EXPERIENCE WORLD-CLASS ARTISTRY AT New England Conservatory

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NEC Symphony

David Loebel, conductor

Wednesday, April 12, 2023
7:30 p.m.
NEC’s Jordan Hall
Mathew Lanning

*Roc’s Crater* (2021)

*Winner, NEC Composition Competition*

Hector Berlioz

*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
Mathew is a composer 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

First Violin  
Kearston Gonzales  
Shiyu Wang  
Sarah Campbell  
Caroline Smoak  
Maxwell Fairman  
ChungHan Tsai  
Abby Reed  
William Kinney  
Olga Kaminsky  
Emma Boyd  
Ryan Tully  
Jeremiah Jung

Second Violin  
Sofia Skoldberg  
Aidan Daniels  
Tara Hagle  
Gabriella Foster  
Darwin Chang  
Tzu-Ya Huang  
Yirou Zhang  
Emma Servadio  
Michael Fisher  
Julian Rhee

Viola  
ChengRong Li  
Philip Rawlinson  
Ru-Yao Van der Ploeg  
Katherine Purcell  
Jowen Hsu  
Eunha Kwon  
Charlie Picone  
Peter Jablakow  
Nathan Emans  
Asher Kalfus  
Amelia Allen  
Sophia Knappe  
Miruna Eyron  
Phoebe Chen  
Jonathan Fuller  
Tianao Pan  
Jonah Kernis  
Angela Sun  
Mina Kim

Bass  
Colby Heimburger  
Brian Choy  
Isabel Atkinson  
Luke Tsuchiya  
Christopher Lavin  
Jesse Dale

Flute  
Isabel Evernham ‡  
Subee Kim *  
Anna Ridenour  
Nina Tsai

Piccolo  
Honor Hickman *  
Anna Ridenour ‡  
Oboe  
Yuhsi Chang *  
Robert Diaz  
Corinne Foley ‡
English horn  French horn  Tuba  
Robert Diaz ‡  Mattias Bengtsson  Jordan Jenifor ‡  
Corinne Foley *  Graham Lovely *  Hayden Silvester *  
Clarinet  
Sarah Cho  
Xianyi Ji ‡  Trumpet  
Soyeon Park *  Justin Park ‡  Allie Richmond *  
E-flat Clarinet  
Xianyi Ji  
Cornet  
Matthew Mihalko  
Bass Clarinet  
Sarah Cho  
Cody York ‡  
Bassoon  
Seth Goldman ‡  Noah Nichilo ‡  
Kangwei Lu  Kevin Smith  
Carson Meritt *  Bass Trombone  
Andrew Salaru  Roger Dahlin ‡  
Contrabassoon  
Jialu Wang  Jason Sato *  
Trombone  
Rebecca Bertekap *  Harp  
Nga ieng Sabrina Lai  Shaylen Joos ‡  
Celeste  Amir Siraj  
Principal players  
* Lanning  ‡ Berlioz  

Orchestra Department  
Hugh Wolff  
Stanford and Norma Jean Calderwood Director of Orchestras  

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Director of Large Ensemble Administration  
David Loebel  
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Artistic Director of Chamber Orchestra  
Andrés Almirall  
Performance Librarian  
Eddy Lanois  
Student Librarian  
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 adventurous 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/

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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**MARTÍN 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 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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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.