Concert Program
NEC Symphonic Winds

William Drury, conductor

with
Rachel Brake ‘24 MM, conductor

Nicholas Ottersberg Enriquez ‘24, baritone

Thursday, September 28, 2023
7:30 p.m.
NEC’s Jordan Hall
PROGRAM

Bruno Martino
(1925–2000)
arr. Dave Rivello

Estate

Soloists:
Sam Childs, tenor saxophone
George Maclaurin, piano
Daniel Mayer, double bass
Caleb Montague, drums

Charles Gounod
(1818–1893)

Petite Symphonie

Adagio et allegretto
Andante cantabile
Scherzo
Finale

Elena Firsova
(b. 1950)

Three Portraits, op. 153 (2022)

World Premiere – composed for William Drury
Lea
Untrue
Europa

Nicholas Ottersberg Enriquez ‘24, baritone

William Drury, conductor

Intermission
Da-Yu Liu ’24 DMA  
*The Torment of a Flower* (rev. 2021)

Elizabeth Maconchy  
(1907–1994)  
*Music for Brass and Woodwind* (1965)

Rachel Brake ’24 MM, conductor

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**Upcoming Wind Ensemble Concerts**

**NEC Wind Ensemble**, James Stephenson, guest conductor  
Stephenson *Symphony No. 2, “Voices”*; Bernstein *Overture to Candide*;  
Brahms *Variations on a Theme by Haydn, op. 56a*; Stephenson *Octet*  
*Thursday, October 12, 2023 at 7:30 p.m., Jordan Hall*

**NEC Symphonic Winds**, William Drury, conductor  
Nielsen *Symphony for Brass and Organ*; Firsova *Oblivion*;  
Nieske *Like Dancing* (world premiere)  
*Wednesday, November 29, 2023 at 7:30 p.m., Jordan Hall*

**NEC Wind Ensemble**, Robert Spittal, guest conductor  
Strauss *Serenade in E-flat Major, op. 7*; Harbison *Three City Blocks*;  
Spittal *Concerto for Wind Ensemble* (2023)  
*Thursday, November 30, 2023 at 7:30 p.m., Jordan Hall*
Firsova  Three Portraits

**Liia**

Vernis’ v smisitel’nae lona,
Atkuda, Liia, ty prishla,
Za to, shto sonsstu Il’iona,
Ty zholtiy sumrak pretpochla.

Idi, nikto tibia ni tronit
Na grud’ attsa v gluhuiu noch
Puskaj glavu svaiu uronit
Krovasmesi tel’ntisa doch.

No raka vaia peremena
F tebe ispolnitsa dalzhna:
Ty budish Liia ni Ielena!
Ne patamu narichena,

*Shcho tsarskaj krovi tiazhelee
Struitsa v zhilah, chem drugoj,
Net, ty pulubish iudeia,
Ischeznish v niom i boh s taboj.*

**Lea**

Go back to the incestuous womb,
From where, Lea, you have come,
Because you preferred a yellow twilight
To the bright Ilion’s sun.

Go, no one will harm you in your incest,
Let the incestuous daughter in her plight
Drop her head on her father’s breast
In the dead of the gloomy night.

But a doomed change in you, unveiling,
Will have to be fulfilled hence:
You will be Leah, not Helen,
You were not named thus since

*It is harder for a royal blood than
Any other to stream in the veins, –
No, you will fall in love with a Jew,
And will disappear in him—God be with you!*

**Nepravda**

Ia s dymiaschej luchinaj fhazhu
K shestipalaj Nepravde v izbu:
Dajka ia na tibia paglazhu,
Vet’ lizhat’ mne f sasnovam grabu.

A ana mne salionych gribkof
Vy ni mait v goshke izpad nar,
A ana iz rebiachih pupkof
Padaiot mne gariachij atvar.

*“Zahachu, gavarit, dam ischo”,
Nu, a ia ne dyshu, sam ni rad,
Shast’ k parogu kuda tam
F plicho utsepilas’ i taschit na zad.*

**Untruth**

I come with a smoking torch
In the hut of a six-fingered untruth:
— Let me look at you, let me watch,
Since I’ll be laid in a pine coffin, struth.

She treats me with pickled mushrooms,
Takes a pot from under her plank-bed
And serves a fresh nourishing broth
Cooked from the babies’ navels.

— “If I want, I’ll pour you some more…”
I am so scared I can barely breathe…
I tried to run to the door—oh, no go…
She grabbed my shoulder and dragged me back.

Peace and moss on her hut, nice and lice,
In the back of beyond bedroom-cell.
— You are good, you are good, all is nice…
We are birds of one feather—in hell.
Elena Firsova was born in Leningrad into a family of physicists. She made her first attempts at composition at the age of twelve, and began her formal studies in 1966 at music college in Moscow and continued from 1970 to 1975 at the Moscow Conservatoire where her teachers were Alexander Pirumov (composition) and Yury Kholopov (analysis).

In 1975 she established contact of a crucial importance with Edison Denisov, one of the leading figures of Soviet contemporary music. Her music was first featured outside the Soviet Union in 1979. Earthly Life, one of many works by Firsova setting the verse of Osip Mandelstam, was commissioned by the BBC and premiered by Penelope Walmsley-Clarke and the Nash Ensemble. The work established Firsova’s reputation in the UK and has led to two further Mandelstam cantatas written for the Nash Ensemble: Forest Walks (1987) and Before the Thunderstorm (1994).

Firsova’s music has been included in Soviet seasons at the Bath Festival in 1987, the Almeida Festival in 1989, the South Bank Centre’s Russian Spring Festival in 1991, and the Philharmonia Orchestra’s Music of Today series in 2001. Recent orchestral works include Augury commissioned by the BBC Proms for the BBC Symphony...
Orchestra under Andrew Davis, and Cassandra written for the BBC National Orchestra of Wales and recorded on BIS Records. Recent chamber works have included the latest in her series of ten string quartets written for the Britten, Danish, Smith and Brodsky Quartets.

Elena Firsova was married to the composer Dmitri Smirnov (1948–2020). Since they took up residence in the UK in 1991 they have become increasingly active in the British musical scene, combing composing with teaching.

Liu  *The Torment of a Flower*

Composed originally in 2018 for choral ensemble, this work draws its inspiration from a traditional Taiwanese Hokkien melody “The Torment of a Flower” (雨夜花) published in 1934. Lyrics written by Chiu Thiam-ōng (周添旺) and original melody written by Teng Yu-hsien (鄧雨賢), the song employs the metaphor of petals enduring the ceaseless torrents and gusts of a tempestuous night:

Rainy night flower, rainy night flower,
Succumbed by the storm and fell to the ground.
No one understood my never-ending sorrow.
A flower withered is gone forever.

The flower withered, the flower withered.
Who could come to look after?
Ruthless storm had stepped upon my future.
The blossom is in the dirt, what could I do?

The rain is ruthless, the rain is ruthless.
It cares not about my future,
It doesn’t look after my soft heart,
Cause my future to shine no light.

The rain is falling, the rain is falling,
Drowning me in the pool of suffering.
It tears me apart like leaves severed from the branches,
Yet no one shall ever see.

Shortly following the completion of this work, my grandparents passed away. This deepened the personal significance of the text and music in the work. Hopefully, the music serves as a sanctuary where souls may find repose. The piece was revised for wind octet in 2021.

   — Da-Yu Liu

Maconchy  *Music for Brass and Woodwind*

*Music for Brass and Woodwind* was conceived to make use of the architecture of the church, with the trombones processing up the aisle and the horns entering from the Lady Chapel. Liturgical, thematic material is stated by the trombones and trumpets in a gently moving 5/4, interspersed with trumpets building to a climax. Out of this are suspended pianissimo chords from the horns, slowly moving under expressive
wind and trumpet solos. The third section is a fleet scherzando with a central lyrical
meno mosso, leading into and providing a counter-subject to a restatement of the first
theme before the final elegiac code.

NEC Symphonic Winds
William Drury, conductor

Flute
Isabel Evernham
Anna Ridenour
JouYing Ting
Nina Tsai

Bassoon
Seth Goldman
Wilson Lu
Carson Meritt

Oboe
Yuhsi Chang
Robert Diaz
Jasmine Foley
Rebecca Mack
Victoria Solis Alvarado

French horn
Elijah Barclift
Mattias Bengtsson
Graham Lovely
Mauricio Martinez
Xiaoran Xu

Clarinet
Sarah Cho
Evan Chu
Xianyi Ji
Adlemi A. Zambrano

Trumpet
Maxwell DeForest
Sebastián Haros
Matthew Mihalko
Justin Park
Alexandra Richmond
Cody York

Wind Ensemble Graduate
Assistants
Weizhe Bai
Rachel Brake

Trombone
Becca Bertekap
Devlin Drinin
Jaehan Kim
Allie Klare Ledbetter

Bass Trombone
Yerin Choi
Wilson Lu
Carson Meritt

Tuba
Yuhsi Chang
Robert Diaz
JouYing Ting
Nina Tsai

Bass Trombone
Yerin Choi
Seth Goldman
Wilson Lu
Carson Meritt

Tuba
Yerin Choi
Seth Goldman
Wilson Lu
Carson Meritt

William Drury
Director of Symphonic Winds

William Drury is NEC’s Conductor of Wind Ensembles and directs the NEC
Symphonic Winds. He is also Music Director and Conductor of the Falmouth
Chamber Orchestra and plays saxophone with the Jimmy Capone Big Band.

As a conductor, Drury has premiered works by composers such as Bell,
Pinkham, Fletcher, Popkin, and Zorn; conducted orchestras at Harvard, Brown, and
Brandeis universities and numerous Air Force bands throughout the nation; and has
previously been MIT’s Assistant Conductor of Orchestras, conductor of the Boston
Conservatory’s Wind Ensemble, assistant conductor of the Civic Orchestra of Boston,
and conductor of the Auros Chamber Orchestra. As a jazz saxophonist, Drury has
performed with Natalie Cole, the Coasters, Dave Stewart and MFB, and played lead
tenor sax with the Bob Curnow Big Band. Before entering undergraduate studies, he
worked for five years as a track laborer for the Burlington Northern Railroad.
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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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