EXPERIENCE WORLD-CLASS ARTISTRY AT
New England Conservatory

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NEC Symphony

David Loebel, conductor

with Julian Rhee ’24 MM, violin

Winner, NEC Concerto Competition

Thursday, February 2, 2023
7:30 p.m.
NEC’s Jordan Hall
PROGRAM

Wolfgang Amadeus Mozart
(1756–1791)
Symphony No. 32 in G Major, K. 318
Allegro spiritoso – Andante – Tempo primo

Igor Stravinsky
(1882–1971)
Concerto for Violin in D Major
Toccata
Aria I
Aria II
Capriccio

Julian Rhee ’24 MM, violin
Winner, NEC Concerto Competition

Intermission

Florence B. Price
(1887–1953)
Symphony No. 3 in C Minor
Andante – Allegro
Andante ma non troppo
Juba: Allegro
Scherzo. Finale: Allegro
Mozart     Symphony No. 32 in G Major, K. 318 (1779)
Symphony No. 32 in G Major, K. 318 is a one-movement orchestral piece written and premiered in 1779 for the Salzburg court. It is scored for a standard orchestra of the time, featuring strings, timpani, 2 flutes, 2 oboes, 2 bassoons, 4 horns, 2 trumpets, and timpani. The symphony is in 3 sections: an Allegro introduction, an Andante interlude, and a recapitulation/conclusion of the first section.

Mozart’s 32nd symphony marks a period of unrest within the composer’s later years. Upon returning from his travels in Paris to his home in Salzburg in 1779, following the recent death of his mother in 1778, Mozart petitioned to be named Court Organist by the archbishop, a lofty title which was granted to him under contract. However only a year later, after writing numerous grand-scale instrumental pieces, the likes of which had gone out of fashion within the Salzburg court, Mozart was stripped of his title and replaced. This symphony was one of these pieces; and, as such, it serves as a testament to Mozart’s steadfastness and stubbornness when it came to maintaining his desired musical presence, even when faced with conflicting desires from a force as powerful as the court.

Though labeled as a symphony, the piece is written as a reprise overture, consisting of one movement split into three distinct sections. The first section introduces melodic material in a fast tempo, which is later restated in the final section. The two are separated by a contrasting Andante section, which introduces its own wholly self-contained theme, though remaining within the same key of G major throughout. Due to its structure, it is used as a placeholder overture in many modern performances of Mozart’s unfinished opera Zaide (another piece written during his time as court organist), despite the apparent lack of any real connection between the two pieces.

Stravinsky     Violin Concerto in D (1931)
Igor Stravinsky’s Violin Concerto in D is a four movement concerto written in 1931 and premiered by violinist Samuel Dushkin (for whom it was commissioned) with the Berlin Radio Symphony. It is scored for 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, E-flat clarinet, 2 bassoons, contrabassoon, 3 trumpets, 3 trombones, tuba, timpani, bass drum and strings.

When Stravinsky was first commissioned to write a concerto for his good friend, renowned violinist Samuel Dushkin, he approached the project with apprehension due to his inexperience in writing virtuosic music for strings. However, with the aid and encouragement of both contemporary composer/violist Paul Hindemith and Dushkin himself, Stravinsky took to composing the piece over the summer of 1931, beginning roughly late-May. What truly kicked off his composition process, however, was the completion of the solo violin’s opening chord. Its incredibly wide span and unusual voicing create a unique, immediately striking sound that sets the overall tone of the rest of the piece quite effectively. Upon thinking of this chord during a friendly outing with Dushkin, Stravinsky had excitedly scribbled it out on a restaurant napkin and given it to the soloist to check if it was possible on a violin. As soon as Dushkin had confirmed that it was perfectly playable, Stravinsky’s work on
the rest of the piece followed quite smoothly, with the composer himself describing
the chord as “a passport to [the rest of] the concerto.” The piece was finished just a
few months later, in mid-September.

The concerto is firmly neoclassical in style, sounding rigid and regal yet at the
same time playfully modern and unconventional. The structure as well appears to be
indicative of an older era, seemingly following that of a baroque concerto, with its
progression from a brisk toccata to two consecutive slower arias before concluding
with a faster, more intense capriccio finale, all of which are traits emblematic of this
form. All four movements feel appropriately distinctive, yet at the same time similar
enough in tone and tonality to keep a constant sense of flow. This is achieved in
several ways, most importantly in the considerably light/upbeat tone pervasive
throughout the whole piece, but most obviously in the aforementioned opening
chord being repeated at the beginning of every movement. In an interview on his
writing process, Stravinsky stated that he aimed to write something both traditionally
virtuosic but with a unique spin, aided in part by his lack of familiarity with the
instrument. This uniqueness was achieved by substituting constant traditional
virtuosity in the solo part with a different kind of virtuosity, found in the complex
relationship between the violin and the orchestra. Stravinsky states that the piece is
“always more characteristic of chamber music than orchestral music”, and that most
of the true difficulty lies outside of the notes themselves and within exemplifying this
characteristic by striking the delicate, constantly-shifting balance of importance
between the solo and accompaniment.

Price     Symphony No. 3 in C Minor

NEC alumna Florence Price’s Symphony No. 3 in C Minor was written across the
summer of 1938 to 1939 as a commission for the Works Progress Administration’s
Federal Music Project, and was premiered on November 6, 1940 by the Detroit Civic
Orchestra. It is scored for 3 flutes, piccolo, 2 oboes, English horn, 2 clarinets, bass
clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion,
celesta, harp, and strings.

Florence Beatrice Price was born in 1887 to a mixed-race family in Little Rock,
Arkansas. Her mother, a music teacher, began giving her lessons in piano and
composition at an incredibly early age; she gave her first public piano performance at
the age of 4, and had her first original piece published when she was 11. A
remarkably hard-working student, she graduated high school as valedictorian at the
age of 14, after which she left Little Rock for Boston. Following her mother’s advice
and passing herself off as Mexican to avoid discrimination for her African-American
descent, she was admitted to New England Conservatory in 1902, where she pursued
piano and organ performance (the only student in her class to graduate with a double
major), while continuing her studies in composition with the Conservatory’s director,
George Whitefield Chadwick.

In the years after her graduation in 1906—during which she taught both at the
Cotton Plant-Arkadelphia Academy and Shorter College—she began to prioritize
composition over music performance. Following her return to Little Rock in 1910 and subsequent departure in 1927 due to growing racial segregation in the Deep South, she settled into Chicago with her new family; there her composition career truly began to take shape. She began gaining relative renown as a composer, known primarily for her piano and organ pieces, and with the world premiere of her Symphony No. 1 by the Chicago Symphony Orchestra in 1933, she became the first black female composer to have a work performed by a major American orchestra. Her limited public recognition brought her several other instances of much-needed exposure, including many of her pieces being performed as part of the Works Progress Administration’s Federal Music Program, a branch of the administration dedicated to creating jobs for working orchestral musicians affected by the Great Depression. Most notably, her Third Symphony was commissioned specifically for this program.

However, though she saw relative success as a black composer, widespread racial discrimination throughout the country prevented her from achieving the same celebrity as her white contemporaries, and many of her pieces went mostly unplayed during her lifetime. As such, she was at a severe disadvantage when it came to composing for large ensembles, as convincing major orchestras to perform these pieces would have proved a near impossible task. Thus, most of her larger-scale pieces were either ignored or completely unpublished for decades. Only over half a century later, once many of these unpublished pieces were found in her old summer home in Illinois, did she begin to gain the renown she deserved. Among these newly discovered works were such grand pieces as her widely-played Fourth symphony, or the massive orchestral/choral piece Abraham Lincoln Walks at Midnight. These discoveries, as well as recent efforts organized by pianist Lara Downes, brought many of her other previously forgotten pieces into the spotlight, as orchestras across the country began featuring her music to make up for lost time. And now, over a century after her composition career began, works such as her Symphony No. 3 are slowly being accepted into the common repertoire.

The symphony begins with a slow, foreboding introduction in the woodwinds, before opening into a more traditionally romantic, rigid-sounding melody, interspersed with brief moments of surreal, floating whole tone scales, and most prominently featuring a central line introduced by a solo trombone that is reminiscent of spiritual melodies of the era. After crashing through a unique, bombastic conclusion, the first movement gives way to a much more peaceful second movement—an Andante—which builds itself around a sweet, flowing melody, with notable attention given to the often-underutilized celesta, which cements the piece’s firmly unique voice with its brief winding-down solo near the end. The symphony’s organization is rather unique, in that the last two movements—the Juba and the Allegro—are both scherzos. The former is named after a dance originated by slaves on Southern plantations who used rhythmic patting on their bodies as a substitute for prohibited drums. As it’s based on a loose, improvised dance, the movement has a very lighthearted, lively feel, which is carried over into the equally lively scherzo-
finale. As such, the piece never feels like it loses energy; its upbeat nature presents itself strongly in the immediately-energetic 4th movement, and rides its own momentum through to the piece’s dramatic conclusion.

– Charlie Picone

NEC Symphony
David Loebel, conductor

First Violin
Caroline Smoak
Tara Hagle
Emma Boyd
Shiyu Wang
Abby Reed
William Kinney
Kearston Gonzales
Emma Servadio
Michael Fisher
Maxwell Fairman
Sarah Campbell

Second Violin
Jeremiah Jung
Ryan Tully
Aidan Daniels
Sofia Skoldberg
Tzu-Ya Huang
Yirou Zhang
Gabriella Foster
Darwin Chang
Olga Kaminsky
Chung-Han Tsai

Viola
Katherine Purcell
Bram Fisher
Njord Fossnes
Philip Rawlinson
Nicolette Sullivan-Cozza
Nathan Emans
Jowen Hsu
Ru-Yao Van der Ploeg
Harry Graham
Charlie Picone

Cello
Jonah Kernis
Jonathan Fuller
Zanipolo Lewis
Sophia Knappe
Amelia Allen
Austin Topper
Tianao Pan
Asher Kalfus
Mina Kim
Max Zhenren Zhao

Bass
Isabel Atkinson
Luke Tsuchiya
Colby Heimburger
Brian Choy
Isabel Evernham
Honor Hickman §
Subee Kim
Anna Ridenour §
Jou Ying Ting *
Nina Tsai
Isabel Evernham §
Subee Kim §

Flute
Isabel Evernham
Honor Hickman §
Subee Kim
Anna Ridenour §
Jou Ying Ting *
Nina Tsai

Piccolo
Isabel Evernham §
Subee Kim §

Oboe
Yuhsi Chang *
Robert Diaz §
Corinne Foley §

English horn
Yuhsi Chang §
Corinne Foley §

Clarinet
Sarah Cho §
Xianyi Ji §
Cole Turkel

E-flat Clarinet
Sarah Cho

Bass Clarinet
Cole Turkel

Bassoon
Seth Goldman
Kangwei Lu §
Carson Meritt
Andrew Salaru §
Jialu Wang *

Contrabassoon
Carson Meritt

French horn
Mattias Bengtsson
Graham Lovely *
Tess Reagan §
Jenna Stokes §
Xiaoran Xu

Trumpet
Michael Harms §
Matthew Mihalko
Justin Park
Allie Richmond *
Cody York §

Trombone
Rebecca Bertekap §
Noah Nichilo
Kevin Smith §
Bass Trombone
Jason Sato

Tuba
Jordan Jenifor ¶
Hayden Silvester §

Principal players
*Mozart
§Stravinsky
‡Price

Timpani
Isabella Butler *
Doyeon Kim §

Harp
Jingtong Zhang

Percussion
Isabella Butler
Doyeon Kim

Celeste
Li hyeon Kim

Isabella Butler *
Doyeon Kim

Mark Larrivee
Eli Reisz
Rohan Zakharia §‡

Harp
Jingtong Zhang

Celeste
Li hyeon Kim

Julian Rhee ’24 MM is quickly gaining recognition as an emerging artist and performer, praised for his “sophisticated, assured tone, superb intonation, and the kind of poise and showmanship that thrills audiences.” (The Strad )

An avid soloist, Julian made his Milwaukee Symphony Orchestra debut at age 8, and has gone on to perform with orchestras such as the Santa Rosa Symphony, Eugene Symphony, Pittsburgh Symphony, Aspen Philharmonic, Madison Symphony, Indianapolis Symphony, East Coast Chamber Orchestra, and San Diego Symphony.

He is the Silver Medalist of the 11th Quadrennial International Violin Competition of Indianapolis, winner of Astral Artists’ National Auditions, and the first prize winner of the 2020 Elmar Oliveira International Competition, where he was also awarded the special Community Award.

A passionate chamber musician, Julian’s performance on violin and viola earned
him first prize in the Fischoff and the M-Prize Chamber Competitions. He has performed at and attended festivals including the Heifetz, Four Seasons, Ravinia Steans Institute, Rockport Music and North Shore Chamber Music Festivals. He has appeared alongside Time for Three, Jupiter Chamber Players, 98.7 WFMT's Introductions, and Milwaukee Public Television.

He studied with Hye-Sun Lee and Almita Vamos at the Music Institute of Chicago Academy and is currently pursuing a master's degree with Miriam Fried at New England Conservatory.

Julian is the recipient of the outstanding 1699 “Lady Tennant” Antonio Stradivari on extended loan through the generosity of the Mary B. Galvin Foundation and the efforts of the Stradivari Society, a division of Bein and Fushi, Inc.

David Loebel
Associate Director of Orchestras

Noted for performances that combine innate musicality with interpretive insight, David Loebel joined the faculty of New England Conservatory in 2010 as Associate Director of Orchestras following an eleven-year tenure as Music Director and Conductor of the Memphis Symphony Orchestra. Prior to his appointment in Memphis, he enjoyed a decade-long association with the Saint Louis Symphony Orchestra, serving as Associate and then Associate Principal Conductor, as well as Artistic Director of its summer festival, Classics in the Loop. He has also been Associate Conductor of the Cincinnati Symphony Orchestra.

As a guest conductor, David Loebel has appeared with the Philadelphia Orchestra, Chicago Symphony Orchestra, San Francisco Symphony Orchestra, National Symphony Orchestra, Minnesota Orchestra, Saint Paul Chamber Orchestra, Seattle Symphony Orchestra, and Brooklyn Philharmonic Orchestra. He has also conducted the symphony orchestras of Baltimore, Indianapolis, Milwaukee, New Jersey, and Syracuse, the Utah Symphony, the North Carolina Symphony, the Buffalo Philharmonic Orchestra, the Rochester Philharmonic Orchestra, the Kansas City Symphony, the Louisville Orchestra, Symphony Silicon Valley, the Louisiana Philharmonic Orchestra and the Calgary Philharmonic, among many others.

Internationally, Loebel has conducted the Taipei Symphony Orchestra, the Tokyo Philharmonic Orchestra, Orquesta Sinfónica de Xalapa, and toured Australia to great acclaim, leading the Sydney, Adelaide, Queensland, Western Australian, and Tasmanian Symphony Orchestras. He has led family and educational concerts at Carnegie Hall with the Orchestra of St. Luke’s, the Saint Louis Symphony Orchestra, and the New Jersey Symphony Orchestra. Operatic engagements include productions at Opera Theatre of Saint Louis and Opera Memphis, and he has appeared at summer festivals including the Grant Park Music Festival, Eastern Music Festival, Sewanee Summer Music Festival, and Woodstock Mozart Festival.

Honored five times by ASCAP for his adventuresome programming, David
Loebel is a recipient of the prestigious Seaver/National Endowment for the Arts Conductors Award. An equally articulate communicator off the podium, he is a popular speaker and hosted “The Memphis Symphony Radio Hour” on public radio station WKNO-FM. His writings on music have been widely published, including program notes for Telarc recordings. With the Grant Park Symphony Orchestra and Chorus he recorded the critically acclaimed CD Independence Eve at Grant Park.

Active throughout his career in the training of young musicians, Loebel has been Conductor-in-Residence of the New World Symphony and Music Director of the Saint Louis Symphony Youth Orchestra. He has also conducted the Civic Orchestra of Chicago, the National Repertory Orchestra, and at conservatories including the Juilliard School, Cleveland Institute of Music, San Francisco Conservatory of Music, and Indiana University. As a mentor to conductors, he has served on the faculties of the League of American Orchestras’ Conducting Workshop, the Kennedy Center’s National Conducting Institute, and the University of Cincinnati College-Conservatory of Music.

A native of Cleveland, David Loebel is a graduate of Northwestern University and a recipient of its Alumni Merit Award. [http://davidloebel.com/](http://davidloebel.com/)

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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.

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**MOZART: THE MAGIC FLUTE**

performed by NEC Opera students and members of NEC Philharmonia, under the direction of Robert Tweten

*Wednesday, & Thursday, February 8 & 9, 2023 at 7:30 p.m., Jordan Hall*

**NEC CHAMBER ORCHESTRA,** Donald Palma, artistic director

Bologne *Overture to “L’Amant anonyme”*; Mozart *Piano Concerto No. 14 in E-flat, K. 449* – Charles Berofsky ’24 MM, piano; Haydn *Symphony No. 80 in D Minor*

*Monday, February 13, 2023 at 7:30 p.m., Jordan Hall*

**NEC SYMPHONY,** Hugh Wolff, conductor

Chin *subito con forza*; Pasculli *Concerto on Themes from “La Favorita” by Donizetti*, Sojeong Kim ’23 MM, oboe; Brahms *Symphony No. 1 in C Minor*

*Wednesday, March 1, 2023 at 7:30 p.m., Jordan Hall*
Symphonic Music at NEC
– continued

NEC PHILHARMONIA, David Loebel, conductor
Coleman Seven o’clock Shout; Dvořák Symphony No. 7 in D Minor; Schumann Cello Concerto in A Minor, op. 129 – Jeremy Tai ’23 MM, cello
Wednesday, March 8, 2023 at 7:30 p.m., Jordan Hall

NEC PHILHARMONIA, Carlos Miguel Prieto, guest conductor
Debussy Nuages and Fêtes from Nocturnes; Ortiz Té enek; Copland Symphony No. 3
Wednesday, March 15, 2023 at 7:30 p.m., Jordan Hall

NEC SYMPHONY, David Loebel, conductor
Berlioz Symphony fantastique
Wednesday, April 12, 2023 at 7:30 p.m., Jordan Hall

MARTIN Y SOLER: L’ARBORE DI DIANA
performed by NEC Opera students and members of NEC Philharmonia, under the direction of Robert Tweten
Thursday-Sunday, April 13-16, 2023 (times vary), Plimpton Shattuck Black Box Theatre

NEC CHAMBER ORCHESTRA, Donald Palma, artistic director
Finzi Prelude; Bridge Suite for Strings; Britten Variations on a Theme of Frank Bridge
Wednesday, April 19, 2023 at 7:30 p.m., Jordan Hall

NEC PHILHARMONIA & SYMPHONIC CHOIR, Hugh Wolff, conductor
Brahms Tragic Overture; Gabriela Lena Frank Conquest Requiem;
Yeonjae Cho ’24 AD, soprano and Libang Wang ’23 MM, baritone; Lutoslawski Concerto for Orchestra
Wednesday, April 26, 2023 at 7:30 p.m., Symphony Hall

Other Upcoming Concerts at NEC
Visit necmusic.edu for complete and updated concert and ticketing information

NEC COMPOSERS’ SERIES
Works by NEC faculty Sid Richardson, Kari Agós, Malcolm Peyton, and Mark-Anthony Turnage - Malcolm Peyton Composer Artist-in-Residence
Monday, February 6, 2023 at 7:30 p.m., Jordan Hall

[NEC]SHIVAREE, Steven Drury, artistic director
Tuesday, February 7, 2023 at 8:00 p.m., Williams Hall
Other Upcoming Concerts at NEC
–continued

JAZZ/CMA FACULTY SPOTLIGHT
Works and performances by faculty including Jerry Leake, Anthony Coleman, Bob Nieske, Mal Barsamian, Lautaro Mantilla, Mehmet Ali Sanlıkol, George Lernis, Cristi Catt, Jorrit Dijkstra, Hankus Netsky, Cecil McBee, and others
Tuesday, February 7, 2023 at 7:30 p.m., Jordan Hall

NEC WIND ENSEMBLE, Charles Peltz, conductor
“A Valentine to Contemporary Musical Arts” – Gandolfi Vientos y Tangos;
Duffy Three Places in New Haven; Rodrigo Adagio por vientos; Netsky Nonantum Bulgar; Schuman from New England Triptych - CMA students perform with Wind Ensemble
Tuesday, February 14, 2023 at 7:30 p.m., Jordan Hall

TUESDAY NIGHT NEW MUSIC
New music by NEC student composers, performed by their peers
Tuesday, February 14, 2023 at 8:00 p.m., Williams Hall

“CONNECTIONS” CHAMBER MUSIC SERIES
Chamber music performed by students and faculty
Thursday, February 16, 2023 at 8:00 p.m., Burnes Hall

NEC SYMPHONIC WINDS & CHAMBER SINGERS, William Drury, conductor
Ellington Sacred Concert – Patrice Williamson, soprano, Helen Sung, piano
Françaix Sept Danses, Iverson Eliopoulos ’23 MM, conductor
Thursday, February 16, 2023 at 7:30 p.m., Jordan Hall

“BLACK IS CANON”, BSU concert
Sunday, February 19, 2023 at 4:00 p.m., Eben Jordan

ARTIST DIPLOMA RECITAL: YeonJae Cho, soprano
Tuesday, February 21, 2023 at 7:30 p.m., Jordan Hall

SONATA NIGHT 44, Pei-Shan Lee, director
Thursday, February 23, 2023 at 6:30 p.m., Burnes Hall

PIANO DEPT CONCERT, Bruce Brubaker, curator
“A Fine Balance: Piano Music by Women and Men, Part One”
Fanny Mendelssohn Das Jahr; Tchaikovsky The Seasons
Thursday, February 23, 2023 at 7:30 p.m., Jordan Hall
Other Upcoming Concerts at NEC
–continued

**PIANO DEPT CONCERT**, Bruce Brubaker, curator
“A Fine Balance: Piano Music by Women and Men, Part Two”
Works by Clara Schumann, Brahms, Satie, Meredith Monk, Florence Price, Griffes, Tania León, Messiaen. Joan Tower, Alkan
*Monday, February 27, 2023 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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