

N|E|C

New England
Conservatory

Concert Program

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Welcome to NEC!

I am thrilled to share New England Conservatory's 2024-25 concert season—a celebration of the power of music to connect and inspire one another.

Whether you are seated in one of our concert halls or watching online, we hope you are uplifted by the performances of our students, faculty, and guest artists.

Above all, we thank you for your support of our students as they cultivate their artistry and contribute to the world through music.

A handwritten signature in black ink, which appears to be "Andrea Kalyn". The signature is stylized and fluid.

Andrea Kalyn
President

NEC Philharmonia

David Loebel, conductor

Monday, January 27, 2025

7:30 p.m.

NEC's Jordan Hall

PROGRAM

Alvin Singleton
(b. 1940)

56 Blows (Quis Custodiet Custodes?) (1993)

Wolfgang Amadeus Mozart
(1756–1791)

Symphony No 38 in D Major, K. 504 "Prague"
Adagio – Allegro
Andante
Finale: Presto

Intermission

Paul Hindemith
(1895–1963)

Mathis der Maler, Symphony
Engelkonzert (Angelic Concert)
Grablegung (Entombment)
Versuchung des heiligen Antonius
(Temptation of St. Anthony)

In 1991, a Black motorist named Rodney King was savagely beaten by four Los Angeles policemen following a traffic stop. The next year, the officers involved were charged and tried for excessive use of force; all were acquitted. The verdict came as a shock because—like the killing of George Floyd twenty-nine years later—the incident had been caught on video and was shown repeatedly on national television.

The reaction was immediate: Five days of rioting ensued in South Central Los Angeles resulting in more than fifty deaths, thousands of injuries and over \$1 billion dollars in property damage. On the floor of the United States Senate, New Jersey Sen. Bill Bradley condemned the verdict with a fiery speech, dramatizing Rodney King's beating by repeating the word "pow" fifty-six times, once for each blow the policemen had inflicted. **Alvin Singleton's** visceral reaction to watching the speech on C-Span led directly to his 1993 composition *56 Blows*.

The work's Latin subtitle, "Quis Custodiet Custodiet?" (Who guards the guardians?), broadens the music's message beyond just a single event. "The number-one reason for me to write about this was what it said about the abuse of power," Singleton said in an interview. "Rodney King could have been anybody."

In both its subject matter and its tortured road to the stage, **Paul Hindemith's** opera *Mathis der Maler* ("Mathias the Painter") (1933-35) reflects its composer's conflict with the ever-increasing strength of Nazism in Germany. Before he had even finished writing the opera's libretto, Hindemith composed the symphony of the same name; almost all its music would ultimately appear in the finished opera. Despite the symphony's highly successful premiere in Berlin under Wilhelm Furtwängler, the opera faced Nazi opposition from the very beginning. Mathis' decrying mob rule and a scene involving a book burning made clear Hindemith's views on his country's political situation.

Based on the life of German painter Matthias Grünewald, the Peasants' Revolt of 1524-25 and the Lutheran Reformation, *Mathis der Maler* addresses the question that all musicians in Nazi Germany had to answer: Should artists engage with the issues of their day—as would Alvin Singleton in *56 Blows*—or is their sole responsibility to remain true to their gifts and concentrate on their art? In the opera, Mathis chooses the latter path but Hindemith had no choice but to follow the former. By 1938, his life in Germany had become intolerable and he fled into exile, first to Switzerland and finally to the United States.

– David Loebel

NEC Philharmonia
David Loebel, conductor

First Violin

Emma Servadio
Youngran Moon
Carson Howell
Hannah Park
Mitsuru Yonezaki
Emily Lin
Tara Hagle
Tzu-Tung Liao
Maxwell Fairman
William Kinney
Sungin Cho
Chiung-Han Tsai
Rachel Wang
Helena Hwang
David Carreon

Second Violin

Olga Kaminsky
Isabella Sun
Hayoung Choi
Rina Mori Kubota
Peixuan Wu
Céline Bethoux
Bella Hyeonseong Jeong
Cherin Lee
Octavian Pirlea
Ava Kenney
Eleanor Markey
Yeongeun Kim
Tzu-Ya Huang

Viola

Charlie Picone
Aidan Garrison
JeongJae Lee
Peter Jablokow
Po-Sung Huang
Eunjo Hong
Jowen Hsu
Eunha Kwon
Ru-Yao Ven der Ploeg
Joy Hsieh
Maureen Sheehan
Yu-Heng Wang

Cello

Hyeonmin Lee
Jae Eun Kim
Isaac Pagano-Toub
Hyunji Cho
Jung ah Lee
Michelle Jung
Chien-Yu Ho
Hechen Sun
Zanipolo Lewis
Sophia Knappe

Bass

Nicolette Kindred
Yushu Mei
Luisa Brown-Hernandez
Misha Bjerken
Luke Tsuchiya

Flute

Anne Chao §
Subee Kim *
Yufei Wu ‡

Piccolo

Yufei Wu

Oboe

Alexander Lenser *
Victoria Solis Alvarado ‡
Caroline Wu §

Clarinet

Xianyi Ji ‡
Colin Merkovsky
Maxwell Reed §

Bassoon

Abigail Heyrich ‡
Andrew Salaru *
Owen Schigiel §

French horn

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Qianbin Zhu §

Trumpet

Sebastián Haros ‡
Jake Hepler *
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Alvin Tsz Yin Ho
Ethan Lehman §

Bass Trombone

Caleb Christiansen ‡
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Tuba

Zev Barden §
Vivian Kung ‡

Timpani

Patrick Sorah

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Jakob Schoenfeld
Patrick Sorah ‡
Lucas Vogelmann

Harp

Shaylen Joos

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‡Singleton
*Mozart
§Hindemith

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Special thanks to Nicholas Kitchen, Noriko Futagami, Mickey Katz,
and Anthony D'Amico for their work in preparing the orchestra
for this evening's 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://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.

Visit necmusic.edu for complete and updated concert information:

NEC Symphony, Paul Biss, conductor

Verdi *Overture to "La forza del destino"*; Sibelius *Impromptu*

Mozart *Concerto in B-flat Major for Bassoon and Orchestra*, Heejeong Jeong, bassoon;

Mendelssohn *Symphony No. 4 in A Major, "Italian"*

Wednesday, January 29, 2025 at 7:30 p.m., Jordan Hall

Opera: Mozart "Così fan tutte"

Steven Goldstein, director; Robert Tweten, conductor;

Monday & Wednesday, February 3 & 5, 2025 at 7:30 p.m., Jordan Hall

Symphonic Music at New England Conservatory

–continued

West African Art Music Festival

NEC Chamber Orchestra, Donald Palma, artistic director

Coleridge-Taylor Perkinson *Sinfonietta No. 1*; Fela Sowande *African Suite*

Wednesday, February 12, 2025 at 7:30 p.m., Jordan Hall

NEC Symphony, Hugh Wolff and Timothy Ren '25 MM conductors

Wagner *Prelude and Liebestod* from *Tristan and Isolde*; Debussy *l'Après-midi d'un faun*

Josef Strauss *Dynamiden Waltz*; Elgar *Enigma Variations*

Wednesday, March 5, 2025 at 7:30 p.m., Jordan Hall

New Music Ensemble, Jacob Joyce, conductor

Gruber *Charivari*; Balch *all around the sea blazes gold*; Mazzoli *These Worlds Within Us*;

Saariaho *Semafor*; Wagner *Limbic Fragments*; Ligeti *Romanian Concerto*

Wednesday, March 12, 2025 at 7:30 p.m., Jordan Hall

NEC Baroque Orchestra, Guy Fishman, director

Wednesday, April 2, 2025 at 7:30 p.m., Jordan Hall

NEC Chamber Orchestra, Donald Palma, artistic director

Say *Chamber Symphony*, op. 62; Honegger *Symphony No. 2*

Wednesday, April 9, 2025 at 7:30 p.m., Jordan Hall

NEC Philharmonia and Symphonic Choir, Hugh Wolff, conductor

Brahms *Ein deutsches Requiem*

Wednesday, April 16, 2025 at 7:30 p.m., Jordan Hall

NEC Opera: Monteverdi "L'Incoronazione de Poppea"

Joshua Major, director; Tim Ribchester, conductor

Wednesday-Saturday, April 16-19, 2025 at 7:30 p.m.

Plimpton Shattuck Black Box Theatre

NEC Symphony, David Loebel and Jherrard Hardeman '25 MM, conductors

Brahms *Tragic Overture*; student composition; Brahms *Violin Concerto*

Wednesday, April 23, 2025 at 7:30 p.m., Jordan Hall

NEC Philharmonia, Hugh Wolff, conductor

Tan Dun *Fanfare Overture*; Dvořák concerto; Stravinsky *Le sacre du printemps*

Wednesday, April 30, 2025 at 7:30 p.m., Jordan Hall

Symphonic Music at New England Conservatory

–continued

NEC Lab Orchestra

Timothy Ren '25 MM, Jherrard Hardeman '25 GD, and Clancy Ellis '26 GD,
conductors

Thursday, May 1, 2025 at 8:00 p.m., Brown Hall

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.

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Find out by visiting necmusic.edu/givenow.





Thank you to our generous community of donors who remain committed to elevating the NEC experience and make it possible for our students to continue their artistic pursuits. Every gift to **The NEC Fund** supports all pillars of an NEC education, from scholarship to community engagement, to our world-renowned faculty.



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