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New England
Conservatory

Concert Program

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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

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 sonstsu Il'liona,
Ty zholtyj sumrak pretpochla.*

*Idi, nikto tibia ni tronit
Na grud' attsa v gluhuiu noch
Puskaj glavu svoiu uronit
Krovasesi tel'nitsa doch.*

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

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

Nepravda

*Ia s dymiaschej luchinaj shazhu
K shestipalaj Nepravde v izbu:
Dajka ia na tibia pagliazhu,
Vet' lizhat' mne f sasnovam grabu.*

*A ana mne salionyh gribkof
Vy ni mait v gorshke izpad nar,
A ana iz rebiachih pupkof
Padaiot mne gariachij atoar.*

*"Zahachu, gavarit, dam ischo",
Nu, a ia ne dyshu, sam ni rad,
Shast' k parogu kuda tam
F plichio utsepilas' i taschit na zad.*

*Vosh da glush u niio, tish da msha,
Poluspalenka polutiur'ma
Nichevo, harasha, harasha...
Ia i sam ved' takoj zhe, kuma.*

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!

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.

Evropa

S rozovoj penoj ustalosti

*Miahkih gub iarasna volny zelionye roet byk,
Fyrkaet, grebli ne liubit zhenaliub,
Nosha hrebtu neprivychna, i trut velik.*

*Izretka vyskachit del'fina kaliso
Da pafstrechaetsia kaliuchij iozh,*

*Nezhnye ruki Evropy, berite vsio!
Gde ty dlia vyi zhelannej iarmo najdiosh?*

*Gor'ko vnimaet Evropa moguchij plesk,
Tuchnae more krugom zakipaet v kliuch,
Vidna strashit eio vod maslianistyh blek
I saskal'z nut' by hatela vshershavyj kruch.*

O, skol'ko raz ej milee ukliuchin skrip,

*lonam shirokaia paluba, gurt avets
I za vysokaj karmoiu mel'kan'e ryb,
S neiu bezvesel'nyj dal'she plyviot grebets.*

Osip Mandelstam

Europa

With the pink foam of fatigue around soft
lips,
Furiously a bull plows green waves,
He dislikes rowing, a womanizer, he snorts,
Labor is hard, and his back is not used to a
hefty weight.

Rarely a wheel of a dolphin would jump out
Or a prickly sea hedgehog would come
across.

Europa's tender hands, its all yours!
Where would one find a better yoke for a
neck?

Bitterly Europa listens to a mighty splash,
A fat sea around boils and raves,
She seems to fear an oily blaze
Or else she would glide from these rough
slopes.

Oh, how much sweeter for her is the
oarlocks' squeak,
A herd of sheep and a wide womb of a deck,
And the flashing of fish behind a high stern!
But an oarless rower swims on with her on
his back.

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 Yuri 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, combining 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

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Anna Ridenour
JouYing Ting
Nina Tsai

Bassoon

Yerin Choi
Seth Goldman
Wilson Lu
Carson Meritt

Trombone

Becca Bertekap
Devin Drinin
Jaehan Kim
Allie Klaire Ledbetter

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Yuhsi Chang
Robert Diaz
Corinne Foley
Rebecca Mack
Victoria Solis Alvarado

French horn

Elijah Bardclift
Mattias Bengtsson
Graham Lovely
Mauricio Martinez
Xiaoran Xu

Bass Trombone

Ki Yoon Park
Shin Tanaka

Tuba

Masaru Lin
Hayden Silvester

Clarinet

Sarah Cho
Evan Chu
Xianyi Ji
Adlemi A. Zambrano

Trumpet

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

Timpani

Ngaieng Lai

Bass

Brian Choy

Wind Ensemble Graduate

Assistants

Weizhe Bai
Rachel Brake

Harp

Shaylen Joos

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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