

# NEC Philharmonia

Hugh Wolff, conductor

*Stanford and Norma Jean Calderwood Director of Orchestras*

with

Yutong Sun '25 AD, piano

Wednesday, September 25, 2024

7:30 p.m.

NEC's Jordan Hall

PROGRAM

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**Anna Clyne**  
(b. 1980)

«*rewind*» (2005-06)

**Grażyna Bacewicz**  
(1909–1969)

*Divertimento* (1965)  
Allegro  
Adagio  
Giocoso

**Béla Bartók**  
(1881–1945)

*Suite from The Miraculous Mandarin,*  
**op. 19 BB 82** (1924)

*Intermission*

**Sergei Rachmaninoff**  
(1873–1943)

**Piano Concerto No. 3 in D Minor, op. 30**  
Allegro ma non tanto  
Intermezzo: Adagio  
Finale: Alla breve

Yutong Sun '25 AD, piano

Tonight, we feature music written in the century between 1905 and 2005. One work tested the boundaries of modernism, another was content to stay in the romantic tradition. Two works are by women – one little known but highly accomplished, the other a new voice from Great Britain.

**Anna Clyne** is a British composer whose works have gained a wide international audience. She has been commissioned by the Chicago Symphony, the BBC Philharmonic, the Los Angeles Philharmonic, the Royal Concertgebouw and the Sydney Opera, among many others, and has collaborated with Jeremy Denk, Martin Fröst, Pekka Kuusisto, and Yo-Yo Ma. About her 2005 orchestral work <<rewind>> she has written this note:

<<rewind>> is inspired by the image of analog video tape rapidly scrolling backwards with fleeting moments of skipping, freezing and warping. The original version, for orchestra and tape, was composed in 2005 for choreographer, and Artistic Director of Hysterica Dance Company, Kitty McNamee. A distinct characteristic of McNamee's work is its striking and innovative use of physical gestures and movements that recur throughout the course of a piece to build and bind its narrative structure. This use of repetitive gestures is utilized in the musical language and structure of <<rewind>>.

<<rewind>> was premiered at J.C.Borden Auditorium, New York, 2005, by the Manhattan School of Music Composers Orchestra with conductor, David Gilbert.

Born in Łódź, Poland in 1909, **Grażyna Bacewicz** was an accomplished violinist, author, and composer. After winning a scholarship to study with Nadia Boulanger in Paris, she served as principal violinist of the Polish National Radio Orchestra in the 1930s. She survived the Nazi invasion and occupation, fleeing Warsaw after the failed uprising of 1944. She settled in Łódź, where she taught at the conservatory and produced a large body of music including seven string quartets, four symphonies, and seven violin concertos, plus music for theater and film. She also wrote several novels and short stories. Her *Divertimento* (1965) for string orchestra is one of her last works for large ensemble. In three short movements – fast, slow, fast – it is witty and fresh, exploring a remarkable number of string techniques and highlighting the composer's deep understanding of the violin and strings in general.

Completed exactly a century ago, **Béla Bartók's** ballet/pantomime *The Miraculous Mandarin*, is a landmark of 20th century music. Based on a dark and disturbing story of prostitution and extortion, it caused a Rite of Spring-style scandal and was banned in several countries on moral grounds. It nonetheless survived, and the nineteen-minute suite Bartók crafted from the full ballet is now standard repertoire. This work is a prime example of Bartók's embrace of modernism and dissonance, which peaked in the 1920s.

In keeping with its brutal subject matter, the music is harsh and aggressive. The opening violin swirls and honking winds set the scene: a gritty, noisy urban wasteland. Three thugs have coerced a young girl into luring men to her room, where

they are robbed. Each of these seductions (called *Lockspiel* or decoy game in the score) is depicted by the clarinet section – first the principal alone, then as a trio. The first victim is a shabby old man. His leering and lecherous advances (English horn solo) and protestations that he is there for love – not transactions – are of no use to the thugs and they throw him out. The second victim, a shy young student, is in way over his head. The girl tries to dance for him (gentle 5/4 in the harp, bassoon, flute, and violin solo), but his empty pockets get him tossed out just as roughly as the old man. By the third *Lockspiel*, the mood is desperate. This time the man lured in is the so-called “Mandarin” – a classic “other” – with the leitmotif of a fortissimo falling minor third. His demeanor is frightening: he says nothing, fixes a piercing gaze on the young girl, and displays an utter lack of fear. Shaken, the thugs hide while the girl begins a tentative slow waltz. The rest of the Suite slowly progresses from this to a wild and passionate chase – the Mandarin now the pursuer, not the pursued.

**Sergei Rachmaninoff** was a renowned composer and virtuoso pianist when, at the age of 35, he wrote his *Third Piano Concerto* for a tour of the United States. The tour began in Northampton, Massachusetts, on November 4, 1909; the premiere of the new concerto was a few weeks later with the New York Symphony. After playing in several other cities, Rachmaninoff returned to New York for the concerto’s first Carnegie Hall performance, now conducted by Gustav Mahler. Rachmaninoff treasured the memory of this performance, remarking to a friend that no conductor had ever lavished so much thought, time, and energy on rehearsing a concerto for him.

The concerto is one of the most technically challenging in the entire repertoire. The first movement’s simple opening melody gives no hint of the fireworks to come, culminating in a massive cadenza. The second movement, *Intermezzo*, is deeply felt. A lighter scherzando passage precedes the return of the opening woodwind melody and the Finale follows without break. This whirlwind toccata gives way to a gentler middle section in E-flat with will-o’-the-wisp filigree in piano and woodwinds. The toccata returns, the tonality shifts from minor to major, and the concerto ends with a typical Rachmaninoff ecstatic apotheosis and adrenaline rush. – Hugh Wolff

**Yutong Sun** has gained international recognition through his success in prestigious competitions worldwide. Notably, he garnered the second prize at the 19th Paloma O’Shea Santander International Piano Competition in Spain. Additionally, he won third prize at the 62nd Maria Canals International Music Competition in Barcelona (2016) and first prize at the 54<sup>th</sup> Jaén International Piano Competition (2012). He has also been honored in competitions such as the New Orleans International Piano Competition, the Horowitz Competition, and the Bösendorfer Competition.

Sun has performed at renowned venues, including Salle Cortot in Paris, Palau de la Música in Barcelona, Jordan Hall in Boston, The Bolshoi Hall in Saint Petersburg, Warsaw Philharmonic Hall, National Centre for the Performing Arts in China, and Shanghai Grand Theatre. His performances have been broadcast by major networks such as Bavarian Broadcasting, Polish Radio, and Spanish Radio and Television

Corporation.

As a soloist, Sun has collaborated with numerous esteemed orchestras, including the Symphony Orchestra of Galicia, the City of Granada Orchestra, the RTVE Symphony Orchestra in Spain, the Saint Petersburg Philharmonic Orchestra, the National Symphony Orchestra of Ukraine, and the China NCPA Orchestra. He has worked with distinguished conductors such as Miguel Ángel Gómez Martínez, Nicholas McGegan, and Lio Kuokman, among others. His appearances at prominent music festivals, including the Beethoven Easter Festival, Kissinger Sommer and Verbier. In 2013, Naxos released his album as part of their Laureate Series.

A native of China, born in 1995, Sun began his musical journey at the Music School attached to the Central Conservatory in Beijing, where he studied with Professor Hua Chang. He is currently pursuing the Artist Diploma at the New England Conservatory under the tutelage of Professors Alexander Korsantia and Dang Thai Son.

### NEC Philharmonia

Hugh Wolff, conductor

<i>First Violin</i>	Peixuan Wu	<i>Bass</i>
David Carreon		Yushu Mei
Yiqian Peng	<i>Viola</i>	Luisa Brown-Hernandez
Helen Yu	John Harry Clark	Isabelle Atkinson
Yeji Hwang	Yu-Heng Wang	Nicolette Kindred
Jia-Ying Wei	Yeh-Chun Lin	Lawrence Hall
Aidan Daniels	Po-Sung Huang	
Rachel Wang	Philip Rawlinson	<i>Flute</i>
Yeong Kim	Chijui Chen	Anne Chao *
Rina Mori Kubota	Ru-Yao Van der Ploeg	Subee Kim
Emily Lin	JeongJae Lee	Subin Oh ‡
Tzu-Ting Chen	Maureen Sheehan	Nina Tsai
Tzu-Tung Liao	Leon Wang	Yufei Wu §
Ian Cheung	Eunjoong Hong	
Hyunji Lee		<i>Piccolo</i>
	<i>Cello</i>	Subee Kim *
<i>Second Violin</i>	Yi-I Stephanie Yang	Subin Oh
Masha Lakisova	Zac Fung	Yufei Wu ‡
Maxwell Fairman	Jae Eun Kim	
Helena Hwang	Zanipolo Lewis	<i>Oboe</i>
Inés Issel Burzynska	Max Zhenren Zhao	Donovan Bown *§
Carson Howell	Hyeonmin Lee	Alexander Lenser
Tzu-Ya Huang	Bennet Huang	Christian Paniagua ‡
Youngran Moon	Michelle Jung	
Jiaxin Lin	Grace Kim	<i>English horn</i>
Alice Lee	J. Alexander Smith	Alexander Lenser
Yeji Lim		
Sungin Cho		
Ava Kenney		

*Clarinet*  
Carla Fortmann  
Phoebe Kuan  
Colin Merkovsky §  
Ethan Morad \*  
Robert Ray  
Maxwell Reed  
Mingxuan Zhang ‡

*E-flat Clarinet*  
Phoebe Kuan

*Bass Clarinet*  
Maxwell Reed

*Bassoon*  
Sylva Goldman  
Carson Meritt ‡  
Evan Judson \*  
Jialu Wang §

*Contrabassoon*  
Jialu Wang

*French horn*  
Mattias Bengtsson §  
Noah Hawryluck  
Chiu Hsuan ‡  
Yuqi Zhong  
Qianbin Zhu \*

*Trumpet*  
Sarah Flynn §  
Sebastián Haros ‡  
Jake Hepler \*  
Evan Jones

*Trombone*  
Aidan Davidson ‡  
Alvin Tsz Yin Ho §  
Noah Korenfeld \*

*Bass Trombone*  
Charles Johnson

*Tuba*  
Jeffrey Davison \*  
Riley McMahon §

*Timpani*  
Patrick Sorah ‡  
Connor Willits \*  
Rohan Zakharia

*Percussion*  
Izzy Butler §  
Jacob Haskins ‡  
Jakob Schoenfeld \*  
Patrick Sorah  
Connor Willits  
Rohan Zakharia

*Harp*  
Shaylen Joos

*Keyboard*  
Song Hyeon Kim, piano \*  
Michael Wu, piano ‡  
Jessica Yuma, celeste

*Principal players*  
‡Clyne  
\*Bartók  
§Rachmaninoff

*Orchestra Department*  
Hugh Wolff

*Stanford and Norma Jean Calderwood Director of Orchestras*

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*Stage Crew*

Special thanks to Jason Horowitz, Daniel Getz, Mickey Katz,  
and Anthony D'Amico for their work in preparing the orchestra  
for this evening's concert.

## **Hugh Wolff**

*Stanford and Norma Jean Calderwood Director of Orchestras;  
Chair, Orchestral Conducting*

**Hugh Wolff** joined the New England Conservatory faculty in 2008 and has conducted a large share of NEC's orchestral concerts every year since then. He has taught graduate students in an elite training program for orchestral conductors since 2009.

Wolff has appeared with all the major American orchestras, including those of Boston, Chicago, New York, Philadelphia, Los Angeles, San Francisco, and Cleveland. He is much in demand in Europe, where he has conducted the London Symphony, the Philharmonia, the City of Birmingham Symphony, the Orchestre National de France, Czech Philharmonic, Leipzig Gewandhaus, Munich Philharmonic, and the Bavarian and Berlin Radio Orchestras. A regular guest conductor with orchestras in Japan, Korea, Scandinavia, Canada and Australia, he is also a frequent conductor at summer festivals.

Currently Laureate Conductor of the Belgian National Orchestra, Wolff was principal conductor of the Frankfurt Radio Orchestra from 1997 to 2006 and maintains a close relationship with that ensemble. He led it on tours of Europe, Japan, and China, and at the Salzburg Festival. Wolff was principal conductor and then music director of the Saint Paul Chamber Orchestra (1988-2000), with which he recorded twenty discs and toured the United States, Europe, and Japan.

Performances with the Boston Symphony have included the world premiere of Ned Rorem's *Swords and Ploughshares* in Symphony Hall. Wolff was music director of the New Jersey Symphony (1986-1993) and principal conductor of Chicago's Grant Park Music Festival (1994-1997). He began his professional career in 1979 as associate conductor of the National Symphony Orchestra under Mstislav Rostropovich.

Wolff's extensive discography includes the complete Beethoven symphonies with the Frankfurt Radio Orchestra and music from the baroque to the present. He has recorded or premiered works by John Adams, Stephen Albert, John Corigliano, Brett Dean, Lukas Foss, John Harbison, Aaron Jay Kernis, Edgar Meyer, Rodion Shchedrin, Bright Sheng, Michael Torke, Mark-Anthony Turnage, and Joan Tower and has collaborated on CD with Mstislav Rostropovich, Yo-Yo Ma, Steven Isserlis, Joshua Bell, Hilary Hahn, Dawn Upshaw, Jennifer Larmore, Jean-Yves Thibaudet, and jazz guitarist John Scofield. Three times nominated for a Grammy Award, Wolff won the 2001 Cannes Classical Award.

A graduate of Harvard College, Wolff studied piano with George Crumb, Leon Fleisher and Leonard Shure, composition with Leon Kirchner and Olivier Messiaen, and conducting with Charles Bruck. In 1985, Wolff was awarded one of the first Seaver/ National Endowment for the Arts Conducting Prizes.

A gift from the Calderwood Charitable Foundation endowed the Stanford and Norma Jean Calderwood Director of Orchestras chair now occupied by Hugh Wolff.

He and his wife, harpist and radio journalist Judith Kogan, have three sons.

## **Symphonic Music at New England Conservatory**

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**NEC Philharmonia**, David Loebel, conductor

Beach "Alla Siciliana" from *Symphony No. 2, "Gaelic"*; Ives *Three Places in New England*; Strauss *Don Juan*; Tchaikovsky *Francesca da Rimini*

**Monday, September 30, 2024 at 7:30 p.m., Jordan Hall**

**NEC Chamber Orchestra**, Donald Palma, artistic director

Schreker *Intermezzo and Scherzo*; Shostakovich *Symphony for Strings, op. 118A*; Suk *Serenade for Strings, op. 6*

**Wednesday October 9, 2024 at 7:30 p.m., Jordan Hall**

**NEC Symphony**, David Loebel, conductor

Thomas *Sunburst*; Prokofiev *Suite No. 2 from Romeo and Juliet*; Beethoven *Symphony No. 7*

**Wednesday, October 23, 2024 at 7:30 p.m., Jordan Hall**

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