
This organization is funded in part by the
Massachusetts Cultural Council, a state agency.

Unauthorized use of cameras and tape recorders is not allowed in Jordan Hall.
Please switch off cellular phones, pagers, and watch alarms.

Assistive Listening Devices are available for Jordan Hall concerts at the coatroom,
or by contacting the Head Usher or House Manager on duty.

**necmusic.edu/cloud**
Connect with NEC and our music on Facebook, Twitter, and beyond,
and sign up for e-mail news bulletins.

NEC NEW ENGLAND CONSERVATORY

**necmusic.edu/concerts**

# NEC Philharmonia

Hugh Wolff, conductor
*Stanford and Norma Jean Calderwood Director of Orchestras*

Wednesday, October 1, 2014
8:00 p.m.
NEC's Jordan Hall

PROGRAM

---

**Hector Berlioz** (1803–1869)
**Overture to *Benvenuto Cellini*, op. 23**

**Esa-Pekka Salonen** (b. 1958)
***L.A. Variations*** (1996)

*Intermission*

**Piotr Ilyich Tchaikovsky** (1840–1893)
**Symphony No. 4 in F Minor, op. 36**
Andante sostenuto – Moderato con anima
Andantino in modo di canzone
Scherzo: Pizzicato ostinato – Allegro
Finale: Allegro con fuoco

**Symphonic Music at NEC**
*–continued*

**NEC SYMPHONY**, Paul Biss, conductor
Beethoven *Symphony No. 1 in C Major, op. 21*; Verdi *"La forza del destino" Overture*; Tchaikovsky *Concerto No. 1 for Piano in B-flat Minor, op. 23*
***Wednesday, November 12, 2014 at 8:00 p.m., Jordan Hall***

**NEC CHAMBER ORCHESTRA**, coached by Donald Palma
Schreker *Intermezzo and Scherzo*; Stravinsky *Concerto for String Orchestra in D Major*; Mozart *Divertimento in D Major for Oboe, Two Horns, & Strings, K. 251*
***Tuesday, November 18, 2014 at 8:00 p.m., Distler Performance Hall, Tufts University***
***Wednesday, November 19, 2014 at 8:00 p.m., Jordan Hall***

**NEC PHILHARMONIA & CONCERT CHOIR**, David Loebel, conductor
Brahms *Ein deutsches Requiem, op. 45*
***Tuesday, December 2, 2014 at 8:00 p.m., Jordan Hall***

**NEC PHILHARMONIA**, Robert Spano*, guest conductor
Wagner *Act III* from *Die Walküre;* Jane Eaglen, *soprano*; Greer Grimsley, *bass-baritone*; fund-raising event to support the construction of NEC's Student Life and Performance Center; tickets may be purchased online
***Wednesday, December 10, 2014 at 7:00 p.m., Jordan Hall***

**NEC LAB ORCHESTRA**, led by student conductors Nathan Aspinall, Earl Lee, and David Yi
***Thursday, December 11, 2014 at 8:00 p.m., Brown Hall***

**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 PHILHARMONIA**, David Loebel, conductor
Mozart *Symphony No. 28 in C Major, K. 200 (189k)*; Stravinsky *Symphony in C Major*; Bizet *Symphony in C Major*
***Wednesday, October 8, 2014 at 8:00 p.m., Jordan Hall***

**NEC CHAMBER ORCHESTRA**, coached by Donald Palma
Grieg *From Holberg's Time, op. 40*; Waxman *Sinfonietta for Strings and Timpani*; Haydn *Symphony No. 45 in F-sharp Minor, "Farewell"*
***Wednesday, October 15, 2014 at 8:00 p.m., Jordan Hall***

**NEC SYMPHONY**, David Loebel, conductor
Dvořák *Slavonic Dances for Orchestra, op. 46*; Mozart *Ballet Music* from *Idomeneo*; Tchaikovsky *Pas de deux* from *The Nutcracker*; Ravel *Valses nobles et sentimentales*; Rouse *The Nevill Feast*
***Friday, October 24, 2014 at 8:00 p.m., Jordan Hall***

**NEC PHILHARMONIA**, Gil Rose*, guest conductor
Menotti *The Consul* (concert version); Nataly Wickham, *soprano*
***Wednesday, October 29, 2014 at 8:00 p.m., Jordan Hall***

**NEC PHILHARMONIA**, Hugh Wolff, conductor
Barber *School for Scandal Overture, op. 5;* Kirchner *Music for Flute and Orchestra,* Paula Robison, soloist; Schubert *Symphony No. 9 in C Major, D 94 "Great"*
***Wednesday, November 5, 2014 at 8:00 p.m., Jordan Hall***

This evening's concert features three works that put orchestral color and virtuosity front and center. Berlioz was the inventor of modern orchestral color, Tchaikovsky a master orchestrator. Esa-Pekka Salonen, better known as a conductor, now devotes considerable time to composing. His vast experience conducting complex modern scores surely helped give him the tools to write *L.A. Variations*, a colorful rhythmically-driven concerto for orchestra for the Los Angeles Philharmonic.

The Italian sculptor and goldsmith Benvenuto Cellini (1500-1571) and the French composer **Hector Berlioz** (1803-1869) were outsized talents and personalities who both wrote colorful, self-serving memoirs. It is perhaps not surprising then, that the latter chose the former to be the hero of his first attempt at grand opera. Berlioz based the opera loosely on Cellini's memoir, centering the story on the commissioning of Cellini's bronze sculpture of Perseus. The details of the story are fiction: a patron wants the commission to go to a sculptor whose daughter, Teresa, he hopes to marry. She however is in love with Cellini, who in turn fatally stabs one of his rival's cohorts. And so on. After the opera's 1838 premiere, Berlioz wrote "the overture received exaggerated applause, and the rest was hissed with admirable energy and unanimity." The ***Overture to Benvenuto Cellini*** and his *Roman Carnival Overture*, also based on music from this opera, are among Berlioz's most popular works; the opera itself has fallen into obscurity. Something of the Cellini's swashbuckling personality is audible in the power and rhythmic verve of the overture's opening. A quieter passage, featuring Cellini's love aria to Teresa, follows. At the climax of the overture the two musical ideas occur simultaneously, a technique which Berlioz pioneered and at which he excelled.

Esa-Pekka Salonen (b. 1958) writes:
***L.A. Variations*** (1996) is essentially variations on two chords, each consisting of six notes. Together they cover all the twelve notes of a chromatic scale. Therefore the basic material of the work has an ambiguous character; sometimes (most of the time, actually) it is modal (hexatonic), but sometimes chromatic, when the two hexachords are used together as a twelve-tone structure. This ambiguity, combining serial and non-serial thinking is characteristic of my work since the mid-eighties, but *L.A. Variations* tilts the balance drastically towards the non-serial.

This piece, some nineteen minutes of music scored for a large

orchestra, including a contrabass clarinet and a sampler, is very clear in its form and direct in its expression. The two hexachords are introduced in the opening bars of the work, together in the chromatic phenotype. Alto flute, English horn, bass clarinet and two bassoons, shadowed by three solo violas, play a melody which sounds like a kind of synthetic folk music, but is in fact a horizontal representation of the two hexachords transposed to the same pitch. Some of the variations that follow are based on this melody, others on the deeper, invisible (or inaudible) aspects of the material. Three are also elements that never change, like the dactyl rhythm first heard in the timpani and percussion halfway through the piece.

This is a short description of events *in L.A. Variations*:

- The two hexachords together as an ascending scale. Movement slows down to…
- Quasi folk-music episode (as described above).
- First Chorale (winds only).
- Big Chord I. The two hexachords are interpreted three times in three different ways in a very large chord.
- *Scherzando, leggiero.*
- A machine that prepares for the even semiquaver movement of…
- Variation of the melody in trumpets and violin 1.
- Fastest section of the piece, ♩=150. First, woodwinds in the highest register, then bass instruments in the lowest register. An acrobatic double bass solo leads to…
- Variation for winds, percussion, harp, celesta.
- Canon in three different tempi, scored for a chamber ensemble.
- A *tutti* string passage leads to Big Machine I. Percussion prepares the mantra rhythm:

  Brass chords in the Big Machine are my homage to Sibelius.
- Second Chorale.
- A new aspect of the melody in unison strings.
- Tempo ♩=125, Canon à 3
- Big Machine II. Probably the most joyful music in the piece.
- Big Chord II. This time two different interpretations of the hexachords. Repeated mantra rhythm in timpani, roto-toms, and log drums grows to maximum power.

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.

Principal conductor of the Frankfurt Radio Orchestra from 1997 to 2006, Wolff 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 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 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 writer Judith Kogan, have three sons.

*Tuba*
Douglas Jones*
Colby Parker‡
Nelson Woods+

*Timpani*
Tsz-Ho Chan (Samuel)‡
Tyler Flynt
Matthew Howard*
Stephen Kehner
Charlie Rosmarin+

*Percussion*
Michael Daley+
Tyler Flynt
Stephen Kehner*
Christopher Latournes‡
Charlie Rosmarin
Mark Stein

*Harp*
Angelina Savoia

*Keyboard*
En-Chia Su, *synthesizer*
Tong Wang, *celeste*

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

Marjorie Apfelbaum
*Administrative Director*

Donald Palma
*Artistic Director of Chamber Orchestra*

David Loebel
*Associate Director of Orchestras*

Melissa Steinberg
*Performance Librarian*

David Yi
*Student Manager*

Lucy Olson
*Student Librarian*

Special thanks to Joanna Kurkowicz, Lisa Suslowicz, Mickey Katz, and James Orleans 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. In 2009, he began teaching graduate students in an elite training program for orchestral conductors.

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

- Coda. Two hexachords together as at the beginning. Scored for eight muted cellos, eight muted violins, and piccolo.

The year 1877 was pivotal in the life of Russian composer **Piotr Ilyich Tchaikovsky** (1840-1893). That year, the thirty-seven year-old composer wrote his ***Fourth Symphony*** and the opera *Eugene Onegin* while embarking on highly unusual relationships with two women – relationships that would alter the course of his life. Tchaikovsky was homosexual in a society where such things could not be expressed openly. He felt the need for a wife as an important cover in high society. When Antonia Milyukova, a former student nine years his junior, wrote him impassioned love letters in May 1877, he imprudently allowed himself to go along with her. Three days after meeting her, he proposed marriage. Despite his telling her he did not and never would love her, she readily accepted his proposal. A disastrous nine-week union followed. Almost immediately, Tchaikovsky realized his profound mistake. He learned that she did not know a note of his music and found himself physically repelled by his bride, needing to flee from her presence. At the same time, another woman entered his life under virtually opposite circumstances. Madame Nadezhda von Meck, a recently widowed, wealthy music lover and excellent amateur pianist nine years his senior, had written him requesting arrangements for violin and piano to perform. She deeply admired Tchaikovsky's music and offered a generous fee for very little work. He readily accepted. Soon thereafter she began depositing five hundred rubles into Tchaikovsky's account every month (an extremely generous sum at the time) and they embarked on a thirteen-year correspondence that produced over one thousand letters of striking intimacy and frankness. They never actually met face-to-face; oddly, both preferred it that way. But her generosity allowed Tchaikovsky to give up teaching and compose full time; her passion for his music gave him moral support; and their letters gave him a vital emotional outlet.

Given his involvement in these sorts of relationships, it is not surprising that *fate* was an obsession of Tchaikovsky's. He had written a tone poem tilted *Fate*, two others inspired by the portion of Dante's *Divine Comedy* about Francesca da Rimini and Shakespeare's *Romeo and Juliet*, and was working on an opera based on Pushkin's *Eugene Onegin*. The last three are stories of impossible or forbidden love, doomed by bad timing. In fact, the opera and *Fourth Symphony* actively occupied Tchaikovsky just as he made the decision to marry. In a letter to von Meck, Tchaikovsky described the

opening horn call of the Fourth Symphony as "the germ of the entire symphony. This is *Fate*, which prevents our hopes of happiness from being realized, which ... hangs over us like the Sword of Damocles, a constant, relentless spiritual torment. It is invincible, inescapable. There is no recourse but submission to suffering." At this point in the letter he wrote out the principal theme of the first movement, first played softly by violins and cellos. This long, twisting melody has an unstable syncopated rhythm, the engine that drives the first movement. The agitated, nightmarish mood is mitigated by a quieter dotted-rhythm melody in the clarinet, melancholy falling chromatic figures in the woodwinds, and a dreamy *pianissimo* violin melody in thirds. But the nervous syncopation returns and, just as the exposition ends in the maximally distant key of B major, the *Fate* motif, now in the trumpets, interrupts. This happens again just before the coda, the motif always representing the barrier to happiness Tchaikovsky described. The final three movements of the symphony combined are just a little longer than the first movement alone. Unlike the complex tapestry of the first movement, each is more an exploration of a single emotion or idea. The second movement is melancholy, its opening oboe solo a striking example of Tchaikovsky's ability to write a beautiful melody with extremely simple material. The oboe plays no fewer than eighty consecutive eighth notes, with no rhythmic variety at all, but the result is both expressive and memorable. The third movement is a brilliant exploration of orchestral color: the strings play exclusively *pizzicato* and the woodwinds and brass are reserved for short characteristic phrases. The play between sections gives the movement its color and structure. The *Finale* begins with a wild carnival-like outburst that quickly gives way to a simple, melancholy folk-tune. This tune, "In the Field, a Little Birch Tree Stood," is a folk song Tchaikovsky had previously arranged. In Russian folk culture, the birch tree symbolizes marriage and spring. Perhaps it is no accident that this little tune is twisted into something angry and grotesque, like Tchaikovsky's own misguided marriage, and the *Fate* motif interrupts once again just before the symphony's brilliant conclusion.

*– Hugh Wolff, September 2014*

## NEC Philharmonia

Hugh Wolff, *conductor*

*First Violin*
Zenas Hsu
Linnaea Brophy
Hyunjee Chung
Luke Hsu
Maria van der Sloot
Orin Laursen
Peiming Lin
Yu-Heng Yen
Ryan Murphy
Maeve Feinberg
Danny Koo
Ruth Y. Chang
Stephanie Pak
Alejandro Valdepeñas
Sam Weiser
Shuxiang Yang

*Second Violin*
Angela Qianwen Shen
Jennifer Hsieh
Yingchen Zhang
Julia Connor
Sofia Basile
Nelson Moneo
Lisa Fujita
Onyou Kim
Youyeon Byun
Haemin Lee
Shishi Zhou
Ethan Siegel
Seowon Kim
Kyungmi Lee

*Principal players*
+Berlioz
*Salonen
‡Tchaikovsky

*Viola*
Steven O. Laraia
Heejin Chang
Emily Brandenburg
Sarah Hill
Matthew Vera
Kiyeol Kim
Sukyung Hong
Jessica Pickersgill
Hung-Tzu Chu
Jaehwi Kim
Shira Majoni
Joshua Newburger

*Cello*
Ye Lin (Stella) Cho
Sujin Lee
Peiyao Guo
Minsung Kim
Nitzan Gal
Ye Young Yoo
Noemie Raymond-Friset
Hsiao-Hsuan Sharen Huang
Allison Drenkow
Jerry Liu
Seungsei Kim
Shannon Paek

*Bass*
Hugo Abraham
Eric Farnan
Moe Winograd
Moisés M. Carrasco
Kathryn Nottage

*Flute*
Michael Avitabile+
Johanna Gruskin‡
MinKyung Kim
Caitlin Oliver
Wooyeon Milk Yoo*

*Piccolo*
Arielle Burke

*Oboe*
Adele-Marie Buis‡
Rafael Horowitz Friedman
Christine Soojin Kim+
Caroline Scharr*
Sam Waring

*English horn*
Nicole Caligiuri

*Clarinet*
Hunter Bennett
John Diodati*
Matthew Griffith‡
Somin Lee+
Diana Searle

*E-flat Clarinet*
Somin Lee

*Bass Clarinet*
Diana Searle

*Contrabass Clarinet*
Hunter Bennett

*Bassoon*
Alex Amsel*
Eric Barga
Hazel Malcolmson‡
Rachel Parker
Josh Price+

*Contrabassoon*
Eric Barga

*French horn*
Jessica Appolinario‡
Alex Austin
Joshua Blumenthal
Eileen Coyne
Lucy Olson+
Seann Trull*

*Trumpet*
Kathryn Driscoll*
Matthew Gaunitz‡
Eric Joseph Rizzo
Samuel Thurston+
Brian Olson

*Cornet*
Matthew McConnell+
Emily Nastelin

*Trombone*
Victoria Garcia+
Collin Griebling
Derek Hawkes
Brian Casey Jones‡
Andrew Nissen*
Frances Yu

*Bass Trombone*
Christopher Bassett+*
Bryce Gillett‡