The music oscillates uneasily between major and minor, full of ambiguity and *chiaroscuro*. A lyrical cello melody provides contrast, as does a mournful, Klezmer-style duet for oboes, later joined by two cellos.

The macabre *scherzo*, the shortest movement, is ghostly, wind-whipped night music, a witches' Sabbath of parody and grotesquerie.

The second *Nachtmusik* is a serenade—perhaps an earnest young lover wooing his beloved. The large orchestra is reduced to a more intimate ensemble. Brass and percussion—except for two horns—are silent, while guitar and mandolin, two instruments associated with serenading, are added.

The sweet romance of this movement—welcome after the darker first three movements—opens the door to a finale Mahler called "bright day." This is the most radical music Mahler had ever composed. Titled Rondo-Finale, it is an exuberant amalgam of tempi, motifs, styles, and colors—marches, minuets, and waltzes—jump-cutting from one to the next without apparent logic or preparation. It can be considered a giant mosaic, each tile juxtaposed against something completely different. The similarity with the quasi-mosaic style of Gustav Klimt and the Vienna Secession movement—visual artists with whom Mahler had strong ties—is striking. As an emotional journey, it is more like a carnival: lots of dancing, shouting, eating, arguing, and embracing (maybe some jugglers and a magician?). There's wild excess everywhere, and, above all, the sheer joy and utter messiness of being human on our fragile, fertile planet.

– Hugh Wolff

NEC Philharmonia
Hugh Wolff, conductor

First Violin

Hyun Ji Lee
Mitsuru Yonezaki
Rachel Yi
Tsubasa Muramatsu
SooBeen Lee
Anatol Toth
Min-Han Hanks Tsai
Jisoo Kim
Nathan do Amaral Oliveira
Passacaglia Mason
Chloe Hong
Darwin Chang
Sarah McGuire
Rachel Wang
Jusun Kim

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Ching Shan Helen Yu
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Arun Asthagiri
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Cameron Alan-Lee
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Aidan Garrison
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Hyelim Kong
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Daeun Hong
Bram Fisher

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Claire Deokyoung Kim
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Hayoung Moon
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Xinyue Zhu
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Yihan Wu
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Mandolin

Clay Hancock

Guitar

Dermot Gleeson

Flute

Anne Chao
Chia-Fen Chang
Jeong Won Choe
Subee Kim

Piccolo

Shengyu Cui
Subee Kim

Oboe

Gwendolyn Goble
Donovan Bown
Dane Bennett

English horn

Alexander Lenser

Clarinet

Phoebe Kuan
Cole Turkel
Xianyi Ji

E-flat Clarinet

Yi-Ting Ma

Bass Clarinet

Chasity Thompson

Bassoon

Evan Judson
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Contrabassoon

Matthew Heldt

French horn

Graham Lovely
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Noah Silverman
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Jihao Li, asst.

Trumpet

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Eddy Lanois
Reynolds Martin
Nelson Martinez, asst.

Trombone

Eli Canales
Quinn McGillis

Bass Trombone

Roger Dahlin

Tenor horn

Jaehan Kim

Tuba
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Timpani
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Special thanks to Jason Horowitz, Noriko Futagami, Mickey Katz,
and Anthony D'Amico for their work in preparing the orchestra
for this evening's concert.

Hugh Wolff

*Stanford and Norma Jean Calderwood Director of Orchestras;
Chair, Orchestral Conducting*

Hugh Wolff joined the New England Conservatory faculty in 2008 and has conducted a large share of NEC's orchestral concerts every year since then. He has taught graduate students in an elite training program for orchestral conductors since 2009.

Wolff has appeared with all the major American orchestras, including those of Boston, Chicago, New York, Philadelphia, Los Angeles, San Francisco, and Cleveland. He is much in demand in Europe, where he has conducted the London Symphony, the Philharmonia, the City of Birmingham Symphony, the Orchestre National de France, Czech Philharmonic, Leipzig Gewandhaus, Munich Philharmonic, and the Bavarian and Berlin Radio Orchestras. A regular guest conductor with orchestras in Japan, Korea, Scandinavia, Canada and Australia, he is also a frequent conductor at summer festivals.

Currently Laureate Conductor of the Belgian National Orchestra, Wolff was principal conductor of the Frankfurt Radio Orchestra from 1997 to 2006 and maintains a close relationship with that ensemble. He led it on tours of Europe, Japan, and China, and at the Salzburg Festival. Wolff was principal conductor and then music director of the Saint Paul Chamber Orchestra (1988-2000), with which he recorded twenty discs and toured the United States, Europe, and Japan. Performances with the Boston Symphony have included the world premiere of Ned Rorem's *Swords and Ploughshares* in Symphony Hall. Wolff was music director of the New Jersey Symphony (1986-1993) and principal conductor of Chicago's Grant Park Music Festival (1994-1997). He began his professional career in 1979 as associate conductor of the National Symphony Orchestra under Mstislav Rostropovich.

Wolff's extensive discography includes the complete Beethoven symphonies with the Frankfurt Radio Orchestra and music from the baroque to the present. He has recorded or premiered works by John Adams, Stephen Albert, John Corigliano, Brett Dean, Lukas Foss, John Harbison, Aaron Jay Kernis, Edgar Meyer, Rodion Shchedrin, Bright Sheng, Michael Torke, Mark-Anthony Turnage, and Joan Tower and has collaborated on CD with Mstislav Rostropovich, Yo-Yo Ma, Steven Isserlis, Joshua Bell, Hilary Hahn, Dawn Upshaw, Jennifer Larmore, Jean-Yves Thibaudet, and jazz guitarist John Scofield. Three times nominated for a Grammy Award, Wolff won the 2001 Cannes Classical Award.

A graduate of Harvard College, Wolff studied piano with George Crumb, Leon Fleisher and Leonard Shure, composition with Leon Kirchner and Olivier Messiaen, and conducting with Charles Bruck. In 1985, Wolff was awarded one of the first Seaver/ National Endowment for the Arts Conducting Prizes.

A gift from the Calderwood Charitable Foundation endowed the Stanford and Norma Jean Calderwood Director of Orchestras chair now occupied by Hugh Wolff. He and his wife, harpist and radio journalist Judith Kogan, have three sons.

Upcoming Concerts at NEC

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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 Jokubaviciute, 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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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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