

NEC Lab Orchestra

conducted by graduate students in orchestral conducting
Students of Hugh Wolff

Clancy Ellis '26 GD
Jherrard Hardeman '25 GD
Timothy Ren '25 MM

with
NEC Lab Orchestra

“Reform and Remembrance”

Thursday, December 12, 2024
8:00 p.m.
Brown Hall

PROGRAM

Jessie Montgomery
(b. 1981)

Starburst

Timothy Ren '25 MM, conductor

Franz Josef Haydn
(1732–1809)

Symphony No. 86 in D Major, Hob. 1/86

Adagio – Allegro spiritoso

Jherrard Hardeman '25 GD

Capriccio: Largo

Menuet: Allegretto

Finale: Allegro con spirito

Clancy Ellis '26 GD, conductor

Intermission

Reena Esmail
(b. 1983)

Teen Murti (2013)

Timothy Ren '25 MM, conductor

Felix Mendelssohn
(1809–1847)

Symphony No. 5, op. 107 “Reformation”

Andante – Allegro con fuoco

Timothy Ren '25 MM, conductor

Allegro vivace

Clancy Ellis '26 GD, conductor

Andante

Chorale: “Ein feste Burg ist unser Gott”

Andante con moto – Allegro vivace –

Allegro maestoso

Jherrard Hardeman '25 GD

Lively, vigorous, and imagistic, **Jessie Montgomery's** *Starburst* is a thrilling display of string virtuosity. Written in ternary form, this work translates an image—the rapid formation of new stars in a galaxy—into music. The ostinato rhythm in eighth and sixteenth notes serves as a skeleton around which various motivic cells leap in and out in rapid succession. The use of harmonic and pizzicato punctuates the transparent soundscape with fluidity and momentum. All of this robust athleticism makes the lyrical moments here and there all the more delightful to the ear.

– *Timothy Ren*

Joseph Haydn's Symphony No. 86 in D Major of 1786 is the fifth of six “Paris Symphonies” written to be performed by a Parisian orchestra “Le Concert de la loge Olympique”. Joseph Bologne conducted this unusually large orchestra, whose members donned uniforms of elaborately ruffled blue coats complete with swords at the belt. The Paris symphonies were commissioned by the young Count of Ogny, a cellist in the orchestra, and the performances were attended by royal figures including Queen Marie Antoinette.

The first movement begins with a slow introduction followed by a spirited Allegro that foreshadows the drama of Beethoven's symphonies written decades later. A unique slow movement entitled “Capriccio” alternates between meandering melodies and explosive passages of driven intensity. The playful Minuet and Trio is followed by a witty fourth movement that displays Haydn's singular synthesis of folk-inspired charm and classical elegance.

– *Clancy Ellis*

Reena Esmail composed *Teen Murti* (Three Statues) with the Hindustani raga tradition in mind, imitating a concert experience that involves free improvisation and communal participation. Three recurring, ephemeral “preludes” built upon a drone on G lead to three tableaux based on traditional scales and rhythmic patterns. The first among them imitates chant music accompanied by light percussion. A recitative-like second movement incorporates extended solos and aleatoric interjections to liberate time from a predictable meter. Four principals are featured during this passage: Mitsuru Yonezaki, Emma Servadio, Inácia Alfonso, and Jihyeuk Choi. The last movement is a festive rondo that invigorates the performers and audiences alike. The genuine spirituality of this piece reminds us that the earliest music in many cultures serves a religious purpose.

– *Timothy Ren*

As an ambitious twenty one-year-old composer and a newly converted Protestant, **Felix Mendelssohn** was well aware of the 300th anniversary of Martin Luther's Augsburg Confession (1530) that triggered the Protestant revolution. The anniversary was to be celebrated throughout Germany. On a trip to the British Isles in 1829, Mendelssohn sketched some ideas: a symphonic opening of thick counterpoint in the style of Palestrina (Catholicism), interrupted by a simple chorale in the winds (Lutheranism) and the “Dresden Amen,” a quiet rising scale cadence adopted by both churches. A fiery Allegro follows, perhaps depicting the centuries of ensuing struggles. A traditional scherzo and brief slow movement lead to the symphony's

most original movement: a majestic finale based on Luther’s chorale “Ein Feste Burg ist unser Gott,” (A mighty fortress is our God). Mendelssohn failed to finish the work in time for the anniversary. Instead it lay unperformed for two years. A revised version was finally premiered in 1832.

– Hugh Wolff

NEC Lab Orchestra

<i>Violin 1</i>	<i>Viola</i>	<i>Flute</i>	<i>French horn</i>
Mitsuru Yonezaki	Inácia Afonso	Anne Chao	Grace Clarke
Isabella Sun	Wednesday Hsu	Shengyu Cui	Noah Hawryluck
Hojung Kwon	Yu-Heng Wang		
Cooper Olsen	Po-Sung Huang	<i>Oboe</i>	<i>Trumpet</i>
Ryan Tully		Kearsen Erwin	Sarah Flynn
Yeongeun Kim	<i>Cello</i>	Kelley Osterberg	Jake Hepler
	Jihyeuk Choi		
<i>Violin 2</i>	Gayeon Kim	<i>Clarinet</i>	<i>Trombone</i>
Emma Servadio	Jonah Kernis	Xianyí Ji	Ethan Lehman
Tzu-Ya Huang	Chih-Yi Joy Chu	Ethan Morad	Alvin Tsz Yin Ho
Yeji Hwang			
Ian Johnson	<i>Bass</i>	<i>Bassoon</i>	<i>Bass Trombone</i>
Roger Chen	Misha Bjerken	Abigail Heyrich	Scott Odou
	Colby Heimbürger	Evan Judson	
		<i>Contrabassoon</i>	<i>Timpani</i>
		Andrew Salaru	Izzy Butler

Support the future of music at NEC!

Your gift to The NEC Fund has a direct and immediate impact on student scholarships, NEC’s world-class faculty, and a collaborative and innovative learning environment rooted in the highest level of musical excellence.

Please consider making a gift to support NEC at necmusic.edu/givenow

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.

Stay connected 

N | E | C
New England
Conservatory

necmusic.edu/tonight