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NEC Wind Ensemble NEC Symphonic Winds

Charles Peltz and William Drury, conductors

with

Dillon Acey '23 MM, clarinet

Winner, 2020 NEC Concerto Competition (COVID-delayed)

Minchao Cai '23 MM, conductor

Finale

Tuesday, April 18, 2023

7:30 p.m.

NEC's Jordan Hall

PROGRAM

Jimmy Van Heusen

(1913–1990)

arr. Dave Rivello

But Beautiful from *Road to Rio* (1947)

soloists: Ryan Devlin, saxophone

Keegan Marshall-House, piano

Kristofer Monson, bass

Caleb Montague, drums

John Williams

(b. 1932)

arr. Don Hunsberger

Imperial March from *The Empire Strikes Back* (1980)

Minchao Cai '23 MM, conductor

Leonard Rosenman

(1924–2008)

arr. Minoo Dixon '23 (1-5)

and Jaden Fogel '23 (6-8)

Battle for the Planet of the Apes (1973)

Main Title

Teacher, teacher

Caesar Departs

Discovery

Ricky's Theme

The Battle

Fight Like Apes

Only the Dead

NEC Symphonic Winds

William Drury, conductor

Intermission

Wolfgang Amadeus Mozart

(1756–1791)

arr. Robert Rumbelow

Concerto for Clarinet in A Major, K. 622

Allegro

Adagio

Rondo: Allegro

Dillon Acey '23 MM, clarinet

Charles Peltz, conductor

Mykhailo Verbytsky

(1815–1870)

Ukrainian National Anthem:

*"The glory and freedom of Ukraine has not yet
perished"*

Vladyslav Dovhan '24 MM, conductor

Ingolf Dahl

(1912–1970)

Sinfonietta

Introduction and Rondo

Notturmo Pastorale

Dance Variations

Charles Peltz, conductor

NEC Wind Ensemble

Tonight marks the completing of a forty year circle. I arrived at NEC in the fall of 1983 as a graduate student terrified by the prospect of my engaging with this intimidating institution. How could this small town boy engage with world-renowned faculty, extraordinarily talented student colleagues and moreover, its lofty standards? The thought of trying to succeed here caused me the greatest anxiety. I somehow muddled through those two years, then enjoyed five years as an adjunct on the (then) music education faculty. A brief interregnum followed, returning occasionally to the Jordan Hall stage as a guest. In 2000 I returned permanently to begin a twenty-three-year tenure as Director of Wind Ensembles and teacher of conducting, a tenure which ends tonight with this, my last concert.

My primary reason for leaving NEC after this lifetime is simple: one needs to make way for the next generation, to allow them to make their mark. Fine conductors, many of them graduates of NEC, await the opportunity to work at institutions like this – places where artistic visions can be fulfilled for a new generation of students.

The awe in which I held NEC forty years ago has not diminished. The students are even more talented and accomplished. The faculty colleagues still astoundingly gifted and capable of daily work at the highest levels. Yet the genuine hearts of its people are what make this such a truly unique place. To have spent four decades in the company of such deeply good people is the greatest reward. One thinks of Casals: “I am a human being first, a musician second and a cellist third.” He would have been right at home here at NEC, as blessed as I have been. – Charles Peltz

Mozart Concerto for Clarinet in A Major

Mozart’s Clarinet Concerto in A major, K.622 is one of the most beloved works in the clarinet repertoire. It was composed in 1791, during the final year of Mozart’s life, and is considered one of his last great compositions. The concerto was originally written in G Major for Austrian clarinetist Anton Stadler (1753-1812) who was known for creating and performing with what we call today the basset clarinet in G. This instrument has an extended range of two whole steps below the traditional clarinet (E-C). The basset clarinet in G did not gain popularity, and so the work is now (usually) performed in A major using the clarinet in A. Unfortunately, after Mozart’s death the original score was lost, and all that remains is a published version from 10 years later (1801). Without the original manuscript, clarinetists today explore possibilities and thus interpret aspects of the piece which utilize this lower range of the clarinet.

The work is organized in three movements: Allegro, Adagio, and Rondo: Allegro. The first movement is in sonata form and begins with a serene and lyrical theme played by the orchestra. This theme is then developed and expanded upon by the clarinet. The clarinet and orchestra engage in a playful dialogue throughout the movement, with each taking turns leading the way. Throughout this movement Mozart writes for the clarinet to fulfill the roles of more than one character within itself, often by creating call and response dialogue with the upper clarion register of

the instrument and the lower chalumeau.

The second movement is an expressive adagio in rounded binary form. The clarinet introduces the gentle lyrical theme, which is then repeated by the orchestra. The movement is marked by extended melodies and simple harmonies spiced with subtle chromaticism. As in the first movement, Mozart creates both drama and virtuosity by employing timbres the clarinet offers in the wide range from the chalumeau to the upper clarion.

The final movement is a lively rondo in which the clarinet and orchestra engage in a joyful and exuberant dance. The movement features coquettish melodies and a gigue-like rhythm. The clarinet is given ample opportunity to display both its technical virtuosity and the rapidly changing emotional swings conveyed through brief modality, sonority, and color changes. The forward motion of this music conveys an idea Mozart would have felt - even in the toughest times one keeps pushing forwards as joy is in the doing.

– Dillon Acey

Dillon Acey is an accomplished clarinetist with a passion for music. While classically trained, he is skilled in playing multiple genres and settings. His performance experience includes various ensembles such as New England Conservatory's Wind Ensemble and Philharmonia Orchestra, the Sun Coast Symphony Orchestra, and the Let's Ride Brass Band. Dillon has also taken on the soloist role in pieces by Artie Shaw, Weber, Debussy, and Mozart. He received his Bachelor of Music degree from Jacksonville University in 2019, magna cum laude, and is currently pursuing a Master of Music degree in Clarinet Performance at New England Conservatory.

Dillon has had the privilege of studying with renowned musicians such as Richard Stoltzman, Artie Clifton, Sunshine Simmons, and William Goldstein. His exceptional musical abilities have earned him several awards, including the New England Conservatory Wind Ensemble Concerto Competition Winner in 2020, McClure Music Performance Award Winner in 2019, and the Jacksonville University Division of Music's Featured Soloist Award in 2017, 2018, and 2019. Upon graduation, Dillon is seeking to freelance, teach, and research the music of Jimmy Giuffrè among a wide range of other individual projects.

Dahl Sinfonietta

It is ironic that while the wind ensemble has led the art music world in embracing living composers and new works, the most iconic works by major composers in the wind canon are from a 17 year period from 1944–1961. Those works are the Hindemith *Symphony in B-flat* (1951), the Schoenberg *Theme and Variations* (1944) and the Ingolf Dahl *Sinfonietta* (1961). One notes that while composers of our time lean heavily on the stories and contrivances of extra musical inspiration, these masters created the most enduring of works relying only on their inner muse and extraordinary sonic imaginations. No stories here, nonetheless still deeply engaging narratives.

A personal note: I have been blessed throughout my career to continually make music in all genres. Yet it was wind music that started it all as an undergraduate percussionist/music education major. While my freshman year was a whirlwind of sound—most of which blew right by my undeveloped ear and mind—it was this *Sinfonietta* that was the first music that truly engaged me; it was the moment that I began to “get it”. A treasured moment. Thus, as I conclude that which may very well be my last concert conducting a wind ensemble, I thought it right to close the circle by returning—paying homage?—to that which was such a gift to me those many years ago.

– Charles Peltz

Composers speak best about their works, and these notes are from Dahl himself:

“The form of the *Sinfonietta* is akin to an arc or the span of a large bridge: the sections of the first movement correspond, in reverse order and even some details, to the sections of the last. For example, the fanfares by the back-stage trumpets at the opening of the work balance the closing fanfares; the thematic material that ends the first movement opens the last, although in altered form. The middle movement itself is shaped like an arch; it begins with an unaccompanied line in the clarinets and ends with a corresponding solo in the alto clarinet. The center of the middle movement – which is the center of the whole work (a gavotte-like section, and the lightest music of the whole *Sinfonietta*) – is the “keystone” of the arch.

The tonal idiom of the work grows out of the acoustical properties of the symphonic band: a wealth of overtones. Thus I feel that bands call for music with more open and consonant intervals than would a string ensemble or piano. The *Sinfonietta* is tonal, and centered around A-flat major. At the same time, however, its corner movements are based upon a series of six tones (A-flat, E-flat, C, G, D, A) that, through various manipulations, provide most of this work’s harmonic and melodic ingredients and patterns. The six tones were chosen to permit all kinds of triadic formations. Furthermore, their inversion at the interval of the major sixth yields a second six-tone set comprising the remaining six tones of a complete twelve-tone row. The six-tone set is introduced tone by tone in the opening back-stage trumpets, and as it reappears in its original form and in transpositions, it constitutes the entire tonal content of this fanfare. Throughout the two corner movements, the set appears in various guises, from the blunt unison statement opening the last movement to the almost unrecognizable metamorphoses elsewhere. It also provides melodic as well as harmonic frameworks.

Thus, in the first movement, it serves as a focal point in the march tune opening the principal rondo section; it also motivates the succession of tonalities in the cadenza-like modulatory episode for the clarinet section, which goes from A-flat via E-flat and C major, and so forth, to A major, i.e., to the farthest key removed from the initial A-flat. When the cadenza reaches the A, the rondo section returns.

[Noted especially is the] second movement – “Notturmo Pastorale” – proceeds by simple alternations and superimpositions of several musical forms in a single movement. These forms are: a fugue, a waltz and a gavotte. The fugue subject first

hides in a lyrical saxophone solo. It is derived from the tetrachord E-flat, F, G-flat & A-flat, but through octave displacements and rhythmic shifts, etc., each of its appearances is slightly different from all others, as if refracted by different lenses at each entry. Superimposed upon the fugue is the waltz which alternately recedes into the distance and returns to the foreground. By contrast, the middle section – Gavotte – is of a much simpler fabric: a lightly accompanied oboe tune.

The third movement – “Dance Variations” – begins with the most straightforward presentation of the six-tone set. Thereupon the set, serving as the basso ostinato of this passacaglia-like movement undergoes countless set-derived transformations. The term “variations” here refers to the ostinato. Appearing above these bass variations we hear a multitude of different little tunes in shifting colors. And this all proceeds along a key-scheme that goes through most of the circle of fifths, beginning over several times on the key level of A-flat. The lyrical middle section provides contrast. Toward the end, after a rhythmic tutti, the instruments – in commedia dell’arte fashion, bow out one by one.

When I received a commission to write a work for band, there were many things to be considered. First of all, I wanted it to be a piece full of size, a long piece, a substantial piece -- a piece that, without apologies for its medium, would take its place alongside symphonic works of any other kind. But, in addition, I hoped to make it a ‘light’ piece, something in a serenade style, serenade tone, and perhaps even form. This was the starting point.

You will remember that in many classical serenades the music begins and ends with movements which are idealized marches, as if the musicians were to come to the performance and then, at the end, walk off again. From Haydn’s and Mozart’s march-enclosed divertimenti to Beethoven’s Serenade for Flute, Violin and Viola (and beyond), this was a strong tradition, and it was this tradition which motivated at least the details of the beginning and ending of the Sinfonietta (a work in serenade tone but with symphonic proportions, hence the title). The quiet beginning, the backstage trumpets, and at the very end an extremely quiet ending with backstage trumpets -- this is the form of the work.

Arthur Honegger once was commissioned to write an oratorio (*King David*) for chorus and an ill-assorted group of wind instruments. He asked Stravinsky, ‘What should I do? I have never before heard of this odd combination of winds.’ Stravinsky replied, ‘That is very simple. You must approach this task as if it had always been your greatest wish to write for these instruments, and as if a work for just such a group were the one that you had wanted to write all your life.’ This is good advice and I tried to follow it. Only in my case it was not only before but after the work was done and the Sinfonietta was finished that it turned out to be indeed the piece I had wanted to write all my life.

– Ingolf Dahl

NEC Symphonic Winds
William Drury, conductor

Flute

Isabel Evernham
Honor Hickman
Anna Ridenour
Zoe Ting
Nina Tsai

Oboe

Yuhsi Chang
Corinne Foley

Clarinet

Tristen Broadfoot
Sarah Cho
Xianyi Ji
Hugo Hyeokwoo Kweon
Chenrui Lin
Andrew Salaru

Bassoon

Carson Merritt
Jialu Wang

Saxophone

Ethan Shen
Daihua Song
Cheng Wang
Juchen Wang

French horn

Mattias Bengtsson
Graham Lovely
Tess Reagan
Xiaoran Xu

Trumpet

Michael Harms
Justin Park
Allie Richmond
Cody York

Trombone

Lukas Helsel
Noah Korenfeld
Kevin Smith

Bass Trombone

Jason Sato

Tuba

Jordan Jenifor
Hayden Silvester

Percussion

Isabella Butler
Doyeon Kim
Nga ieng Sabrina Lai
Mark Larrivee
Eli Reisz
Rohan Zakharia

Harp

Shaylen Joos

Piano

Sunmin Kim

NEC Wind Ensemble

Charles Peltz, *conductor*

Flute

Anne Chao
Anna Kevelson
Amelia Libbey
Yang Liu
Elizabeth McCormack
Erika Rohrberg
Dianne Seo

Piccolo

Anna Kevelson

Oboe

Donovan Bown
Gwen Goble
Kelley Osterberg
Nathalie Graciela Vela

English horn

Dane Bennett

Clarinet

Thomas Acey
Tyler J. Bourque
Tristen Broadfoot
Hyunwoo Chun
Soyeon Park
Erica Smith

Alto Clarinet

Itay Dayan

Bass Clarinet

Tyler J. Bourque
Christopher Ferrari

Bassoon

Andrew Flurer
Matthew Heldt
Miranda Macias
Richard Vculek

Contrabassoon

Andy Brooks

Saxophone

Vladyslav Dovhan
Lila Searls
Zeyi Tian
Juchen Wang

French horn

Logan Fischer
Sam Hay
Karlee Kamminga
Xiang Li
Sophie Steger
Jenna Stokes

Trumpet

Nelson Martinez
David O'Neill

Cornet

Jake Baldwin
Daniel Barak
Sarah Heimberg
Reynolds Martin
Dimitri Raimonde

Trombone

Alex Knutrud
Zachary Johnson

Bass Trombone

Chance Gompert

Euphonium

Jack Earnhart

Tuba

Jimmy Curto
David Stein

Timpani

Michael Rogers

Percussion

Ross Jarrell
Stephanie Krichena
Danial Kukuk
Leigh Wilson

Bass

Isabel Atkinson

Wind Ensemble Graduate

Assistants

Weizhe Bai
Rachel Brake
Minchao Cai
Iverson Eliopoulos

William Drury

Director of Symphonic Winds

William Drury is NEC's Associate 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.

Charles Peltz

Director of Wind Ensemble Activities

Exciting performances in an extraordinarily wide range of repertoires are the marks of conductor Charles Peltz. Early in his career as principal conductor of Musicisti Americani, he drew the enthusiastic praise of the Italian press: "He draws haunting sounds from the orchestra...in finely judged performances." The American press is equally impressed noting "a special sensitivity which Peltz clearly has" and that "this opera was an aural delight, one was tempted to close one's eyes and just listen." And in South America "he is a fiesta for eyes and ears." His collaborations with artists from a wide world of music show the range of his work—from John Cage to Jose Ferrer, from Lucas Foss to Howard Shore, from Sarah Chang to Richard Hyman.

This evening he concludes twenty-three years as director of the internationally recognized New England Conservatory Wind Ensemble, which has premiered its own catalog of new works under his leadership, including those by Gunther Schuller, Michael Colgrass, and Hans Werner Henze. The NECWE has recorded commercially and has performed through invitation at Carnegie Hall and the National Arts Centre of Canada. He has continually served NEC in numerous leadership capacities, dedicated always to the students and his treasured colleagues.

In over two decades as Music Director of the Glens Falls Symphony, he has brought ever growing audiences innovative and diverse programming in live performance and radio broadcast. His commitment to music of our time is best shown by the Symphony's lead role in the League of American Orchestra's *Made in America* commissioning project and by further collaborations with composers including Joan Tower, Jennifer Higdon, Joseph Schwantner and NEC's own Michael Gandolfi.

His international career began early as co-founder of the Musicisti Americani festival in Italy and has continued with orchestras and wind ensembles in Europe,

South America and Asia. His North American engagements have included the Buffalo and Hamilton Philharmonics and the Pacific and Syracuse Symphonies. For many seasons he was a regular guest conductor of the Orquesta Sinfonica Nacional in Bogotá, Colombia. His new music engagements included regular appearances in the North American New Music Festival and the 2000 Lincoln Center Festival. He has eight recordings on the MODE label, one of which earned a French *palm d'or*.

As a conductor of musical theater in Boston he received six nominations as *Best Music Director* by the Independent Reviewers of New England, winning the award for a nationally recognized production of *Showboat*; the *Boston Globe* saying his work was “eye- and ear -popping professional....spirited and sumptuous”. As resident director of the Greater Buffalo Opera company and guest with other companies he has led productions ranging from Mozart to Weill, Puccini to Menotti, Strauss to Britten.

A committed educator he has held positions at Harvard, Ithaca College, SUNY at Buffalo as well as at NEC. His teaching awards include the Krasner Award at NEC and the Plesure Award at SUNY AB. Peltz served twenty years as Director of the Orchestras at the summer Luzerne Music Center, teaching an international array of students. As a staff member of the Syracuse Symphony, he led their Youth Orchestra for six seasons and instituted their yearly retreats with internationally recognized composers. He has every year led All-State and other honors orchestras and bands across the country. His conducting students appear with major orchestras and professional wind bands in the United States and Europe.

His service to music and community includes a personal invitation from film composer Michael Kamen to be a founding board member of the Mr. Holland's Opus Foundation, on which he served for a decade. He co-founded the Gunther Schuller Society, promoting the legacy of that essential NEC musician. Peltz has served as a Divisional President of the CBDNA, having produced two ground-breaking conferences at NEC. He has served two terms as well as an elder at Boston's historic Park Street Church.

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