

A young woman with her hair in a bun, wearing a black strapless dress, is playing the violin. She is in the foreground, slightly to the left. In the background, other musicians are visible, some wearing face masks. The setting is a grand concert hall with wood-paneled walls.

N | E | C

EXPERIENCE WORLD-CLASS ARTISTRY AT
**New England
Conservatory**

necmusic.edu

NEC Symphony

David Loebel, conductor

Wednesday, April 12, 2023

7:30 p.m.

NEC's Jordan Hall

PROGRAM

Mathew Lanning

Roc's Crater (2021)

Winner, NEC Composition Competition

Hector Berlioz
(1803–1869)

Symphonie fantastique, op. 14

Rêveries-Passions

Un bal (A Ball)

Scène aux champs (Scene in the Country)

Marche au supplice (March to the Scaffold)

Songe d'une nuit du sabbat

(Dreams of a Witches' Sabbath)

Lanning *Roc's Crater*

The 21st century composer lives in a period wherein they are liberated more than ever, yet also more restricted. Today's composers spend their lives swimming upstream against a current charged with the triumphs of yesterday's masters, compounded by our musical intuitions' reliance on the currency that is Beethoven, Mozart, and Bach. Classical music has touched all our hearts in profound ways, and it is from my own experiences of this that I draw on the foundation of any piece that I will write: to be expressive and enjoyable.

So, *Roc's Crater* is an orchestral fantasy I wrote simply to be expressive and enjoyable. Inspired by a vivid, grandiose dream, I invite the listener into the musical world of this surreal, vivid fantasy, defined by rich, ever-evolving harmonies and colors.

In this dream, a secluded mountain range hides an ancient meteor crater inside its valleys. Painted with lush greenery, bright neon flowers, and rushing waterfalls, this sanctuary marks the territory of the Roc, a leviathan of the sky. A bird the size of a lion with talons like eagles, he watches over the grand landscape with the eyes of a hawk.

But the crater is not easy to find, nor is it a simple walk in the park to discover. Hidden deep in the mountains, a long and arduous hike across peaks and valleys is to be traversed. Along that path is a melting pot of beasts both friendly and mischievous. Fluttering songbirds tweet their melodies, signaled by the flutes and piccolos. Gentle four-legged giants roam and bellow their groans personified by the low strings and brass. Little goblins dance a flurry through the rocks in a fast-paced scherzando with sudden leaps and jumps of orchestral sound.

And when we do finally approach that majestic crater, its appearance is announced by a thunderous orchestral roar, flowering immediately into a lush chorale inspired by the harmonic musings of the great Maurice Ravel. Moments in this grandiose apotheosis are unapologetically suggestive of the vigorously florid orchestration of the great orchestral masterwork *Daphnis et Chloé*, as well as the tragic beauty of the G Major Concerto's second movement.

At last, the Roc appears, bursting forth from the trees just beyond the crater. He soars gracefully into the air, signaled by the orchestra's crescendo into a glorious, golden climax. He calls out into the valley below, his cries cutting through the orchestra by the French horns and trombones. Off he goes into the horizon, leaving behind only a few tweeting songbirds as the orchestra too disappears into near nothingness. Alas, the majesty must come to an end, and we are left thereafter in quiet contemplation as the piece closes.

I would like to acknowledge and thank my parents for their undying support, and Professors Gandolfi, Agócs, and Richardson here at NEC for their invaluable kindness and support in extending such an opportunity to me. – *Mathew Lanning*

Mathew Lanning is an award-winning composer, pianist, and organist based in Boston, MA, hailing from Prescott, AZ. He is a 2nd-year master's candidate in

composition at NEC, currently studying under the tutelage of Michael Gandolfi, and formerly under Dr. Kati Agócs.

Mathew’s works have been praised by professional composers and audiences alike. Since publishing his first work at the age of 14, he has feverishly and prolifically continued to compose for orchestras and for the piano. He acquired seven separate orchestra premieres before graduating high school and has since had his piano and chamber music played across the continent in places like Phoenix, Tucson, Boston, Philadelphia, and Toronto.

His pieces have been performed by groups of all ages and abilities around the United States, some of which include Boston’s Transient Canvas and New York City’s Grammy-nominated Imani Winds. He has studied at programs at the Boston Conservatory and at the Curtis Institute of Music under composers such as David Ludwig, Jonathan Bailey Holland, and Marti Epstein. He also currently serves as an intern for Orange Mountain Music, the primary record distributor for the music of Philip Glass.

When he’s not composing or practicing, Mathew enjoys exploring cities, writing stories, and spending time with friends and family.

NEC Symphony
David Loebel, conductor

<i>First Violin</i>	<i>Viola</i>	<i>Bass</i>
Kearston Gonzales	ChengRong Li	Colby Heimbürger
Shiyu Wang	Philip Rawlinson	Brian Choy
Sarah Campbell	Ru-Yao Van der Ploeg	Isabel Atkinson
Caroline Smoak	Katherine Purcell	Luke Tsuchiya
Maxwell Fairman	Jowen Hsu	Christopher Lavin
ChiungHan Tsai	Eunha Kwon	Jesse Dale
Abby Reed	Charlie Picone	
William Kinney	Peter Jablokow	<i>Flute</i>
Olga Kaminsky	Nathan Emans	Isabel Evernham ‡
Emma Boyd		Subee Kim *
Ryan Tully	<i>Cello</i>	Anna Ridenour
Jeremiah Jung	Asher Kalfus	Nina Tsai
	Amelia Allen	
<i>Second Violin</i>	Sophia Knappe	<i>Piccolo</i>
Sofia Skoldberg	Miruna Eyron	Honor Hickman *
Aidan Daniels	Phoebe Chen	Anna Ridenour ‡
Tara Hagle	Jonathan Fuller	
Gabriella Foster	Tianao Pan	<i>Oboe</i>
Darwin Chang	Jonah Kernis	Yuhsi Chang *
Tzu-Ya Huang	Angela Sun	Robert Diaz
Yirou Zhang	Mina Kim	Corinne Foley ‡
Emma Servadio		
Michael Fisher		
Julian Rhee		

English horn
Robert Diaz ‡
Corinne Foley *

Clarinet
Sarah Cho
Xianyi Ji ‡
Soyeon Park *

E-flat Clarinet
Xianyi Ji

Bass Clarinet
Sarah Cho

Bassoon
Seth Goldman ‡
Kangwei Lu
Carson Meritt *
Andrew Salaru

Contrabassoon
Jialu Wang

French horn
Mattias Bengtsson
Graham Lovely *
Tess Reagan ‡
Xiaoran Xu

Trumpet
Justin Park ‡
Allie Richmond *

Cornet
Matthew Mihalko
Cody York ‡

Trombone
Rebecca Bertekap *
Noah Nichilo ‡
Kevin Smith

Bass Trombone
Roger Dahlin ‡
Jason Sato *

Tuba
Jordan Jenifor ‡
Hayden Silvester *

Timpani
Mark Larrivee
Eli Reisz ‡
Rohan Zakharia *

Percussion
Isabella Butler
Doyeon Kim ‡
Nga ieng Sabrina Lai
Mark Larrivee *

Harp
Shaylen Joos ‡
Jingtong Zhang *

Celeste
Amir Siraj

Principal players
* Lanning
‡ Berlioz

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Xiaoqing Yu
Sarah Heimberg
Stage Crew

Special thanks to Jason Horowitz, Sarah Darling, Guy Fishman,
and Anthony D'Amico for their work in preparing the orchestra for this concert.

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://davidloebl.com/>

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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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 in D Minor, op. 81; 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

SONATA NIGHT 45, Pei-Shan Lee, director

Thursday, April 13, 2023 at 6:30 p.m., Burnes Hall

HONORS ENSEMBLE: NEWBURY TRIO

Charles Berofsky, piano; Ching Shan Helen Yu, violin; Anthony Choi, cello

Thursday, April 13, 2023 at 7:30 p.m., Jordan Hall

[NEC]SHIVAREE, Steven Drury, artistic director

Thursday, April 13, 2023 at 8:00 p.m., Williams Hall

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and photography and audio or video recording are prohibited.
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Latecomers will be seated at the discretion of management.

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