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NEW ENGLAND CONSERVATORY

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NEC Wind Ensemble

Charles Peltz, conductor

with

Iverson Eliopoulos '23 MM, conductor

NEC Favorites

Thursday, November 10, 2022

7:30 p.m.

NEC's Jordan Hall

PROGRAM

Jean-Baptiste Lully
(1632–1687)
arr. Debra Nagy

Suite: Le Bourgeois gentilhomme
Marche pour la cérémonie des Turcs
Overture
Canarie
Deuxième air pour les Turcs
Troisième air
Chaconne des scaramouches

Coached by Handel and Haydn's Debra Nagy
Supported by the Pratt Early Music Fund

John Luther Adams
(b. 1953)

Strange Birds Passing (1983/2003)

Henri Tomasi
(1901-1971)

Fanfares liturgiques (1947)
Annonciation
Evangile
Apocalypse
Procession du Vendredi-Saint

Iverson Eliopoulos '23 MM, conductor

Brief Pause

Michael Tippett
(1905–1998)

"Mosaic" from *Concerto for Orchestra*

Charles Ives
(1874-1954)
trans. James B. Sinclair

Charlie Rutlage

trans. Jonathan Elkus

Decoration Day from *Four New England Holidays*

Lully *Le Bourgeois gentilhomme*

In the court of Versailles during the reign of the Louis 13th and 14th, music held a place of high esteem. Under the towering presence of Jean Baptiste Lully, musicians honed performances of grandeur and detail to rival the palace itself. So numerous were the musical events that the musicians were divided into two now famous ensembles. The strings formed *Les Vingt-quatre Violons du Roi* and the winds into *Les Grand Hautbois* or *Douze grands hautbois du roi*. These ensembles of 24 and 12 not only supplied the court with music, but their sense of ensemble, their musical discipline and their command of the French style dominated music of the time and set standards which are the foundation of today's ensembles.

The *hautbois*, made up of the strongly projecting members of the oboe and bassoon family, primarily served the ceremonies of court as well as other outdoor activities. Marches, to which they often actually marched, were a staple of their repertoire, but they performed as well dances and other incidental music. Music from Lully's stage work *Le Bourgeois gentilhomme* is featured here and includes a sampling of these marches, dances, all introduced by a quintessential French overture.

– Charles Peltz

Adams *Strange Birds Passing* (1983/2003)

The following is excerpted from Adams' website:

For John Luther Adams, music is a lifelong search for home—an invitation to slow down, pay attention, and remember our place within the larger community of life on earth.

Living for almost 40 years in northern Alaska, JLA discovered a unique musical world grounded in space, stillness, and elemental forces. In the 1970s and into the 80s, he worked full time as an environmental activist. But the time came when he felt compelled to dedicate himself entirely to music...he has become one of the most widely admired composers in the world, receiving the Pulitzer Prize, a Grammy Award, and many other honors.

...Adams brings the sense of wonder that we feel outdoors into the concert hall...he employs music as a way to reclaim our connections with place, wherever we may be.

... If we can imagine a culture and a society in which we each feel more deeply responsible for our own place in the world, then we just may be able to bring that culture and that society into being.

Composers have for centuries attempted to convey bird song in music. John L. Adams has approached the task differently than Beethoven with his gilded cage birds or Messiaen with his wild ones. One senses Adams is trying to capture the soul of being a bird – what it is to soar and circle, to move as the breeze dictates. In *Strange Birds Passing*, his repeated figures, using the same pitches in floating arpeggios working in easy counterpoint, are as a flock of birds whose wings flap in the same way but each in their own space.

– David Shimoni and John Luther Adams

Tomasi *Fanfares Liturgiques*

Henri Tomasi originally wrote the *Fanfares Liturgiques* in 1947 to be included in his opera *Don Juan de Mañara*. The opera itself wasn't premiered for another decade, but the *Fanfares Liturgiques* quickly became a staple of the brass ensemble repertoire. The first movement (Annonciation) opens with a true fanfare, heroic and biting. This is followed by a lyrical and nostalgic passage in the horns. The movement ends as it begins, with the same blazing fanfare. The second movement (Evangile) contains more of a mysterious and sparse landscape. Percussion, muted brass, strange trills create the backdrop for a declaratory and pious trombone solo. The movement closes with somber resignation. The third movement (Apocalypse) conjures up imagery of the Horsemen of the Apocalypse, galloping ever closer with their chilling warnings. The music never lets up, rushing to the end in a blaze of virtuosic playing. The final movement (Procession du Vendredi-Saint) is the longest of the piece. It depicts a procession during Holy Week in Seville. At first we can barely hear the procession in the distance, but as the music grows in force our devoted marchers come into focus. The repeated cry reaches a screaming peak, begging from the heavens. After a beautiful, reverent chorale the movement ends once more with the exclamatory prayers of religious ecstasy.

– Iverson Eliopoulos

Tippett *Mosaic*

Michael Tippett gave both elegant music and passionate belief to post war British audiences. A committed pacifist, defiantly refusing service in World War II, he turned his pen to eulogize war's ravages in *A Child of our Time* (1939-41) which stands as his masterwork. Scores of works fill his catalogue, many for the theater, often using engaging texts and with social politics as subtext.

Mosaic (1962-63) is the first movement of his *Concerto for Orchestra*, a three movement work that was a watershed moment for Tippett. The dense text of his opera *King Priam*, which preceded the *Concerto*, forced Tippett to employ new, more declamatory melodic ideas and a more muscular orchestration palette. He felt at home in this new language, and so the first movement of the *Concerto* is much like the male-only second act of *Priam*: scored for the wind and brass section of the orchestra.

Like Bach's *Goldberg Variations* which introduce materials successively and then bring them together at the end of large sections, Tippett introduces small chamber groups (e.g two flutes and harp, tuba and piano) and then brings them together in polyphony at the conclusion of a section. There are three of these large sections with three chamber groups apiece; the first two sections at a *tempo primo* and the third section at a *tempo secondo*. This *secondo* is at a one-third faster tempo (arrived at through metric modulation). After the three introductory sections are played, then a vigorous working out ensues with all nine groupings worked out in a "mosaic" of polyphony. The piece employs one of Tippett's inconclusive "non-endings".

– Charles Peltz

Ives *Charlie Rutlage*

Charlie Rutlage is an example of Ives at his best. Originally for voice and piano, the

song was part of a collection of 114 Songs which Ives published privately in 1922. The text comes from John A. Lomax's ballad, which tells the story of a Texas ranch cowboy who is crushed when his own horse falls on him during a roundup. The piece begins with a vocal solo performed by the euphonium, which then travels around the rest of the band for a short while. In the beginning of the piece, a steady trot of hooves can be heard. As round up begins, this trot quickly turns into a panic. As the dust settles, a single trumpet announces the death of Charlie Rutlage. This eulogy is short lived – the horse is soon back to trotting away, with the storyteller wishing Charlie Rutlage to “see his loved ones beyond in eternity” set to a peaceful plagal cadence.

– Jack Earnhart, '23 Euphonium Performance

Ives *Decoration Day*

“These...holiday movements...are but attempts to make pictures in music of common events in the lives of common people...They could be played as abstract music (giving no titles [or] program), and then they would be just like all other “abstract” things in art—one of two things: a covering up, or ignorance of...the human something at its source—or just an emasculated piece of nice embroidery! “

– Charles Ives, *Memos*

Decoration Day is the second movement of Charles Ives's *A Symphony: New England Holidays*. As its title suggests, each movement depicts a particular national holiday: Washington's Birthday, Decoration Day, the Fourth of July, and Thanksgiving.

Ives offers the following “postface” to the *Decoration Day* score:

In the early morning the garden and woods about the village are the meeting places of those who, with tender memories and devoted hands, gather the flowers for the day's memorial. During the forenoon, as the people join each other on the green, there is felt at times a fervency and intensity – a shadow, perhaps, of the fanatical harshness – reflecting old abolitionist days. It is a day, Thoreau suggests, when there is a pervading consciousness of 'Nature's kinship with the lower order – man.'

After the town hall is filled with the spring's harvest of lilacs, daisies, and peonies, the parade is slowly formed on Main Street. First come the three marshals on plough horses (going sideways); then the warden burgesses (in carriages!!), the village cornet band, the G.A.R. two by two, and the militia (Company G), while the volunteer fire brigade, drawing the decorated hose-cart with its jangling bells, brings up the rear – the inevitable swarm of small boys following. The march to Wooster Cemetery is a thing a boy never forgets. The roll of muffled drums and *Adeste fideles* answer for the dirge. A little girl on the fencepost waves to her father and wonders if he looked like that at Gettysburg.

After the last grave is decorated, “Taps” sounds out through the pines and hickories, while a last hymn is sung. Then the ranks are formed again, and we all march back to town to a Yankee stimulant – Reeves's inspiring Second Regiment – though to many a soldier the somber thoughts of the day underlie the tunes of the band. The march stops, and in the silence the shadow of the

early morning flower-song rises over the town, and the sunset behind West Mountain breathes its benediction upon the day.

Decoration Day was originally scored for full orchestra. The New England Conservatory Wind Ensemble, however, performs a 1962 concert band transcription by Jonathan Elkus of Ives's orchestral score, published in 1978. The piece begins with just a whisper of a motive that hints at the *Adeste Fideles* material, which returns in a fuller statement in the second section. Ives cleverly has this introductory motive give way to a five-note motive made up of three whole steps. The gesture is stated first in the flugelhorn (in Elkus's arrangement) and then developed and embellished throughout the entire first section. In his 1987 critical edition of the orchestral score, James Sinclair notes that this motive could be a quotation from "a now-forgotten song perhaps relating to the gathering of flowers... in Ives's scenario."

The second section of the piece begins with the *Adeste Fideles* theme heard in the brass. The music moves through several other fragmentary quotations of hymns, marches, and patriotic songs, including *Tenting Tonight on the Old Camp Ground* in the euphonium and *The Battle Cry of Freedom* in the flutes. A solemn and distant setting of "Taps" leads into the third section, the *Reeves Second Regiment Connecticut March*, which held particular significance for Ives from his boyhood through the end of his life. Ives quotes the march in the final strain of *Holiday Quickstep*, his earliest surviving instrumental piece. In *Memos* he cites the march as being "as good a march as Sousa or Schubert ever wrote, if not better!" In his *Essays Before a Sonata* (1920), Ives writes passionately of the effects of the march on him:

"In the early morning of a Memorial Day, a boy is awakened by martial music...[As] the strains of Reeves's majestic Seventh [sic] Regiment March come nearer and nearer...he seems of a sudden translated—a moment of vivid power comes, a consciousness of material nobility—an exultant something gleaming with the possibilities of this life—an assurance that nothing is impossible, and that the whole world lies at his feet."

The piece ends much as it began with the five-note "flower song" motive (this time in the alto saxophone), disappearing in a whisper. – Darryl Harper

The music of Charles Edward Ives (1874-1954) is a collage of sonic illustrations, preserving myriad musical portraits of American life at the turn of the 20th century. Ives was introduced to music at a young age – his father was a Civil War and later town bandleader and music director at a local church. As an example of his father's unusual musical training of Charles: He would sit down a young Charles during storms to create a musical portrait of the thunder rumbling from above or having Charlie sing a song in one key while George played it on the piano in another. For Ives, the idea of creating a collage of memories is what drove his artistic process: his works are living nostalgia.

NEC Wind Ensemble

Charles Peltz, *conductor*

Flute

Chia-Fen Chang
Anne Chao
Jeong Won Cho
Anna Kevelson
Jay Kim
Amelia Libbey
Yang Liu
Elizabeth McCormack
Yechan Min
Subin Oh
Mara Riley
Erika Rohrberg
Dianne Seo

Oboe

Dane Bennett
Donovan Bown
Gwen Goble
Kian Hirayama
Sojeong Kim
Kelley Osterberg
Samuel Rockwood
Nathalie Graciela Vela

Clarinet

Thomas Acey
Tyler J. Bourque
Hyunwoo Chun
Aleksis Martin
Soyeon Park
Andrew Salaru
Erica Smith

Bassoon

Andy Brooks
Andrew Flurer
John Fulton
Matthew Heidt
Miranda Macias
Richard Vculek

Saxophone

Guangcong Chen
Vladyslav Dovhan
Zeyi Tian
Cheng Wang

French horn

Logan Fischer
Sam Hay
Karlee Kamminga
Xiang Li
Hannah Messenger
Yeonjo Oh
Willow Otten
Tess Reagan
Paolo Rosselli
Tasha Schapiro
Sophie Steger

Trumpet

Jake Baldwin
Daniel Barak
Michael Harms
Sarah Heimberg
Eddy Lanois
Reynolds Martin
Nelson Martinez
David O'Neill
Alex Prokop
Dimitri Raimonde

Trombone

Puyuan Chen
Zachary Johnson
Alex Knutrud
Quinn McGillis
Jianlin Sha

Bass Trombone

Chance Gompert
Luke Sieve

Euphonium

Jack Earnhart

Tuba

Jimmy Curto
Masaru Lin

Percussion

Eli Geruschat
Ross Jarrell
Stephanie Nozomi Krichena
Ariel Pei Hsien Lu
Parker Olson
Michael Rogers
Jeff Sagurton
Hayoung Song
Leigh Wilson
Yiming Yao

Harp

Yvonne Cox

Piano

Shu Wen Tay

Wind Ensemble Graduate

Assistants

Weizhe Bai
Rachel Brake
Minchao Cai
Iverson Eliopoulos
Michael Lewis

Charles Peltz

Director of Wind Ensemble Activities

Besides his work with the NEC Wind Ensemble, Charles Peltz is music director of the Glens Falls Symphony, and his guest conducting has included the Syracuse Symphony, Buffalo Philharmonic, Merrick Symphony on Long Island, Pacific Symphony in Los Angeles, Hamilton (Canada) Philharmonic, and the New Jersey Ballet.

Peltz has recently had regular engagements with the Orquesta Nacional in Bogota, Colombia, and the Cross Border Orchestra of Ireland. He served for eleven seasons as Music Director and conductor of the orchestra at the Luzerne Summer Music Center. An award winning educator, he received NEC's Krasner Teaching Excellence Award and the 1992 Milton Plesure Excellence in Teaching Award from SUNY at Buffalo. His sixth CD on the Mode label features music from his 2000 appearance at the Lincoln Center Festival, where he conducted the New York-based Ensemble Sospeso as part of the festival's exploration of electronic music in the twentieth century.

Upcoming Wind Ensemble Concerts at NEC

NEC SYMPHONIC WINDS, SYMPHONIC CHOIR, NAVY BAND NE

William Drury, Erica J. Washburn, Lt. Matt Shea, conductors;
Smith *The Consolation of Apollo*; medley including works by Saint-Saëns,
Francis Scott Key, Sousa, Whitacre, Williams, Donovan, Smith, Hayman
Thursday, November 17, 2022 at 7:30 p.m., Jordan Hall

GUNTHER SCHULLER LEGACY CONCERT: "Founding Family"

Music, remarks, and memories from those faculty appointed by Gunther Schuller during his tenure as NEC president: John Heiss, Ran Blake, Laurence Lesser, Carl Atkins, George Russell, Frank Battisti, and Hankus Netsky; performances by students, alumni, and members of NEC Wind Ensemble and CMA Bluegrass Ensemble
Tuesday, November 22, 2022 at 7:30 p.m., Jordan Hall

"INTO THE HOLIDAYS"

NEC Chamber Singers, Symphonic Winds, & Navy Band, NE perform works of the season
Monday, December 12, 2022 at 7:30 p.m., Jordan Hall

NEC WIND ENSEMBLE GRADUATE CONDUCTORS' CONCERT

Thursday, December 15, 2022 at 8:00 p.m., Brown Hall

Other Upcoming Concerts at NEC

Visit necmusic.edu for complete and updated concert and ticketing information

SONG & VERSE, Brett Hodgdon, director

Friday, November 11, 2022 at 8:00 p.m., Burnes 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

CMA DEPARTMENT: "Pushing the Limits"

A retrospective concert directed by CMA co-chair Hankus Netsky showcasing the innovative legacies of CMA faculty and alumni, featuring CMA student and faculty performances of music and arrangements by Carla Kihlstedt, Anthony Coleman, Peter Row, Magdalena Abrego, Hankus Netsky, Ted Reichman, Ran Blake, Joe Maneri, Linda Chase, and Lautaro Mantilla.

Tuesday, November 15, 2022 at 7:30 p.m., Jordan Hall

TUESDAY NIGHT NEW MUSIC

New music by NEC student composers, performed by their peers

Tuesday, November 15, 2022 at 8:00 p.m., Williams Hall

LIEDERABEND LXII: "Violet City – Queer Life in New York, 1920-2020"

Songs by Virgil Thomson, John Corigliano, Ned Rorem, Martin Hennessy, Daron Hagen, and others with texts by Gertrude Stein, Hart Crane, Richard McCann, Walt Whitman, Bob Dylan, and others.

Wednesday, November 16, 2022 at 6:00 p.m., Williams 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

SONATA NIGHT 43, Pei-Shan Lee, director

Works for cello and piano by Bach, Chopin, and Britten

Thursday, November 17, 2022 at 6:30 p.m., Burnes Hall

BRITTEN: THE TURN OF THE SCREW

Opera students and members of NEC Philharmonia perform; Connor Gray
Covington, conductor; Steven Goldstein, director

Thursday-Sunday, November 17-20, 2022, times vary

Plimpton Shattuck Black Box Theatre

Other Upcoming Concerts at NEC

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FACULTY RECITAL: BORROMEIO STRING QUARTET

Haydn *String Quartet in F Major*, op. 74 no. 2; Bartók *String Quartet No. 2*
Sunday, November 20, 2022 at 8:00 p.m., Burnes Hall

NEC PERCUSSION ENSEMBLE, Will Hudgins director

Monday, November 21, 2022 at 7:30 p.m., Jordan Hall

FACULTY RECITAL: KENNETH RADNOFSKY, saxophone

“Looking for Higher Ground: Escaping Fascism, Nazis and Soviet Regimes”
Music by Emigrés, Refugees Paul Ben-Haim, Jakov Jakoulov, Hugo Kauder,
Ursula Mamlok, Sergei Rachmaninoff; Yoshiko Kline, piano
Monday, November 28, 2022 at 7:30 p.m., Jordan Hall

NEC SAXOPHONE ENSEMBLE, Kenneth Radnofsky, director

Works by Higdon, Vivaldi, Ravel, Bach, Moe, and Milhaud
Tuesday, November 29, 2022 at 7:30 p.m., Jordan Hall

UNDERGRADUATE OPERA STUDIO: Opera Scenes, Michael Meraw, director

Opera scenes performed by the members of the Undergraduate Opera Studio
*Friday & Saturday, December 2 & 3, 2022 at 8:00 p.m.,
Plimpton Shattuck Black Box Theatre*

CHAMBER MUSIC GALA

Sunday, December 4, 2022 at 8:00 p.m., Jordan Hall

FIRST MONDAY IN JORDAN HALL, Laurence Lesser, artistic director

All-French program: Ravel *Chansons madécasses*; Dutilleux *Ainsi la nuit*;
Fauré *Quartet No. 2 in G Minor*, op. 45
Monday, December 5, 2022 at 7:30 p.m., Jordan Hall

TUESDAY NIGHT NEW MUSIC

New music by NEC student composers, performed by their peers
Tuesday, December 6, 2022 at 8:00 p.m., Williams Hall

LIEDERABEND LXIII: “Wolf and Mörike”

The program will comprise a selection of songs from Wolf’s masterpiece,
The Mörike Songbook
Wednesday, December 7, 2022 at 6:00 p.m., Williams Hall

Other Upcoming Concerts at NEC

–continued

NEC JAZZ ORCHESTRA: “Crossing the Boundaries”

Ken Schaphorst, conductor, special guest clarinetist Don Byron, the NEC Jazz Orchestra and CMA students soloists perform works ranging from Schaphorst’s Film Noir interpretations, music inspired by diverse global and improvisational traditions, a tribute to George Russell, and compositions/arrangements by Anthony Braxton, Melba Liston, Randy Weston, and others

December 8, 2022 at 7:30 p.m., Jordan Hall

“CONNECTIONS” CHAMBER MUSIC SERIES, Max Levinson, director

Chamber music performed by students and faculty

Thursday, December 8, 2022 at 8:00 p.m., Burnes Hall

JAZZ COMPOSERS’ WORKSHOP ORCHESTRA, Frank Carlberg, director

Tuesday, December 13, 2022 at 7:30 p.m., Brown Hall

BORROMEO STRING QUARTET BEETHOVEN SEMINAR RECITAL

Tuesday, December 13, 2022 at 7:30 p.m., Jordan Hall

HANDEL ARIAS & SHAKESPEARE MONOLOGUES

Performances by graduate students in the NEC Opera Department

Tuesday & Wednesday, December 13 & 14, 2022 at 8:00 p.m.,

Plimpton Shattuck Black Box Theatre

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

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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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