EXPERIENCE WORLD-CLASS ARTISTRY AT New England Conservatory

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NEC Philharmonia

Earl Lee ‘15 GD, guest conductor

Wednesday, October 26, 2022
7:30 p.m.
NEC’s Jordan Hall
PROGRAM

Erqing Wang ’20

The Labyrinth of Light: Cityscape for Orchestra
(2019)

Intermission

Gustav Mahler
(1860–1911)

Symphony No. 1 in D Major, “Titan”

Langsam, schleppend – Immer sehr
gemächlich
Kräftig bewegt, doch nicht zu schnell
  – Recht gemächlich
Feierlich und gemessen, ohne zu schleppen
Stürmisch bewegt – Energisch
Wang  The Labyrinth of Light: A Program Note (3 years later)

When I wrote The Labyrinth of Light in the fall of 2019—retrospectively a rather nostalgic period, a fragilely peaceful time right before the outbreak of a brewing chaos—I gave it the subtitle “An Elegy of Birds” and wrote a short program note describing the composition as a bio-sociological comment on the deaths of birds triggered by urban light pollution. Looking back, I see a naïve composer who was eagerly trying to use the medium of music to take part in the debates of sociological topics.

Three years later, I have removed that program note, disillusioned now by the powerlessness of Art when functioning as social critique, by its impotence and its opportunistic hypocrisy when superficially dealing with tragedies, be they of humans or animals. That note now seems to me to be almost unbearably redundant, even comically superfluous. I have given the piece a new subtitle, “Cityscape for Orchestra”, an image that is open to more multifaceted interpretations of the composition’s flourishing virtuosity, its polyphonic denseness depicting crowds and its outbursts of metallic colors. These reflect my very personal, therefore sincere and deeply-felt, perceptions after having lived in several of the world’s massive metropoles.

I would like to express my sincere gratitude and appreciation to the composition and orchestral departments of NEC, for their efforts to let the composition make its way onto the stage, despite its occasionally unreasonable difficulties resulting from my clumsy handling of orchestral instruments, more or less inevitable for such a début.

Last, but not least, I would like to dedicate the present composition to Mr. Stratis Minakakis, with whom I studied from 2018 to 2020 at NEC, and under whose guidance I was able to absorb a considerable amount of compositional knowledge, much of it displayed in The Labyrinth of Light.

— Erqing Wang

Erqing Wang is currently pursuing his master’s degree at the Universität für Musik und darstellende Kunst Graz with Beat Furrer. He studied at the Middle School of Central Conservatory of Music in Beijing, and subsequently at New England Conservatory, under the guidance of Wenchen Qin, Kati Agócs and Stratis Minakakis.
Winner of the 2022 Sir Georg Solti Conducting Award, **Earl Lee** is a renowned Korean-Canadian conductor who has captivated audiences worldwide. Currently Assistant Conductor of the Boston Symphony Orchestra his appearances in the 21/22 season included leading the San Francisco Symphony, Seoul Philharmonic, and Ann Arbor Symphony in subscription; the New York Philharmonic in its annual Lunar New Year Gala; debuts with the Mostly Mozart Festival Orchestra at New York’s Lincoln Center, the Boston Symphony at Tanglewood, and with the Royal Concertgebouw Orchestra Amsterdam as a participant in the Ammodo masterclasses led by Fabio Luisi. This season includes a return to the San Francisco Symphony and his Boston Symphony subscription debut.

Beginning with the 22-23 season, Earl joins the Ann Arbor Symphony as Music Director.

Earl recently concluded his position as the Associate Conductor of the Pittsburgh Symphony where he led various concerts and its programming. He also served as the Resident Conductor of the Toronto Symphony from 2015 to 2018.

In all of his professional activities, Earl seeks ways to connect with fellow musicians and audiences on a personal level. His concerts to date in Canada, the U.S., China and South Korea have often been accompanied by outreach events beyond the concert hall in the community at large. He has taken great pleasure in mentoring young musicians as former Artistic Director and Conductor of the Toronto Symphony Youth Orchestra, and as Music Director of the Pittsburgh Youth Symphony Orchestra and is a regular guest conductor with the orchestras of North America’s top music schools such as Manhattan School of Music and the New England, San Francisco, and Royal Conservatories.

As a cellist, Earl has performed at festivals such as the Marlboro Music Festival, Music from Angel Fire, Caramoor Rising Stars, and Ravinia’s Steans Institute and has toured as a member of the East Coast Chamber Orchestra (ECCO), with Musicians from Marlboro, with and Gary Burton & Chick Corea as a guest member of the Harlem String Quartet.

Earl has degrees in cello from the Curtis Institute of Music and the Juilliard School and in conducting from Manhattan School of Music and New England Conservatory. He was the recipient of the 50th Anniversary Heinz Unger Award from the Ontario Arts Council in 2018, of a Solti Career Assistance Award in 2021 and has been awarded a Felix Mendelssohn Bartholdy Scholarship by Kurt Masur and the Ansbacher Fellowship by the American Austrian Foundation and members of the Vienna Philharmonic. He lives in New York City with his wife and their daughter.
NEC Philharmonia
Earl Lee, conductor

First Violin
Yiliang Jiang
Minami Yoshida
Joshua Brown
Tsubasa Muramatsu
Haekyung Ju
Claire Byeol Kim
Evelyn Song
Kathryn Amaral
Haeun Honney Kim
Passacaglia Mason
Qiyan Xing
Dorson Chang
Jason Qiu
Tiffany Chang

Second Violin
Claire Thaler
June Chung
Natalie Boberg
Thompson Wang
Caroline Jesalva
Jeffrey Pearson
Nozomi Murayama
Anthony Chan
Angela Sin Ying Chan
Yilei Yin
Yixiang Wang
Rachel Yi
Ian Hsu

Viola
Elton Tai
Ruoran Yu
Haelim Kong
Asher Boorstin
Wonjeong Seol
Yi Chia Chen
Chiau-Rung Chen
Rituparna Mukherjee
Jacqueline Armbruster
Njord Fossnes
John Harry Clark
Samuel M. Zacharia

Cello
Macintyre Taback
Anthony Choi
Lily Uijin Gwak
Josephina YK Kim
Yi-l Stephanie Yang
Heechan Ku
Barna Zsolt Károly
Jeremy Tai
Aixin Vicky Cheng
Hechen Sun
Trés Foster

Bass
Gregory Padilla
Cailin Singleton
Alyssa Peterson
Daniel Slatch
Shion Kim
Minyi Wang

Flute
Javier Castro *
Anna Kevelson
Jay Kim
Yang Liu
Elizabeth McCormack §
Dianne Seo

Piccolo
Jeong Won Choe *
Anna Kevelson §
Jay Kim
Dianne Seo

Oboe
Dane Bennett
Donovan Bown §
Kian Hirayama *
Sojeong Kim
Kelley Osterberg
Sam Rockwood

English horn
Kelley Osterberg

Clarinet
Thomas Acye §
Tyler J. Bourque
Tristen Broadfoot
Chenrui Lin
Soyeon Park *

E-flat Clarinet
Tyler J. Bourque *§
Chenrui Lin

Bass Clarinet
Chenrui Lin

Bassoon
Zoe Beck
Andrew Flurer §
Matthew Heldt *
Evan Judson
Richard Vculek

Contrabassoon
Adam Chen *
Evan Judson §

French horn
Logan Fischer
Sam Hay
Karlee Kamminga
Xiang Li **
Hannah Messenger
Yeonjo Oh
Willow Otten *
Paolo Rosselli §
Tasha Schapiro
Sophie Steger

Principal players
*Wang
**Wang offstage
§Mahler
Trumpet
Jake Baldwin
Daniel Barak
Reynolds Martin §
Nelson Martinez *
David O’Neill **
Alex Prokop
Dimitri Raimonde

Bass Trombone
Chance Gompert
Luke Sieve

Tuba
James Curto §
David Stein *

Trombone
Eli Canales *
Zachary Johnson
Noah Korenfeld **
Jianlin Sha §

Timpani
Eli Geruschat
Ariel Pei Hsien Lu §
Parker Olson *

Percussion
Eli Geruschat
Ross Jarrell
Ariel Pei Hsien Lu *
Jeff Sagurton
Hayoung Song
Zesen Wei §
Yiming Yao

Bass Trombone
Chance Gompert
Luke Sieve

Tuba
James Curto §
David Stein *

Timpani
Eli Geruschat
Ariel Pei Hsien Lu §
Parker Olson *

Harp
Yoonsu Cha *
Yvonne Cox §
Piano, Celeste
Sung Ho Yoo

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

Marjorie Apfelbaum
David Loebel
Rachel Brake
Director of Large Ensemble
Associate Director of Orchestras
Student Manager
Administration
Orchestras

Donald Palma
Andrés Almirall
Dimitri Raimonde
Artistic Director of Chamber Orchestra
Performance Librarian
Rachel Yi
Stage Crew

Student Librarian

Special thanks to Jason Horowitz, Daniel Getz, Mickey Katz, and Anthony D’Amico for their work in preparing the orchestra for this evening’s concert.

And singular thanks to Hugh Wolff who rehearsed the orchestra ahead of Mr. Lee’s arrival.
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 SYMPHONY**, Paul Biss, conductor
Mussorgsky Night on Bald Mountain; Simon A Cry from the Grave; Tchaikovsky Symphony No. 4 in F Minor  
Wednesday, November 9, 2022 at 7:30 p.m., Jordan Hall

**NEC CHAMBER ORCHESTRA**, Donald Palma, artistic director
Veress Transylvanian Dances; Netsky Chagall’s Mandolins – G Rockwell ‘24, mandolin; Stravinsky Apollon Musagète  
Monday, November 14, 2022 at 7:30 p.m., Jordan Hall

**NEC PHILHARMONIA**, Hugh Wolff, conductor
Beethoven “Leonore” Overture No. 2; Elena Langer Leonora’s Dream (world premiere); Strauss Don Quixote, op. 35 – Leland Ko ‘24 AD, cello  
Wednesday, November 16, 2022 at 7:30 p.m., Jordan Hall

**NEC PHILHARMONIA**, Mei-Ann Chen, guest conductor
Clyne Masquerade; Dukas The Sorcerer’s Apprentice; Strauss Till Eulenspiegel’s Merry Pranks; Tchaikovsky Piano Concerto, soloist tba  
Wednesday, December 14, 2022 at 7:30 p.m., Jordan Hall

Other Upcoming Concerts at NEC

**SONATA NIGHT 42**, Pei-Shan Lee, director
Works for violin and piano by Brahms, Schubert, and Strauss  
Thursday, October 27, 2022 at 6:30 p.m., Burnes Hall

**NEC COMPOSERS’ SERIES**
Works by NEC faculty and alumni composers Peyton, Heiss, Sandler, Richardson, Cogan, Blackwell, and Minakakis  
Thursday, October 27, 2022 at 7:30 p.m., Jordan Hall

**NEC NEW MUSIC ENSEMBLE**, Hugh Wolff, conductor
Tower Black Topaz; Davis Wayang II; Takemitsu Rain Spell; Crumb Ancient Voices of Children; Heiss Eloquy and Serenade for Flute and Harp  
Monday, October 31, 2022 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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