



**LONGWOOD  
SYMPHONY  
ORCHESTRA**



**OCTOBER 28, 2023**

HEALING THE COMMUNITY THROUGH MUSIC



# Table of Contents

## LONGWOOD SYMPHONY ORCHESTRA

Board of Directors & Staff . . . . .	2
History & Mission . . . . .	3

## COMMUNITY PARTNER

Project STEP. . . . .	4
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## PROGRAM

Tonight's Concert . . . . .	9
Musicians . . . . .	10
Jotaro Nakano, Music Director. . . . .	12
Mariana Green Hill, violin . . . . .	14
Program Notes . . . . .	15

## SUPPORTERS

Orchestra Legacies . . . . .	18
Sponsors & Donors . . . . .	19

## LONGWOOD SYMPHONY ORCHESTRA

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[www.longwoodsymphony.org](http://www.longwoodsymphony.org)

# Leadership

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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 41st 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](http://www.longwoodsymphony.org)** for more information.



A photograph of three young women in a school orchestra, focused on playing their violins. They are wearing black uniforms. The woman in the center is the most prominent, with her hair in braids. The background is a plain, light-colored wall.

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# projectSTEP

Championing Equity in Classical Music

## Did You Know?

1. African American and Black musicians account for only 1.2% of our nation's orchestras and Latinx musicians make up only 1.6%, according to the League of American Orchestras (2016).
2. Project STEP has been advocating for equity and inclusion in the arts and classical music field for OVER 40 years.
3. 100% of Project STEP graduates have gone on to college or conservatory. Approximately 60% of Project STEP students go into the music profession.

**Why your support matters:** When you invest in Project STEP, you are advocating for early and long-term access to high-quality classical string training for our student musicians. Your support makes you an ambassador of change, demonstrating the importance of valuing the diverse cultures and ethnicities of our neighborhoods.



# Mission & Vision

**We envision a world in which the classical music profession reflects the racial and ethnic diversity of our communities.**

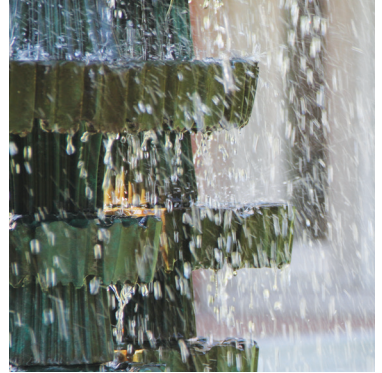
**Project STEP** (String Training Education Program) recognizes that certain racial and ethnic minorities are vastly underrepresented in classical music.

Our mission is to address this imbalance by identifying musically talented underrepresented students from Boston and surrounding communities, providing them with comprehensive music and string instrument instruction. We set the highest standards for disciplined study and performance, and offer a platform for students interested in pursuing classical music careers as well as other courses of study.

## **IMPACT**

While many educational programs in New England offer music training for children, they do not match Project STEP's comprehensive package of high-quality long-term training, support services, and scholarships intended specifically for children from backgrounds underrepresented in classical music. Our students are able to break through socio-economic barriers to become excellent musicians, creative and confident students, and successful young adults. Spending up to 12 years in STEP, our students are challenged to achieve and maintain high levels of musicianship. The perseverance, social and leadership skills, self-discipline, confidence, problem solving skills, and strong work ethic they develop in the process prove to be invaluable in their future musical and non-musical pursuits. As students in Project STEP, our students gain deep skills, as well as learning and career opportunities that make them role models and mentors in their families and communities.

**SAVE THE DATE:** Sunday, January 14, 2024 at 2:00 pm  
**Annual Dr. Martin Luther King, Jr. Concert**  
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**Saturday, October 28, 2023, 8:00 p.m.**  
**New England Conservatory's Jordan Hall**

**Jotaro Nakano, Music Director**  
**Mariana Green Hill, violin**

**Jules Pegram** *L.A. Glows*  
(1991 - )

**Luigi Boccherini** String Quintet for 2 Violins, Viola & 2 Cellos in  
(1743 - 1805) C minor, Op. 45/1  
IV. Finale Presto

**George Frederick Handel** Passacaglia  
(1685 - 1759) arr. Johan Halvorsen

**Joseph Bologne,** Violin Concerto Op. 2, No. 1 in G Major  
**Chevalier de Saint-Georges** I. Allegro  
(1745 - 1799) II. Largo  
III. Rondeau  
*Mariana Green Hill, violin*

**Valerie Coleman** *Umoja: Anthem of Unity*  
(1970 - ) *featuring Project STEP students*

***INTERMISSION***

**Claude Debussy** *La Mer*  
(1862 - 1918) I. *De l'aube a midi sur la mer*  
II. *Jeux de Vagues*  
III. *Dialogue du Vent et de la Mer*

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# Musicians

## VIOLIN 1

### Stacie Lin, *Concertmaster*

MD/PhD Student, Harvard/MIT Division of HST

### Jean Bae, *Assistant Concertmaster*

Wellesley College, Nehoiden Golf Club

### Catherine Brewster

English Teacher, Commonwealth School

### Terry Buchmiller, MD

Pediatric Surgeon, BCH

### Tony Choi

JD/MMP Student, Berkeley Law & Harvard Kennedy School

### Patricia Harney, PhD

Psychologist, CHA

### Joshua Jung

Student, Tufts University School of Dental Medicine

### Marie Leou

Clinical Research Assistant, BWH

### Hana Moon Burgess

Research Assistant, HMS Department of Genetics

### Kristin Qian, PhD

Postdoctoral Research Fellow, HMS

### Helle Sachse, PhD, JD

Asst. Atty. General, Mass. Office of the Atty. General

### Amanda Wang

Violinist, Engineer

### Laura Licata

Project STEP Student

### Nathan Chun

Project STEP Student

## VIOLIN 2

### Shirie Leng, MD, *Principal*

Anesthesiologist (retired), BIDMC

### Hana Asazuma-Cheng

Music Teacher

### Sarah Carlson, MD, MSc

Assistant Professor of Surgery, Boston VA

### Sumi Fasolo

Architect, Cambridge Seven Associates

### Heidi Harbison Kimberly, MD

Emergency Medicine Physician, Newton-Wellesley Hospital

### Erica Holland

Obstetrician, Maternal and Fetal Medicine, BMC

### Lillian Liao, MD, MS

Anesthesiology Resident, BWH

### Telden Lopes-Lotufo

Therapeutic Recreation Specialist, CTRS

### Rich Parker, MD

Hospice Physician, Care Dimensions

### Anna Ponek

Research Assistant, Cardiology, BCH

### Jenny Smythe, PhD

Physicist

### Alexander Hernández-Williams

Project STEP Student

### Amalia Chávez-Shirman

Project STEP Student

## VIOLA

### Jennifer Gruzca, *Principal*

Principal Web Developer, Stackry

### Jessica Baum

Physical Therapist

### Michael Cho, MD, MPH

Pulmonary and Critical Care Medicine, BIDMC, BWH

### Elizabeth Dorans

PhD Student, Biological & Biomedical Sciences, HMS

### Emily Erickson, PhD

Scientist, Biology, Blueprint Medicines

### Christine Junhui Liu

PhD Student, Speech & Hearing Bioscience & Technology, HMS

### Christina Stavrakas, MS, CCC-SLP

Owner/Speech Language Pathologist, The Learning Gallery

### Lisa Wong, MD

Pediatrician, Milton Pediatric Associates; HMS

## CELLO

### Joseph Rovine, DMA, *Principal*

Principal Software Engineer, Microsoft

### Joe Cracioli

Graduate Student, Cello, Longy School of Music

### Gregory Crist

Senior User Interface Designer, Sallie Mae

### Heidi Greulich, PhD

Cancer Biologist, Broad Institute

### Katherine Hein, MD, MBA

Plastic Surgeon, Newton-Wellesley Hospital and MetroWest Medical Center

### Jeansun Lee, PhD

Assoc. Director, Flagship Pioneering Medicine

### Denise Lotufo, PT, DPT, OCS

Physical Therapist, Harvard University

### Martha MacMillin

Adjunct Instructor, Massasoit Community College

### Read Pukkila-Worley, MD

Associate Professor of Medicine, UMass Medical School

### Lorenzo Yo

Project STEP Student

### Sarah-Alysse Williams

Project STEP Student

## BASS

### Samuel J. Wattrus, PhD, *Principal*

Principal Investigator, MGH

### Martha Davis, JD

Professor, Northeastern University School of Law

### Jack Dennerlein, PhD

Dean, BU Sargent College of Health & Rehabilitation

### Abby Hau

### Ian Saunders

Project STEP Artistic Director

# Musicians

## FLUTE/PICCOLO

### Alison Baker

RNA Technology Scientist II, Verve Therapeutics

### Susan Sims, MD

Radiologist, Commonwealth Radiology Associates

### Anthea Kechley

Flutist, Instructor, Programs Manager

## OBOE/ENGLISH HORN

### Jungmin Kim

DMA Student, Boston University

### Matthew Lee

PhD Candidate, Population Health Science, HSPH

### Thomas Sheldon, MD

Director, Radiation Oncology, Concord Hospital; President, Radiation Oncology Associates

## CLARINET/E-FLAT CLARINET/BASS CLARINET

### Tammy Avery-Gibson

Hospital Relations Coordinator, New England Donor Services

### Mark Gebhardt, MD

Professor of Orthopaedic Surgery, BIDMC, BCH, HMS

### Paul Silver

President, Handyman Heroes

## BASSOON/CONTRABASSOON

### Sarah Abraham, PhD

Healthcare and Antitrust Economist, Cornerstone Research

### Susanna Dang

PhD Student, Biological & Biomedical Sciences, HMS

### Fiona Qu

PhD Student, Systems, Synthetic, and Quantitative Biology, HMS

### Stephen C. Wright, MD

Adjunct Faculty, BU Prison Education Program

## HORN

### Christian Ackmann

Data & Analytics, Universal Music Group

### Kathleen Keen

Director of Finance, Brandeis University

### John Kessen

State Park, Mamaleh's

### William Prince, PhD, MD, FFPM

Head of Profiling, Translational Medicine, Novartis

## TRUMPET

### Leonard Zon, MD

*Leonard Zon Principal Trumpet Chair*

Director of the Stem Cell Program, BCH

### Matias Ng

Biomedical Engineering Student, Northeastern University

### Christopher Smalt, PhD

*Wolfram Goessling Trumpet Chair*

Technical Staff, MIT Lincoln Laboratory

## TROMBONE

### Lauren DeWitt

Visual Arts Teacher

### Kevin Virgilio

### Paul Salinas

Principal Development Specialist, Takeda Pharmaceuticals

## TUBA

### Hayden Silvester

## TIMPANI

### Jeremy Lang

VP Customer Success & Operations, RStudio, PBC

## PERCUSSION

### Kendall Floyd

### Hannah Robins

Clinical Research Coordinator, Neurology, MGH

### Tom Sandora, MD, MPH

Hospital Epidemiologist, Pediatric Infectious Diseases, BCH

## HARP

### Yoonsu Cha

Masters Student, Harp, New England Conservatory

### Tracy Doyle, MD, MPH

Physician, Pulmonary and Critical Care Medicine, BWH

## PIANO

### Patrick Yacono

*Associate Scientist, Evolved By Nature*

## CHAMBER MUSIC BY PROJECT STEP STUDENTS

### *Boccherini*

Violin I - Laura Licata

Violin II - Alexander Hernández-Williams

Viola - Miki Sophia-Cloud (STEP Faculty/A Far Cry member)

Cello I - Lorenzo Ye

Cello II - Suubi Laurent

### *Handel*

Violin - Alba Gilbert-Reid

Cello - Caleb Graupera

## ABBREVIATIONS

**BIDMC** Beth Israel Deaconess Medical Center

**BCH** Boston Children's Hospital

**BMC** Boston Medical Center

**BU** Boston University

**BWH** Brigham & Women's Hospital

**CHA** Cambridge Health Alliance

**HMS** Harvard Medical School

**HSPH** Harvard TH Chan School of Public Health

**HST** Health Sciences & Technology

**MGH** Massachusetts General Hospital



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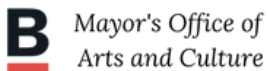
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*This program is supported in part by a grant from the Boston Cultural Council administered by the Mayor's Office of Arts and Culture and by the Massachusetts Cultural Council, a state agency.*

# Jotaro Nakano, Music Director

Japanese-American conductor Jotaro Nakano is a Southern California native, currently pursuing a doctorate degree under the instruction of Marin Alsop at the Peabody Institute of Johns Hopkins University. As an impassioned citizen artist, Jotaro is always seeking to connect and inspire underprivileged communities with the deeply moving and uplifting powers of art and music.

In 2021, Jotaro was appointed as the Peabody Arts in Health Fellow at the Johns Hopkins Hospital. Building upon the partnership of both institutions, the Arts in Health Fellowship was created to integrate music with medicine in places of healthcare for the medical community of Baltimore. Through meaningful collaborations both with artists and medical professionals, Jotaro explores the healing possibilities of art and music within clinical environments. Jotaro's most recent projects have included the "Johns Hopkins Hospital Pandemic Playlist," a series of playlists curated from over three hundred submissions from Johns Hopkins hospital staff; and "Music for H.O.P.E.," a video concert dedicated to Johns Hopkins medical workers, recorded in Johns Hopkins' historic Hurd Hall.

Since its founding in 2019, Jotaro has served as director and conductor of the Chamber String Orchestra of the SA'Oaxaca Strings International Music Festival in Oaxaca, Mexico. SA'Oaxaca is the first tuition-free chamber string music festival in Oaxaca with the mission to provide "excellent educational opportunities to underserved Mexican string instrumentalists, and increase the study and promotion of Latin American and Hispanic chamber music compositions." Since its founding, SA'Oaxaca has welcomed hundreds of Mexican musicians and performed for countless communities and audiences. Jotaro is privileged to work with these talented students through this intercultural exchange of art.



Previously, Jotaro served as Music Director of the Ann Arbor Camerata, Cover Conductor for the Baltimore Symphony, and Conducting Fellow of the Long Beach Symphony. Jotaro has conducted orchestras in Mexico, the Czech Republic, Romania, and all across the United States. With every new project, Jotaro's commitment is to maximize artistic collaboration to fill the world with wonder and hope.

# Mariana Green Hill, violin

Mariana Green Hill began studying violin at the age of four. At age nine she auditioned into Project STEP, and under its auspices Ms. Green Hill studied at the New England Conservatory of Music Preparatory School. Her teachers included Farhoud Moshfegh, Marylou Speaker Churchill, then Principal Second Violin of the Boston Symphony Orchestra, and Tamara Smirnova, Assistant Concert Master of the Boston Symphony Orchestra.

Ms. Green Hill received Bachelors and Masters Degrees from the Juilliard School, and a Professional Studies Diploma from the Mannes College of Music. Ms. Green Hill is a Second, Third and Best Tone Award Winner of the Sphinx Competition and placed First in the Boston Symphony Orchestra Youth Competition, the 17th Annual NAACP Act-So Competition, and the Chinese American Art Society Competition.

Ms. Green Hill has been a featured guest soloist with the Memphis, New Jersey, and Detroit Symphony Orchestras, the Boston Pops, Symphony Pro Musica, Boston Philharmonic Orchestra, Boston Civic Symphony, Boston Landmarks Orchestra, and the Cape Ann Symphony. Ms. Green Hill is a member of the Young Eight, a group of emerging African American artists who perform chamber music throughout the country. She is concertmaster of the Soulful Symphony in Baltimore. For eight years she was the second violinist of the Amaryllis String Quartet.

She currently teaches at the Boston Arts Academy and Orchard Gardens Pilot School, as well as privately. She is Artistic Advisor of Project STEP.



# Program Notes

## **JULES PEGRAM (1991 - )**

### ***L.A. Glows***

The light of Los Angeles is known to even those who've never experienced southern California in person, an inescapable presence that through worldwide media has cast its striking glow on white Bronco chases and blockbuster films, on tumultuous riots and Olympic games. Upon first reading Lawrence Weschler's loving ode to the city and its distinctive light "L.A. Glows" in a February 1998 reprinted issue of *The New Yorker*, I knew immediately that this visual concept begged to be expressed in musical terms.

The result is *L.A. Glows*, a sonic skyscape for orchestra in which I paint wildly bright music of lollipop palms, sprawling freeways, and dazzling Technicolor. Musical hues shift like vibrant solar rays dicing through the smog-tinged atmosphere, made all the hazier by the entrapment of cool Pacific winds within the San Gabriel Mountains. Warm and inviting on the surface, the notes are always full of an anxious tension that make their high-octane energy palpable until the final bar. A middle interlude depicts a cool desert evening in which indigos and soft pinks merge in ever-shifting skies, offering a poignant respite before we finish even more ecstatically than we began.

—Jules Pegrām (2017)

## **JOSEPH BOLOGNE, CHEVALIER DE SAINT-GEORGES (1745 - 1799)**

### **Violin Concerto in G Major, Op. 2, No 1**

An entry in the diary of U.S. President, John Adams praises "...the most accomplished Man in Europe in Riding, Running, Shooting, Fencing, Dancing, Musick." This was a description of Joseph Bologne, Chevalier de Saint-George, the son of plantation owner George Bologne and his Senegalese slave,

Nanon, born on the island of Guadeloupe in the Caribbean.

At the age of 8, the Bologne family left the Caribbean and moved to France. Joseph and his mother went with them. Joseph quickly showed exceptional talent in a variety of disciplines, but it was his ability as a champion fencer that initially drew attention. It was said he never so much as harmed an opponent due to the immense control he displayed. Little information has survived about the beginnings of his musical education, but he was so accomplished as a violinist that by age 24 he became a member of the renowned Concert des Amateurs orchestra, made his debut as a soloist, and assumed the role of their music director only four years later. Bologne had become a fixture in the brilliant musical scene of Paris (he and Mozart even lived under the same roof for a brief period of time), and research suggests he became so closely associated with the Queen of France, Marie Antoinette, that he gave her music lessons. He was also employed by members of the extended royal family, taking over as music director of the private theater of Madame de Montesson, wife of the Duke d'Orléans. If it were not for the complaints of four divas from the company about his race, Bologne might have assumed the role of music director of the Paris Opera.

A prolific composer, as well as performer, Bologne published the majority of his orchestral compositions within the span of just six years between 1773 and 1779. His two violin concertos, Op. 2, were written just before this outpouring while he was a member of the Concert des Amateurs. Brilliant showpieces, they demonstrate the high level of virtuosity at which Bologne played. They may also illustrated the new world of possibility opening up for Bologne and his contemporaries with the innovations made in the construction of the violin bow by the Tourte family (François Tourte would eventually become known as the "Stradivari of the bow"). Their innovations, such as lengthening the bow and creating a way to tighten or loosen the bow hairs, allowed for more power and flexibility of interpretation than earlier models.



# Program Notes

## BOLOGNE (continued)

Structured in three movements, the concerto emanates a particular élan and charm, throughout. Bologne's design unfurls in a magical way, avoiding the sense of repetition inherent in some works of the era, and displays his wealth of melodic ideas and skill at development. The opening Allegro movement features an extended orchestral introduction, with a solo part that exudes an extraordinary sense of ease and elegance. Inventively, Bologne sparingly, but effectively, adds dimension to the solo line by writing in brief moments of harmony, requiring the soloist to play double stop melodies. The stately opening of the second movement, Largo, unfurls over a steady repetition of the note C in the base. When the soloist arrives, it is on a soaring note, held like the entrance of a soprano in a lyrical opera aria. Here, again, Bologne peppers the solo melody with harmonic tones, adding a delightful extra sonority. In the finale, the order shifts, and we hear the violinist opening the movement, which is structured as a rondo, where a main theme will be interpolated with contrasting variations in an A-B-A-C-A format.

© Kathryn Bacasmot

## VALERIE COLEMAN (1970 - )

### *Umoja: Anthem of Unity*

In its original form, Umoja, the Swahili word for Unity and the first principle of the African Diaspora holiday Kwanzaa, was composed a simple song for women's choir. It embodied a sense of 'tribal unity', through the feel of a drum circle, the sharing of history through traditional "call and response" form and the repetition of a memorable sing-song melody. It was rearranged into woodwind quintet form during the genesis of Coleman's chamber music ensemble, Imani Winds, with

## COLEMAN (continued)

the intent of providing an anthem that celebrated the diverse heritages of the ensemble itself.

Almost two decades later from the original, the orchestral version brings an expansion and sophistication to the short and sweet melody, beginning with sustained ethereal passages that float and shift from a bowed vibraphone, supporting the introduction of the melody by solo violin. Here the melody is a sweetly singing in its simplest form with an earnest reminiscent of Appalachian style music. From there, the melody dances and weaves throughout the instrument families, interrupted by dissonant viewpoints led by the brass and percussion sections, which represent the clash of injustices, racism and hate that threatens to gain a foothold in the world today. Spiky textures turn into an aggressive exchange between upper woodwinds and percussion, before a return to the melody as a gentle reminder of kindness and humanity. Through the brass led ensemble tutti, the journey ends with a bold call of unity that harkens back to the original anthem.

Umoja has seen the creation of many versions, that are like siblings to one another, similar in many ways, but each with a unique voice that is informed by Coleman's ever evolving creativity and perspective.

"This version honors the simple melody that ever was, but is now a full exploration into the meaning of freedom and unity. Now more than ever, Umoja has to ring as a strong and beautiful anthem for the world we live in today."



# Program Notes

## CLAUDE DEBUSSY (1862 - 1918)

### *La Mer*

An artistic inflection point arrived for Claude Debussy in 1889 when he attended the Universal Exposition and heard gamelan music from Java for the first time. Being exposed to the tonal system of another culture broadened his ear and presented him with a new palette of sounds, untethering him from standard European art music tonal systems that rely upon the tension between major and minor chords and keys. The pentatonic (5 note) scale, with its lack of leading tones (half-steps, like B to C or F-sharp to G that indicate a sense of arrival and closure in European art music) lent an evolving, floating, quality to melody. These open-ended sonorities complimented the philosophy of Symbolism that prized "suggestion rather than explicitness," which Debussy absorbed through the influence of his literary counterparts including Stéphane Mallarmé, Arthur Rimbaud, and Paul Verlaine.

The release from major and minor polarities also enabled Debussy to move further away from the forms of previous generations. He advocated for composer to "find a less cluttered kind of music," to avoid stifling flexibility of feeling "beneath a mass of superimposed designed and motives" (e.g. sonatas and symphonies). He continued, "We are attempting the impossible in trying to organize a braying pack of tiny themes, all pushing and jostling each other." Embracing a more freeform structure, Debussy produced atmospheric orchestral works like *Prelude to the Afternoon of a Faun*, *Images*, *Nocturnes*, and perhaps most famously, *La Mer (The Sea)*.

Originally, Debussy was destined for life in the Navy. His father wanted him to enlist and become a sailor. Though he took a different path, Debussy maintained what he described as "a sincere devotion to the sea." *La Mer* manifests that love, remarkably capturing both the phenomenal details of nature and the emotion it stirs. Divided into three sections, described as a symphony triptych, the work paints the sea at different times of day and moods. The opening, "From Dawn to Noon on the Sea" opens with the tentativeness of first light that soon reveals rolling waves so convincing you can smell the salt in the air. A highlight of the movement is the swelling brass chorale in the final measures that builds to portray the majesty of the vast, sparkling, expanse in the fullness of midday sunshine. "Play of the Waves" zooms in on the movement of the water, brilliantly evoked, and employing colorful use of harps and percussion. In the concluding "Dialogue of the Wind and the Sea," two powerful forces work with, or against, each other in turn. A remarkable feature of the entire work is Debussy's scoring, which maximizes an aural sense of depth and orchestral color. He accomplishes this through dividing almost every instrumental group into sub-sections, generating a destiny of sound that washes over the audience. It is a masterful demonstration of his belief, "It is the musicians along who have the privilege of being able to convey all the poetry of night and day, of earth and sky. Only they can re-create Nature's atmosphere and give rhythm to her heaving breast."

© Kathryn Bacasnot

# Orchestra Legacies

**LSO thanks the following orchestra members who have taken a leadership position with their contributions, making an investment in the long-term success of the organization.**

Jean Bae  
Michael Barnett, MD  
Michael H. Cho, MD, MPH  
Jack Dennerlein, PhD  
Mark Gebhardt, MD  
Heidi Greulich, PhD  
Katherine Hein, MD, MBA  
Shirie Leng  
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