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NEC Wind Ensemble Conductors Concert

Weizhe Bai '24 MM
Rachel Brake '24 MM
Minchao Cai '23 MM
Iverson Eliopoulos '23 MM
Michael Lewis '23 MM

Students of Charles Peltz and William Drury

with
members of the NEC Wind Ensemble and Symphonic Winds

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

PROGRAM

Malcom Arnold
(1921–2006)

from **Symphony for Brass** (1978)

III. Andante con moto

IV. Allegro con brio

Rachel Brake '24 MM

Weizhe Bai '24 MM, conductors

Ludwig van Beethoven
(1770–1827)
arr. Bernard Crusell

from **Septet in E-flat Major, op. 20**

I. Adagio – Allegro con brio

VI. Andante con moto alla marcia – Presto

Iverson Eliopoulos '23 MM, conductor

Lyn Murray
(1909–1989)

from **Ronald Searle Suite**

I. Overture

II. Man

III. Fish

IV. Soil

V. Sun

VI. Fire

VII. Watt

VIII. The Age of Steam

IX. Whale

XI. Miracles and Finale

Michael Lewis '23 MM, conductor

Wolfgang Amadeus Mozart
(1756–1791)

from **Serenade No. 11 in E-flat Major, K. 375**

I. Allegro maestoso

III. Adagio

Weizhe Bai '24 MM, conductor

Ludwig van Beethoven

from **Octet in E-flat Major, op. 103**

I. Allegro

II. Andante

Rachel Brake '24 MM, conductor

John Harbison

(b. 1938)

Music for 18 Winds (1986)

Minchao Cai '23 MM, conductor

*The conductors of this program would like to thank the musicians
for their time and dedication in putting this program together.*

Arnold Symphony for Brass

Originally composed for the Philip Jones Brass Ensemble, Malcolm Arnold's Symphony for Brass highlights the brass instruments' ability to play brilliant, brash, and wistful moods. This four-movement work expands the volume and pitch ranges of players beyond the quintet medium by enlarging its forces and increasing the technical demands.

The third movement divides the large ensemble into three smaller brass choirs. The first is one tenor trombone, bass trombone, and tuba. Second is the horn, and two tenor trombones, and the third choir is the trumpets. This movement follows ABA form and begins with each choir entering at separate times to create a polychordal opening statement of the A theme. This feeling of harmonic instability continues beneath the horn and trumpet soloists who carry the B theme until the closing of the movement when the A is restated.

The work culminates in a vigorous double fugue, both fearsomely difficult to play and exciting to listen to.

– Rachel Brake and Weizhe Bai

Beethoven Septet in E-flat Major, op. 20

Septet in E-flat Major, op. 20 was composed by Beethoven at the age of 29 and first performed in 1800 alongside the premiere of his Symphony No. 1. Despite Beethoven's lack of enthusiasm about the piece (he once remarked that he wished it could be destroyed), the Septet was one of his most popular works during his lifetime. Countless different arrangements were made for various ensembles, allowing the piece to be performed and enjoyed in chamber settings for over 200 years. Tonight's arrangement for eleven players was made by Bernard Henrik Crusell. The first movement is in sonata form, beginning with a slow introduction followed by singing themes that are passed around the ensemble. The sixth movement also begins with a slow introduction; a funeral-esque march. It then takes up a lively dance that churns its way through several keys. There is a brief cadenza for E-flat clarinet, which eventually returns to the jaunty dance in a wild rush to the end.

– Iverson Eliopoulos

Murray Ronald Searle Suite

Ronald Searle Suite was originally scored by Lyn Murray for a cartoon documentary animated by British artist Ronald Searle. The documentary, entitled *Energetically Yours*, accounts the development and evolution of energy sources in the aftermath of the industrial revolution, and satirically chronicles the history of mankind and its use of energy. *Energetically Yours* was produced by Transfilm, and *Ronald Searle Suite* was commissioned by Standard Oil of New Jersey in 1957 to accompany the short. The work was orchestrated by Murray's friend and colleague, Frederick Steiner.

– Michael Lewis

Mozart Serenade No. 11 in E-flat Major, K. 375

The Serenade No. 11 for Winds in E-flat Major, K. 375 was written by Wolfgang Amadeus Mozart on 15 October 1781 for St Theresa's day.

During 1782–84, Mozart wrote at least three major serenades for *harmoniemusik*, which suggests there was both demand for and availability of accomplished musicians. After the emperor formed an octet of pairs of oboes, clarinets, bassoons, and horns as his *harmoniemusik*, this instrumentation became the most common in Vienna. In the first movement, light rhythm, solemn and naughty coexist in the melody, in Mozart's consistent style. Third movement is full of long lyric lines, while showing the characteristics of instruments and building a longitudinal poem.

– Weizhe Bai

Beethoven Octet in E-flat Major, op. 103

Harmoniemusik is a German term referring to the 18th century wind ensemble made up of pairs of instruments, such as two oboes, two clarinets, two bassoons, and two horns. While in Bonn studying with Joseph Haydn, Beethoven composed various chamber works including his Octet, Rondino (which was originally intended as the finale of the Octet), Sextet, and piano trios. The first movement of the Octet is in sonata-allegro form which consists of three sections: the exposition where two themes are stated, the development and variation of these themes, and the recapitulation that restates the main themes. The second movement is in ternary, or ABA form, where similarly, two main themes are used but only the first returns at the movement's conclusion.

– Rachel Brake

Harbison Music for 18 Winds

John Harris Harbison was born on December 20, 1938, in New Jersey. A contemporary American composer whose operas and choral works are of some importance in the contemporary music world, Harbison has taught at the Massachusetts Institute of Technology, Boston University, and Duke University, among others since 1984. An accomplished composer, Harbison's musical output is rich, with a clear and logical style, and he is also a poet, with many of the classic lines in the opera *The Great Gatsby* coming from his hand. Many of Harbison's works have received high acclaim. In addition, as a conductor Harbison has led many symphony and chamber orchestras.

Here are the program notes written by Harbison himself:

"*Music for Eighteen Winds* is the result of the MIT Arts council's generous invitation to compose something for any MIT performance organization, of any length, of any intent. Commissions seldom grant this kind of freedom, and I wrote a piece I had been contemplating for some time – for winds, concise (about eleven minutes), and abstract (without extra musical associations).

I wrote a piece that can be played by an orchestral wind section, a scaled-down band, or a scaled-up chamber music group, hoping that all three such ensembles might eventually perform it either here or elsewhere. The piece is challenging to play, but not impossible for college and music school students.

Most precious about the situation was the chance to frame the piece's first program, work with MIT students, colleagues, and friends from the Boston free-lance community in its presentation, and play it for an audience in my own community. This influenced the shape of the piece, which trusts both players and audience to meet it halfway.

The title is a simple reification. I looked for a more colorful one, but the piece resisted. There are two large sections, both based on the same musical materials:

I. Very fast, full ensemble, answers, urban, concrete.

II. Not as fast, solos, questions, rural, metaphysical.

Toward the end of the piece, as the music becomes more and more cursive and self contained, it also become warmer and more optimistic, a paradox which is close to this composers heart.”

– John Harbison

Members of NEC Wind Ensemble and Symphonic Winds

Arnold

French horn

Logan Fischer

Trumpet

Nelson Martinez

Edison Lanois

Cody York

Alexandra Richmond

Trombone

Quinn McGillis

Rebecca Bertekap

Noah Nichilo

Bass Trombone

Ki Yoon Park

Tuba

Xian Lin

Beethoven Septet

Flute

Chia-Fen Chang

E-flat Clarinet

Hyeokwoo Kweon

Clarinet

Chenrui Lin

Kyu Yeon Choe

Bassoon

Adam Chen

Jialu Wang

Serpent

Jacob Earnhart

French horn

Yeonjo Oh

Tess Reagan

Bass Trombone

Roger Dahlin

Murray

Flute

Amelia Libby
Honor Hickman

Oboe

Kelley Osterberg

Clarinet

Soyeon Park
Tristen Broadfoot

Bass Clarinet

Andrew Saleru

Bassoon

Seth Goldman

French horn

Samuel Hay
Huimin Mandy Liu

Bass

Brian Choy

Piano

Hang Zhong

Percussion

Eli Geruschat

Mozart Serenade/Beethoven Octet

Oboe

Gwen Goble
Donovan Bown

Clarinet

Tyler Bourque
Thomas Acey

Bassoon

Garrett Comrie
Evan Judson

French horn

Willow Otten
Jenna Stokes

Harbison

Flute

Elizabeth McCormack
Jay Kim

Oboe

Kian Hirayama
Dane Bennett

Clarinet

Soyeon Park
Hyunwoo Chun

Saxophone

Vladyslav Dovhan

Bassoon

Matthew Heldt
Andrew Brooks

French horn

Samuel Hay
Yeonjo Oh
Logan Fischer
Jenna Stokes

Trumpet

Daniel Barak
Reynolds Martin

Trombone

Alex Knutrud
Elias Canales

Tuba

Jimmy Curto

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