



LONGWOOD
SYMPHONY
ORCHESTRA

Ronald Feldman, Music Director



2021/22 SEASON

LONGWOODSYMPHONY.ORG

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LONGWOOD SYMPHONY ORCHESTRA

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AUDIENCE POLICIES

Vaccination Requirement: All audience members must present proof of full vaccination against COVID-19 (including a BOOSTER for all who are eligible) upon arrival. Documentation of vaccine status (vaccine card, photograph/photocopy of vaccine card, photograph of vaccine card stored on an electronic device, or other COVID vaccine verification apps) must be presented along with a valid ID upon entry to all indoor venues. A negative COVID-19 test will not be accepted in lieu of proof of vaccination for anyone over the age of 5. Children under the age of 5 (if not fully vaccinated against COVID-19) must present proof of a negative COVID-19 test upon arrival. A negative COVID-19 test must either be a PCR test taken within the last 72 hours or an antigen (rapid) test taken within the last 24 hours.

Face Masks: All audience members are required to wear a mask at all times while in indoor venues. [Click here](#) to review the CDC's mask recommendations.

Audience Capacity & Distancing: Audiences at New England Conservatory's Jordan Hall will now be permitted at 100% capacity with no social distancing requirement.

Concert Length: Indoor performances will be limited to a maximum of 90 minutes total, without intermission.

Guest Responsibility: Guests should stay home if they are sick, are experiencing any [symptoms of COVID-19](#), or have been exposed to COVID-19.

Concessions, Program, & Ticketing: Concessions will not be available or permitted. Digital programs will be provided in lieu of printed programs. Touchless ticketing via electronic devices will be provided for all ticketed events and is the encouraged entry method for all audience members. Will Call pick up will not be available.

Access to Hall: Doors to NEC's Jordan Hall will open 45 minutes prior to each concert start time. All guests are encouraged not to arrive before this time.

Updates to Guidelines: These Health & Safety Guidelines are subject to change based on the latest guidance from local officials and the Centers for Disease Control. LSO's Health & Safety Committee will continuously monitor the situation and make any necessary changes in order to prioritize the health and safety of our audience, musicians, staff, and volunteers. Updates will be communicated via email and our website. Please call 617-987-0100 or email info@longwoodsymphony.org with specific questions.

ORCHESTRA POLICIES

- Orchestra members, guest artists, staff, and volunteers must provide proof of full vaccination against COVID-19, including a booster for all who are eligible.
- Orchestra members, guest artists, staff, and volunteers are encouraged to wear masks.
- Aersolizing instrumentalists (winds and brass) are encouraged to self-test for COVID-19 test before each rehearsal and concert.

COVID-19 RESOURCES

- **Learn more about and schedule your free COVID-19 vaccination [here](#).**
- **Find a COVID-19 testing location near you [here](#).**
- **See the latest COVID-19 updates from the City of Boston [here](#) and the state of Massachusetts [here](#).**



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Longwood Symphony Orchestra

Founded in Boston in 1982, the **Longwood Symphony Orchestra** is a 501(c)(3) nonprofit organization that uniquely combines music, medicine, and public service. Named after Boston's Longwood Medical Area, the LSO is composed primarily of highly trained musicians who are also medical professionals, and its programs focus on combining the healing arts of music and medicine.

This season, the LSO proudly celebrates its 39th year of **healing the community through music**. Through performances at New England Conservatory's Jordan Hall and throughout Greater Boston, the LSO works to advance its mission, which is to perform concerts of musical diversity and excellence while supporting health-related nonprofit organizations. The LSO believes that music has the power to heal the soul and the community.

The orchestra received the 2007 MetLife Award for Excellence in Community Engagement from the League of American Orchestras and today continues to set an example for community engagement nationwide. The LSO is also the proud recipient of the 2011 Commonwealth Award from the Massachusetts Cultural Council, which is given every two years to honor the extraordinary contributions that arts and culture make to education, economic vitality, and quality of life in communities across Massachusetts.

Healing Art of Music Program

Since 1991, the LSO has used its concerts to help nonprofit "Community Partners" raise awareness and funds for important medical, wellness, and educational causes. The heart of the Healing Art of Music program is the Community Partner's use of an LSO concert as the centerpiece for a unique fundraising event. Since the program was founded, the LSO has collaborated with more than 55 nonprofit organizations, helping them raise more than \$2,800,000 for Boston's underserved populations. The publicity surrounding each concert shines a spotlight on the Community Partner, raising awareness about the organization's work among new audiences.

In the fall of 2008, the LSO launched **LSO On Call**, a community engagement initiative that brings chamber music directly to patients across Massachusetts in hospital wards, rehabilitation centers, and healthcare facilities. During its first year, LSO On Call performances touched the lives of 500 patients, from Boston to Brockton to Marlborough. LSO On Call performances continue at various health-related facilities throughout the regular season.

Visit www.longwoodsymphony.org for more information.



Leadership

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THRIVE GULU

from **SURVIVOR** *to* **THRIVER**

www.thrivegulu.org

THRIVEGulu is a trauma recovery organization. We support survivors of the atrocities of the 1986-2006 Lord's Resistance Army (LRA) insurgency, refugees from South Sudan, and survivors of gender-based violence. We support individuals of all ages and genders, with priorities on the welfare of girls and women in our holistic interventions. As THRIVEGulu we believe that meaningful existence is more than mere survival and that the invisible wounds of psychological trauma deserve healing. And we believe that functionality and productivity can only flourish when an individual and her community are more-than-surviving.

Our Vision

Our vision for Northern Uganda is one in which all people are treated with dignity, live in safety, and have the chance to contribute to the good of the community.

Our Mission

THRIVEGulu assists communities in post-conflict northern Uganda to heal from the traumatic effects of war, sexual exploitation, extreme poverty, and the resulting loss of opportunities.

Our People

THRIVE is proud to have women-led operations in Gulu, topped with our Director, of 10 years, Alal Single Dora. She leads a team of two dozen professional counselors; gender-based violence, literacy, finance, and empowerment specialists; and administrative support staff—all native Ugandans. The Executive Director and Operations & Development Director are based here in Massachusetts.

Mental Health & Psychosocial Support

Through active listening, acceptance, empathy, confidentiality, trust, a non-judgmental attitude, and an openness to all, THRIVEGulu provides mental health & psychosocial support to survivors of conflict. We provide:

- Awareness education & stigma reduction
- Group, family, & individual counseling
- Mobile mental health outreach clinics
- Call-in radio programs
- Teletherapy
- Community-based lay counselor training & support



Members of one of our Dance+Therapy groups presents a dance and song they created to express their experiences as survivors of war/exploitation... and as women with disabilities or caregivers to people with disabilities.

Humanitarian Response & Intervention



Children in the Palabek Refugee Settlement participate in a group play therapy session. The children were out of school for two years due to COVID-19 and these sessions provided a necessary opportunity to process and play... for both their mental & physical health.

Refugee situations are characterized by emergency survival needs, requiring urgent humanitarian assistance. This is the case in the Palabek Refugee Settlement in Lamwo District in northern Uganda. Palabek currently houses more than 60,000 South Sudanese refugees. Eighty percent are women and children.

In response to the trauma suffered by forcible displacement, THRIVEGulu provides its MHPSS services to the refugees and the Ugandans who reside in the host community. We recently began using the GirlShine curriculum with young women, many who are single moms, aged 15–21 to educate about personal empowerment.

Individual & Community Empowerment

Through motivation, commitment, and impartiality, THRIVE offers empowerment programs for individuals, families, and entire villages, targeting places where people are struggling to reclaim their dignity, especially women and girls' survivors of violence.

- Village Savings & Loan Associations
- Business success education
- Democratic governance and leadership training
- Adult basic literacy in native Acholi and English
- Youth programming
- Gender equality advocacy
- Gender-Based Violence response



Two girls who are evidently thrilled to receive their own new book bags for their return to school. THRIVE supports young parents to return to school with school fees, supplies, and group & individual counseling.

Library & Resource Center



Christine, celebrating upon receiving her certificate of completion of the THRIVE Literacy Program in 2018. She is now a Literacy Facilitator, teaching others how to read. Like many of our programs's graduates, Christine wants a library to enable her to share books & knowledge with others in her community.

With the understanding that literacy is vital to economic opportunity and individual autonomy, THRIVE has been providing literacy programs within its empowerment groups for ten years. Over this time, we have had hundreds of adults gain basic literacy in both English and their native Acholi. A few years ago, we expanded our program and had a group of young people help develop and produce a new literacy manual to target youth who were out of school. It is time to do more.

This year, we will break ground on a new Library & Resource Center in Gulu and create a new multi-generational manual to bring the power of books to the families we serve.

Ronald Feldman, Music Director

Saturday, May 14, 2022, 8:00 p.m.
New England Conservatory's Jordan Hall

Johann Strauss Jr.
(1825-1899)

"An der schönen, blauen Donau"
(*On the Beautiful Blue Danube*), Op. 314

Wolfgang Amadeus Mozart
(1756-1791)

Violin Concerto No. 5 in A Major, K. 219
I. Allegro aperto – Adagio – Allegro aperto
II. Adagio
III. Rondeau – tempo di minuetto

Rachell Ellen Wong, violin

Johannes Brahms
(1833-1897)

Symphony No. 2, Op. 73
I. Allegro non troppo
II. Adagio non troppo
III. Allegretto grazioso (quasi andantino)
IV. Allegro con spiroto



This program is supported in part by a grant from the Boston Cultural Council administered by the Mayor's Office of Arts and Culture and by the Massachusetts Cultural Council, a state agency.

LONGWOOD SYMPHONY ORCHESTRA

*Healing Power
of Art Gala*

Saturday, May 21, 2022

6:00 PM

Hyatt Regency Boston, One Ave de Lafayette

Honoring

JOEL T. KATZ, MD

*Director, Internal Medicine Residency Program
Brigham & Women's Hospital*

VIOLIN 1

Stacie Lin, *Concertmaster*

MD/PhD Student, Harvard/MIT Division of HST

Jean Bae

Wellesley College

Catherine Brewster

English Teacher, Commonwealth School

Licia Carlson, PhD

Associate Professor, Philosophy, Providence College

Hannah Goodrick

Research Assistant, Gastroenterology, BWH; Music Teacher, Boston School of Music Arts

Elizabeth Henderson

Administrator (retired), MIT

Ji Seok Kim

Adjunct Instructor in Physics, Phillips Academy Andover

Heidi Harbison Kimberly

Emergency Medicine Physician, Newton Wellesley Hospital

Shenkiat Lim

Managing Partner & Chief People Officer, New Profit

VIOLIN 2

Shirie Leng, MD, *Principal*

Anesthesiologist (retired), BIDMC

Aaron Levett

Software Engineer, Verily Life Sciences

Psyche Loui

Associate Professor in Music and Psychology, Northeastern University

Rich Parker, MD

Chief Medical Officer, Arcadia Healthcare Solutions

Helle Sachse, PhD, JD

Asst. Attorney General, MA Office of the Attorney General

Jenny Smythe, PhD

Physicist

VIOLA

Jennifer Grucza, *Principal*

Principal Web Developer, Stackry

Jessica Baum

Jennifer Chang

White House Liaison, National Endowment for the Arts

Manuel Diaz

Mechanical Engineer, Masters in Viola (retired)

Christine Junhui Liu

PhD Student, Speech and Hearing Bioscience and Technology, HMS

Christina Stavrakas, MS, CCC-SLP

Owner/Speech Language Pathologist, The Learning Gallery

Lisa Wong, MD

Pediatrician, Arts & Humanities Initiative, HMS

CELLO

Joseph Rovine, DMA, *Principal*

Principal Software Engineer, Microsoft

Nancy Chane

Nurse Case Manager, New England Sinai Hospital

Gregory Crist

Senior User Interface Designer, Sallie Mae

Heidi Greulich

Cancer Biologist, Broad Institute

Katherine Hein

Plastic Surgeon, Newton-Wellesley Hospital

Jeansun Lee, PhD

Discover Biology, Research Informatics, MOMA Therapeutics

Denise Lotufo

Physical Therapist, Harvard University

Martha MacMillin

Adjunct Professor, Genetics, Massasoit Community College

Read Pukkila-Worley, MD

Associate Professor of Medicine, UMass Medical School

Susan Robins

Vice President, Sales & Marketing, Ezra Home Care

BASS

Sam Wattrus, *Principal*

PhD Candidate, Harvard University

Martha Davis, JD

Professor, Northeastern University School of Law

Jack Dennerlein

Professor, Northeastern University

Catherine Deskur

Student, Harvard/New England Conservatory

Karyn Wang

FLUTE

Calvin Ludwig

Medical Student, Tufts University School of Medicine

Britta Swedenborg, AuD, CCC-A

Senior Audiologist, Massachusetts Eye and Ear Infirmary

OBOE

Matt Lee

PhD Candidate, Population Health Science, HSPH

Thomas Sheldon, MD

Director, Radiation Oncology, Concord Hospital

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President, Handyman Heroes

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Stephen Wright, MD

Adjunct Faculty, BU Prison Education Program

HORN

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Orlando Pandolfi

Music Program Director, St. Paul's School

William Prince, PhD, MD, FPPM

Head of Profiling, Translational Medicine, Novartis

Adam Weber, CPA

Senior Manager, Financial Reporting, Bright Horizons

TRUMPET

William MacDonald

Undergraduate Student, Brown University

Dr. Wolfram Goessling Trumpet Chair

Christopher Smalt, PhD

Technical Staff, MIT Lincoln Laboratory

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TROMBONE

Tommy Chiu

Doctoral Candidate in Brass Performance, Boston University

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BASS TROMBONE

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Jeremy Lang

VP Customer Success and Operations, RStudio PBC

PERCUSSION

Chase Rook

Freelance Percussionist and Educator

Tom Sandora

Hospital Epidemiologist, Staff Physician in Pediatric Infectious Diseases, BCH

HARP

Elizabeth Morse

Artist Associate in Harp, Williams College

ABBREVIATIONS

BIDMC	Beth Israel Deaconess Medical Center
BCH	Boston Children's Hospital
BU	Boston University
BWH	Brigham & Women's Hospital
HMS	Harvard Medical School
HSPH	Harvard T.H. Chan School of Public Health
HST	Health Sciences & Technology
MGH	Massachusetts General Hospital

Ronald Feldman, *Music Director*

Two-time winner of the League of American Orchestras' ASCAP Award for Adventurous Programming of Contemporary Music, Ronald Feldman has achieved critical acclaim for his work as a conductor and cellist. He has appeared as guest conductor with major orchestras such as the London Symphony Orchestra, the St. Louis Symphony, and the Quebec Symphony, as well as many regional orchestras, including the Pro Arte Chamber Orchestra and the orchestras of Springfield (MA), Albany, and Amarillo.

After successful appearances as a guest conductor for three consecutive seasons at Symphony Hall and Tanglewood, Feldman assumed the post of Assistant Conductor of the Boston Pops Orchestra. He served as assistant to Boston Pops Principal Conductor and composer John Williams from 1989 to 1993.

Feldman joined the Boston Symphony as a cellist at the age of 19 and played with the orchestra until 2001. He has appeared as a soloist with numerous orchestras, performing a wide range of concerto repertoire from Dvořák to Ligeti. His many chamber music affiliations have included performances with the Boston Symphony Chamber Players, Collage New Music, the Boston Conservatory Chamber Players, and the Williams Chamber Players. Other performances have included collaborations with violinist Gil Shaham, cellist Yo-Yo Ma, and pianists Emmanuel Ax and Garrick Ohlsson.

Feldman recorded an all-Mozart album with the George Enescu Philharmonic Orchestra of Bucharest, which received



excellent reviews in the *American Record Guide* and *Fanfare Magazine*. In his review, Steven Ritter of the *American Record Guide* asserted, "the Mozart Symphony No. 29 is given a dazzling reading, effulgent and scintillating, with articulation and note length all in sync." Feldman also conducted the London Symphony Orchestra and virtuoso trumpet player Arturo Sandoval in a recording of music by John Williams and Kevin Kaska.

In 2001, Feldman left the Boston Symphony Orchestra to pursue other musical interests. He has served as Music Director of the New England Philharmonic and the Worcester Orchestra. Feldman joined the Longwood Symphony Orchestra as Music Director in July 2012 and also serves as Music Director of the Berkshire Symphony Orchestra, a regional orchestra in residence at Williams College. In addition to serving on the faculties of the New England Conservatory of Music and the Berklee College of Music, Feldman is Artist in Residence, Lecturer in Music, and Chamber Music Coordinator at Williams College.

Rachell Ellen Wong, *Violin*



Recipient of a prestigious 2020 Avery Fisher Career Grant - the only baroque artist in the respected program's history - and Grand Prize winner of the inaugural Lillian and Maurice Barbash J.S. Bach Competition, violinist Rachell Ellen Wong is a rising star on both the historical performance and modern violin stages. She has performed throughout the United States and Canada, as well as in the United Kingdom, Germany, Italy, Poland, Costa Rica, Panama, China, and New Zealand. Her growing reputation as one of the top historical performers of her generation has resulted in appearances with renowned early music ensembles such as the American Bach Soloists and The Academy of Ancient Music, and tours with Bach Collegium Japan, Les Arts Florissants, among others. Equally accomplished on the modern violin, Ms. Wong made her first public appearance with the Philharmonia Northwest at age 11 and has since performed as a soloist with such orchestras as Orquesta Sinfónica Nacional de Panamá and the Seattle Symphony. Rachell made her conducting debut with the Seattle Symphony in 2020 when she directed Vivaldi's Four Seasons from the violin.

Alongside acclaimed keyboardist David Belkovski, Rachell is co-founder of Twelfth Night. Their NYC-based ensemble is structured to navigate all genres and instrumentation with ease, and they perform all historic styles, from the early baroque to the contemporary. Rachell is also a founding member of the NYC-based New Amsterdam Consort, a period-instrument string ensemble specializing in one-on-a-part performances of music from the Renaissance through the high Baroque.

A recent graduate, Rachell holds a Masters in Music in Historical Performance from The Juilliard School and a M.M. from Indiana University. Residing in Seattle, Washington, among her awards and honors are a 2021 Jeffrey Thomas Award, a 2019 Benzaquen Career Advancement Grant and a 2017 Kovner Fellowship from The Juilliard School, and grand prizes in the 52nd Sorantin International String Competition, the Heida Hermanns International Competition and the International Crescendo Music Awards. She performs on a baroque violin from the school of Joachim Tielke, and on a violin by Carlo de March.

For more information, please visit www.rachellwong.com. Ms. Wong is represented by Artist Manager Marianne LaCrosse of CTM Classics (marianne@ctmclassics.com).

Program Notes by Steven Ledbetter

JOHANN STRAUSS, JR. (1825-1899)

On the Beautiful Blue Danube, Waltzes, Opus 314

Johann Strauss the younger was born in Vienna on October 25, 1825, and died there on June 3, 1899. He composed his most famous waltz, An der schönen blauen Donau, in 1867. The score calls for two flutes (second doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, trombone, tuba, timpani, triangle, snare drum, bass drum, harp, and strings. Duration is about 9 minutes

The waltz was the great dance craze of the nineteenth century, moving (like so many other popular dances over the years) from scandal to popularity to old-fashioned quaintness. At first fathers were horrified if their daughters dared to dance the waltz, since it was regarded as unseemly, almost pornographic, for an unmarried man and woman to dance in a close embrace (in earlier social dances, only the hands touched). The waltz began as a strictly German and Austrian dance for couples in 3/4 time in which the partners embraced. There is a long history of this type of dance (going back as far as the sixteenth century), but it did not begin to gain social acclaim until the end of the eighteenth century, by which time dances of this type were popular in Berlin and Vienna. The regular name for it, Walzer in German, began to appear consistently about this time; it is derived from the German word walzen (“to turn”), indicating its most evident feature.

When Napoleon abdicated in 1813, the grand powers of Europe met in Vienna in September that year to work out a peace agreement, the most extensive ever made prior to the Treaty of Versailles that ended World War I. Heads of state and ambassadors worked over the winter of 1814-15 to reach their agreement. But they did not spend all of their time at the conference tables. They also learned the delights of Vienna’s many wine-houses, with modest dance bands of (usually) four instruments, where they could waltz the night away. These pleasures were so addictive that when one of the conferees was asked how

the Congress was going (the questioner used the French word *marcher*, meaning “to proceed” but also “to march”), he replied wittily: “Le Congrès ne marche pas; il danse” (“The Congress isn’t marching; it’s dancing.”)

Before long, a rage for waltzes had spread all over Europe and, indeed, around the world. But the heart of this craze remained Vienna. In the mid-1820s two young men, Joseph Lanner and Johann Strauss, wrote waltzes for one of the small dance ensembles in a Vienna establishment. Before long the two men became leading competitors. And in just over twenty years, the son of one of them, Johann Strauss the younger, outshone them both and became the great master of the waltz.

The son formed a popular orchestra and wrote one dance piece after another for it—not only waltzes but also polkas (a lively dance in 2/4 time), marches, and quadrilles (a dance for four couples arranged in a square, with a series of set steps). But it was the waltzes that made him the most famous. Johann junior wrote hundreds of waltzes and conducted them all over Europe and America. Each waltz had a characteristic title, which was easier to remember than an opus number, and which usually meant nothing in particular. Many of his pieces employed musical jokes that attracted the attention of the audience even as listeners, not as dancers, and when he toured, Strauss gave what must be recognized as the first “pops concerts.”

But he hated touring, and soon turned that aspect of his work over to his brother Josef Strauss (also a waltz composer) and concentrated on writing more elaborate waltzes and other works for full orchestra and finally turning to the still more lucrative world of the musical theater, composing operettas that were filled with wonderful waltz and polka melodies.

The Danube was no bluer in Strauss’s day than it is today, but that makes no difference. The famous waltz suite that Strauss called “On the Beautiful Blue Danube” has become virtually the theme song of Vienna—and great PR it has been

On the Beautiful Blue Danube (continued)

for more than a century. Like Strauss's other waltz compositions, this is not simply a single waltz, but rather an entire series of tunes. (In German, the word *Walzer* is both singular and plural, and it should almost always be translated as "waltzes" when we are speaking of one of these works of Strauss.) Somehow it would seem to be a simple matter for a composer to write a group of dance tunes, then to string them up in a row, and have a hit composition. But in fact, it is a real challenge to have winning melodies that fit together one after the other and offer real contrast as well—particularly when the composer is limited to a single meter, as in the 3/4 of waltz time. Strauss was one of the rare geniuses with this special and unique ability. He may never have written a symphony or other "serious" work, but he succeeded time and time again in form that was almost impossible for the most advanced composers. Nothing indicates the special quality of Strauss's music—and the respect he earned from other musicians—better than the famous story of a Viennese composer who was asked to sign someone's autograph book, with a few measures of music. This composer wrote out the opening bars of the Blue Danube melody, then signed: "Unfortunately, not by Johannes Brahms."

WOLFGANG AMADÈ MOZART (1756-1791) Violin Concerto No. 5 in A, K.219

Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgang Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He composed his fifth violin concerto, K.219, during the twelve weeks that separated its date of completion, December 20, 1775, from that of its predecessor, the Violin Concerto No. 4 in D, K.218; it probably had its premiere in Salzburg not long afterward. In addition to the solo instrument, the score calls for two each of oboes and horns plus orchestral strings. Duration is about 31 minutes.

Wolfgang's father Leopold was himself a musician of some note, a violinist and composer, whose great contribution was a violin method, *Versuch einer gründlichen Violinschule*, published in the very year of Wolfgang's birth and for a long time the standard work of its type. Needless to say, when Wolfgang's musical talent became apparent, the father undertook to devote himself wholeheartedly to his training and exhibition both as a moral obligation and a financial investment. (Alfred Einstein has justly remarked, "The proportions of obligation and investment are not easy to determine.") Mozart's earliest musical training came at the keyboard, a practical choice because it avoids the problems of exact tuning inherent in the strings and because it allows the young performer to visualize the notes with the aid of the various keys of the instrument. At the same time, though, he was provided with a small violin, and he no doubt spent a great deal of time watching his father play and experimenting on his own.

One of the many astonishing stories of Mozart's musical abilities came from a friend of his father's, Andreas Schachtner, who wrote this account after Mozart's death to his sister Nannerl, who was gathering material for a biography. Schachtner recalled an evening in 1762 when a visiting composer, Wenzel Hebelt, brought six new trios he had written. Leopold Mozart was to play the bass line on his viola, the composer to play the first violin part, and Schachtner the second violin. (Schachtner was the court trumpeter, but instrumentalists were far less specialized then than they are today!) Little Wolfgang, six years old, badgered his father to allow him to play the second violin part. Leopold wanted him to leave them alone, since he had never studied the instrument, but Wolfgang replied, "You don't need to have studied in order to play second violin." Schachtner was willing to let Wolfgang play along with him, so Leopold said, "Play with Herr Schachtner, but so softly that we can't hear you, or you will have to go." Schachtner's letter to Nannerl continues:



Program Notes

Violin Concerto No. 5 (continued)

"Wolfgang played with me; I soon noticed with astonishment that I was quite superfluous. I quietly put my violin down and looked at your Papa; tears of wonder and comfort ran down his cheeks at this scene, and so he played all six trios. When we had finished, Wolfgang was so encouraged by our applause that he insisted he could play the first violin too. For a joke, we made the experiment, and we almost died for laughter when he played this, too, though with nothing but strange and incorrect fingerings, in such a way that he never actually broke down."

Only after this did Wolfgang begin formal training with his father on the violin, yet his progress was so rapid that he appeared in public as the soloist in a concerto only three months later, on February 28, 1763, a month after his seventh birthday! The extraordinary talent of both Wolfgang and Nannerl suggested to Leopold that he should make a grand tour of Europe to show them off to the crowned heads and wealthy patrons of music; this tour began only a few months after Wolfgang's debut as a concerto soloist. Until he moved to Vienna and gave up the violin entirely, Wolfgang was able to make professional use of his skill on both string and keyboard instruments.

In his maturity Mozart preferred the keyboard as the principal vehicle of his virtuosity, and it was for the keyboard that he composed his most profound concertos, whether for himself, for his students, or for other virtuosos. But during the earlier years, when he was still concertmaster in the court orchestra of the Archbishop Hieronymus Colloredo of Salzburg, playing the violin was one of his duties—one that he fulfilled with some distaste. His father constantly encouraged his violin playing. In a letter of October 18, 1777, Leopold wrote, "You have no idea how well you play the violin, if you would only do yourself justice and play with boldness, spirit, and fire, as if you were the first violinist in Europe." Perhaps it was the constant paternal pressure that caused Wolfgang ultimately to drop the violin as a solo instrument.

His move to Vienna was in part a declaration of independence from his father, and his giving up the violin as a concert instrument should probably be understood in that light. (He continued to play the viola, preferring it in chamber music, for the rest of his life, but his concert appearances were as a pianist.)

It is generally said that the five violin concertos were all composed during a single year, 1775, while Wolfgang was nineteen and still concertmaster in Salzburg. Recently Wolfgang Plath, in a detailed study of Mozart's handwriting and the way it changed over the years, suggested that the first concerto was written in April 1773 (the date on the original manuscript is smudged and illegible, so this is quite possible). Perhaps it was this piece that Leopold meant when he referred in a later letter to "the concerto that you wrote for Kolb [a Salzburg amateur]," which is otherwise a mystery. In any case, the other four concertos were composed in the space of just six months in 1775.

When Mozart wrote the violin concertos, he was still consolidating his concerto style; he had not yet developed the range and dramatic power of his mature piano concertos. Though he was developing quickly in those years, his violin concertos still resemble the Baroque concerto, with its ritornello for the whole orchestra recurring like the pillars of a bridge to anchor the arching spans of the solo sections. Mozart gradually developed ways of using the tutti-solo opposition of the Baroque concerto in a unique fusion with the dramatic tonal tensions of sonata form, but the real breakthrough in his new concerto treatment did not come until the composition of the E-flat piano concerto, K.271, in January 1777. Thus, all of the five violin concertos precede the "mature" Mozart concerto, which is not at all the same thing as saying that they are "immature" pieces.

Even within the space of the six months during which the last four were composed, Mozart's concerto technique underwent substantial development. The last three concertos have long been a regular part of the repertory. Whatever it was that happened during the three months between the composition of the Second and the

Program Notes

Violin Concerto No. 5 (continued)

Third violin concertos, it had the effect of greatly deepening Mozart's art, of allowing him to move beyond the pure decoration of the galant style to a more sinewy and spacious kind of melody. The violin seems to have taken on some of the character—both lyric and dramatic—of the human voice in his operas. As the principal “singer” in the concerto, the soloist becomes a real personality from the moment of the violin's first entrance. The Allegro exposition presents several ideas, all in A major, followed by a little unison coda ending with a quirky upward arpeggio. The soloist suddenly enters in a dreamy state—Childe Harold before Byron had conceived him—before reverting to the original tempo, Allegro aperto, with a new theme. Again the unison orchestral coda appears, but the soloist grabs its last figure and uses it to start an entirely new idea that will introduce various passages in the development.

The slow movement is a rapturous contemplation for the soloist in the bright and extremely rare (for Mozart) key of E major. Except for its opening statement, when it is in the foreground, the orchestra mostly provides a rich bed of sonority on which the lush and elaborate violin melody can loll.

The last movement opens with a straightforward but uneventful dance melody in minuet tempo, but the soloist then presents a new melody that breaks out from the formality of the minuet and opens up the rondo form. But any expectation of predictability or regularity is dashed with the surprising appearance of a “Turkish” episode, a sequence of five melodies, of which four are drawn from Hungarian folk music (perhaps transmitted by Mozart's friend Michael Haydn, just back from a trip to Hungary), while one (the second tune of this group) had already appeared in Mozart's ballet music *Le Gelosie del Seraglio*, K.135a, written at age sixteen for his opera *Lucio Silla*. There it was in A major; in the concerto it is presented in the minor, with the addition of violent sforzandi, which seem to give it that “Turkish” air. After this astonishing interruption, balance is restored with the stately minuet tune and a recapitulation that brings the concerto to an end with a rising arpeggio on a charmingly quizzical note.

JOHANNES BRAHMS (1833-1897) Symphony No. 2 in D, Opus 73

Johannes Brahms was born in Hamburg, Germany, on May 7, 1833, and died in Vienna on April 3, 1897. The Symphony No. 2 was composed in 1877, during a productive summer stay at Pörschach, Carinthia (southern Austria); the first performance took place under the direction of Hans Richter in Vienna on December 30, 1877. The symphony is scored for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, tuba, timpani, and strings. Duration is about 40 minutes.

It is a well-known fact that Brahms put off allowing a symphony to be brought to performance until his forty-third year, so aware was he of the giant shadow of Beethoven. But once he had broken the ice, he did not hesitate to try again. His First Symphony was completed in 1876; the Second came just the following year, when Brahms spent the first of three happy and musically productive summers at Lake Wörth, near Pörschach in the southern Austrian province of Carinthia. Between 1877 and 1879 he composed a major work each summer—the Second Symphony, the Violin Concerto, and the G-major Violin Sonata. Richter's performance of the symphony in Vienna was an enormous success, and it received similar acclaim in Leipzig two weeks later. (To be sure, Vienna and Leipzig were the centers of the Brahms cult, with critic Eduard Hanslick in the former and Clara Schumann in the latter.)

Elsewhere the notices were more varied. The criticism most frequently encountered was that Brahms's music was too intellectual, too calculated, had too little emotional quality. In the 1880s a Boston critic, W. F. Apthorp, wrote that it would take “a year of severe intellectual work” to “really fathom the Second Symphony,” and he wondered whether the effort was worth it. Today the reaction is just the opposite; most listeners regard Brahms's Second as the most spontaneous, the most sheerly sensuous, a work that pulses with the sounds of nature. Or, as the title of a recent book about the Second by the late Harvard musicologist Reinhold Brinkmann

Symphony No. 2 (continued)

put it, the work is Brahms's "late idyll." It *feels* much more relaxed than the tense, driven First Symphony.

Nonetheless, the Second is, if anything, even more finely precision-ground than before; the parts fit as in a superbly made Swiss watch. Everything in the first movement grows out of some aspect of its opening phrase and its three component parts: a three-note "motto" in cellos and basses, the arpeggiated horn call, and a rising scale figure in the woodwinds. One of the loveliest moments in the first movement occurs at the arrival of the second theme in violas and cellos, a melting waltz tune that is first cousin to Brahms's famous *Lullaby*.

The second movement, a rather dark reaction to the sunshine of the first, begins with a stepwise melody rising in the bassoons against a similar melody descending in the cellos, the two ideas mirroring each other. Rising and falling in slow, graceful shapes, each grows organically into rich and sinuous patterns.

Beethoven would have written a scherzo for his third movement. Brahms avoids direct comparison by writing a lyrical intermezzo, though shaped like a scherzo with two trios. A serenading 3/4 melody in the oboe opens the main section, which is twice interrupted by Presto sections in different meters, the first in 2/4, the second in 3/8 time. A century ago this was regarded as "the giddy fancies of a wayward humor." It makes sense, though, when one realizes, as early listeners did not, that each interruption is a variation and further development of the oboe tune.

The final Allegro is a close-knit as the first movement and is based on thematic ideas that can ultimately be traced back to the very beginning of the symphony, including the motto figure. Here Brahms's lavish invention makes familiar ideas sound fresh in new relationships. The great miracle of the Second Symphony is that it sounds so easy and immediate, yet turns out to be so elaborately shaped, richly repaying the most concentrated study, yet offering immediate delight to the casual listener.

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