



**LONGWOOD
SYMPHONY
ORCHESTRA**



OCTOBER 29, 2022

HEALING THE COMMUNITY THROUGH MUSIC

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LONGWOOD SYMPHONY ORCHESTRA

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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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Violence as a Public Health Crisis, Art as a Vehicle for Social Change!

Violence, and the risk of violence together pose a widespread threat to public health in communities throughout this country—threatening the most vulnerable among us and taking too many forms: sexual abuse, domestic violence, child abuse, guns and gun violence, mass shootings, police brutality, and an ongoing risk of violence in community after community. Violence grabs hold of us through fear and hatred, often of “the other”—the other race, another ethnicity, another religion (or lack thereof), the other gender or a feared, even despised, gender identity. Such is the scope of violence in our world, and such is its power to compromise the health and wellbeing of us all. Healing, transformative remedies are needed. At Violence Transformed, we celebrate the remedy of creativity and embrace the Power of Art—namely, the power of visual and performing art and artists—to address and transform our very troubled social landscape and the public health crisis threatening that landscape.

So why ART? Art—because sometimes words are simply not enough. Pain and fear must be recognized, hope must be found in the detritus of violence, and hope must be mobilized to offset and overcome pain, hatred and fear.

Artists challenge us to look at our world, to look at one another, and to look within our own souls and psyches. Art raises awareness, asks us to become aware, and with awareness to act. It is no accident, we think, that in the wake of violence, art and artists rise in response. Musical compositions give expression to grief and remembrance; murals spring up in cities around the world in the wake of one man’s murder; new sculptures emerge to replace the tainted monuments of history, and dance explores the many pathways that can lead a survivor from trauma to triumph.

The art and the artist thus become protagonists in our search for health and healing.

Mary Harvey, Founder & Director, Violence Transformed

*We at
Violence Transformed
are deeply honored that the
Longwood Symphony Orchestra
has chosen to recognize and
support our ongoing search for
public health and social justice,
and to celebrate with us the
truly transformative power of
ART!*



VT

violencetransformed.com

Harnessing Integrative Modalities of Mindfulness & Creativity

The art we make, the stories, poems or songs we write, the way we sit in meditation – all are expressions of creativity, of awareness, and of energy.

All forms of art and of meditation allow us to imagine alternatives, and in doing so, create new conditions of possibilities for ourselves, our relationships and our world. And this capacity, this flexibility of thought, is the foundation of divergent thinking that allows for the exploration of many possible solutions.

Recent research has suggested that cognitive flexibility is one of the factors that positively lessens the severity of PTSD symptoms after traumatic events.

Group Work with Transformative Action Project (TAP)

Intentional interpersonal traumas disrupt not only the individual's relationship to herself, but can also rupture the sustaining bonds between individual and community. The trauma-informed art-making and mindfulness group activities that TAP offers are designed to offset these ruptures.

Working in small group settings with the guidance of experienced and compassionate artists and mindfulness practitioners, group members are able to experience the benefits of their own creativity while also bearing witness to the artistic, mindful process of others. This can spark new ideas, relieve feelings of isolation and offer new perspectives.

In essence this can foster the cognitive flexibility that lessens the severity of traumatic symptoms.

Barbara Hamm, Transformative Action Project

*Click the links below to explore some of our group projects
using integrative modalities of mindfulness & creativity.*

"Perspectives" Workshop Series

Gold Foundation Humanism in Medicine Workshops



Creating Pathways Towards Healing and Hope

Elma Lewis, founder of the National Center of Afro-American Artists (NCAAA), was fond of quoting Somerset Maugham who said that the object of art was not beauty, but right action. She thereby underscored that artists play powerful roles in promoting humane action, and lifting people's aspirations.

Violence Transformed represents the power of collaboratively addressing tears that threaten to rip apart the social fabric that we share. Fueled by a common commitment to build community, Violence Transformed has brought together partners across cultural and economic boundaries, as well as across boundaries of institutional types. Art schools, museums, hospitals, colleges, secondary schools, community centers, artists alliances—all have joined together to forcefully realize the benefits of working together. All have created opportunities for young people to explore themselves and each other, and to learn to live through tolerance and caring. Together, we have promoted a dialogue richer than any one of us could have sponsored alone.

Without fear or reservation, "heavy topics" ranging from racism to homophobia, domestic violence to genocide, have been tackled. Violence Transformed has created a space for honest speech and open expression of ideas, and it has provided opportunities for evolving a vocabulary—a creative one at that—through which such expression could happen.

Together, the collaborative of Violence Transformed has called upon each of us to imagine ourselves as part of one world made better through the positive exercise of its creativity. We have chosen to convert ordeals into opportunities for triumph of the spirit.

*Thank you to our longstanding community partner
Edmund Barry Gaither, Executive Director
Museum of the National Center of Afro-American Artists*

*Visit our website: www.violencetransformed.com
to view our live and virtual pandemic era exhibits!*



Carol and Richard Daynard
celebrate
Violence Transformed
and honor the
Artists, Curators & Diverse Community Venues
that make this program so exceptional!
Please Support Violence Transformed
By joining Us at
The Longwood Symphony Orchestra
“Healing Art of Music” Concert
In honor of Violence Transformed
Boston’s Jordan Hall
October 29, 2022

Lynn Passy and Lewis Friedman
are delighted to celebrate and honor
Violence Transformed
Artists, Curators & Community Partners
and
Mary Harvey’s
15-year leadership of Violence Transformed

We thank the Longwood Symphony Orchestra
for honoring Violence Transformed with its
“Healing Art of Music” Concert
Boston’s Jordan Hall
October 29, 2022



Dr. Joel Katz
is proud to support
Violence Transformed's work in
Celebrating the Transformative Power of Art



THANK YOU FROM MARY HARVEY
Founding Director of Violence Transformed
Public Health Advocacy Institute at
Northeastern University School of Law



It is a great honor to recognize and give heartfelt thanks to the many diverse community venues that have hosted Violence Transformed Exhibits since 2007!

THANK YOU TO

The Massachusetts Office of Victim Assistance
The Museum of the National Center of Afro-American Artists
Cambridge College
School of the Museum of Fine Arts at Tufts University
Ubuntu Arts at Boston University
Northeastern University
Center for Art & Community Partnerships at Mass College of Art
Lesley University
Menino Arts Center
The Mayor's Gallery at Boston City Hall
The African American Master Artists in Residency Program
Cambridge Hospital
Children's Hospital
Lemuel Shattuck Hospital
Piano Craft Gallery
Harvard University
The Cambridge Artist Association
Harlem School of the Arts, NYC

The State House of the Commonwealth of Massachusetts
AND TO THE MANY SOCIALLY ENGAGED ARTISTS, CURATORS, ACTIVISTS, ACADEMICS
AND MUSEUM PROFESSIONALS WHO HAVE AIDED & GUIDED US ALONG THE WAY!



**LONGWOOD
SYMPHONY
ORCHESTRA**

**Saturday, October 29, 2022, 8:00 p.m.
New England Conservatory's Jordan Hall**

**Jorge Soto, conductor & Music Director Finalist
Sarah Brailey, soprano**

Carl Maria von Weber *Die drei Pintos - Entr'acte*
(1786-1826)
arr. Gustav Mahler

Heitor Villa-Lobos *Bachianas brasileiras No. 5*
(1887-1959) I. Aria (Cantilena)

Gustav Mahler Symphony No. 4
(1860-1901) I. *Bedächtig, nicht eilen*
II. *In gemächlicher Bewegung, ohne Hast*
III. *Ruhevoll, poco adagio*
IV. *Sehr behaglich*



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.



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Musicians

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Stacie Lin, *Concertmaster*

MD/PhD Student, Harvard/MIT Division of HST

Jean Bae

Wellesley College, Nehoiden Golf Club

Terry Buchmiller, MD

Pediatric Surgeon, BCH

Sumi Fasolo

Architect, Cambridge Seven Associates

Elizabeth Henderson

Administrator (retired), MIT

Ji Seok Kim

Adjunct Instructor, Physics, Phillips Academy Andover

Marie Leou

Clinical Research Assistant, BWH

Aaron Levett

Software Engineer, Verily Life Sciences

Psyche Loui, PhD

Associate Professor in Music and Psychology,
Northeastern University

Julia Lurie

Senior Reporter, Mother Jones

Jimmy Nguyen, MD

Neurology Resident Physician, MGB

Helle Sachse, PhD, JD

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

VIOLIN 2

Shirie Leng, MD, *Principal*

Anesthesiologist (retired), BIDMC

Hana Asazuma-Cheng

Music Teacher

Hannah Goodrick

Teacher

Heidi Harbison Kimberly, MD

Emergency Medicine Physician, Newton-Wellesley Hospital

Patricia Harney

Psychologist, CHA

Anna Legedza, ScD

Biostatistician

Rich Parker, MD

Chief Medical Officer, Arcadia Healthcare Solutions

Kristin Qian

PhD Student, Biological and Biomedical Sciences, HMS

Jenny Smythe, PhD

Physicist

Annette Wang

MD Student, HMS

VIOLA

Jennifer Grucza, *Principal*

Principal Web Developer, Stackry

Jessica Baum

Physical Therapist

Benjamin Beames

Senior Consultant, Booz Allen Hamilton

Manuel Diaz

Mechanical Engineer, Masters in Viola (retired)

Elizabeth Dorans

PhD Student, Biological & Biomedical Sciences, HMS

Emily Erickson

PhD Student, Biological & Biomedical Sciences, HMS

Christina Stavrakas, MS, CCC-SLP

Owner/Speech Language Pathologist, The Learning Gallery

Nicholas Tawa, Jr., MD, PhD

Surgical Oncology, BIDMC, HMS

Lisa Wong, MD

Pediatrician, Milton Pediatric Associates; HMS

CELLO

Joseph Rovine, DMA, *Principal*

Principal Software Engineer, Microsoft

Gregory Crist

Senior User Interface Designer, Sallie Mae

Heidi Greulich, PhD

Cancer Biologist, Broad Institute

Jeesun Lee, PhD

Discover Biology, Research Informatics, MOMA Therapeutics

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

Grant Riew

Student, HMS

Susan Z. Robins

Vice President, Sales & Marketing, Ezra Home Care

BASS

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PhD Candidate, Harvard University

Martha Davis, JD

Professor, Northeastern University School of Law

Abby Hau

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FLUTE/PICCOLO

Alison Baker

Jingyi Liu

Student, HMS

Brianna Oglesby

Finishing Manager, Verne Q. Powell Flutes

Susan Sims, MD

Radiologist, Commonwealth Radiology Associates

OBOE

Michael Barnett, MD

Asst. Professor, HSPH; BWH

Matthew Lee

PhD candidate in Population Health Science, HSPH

Thomas Sheldon, MD

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

ENGLISH HORN

Thomas Sheldon, MD

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

CLARINET

Mark Gebhardt, MD

Professor of Orthopaedic Surgery, BIDMC, BCH, HMS

Paul Silver

President, Handyman Heroes

Hannah Tam

BASSOON

Jeffrey Freeman

Benjamin Steinhorn, MD, PhD

Resident Physician, MGH

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

William Prince, PhD, MD, FFPM

Head of Profiling, Translational Medicine, Novartis

Adam Weber, CPA

Senior Manager, Financial Reporting, Bright Horizons

TRUMPET

William MacDonald

Undergraduate Student, Brown University

Christopher Smalt, PhD

Technical Staff, MIT Lincoln Laboratory

Leonard Zon, MD

Director of the Stem Cell Program, BCH

TROMBONE

Paul Salinas

Principal Development Specialist, Takeda Pharmaceuticals

TUBA

Reece Ashley

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TIMPANI

Eric Cortell, MD

Diagnostic Radiologist, Atrius Health

PERCUSSION

Eric Green

MM Percussion Performance, Boston University

Jeremy Lang

VP Customer Success and Operations, RStudio PBC

Sam Metzger

Tom Sandora

Hospital Epidemiologist, Pediatric Infectious Diseases, BCH

HARP

Morgan Short

ABBREVIATIONS

BIDMC Beth Israel Deaconess Medical Center

BCH Boston Children's Hospital

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

MGB Mass General Brigham

MGH Massachusetts General Hospital

MIT Massachusetts Institute of Technology

Jorge Soto, conductor

Jorge Soto is a Venezuelan conductor and violinist with an active and diverse career both in North and South America.

Currently, he is the Principal Conductor of the New Philharmonia Orchestra, the Principal Guest Conductor of the Massachusetts Symphony Orchestra, and the Music Director of the Sistema Side-by-Side Orchestra at Longy School of Music.

In addition to his regular posts, Mr. Soto has collaborated with several orchestras, most recently the Boston Symphony Orchestra. He has twice conducted the Boston Symphony Chamber Players: first in October 2019 for a performance of Stravinsky's Octet at Jordan Hall, and again at Symphony Hall in December 2020, leading the ensemble in Elena Langer's *Five Reflections on Water*. The latter performance was filmed and released as part of a BSO streaming concert in January 2021. Mr. Soto also served as assistant or cover conductor on several occasions throughout the BSO's 2020-21 online season. In addition, he assisted Gustavo Dudamel in the preparation of Puccini's Turandot with the Simón Bolívar Symphony Orchestra of Venezuela in December 2015. Also a passionate educator, he has worked with orchestras at Assumption University and Clark University.

Born in Barquisimeto, Venezuela, Mr. Soto is a product of El Sistema, an innovative program that uses classical music as a vehicle for social change. He began his musical studies in Venezuela at the Vicente Emilio Sojo State Conservatory, later studying violin at the Latin American Academy of Violin under Rhio Sanchez and José Francisco Del Castillo. A founding member of the Simón Bolívar National



Symphony Orchestra of Venezuela, he has also performed with the Youth Orchestra of the Americas and the Philharmonic Orchestra of the Americas. He remains very active in El Sistema in Venezuela, where he teaches violin, coaches chamber music, and conducts orchestras around the country, including serving as a guest conductor with the Simón Bolívar Symphony Orchestra.

Mr. Soto graduated with a Master of Music degree in conducting from the New England Conservatory. His conducting teachers and mentors include Harold Farberman, Stephen Tucker, Jani Telaranta, and Charles Peltz. On violin, he has studied with Sophie Vilker, Janne Malmivaara, Peter Sulski, and Timothy Schwarz.

Sarah Brailey, soprano

GRAMMY Award-winning soprano Sarah Brailey enjoys a versatile career that defies categorization. Praised by *The New York Times* for her “radiant, liquid tone,” and by *Opera UK* for “a sound of remarkable purity,” she is a prolific vocalist, cellist, recording artist, and educator.

Sarah’s numerous career highlights include performing Handel’s *L’Allegro, il Penseroso ed il Moderato* with the Mark Morris Dance Group, serenading the Mona Lisa with John Zorn’s *Madrigals* at the Louvre in Paris, and performing the role of The Soul in the world premiere recording of Dame Ethel Smyth’s *The Prison*, for which she received the 2020 GRAMMY Award for Best Classical Solo Vocal Album. Other notable recent and upcoming projects include Barber’s *Knoxville: Summer of 1915* with the Colorado Symphony; Julia Wolfe’s *Her Story* with the Lorelei Ensemble and the Boston, Chicago, Nashville, National, and San



Francisco Symphony Orchestras; and the Brahms *Requiem* with the Johnstown Symphony.

Sarah is a member of Beyond Artists, a coalition of artists that donates a percentage of their concert fees to non-profit organizations. Through Beyond Artists, she supports the Natural Resources Defense Council, Friends of the Boundary Waters Wilderness, and the Animal Welfare Institute. Sarah is the Director of Vocal Studies at the University of Chicago. www.sarahbrailey.com.

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Bridge Piano Quartet,
Benjamin “Viola, Viola,”
Britten String Quartet, and
songs from Great Britain

April 23 *Voices from Germany*

Brahms Piano Quintet,
Beethoven String Quartet
Op. 59, No. 1, and songs
from Germany

Notes
from Across
the Sea



Admission is free, with a suggested donation of \$30/adult and \$10/student. All concert proceeds will be sent to Women’s Lunch Place, which has served our neighbors in need for nearly 40 years.

More info at
musicforfood.net

Program Notes

CARL MARIA VON WEBER **(1786 - 1826)**

Die drei Pintos: Entr'acte **(orchestrated by Gustav Mahler)**

Carl Maria von Weber was born in Eutin, near Lübeck, apparently on November 18, 1786, and died in London on June 5, 1826. He worked on his never-finished opera Die drei Pintos in 1820 and 1821, but dropped it, incomplete. Only some 55 years after his death was it orchestrated by Gustav Mahler and given its first performance on January 20, 1888 Instrumentation calls for pairs of flutes (both doubling piccolos), oboes, clarinets, bassoons, four horns, two trumpets, trombone, tuba, timpani plus one percussion, and strings. Duration is about 3 minutes.

The operas that have kept the name of Carl Maria von Weber are early examples of high romanticism, especially *Der Freischütz*, which tells a mysterious story of a diabolical character trying to win the soul of an honest huntsman through offering him magic bullets. But Weber also undertook lighter-hearted work, including a comic opera called *Die drei Pintos*, which had a libretto by Theodor Hell set in Spain with light-hearted plot devices, conceived as something quite different in character from the previous opera. For whatever reason, Weber never finished the work. He wrote two more romantic operas before his tragically early death in 1826, a few months before his fortieth birthday.

In the year of Weber's centennial, 1886, the young conductor Gustav Mahler, just starting on his composing career, was leading the Leipzig Opera in revivals of a number of Weber's works. During that period, he came into close connection with the family of Weber's grandson, Captain Carl von Weber while working to complete the unfinished score of *Die drei Pintos*. Given the fact that Weber was one of the most important masters of orchestration in the early part of the 19th century and Mahler one of the greatest at the end of the century, one might expect this to have been a great success. The opera has been recorded, but the usual issue with Weber's operas is the quality of

the libretto. Still, its music can be heard with pleasure, especially in the textless Entr'acte that introduces the second act.

HEITOR VILLA-LOBOS (1887-1959) **Bachianas brasileiras No. 5, for** **soprano and eight cellos**

Heitor Villa-Lobos was born in Rio de Janeiro on 5 March 1887 and died there on 17 November 1959. He composed the fifth of his Bachianas brasileiras between 1938 and 1945. It calls for soprano solo and an orchestra of cellos. Duration is about 10 minutes.

Villa-Lobos was given cello lessons by his father, and later he attained a rare mastery of the guitar. But as a composer he was almost entirely self-taught. Intended from youth for the medical profession, he preferred to spend his days in the bohemian life of the street musician, developing the ability to improvise guitar accompaniments to the capricious modulations of the popular instrumental music known as the *choros*. Between ages 18 and 25, he traveled extensively throughout the country studying the various types of Brazilian popular music, and noting its characteristic features. At first his music was scorned in his own land for its novelty, but in the 1920s it was taken up enthusiastically in Paris, where Villa-Lobos attracted wide interest in many circles of the avant-garde. Throughout his long life he continued to pour forth an unending stream of new works, almost all of them marked by a freshness of melodic line (often marked by Brazilian popular styles), a rhythmic vitality, and imaginative instrumental color.

In 1930 Villa-Lobos returned to his homeland and quickly became established as a leading "official" musician, devoting himself to musical education for the masses and organizing the teaching of music in the public schools. During the years of his most intense academic activity (1930-1945), Villa-Lobos composed the series of nine *Bachianas brasileiras*, in which he sought a consciously nationalistic style, one that would demonstrate his conviction that Brazilian folk music had, at heart, a

Program Notes

VILLA-LOBOS (continued)

fundamental affinity for the style of J.S. Bach, to whose music he was deeply attached. The *Bachianas brasileiras* (“Brazilian Bach-style works”—the composer always referred to them in the plural, even when speaking of one at a time) are for the most varied instrumental combinations, but each of them is a suite of movements often derived from Brazilian popular forms, cast in a contrapuntal mold giving each instrument considerable melodic independence. The fifth of the series is far and away the most popular, having remained available on a famous recording by the great soprano Victoria de los Angeles in a performance under the composer’s direction, for nearly half a century (to say nothing of many other recordings since). The first of the two movements comprise a typical Baroque-style pairing of a slow and lyrical opening, with the soprano performing a wordless vocalise floating in dreamy arabesques above the cello ensemble.

GUSTAV MAHLER (1860-1911)

Symphony No. 4

Gustav Mahler was born in Kalischt (Kalište) near the Moravian border of Bohemia on July 7, 1860, and died in Vienna on May 18, 1911. He wrote his Fourth Symphony between June 1899 and April 1901, employing an older song (composed with piano accompaniment in February 1892), as the basis of the finale. He continued to tinker with the orchestration for the rest of his life. Mahler led the first performance of the work on November 25, 1901, with the Kaim Orchestra of Munich; the soprano was Margarete Michalek. The orchestra consists of four flutes (third doubling piccolo), three oboes (third doubling English horn), three clarinets (second doubling high clarinet in E-flat, third doubling bass clarinet), three bassoons (third doubling contrabassoon), four horns, three trumpets, timpani, bass drum, triangle, sleigh bells, glockenspiel, cymbals, tam-tam, harp, and

strings. Duration is about 54 minutes.

In some ways it is possible to claim that all nine of Mahler’s completed symphonies, and the unfinished tenth, form part of a single overarching super-work that represents the composer’s conception of “Symphony” as “the building of a world” (a phrase he explicitly used with regard to the Third). For the first four symphonies there are explicit ways in which the works are linked to one another. The first movement of the Second, conceived as a tone poem, was a direct continuation of the triumph (now turned to tragedy) that had completed the First. And the Third Symphony grew to such length that Mahler finally eliminated one movement, and made it his starting point in conceiving the Fourth.

That starting point was a song, *Wir geniessen die himmlische Freuden* (“We enjoy the pleasures of heaven”), whose text was drawn from *Des Knaben Wunderhorn* (an anthology of German folk poetry) and conceived by Mahler as a seventh movement in the Third Symphony. When he removed it from the Third, it became an unconnected torso.

The Fourth has been the most often performed and is the most easily accepted by newcomers to Mahler’s world. Partly this is because of the relatively modest orchestra required. But audiences accepted the Fourth earlier than many of Mahler’s symphonies, owing to its directness, charm, apparent naïveté. Not until October 1904, when Mahler conducted the Concertgebouw Orchestra in a program that consisted of two consecutive performances of the Fourth—once before and once after intermission—did the audience response rise to the kind of enthusiasm the composer must have wanted.

The childlike sound of bells that opens the symphony, the very simple, folk-like tune that the violins begin with, and the playful back and forth of interruptions from the other sections are all elements that one finds—with great delight—in the late symphonies of Haydn. Here Mahler fuses the humor and folklore of Austria, such as Haydn might have conceived it, into a late Romantic composition that emphasizes the brighter aspects of life—thus almost unique among Mahler’s work.



Program Notes

MAHLER (continued)

Since Mahler began this symphony with its finale already composed, he was able to insert into the early movements various elements that return in a climactic and joyous way at the end. These include the opening bell sounds and a lively flute solo in the first movement's exposition; a clarinet tune, purposely folk-like, in the Scherzo's central Trio, hints at the finale's opening; and the trumpets at the massive climax of the slow movement. In short, this is not simply an elaborate song preceded by three preparatory movements, but a strikingly coherent work.

The first movement has long been regarded as a cheerful "walk through the countryside," yet it is not without its storm clouds. That storm causes the music to collapse for a moment, only to resume when the violins grab the thread of the opening theme to initiate the recapitulation, as if consciously refusing to discuss what has just happened.

The dance in the second movement has a sinister quality. Mahler once said that the movement might be called "Freund Hein ["Friend Hal"] strikes up," and indeed the concertmaster has an elaborate solo part in the dance. But this "friend" is a character in German folklore who leads his followers on the dark path to death. The solo violinist must play a second instrument tuned a full step higher than those of the other violins, to produce a somewhat more abrasive sonority. The melody twists in weirdly chromatic steps, suggesting that this dance is not any normal country celebration. The Trio, on the other hand, reverts to the sunny countryside for an effective contrast to the gloomy hints of the main dance.

The slow movement seems at first to be a gentle lullaby, but this sweet music alternates with something much sadder. And they do not simply alternate. At each return, the lamenting, sad theme in the strings becomes more urgent, more passionate, more demanding of a resolution that moves "outside the box." The resolution turns out to be an explosive and brilliant outburst in the

key of E major—a very bright key compared to the G major that is the home key both of the symphony's beginning and of this movement. It lifts us triumphantly for a moment to heavenly realms—and foreshadows the symphony's heavenly ending in the same key—before returning to G in a hushed close.

The music of childlike simplicity returns for Mahler's setting of the *Wunderhorn* song about the joys of heaven, with a vocal line assigned to a soprano projecting the child's delight in all innocence—the joys of dancing and singing and (especially, it seems) of eating and drinking. The poem emphasizes in particular all the carnivorous possibilities of heaven—the old folk poets who created the original version of this text would not have had much opportunity to eat meat, and it must have seemed as distant to them as heaven itself. And for earthbound listeners, the sweetness and jolly cheerfulness of the music leads to the bright key of E major again, just before the soprano informs us that "There is just no music on earth that can compare to ours." And, indeed, the delicate close is all sweetness and light.

Wir geniessen die himmlischen Freuden,
D'rum thun wir das Irdische meiden.

Kein weltlich' Getümmel
Hört man nicht im Himmel!
Lebt Alles in sanftester Ruh'!
Wir fuhren ein englisches Leben!
Sind dennoch ganz lustig daneben!
Wir tanzen und springen,
Wir hüpfen und singen!
Sanct Peter im Himmel sieht zu!

Johannes das Lämmlein auslasset,
Der Metzger Herodes drauf passet!
Wir führen ein geduldig's,
Unschuldig's, geduldig's,
Ein liebliches Lämmlein zu Tod!
Sanct Lucas den Ochsen thät schlachten
Ohn' einig's Bedenken und Achten,
Der Wein kost kein Heller
Im himmlischen Keller,
Die Englein, die backen das Brot.

Gut' Kräuter von allerhand Arten,
Die wachsen im himmlischen Garten!
Gut' Spargel, Fisolen
Und was wir nur wollen!
Ganze Schüsseln voll sind uns bereit!
Gut' Äpfel, gut' Birn' und gut' Trauben!
Die Gärtner, die Alles erlauben!

Willst Rehbock, willst Hasen,
Auf offener Strassen
[Zur Küche] sie laufen herbei.
Sollt ein Fasttag etwa kommen,
Alle Fische gleich mit Freuden
angeschwommen!
Dort läuft schon Sanct Peter
Mit Netz und mit Köder
Zum himmlischen Weiher hinein.
Willst Karpfen, willst Hecht, willst Forellen,
Gut Stockfisch und frische Sardellen?
Sanct Lorenz hat müssen
Sein Leben einbüßen,
Sanct Martha die Köchin muss sein.

Kein Musik ist ja nicht auf Erden,
Die uns'rer verglichen kann werden.
Elftausend Jungfrauen
Zu tanzen sich trauen!
Sanct Ursula selbst dazu lacht!
Cäcilia mit ihren Verwandten
Sind treffliche Hofmusikanten!
Die englischen Stimmen
Ermuntern die Sinnen!
Dass Alles für Freuden erwacht.

--from *Des Knaben Wunderhorn*

We enjoy heavenly pleasures
and therefore avoid earthly ones.

No worldly tumult
is to be heard in heaven.
All live in gentlest peace.
We lead angelic lives,
yet have a merry time of it besides.
We dance and we spring,
We skip and we sing.
Saint Peter in heaven looks on.

John lets the lambkin out,
and Herod the Butcher lies in wait for it.
We lead a patient,
innocent, patient,
dear little lamb to its death.
Saint Luke slaughters the ox
without any thought or concern.
Wine doesn't cost a penny
in the heavenly cellars.
The angels bake the bread.

Good greens of every sort
grow in the heavenly vegetable patch,
good asparagus, string beans,
and whatever we want.
Whole dishfuls are set for us!
Good apples, good pears and good grapes,
and gardeners who allow everything!

If you want roebuck or hare,
on the public streets
they come running right up.
Should a fast-day come along,
all the fishes at once come swimming with
joy.
There goes Saint Peter running
with his net and his bait
to the heavenly pond.
Do you want carp, do you want pike, or trout?
Good dried cod or fresh anchovies?
Saint Lawrence had to
forfeit his life.
Saint Martha shall be the cook.

There is just no music on earth
that can compare to ours.
Even the eleven thousand virgins
venture to dance,
And Saint Ursula herself has to laugh.
Cecilia and all her relations
make excellent court musicians.
The angelic voices
gladden our senses,
so that all awaken for joy.
--translation by Steven Ledbetter

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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.

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Saturday, Oct. 29, 2022 at 8:00 PM

WEBER arr. MAHLER Die drei Pintos
VILLA-LOBOS Bachianas Brasileiras No. 5
MAHLER Symphony No. 4 in G major

Jorge Soto, conductor
Sarah Brailey, soprano



Beethoven & Assad

Saturday, Dec. 3, 2023 at 8:00 PM

COLERIDGE-TAYLOR Ballade for Orchestra
ASSAD Violin Concerto
BEETHOVEN Symphony No. 7

Kristo Kondakçi, conductor
Adrian Anantawan, violin



Haydn & Sibelius

Saturday, Mar. 18, 2023 at 8:00 PM

SIMON The Block
HAYDN Trumpet Concerto in Eb
SIBELIUS Symphony No. 2

Jotaro Nakano, conductor
Benjamin Wright, trumpet



Tchaikovsky & Chaminade

Saturday, May 20, 2023 at 8:00 PM

STILL Can't You Line 'Em
CHAMINADE Concertino for Flute
TCHAIKOVSKY Symphony No. 5

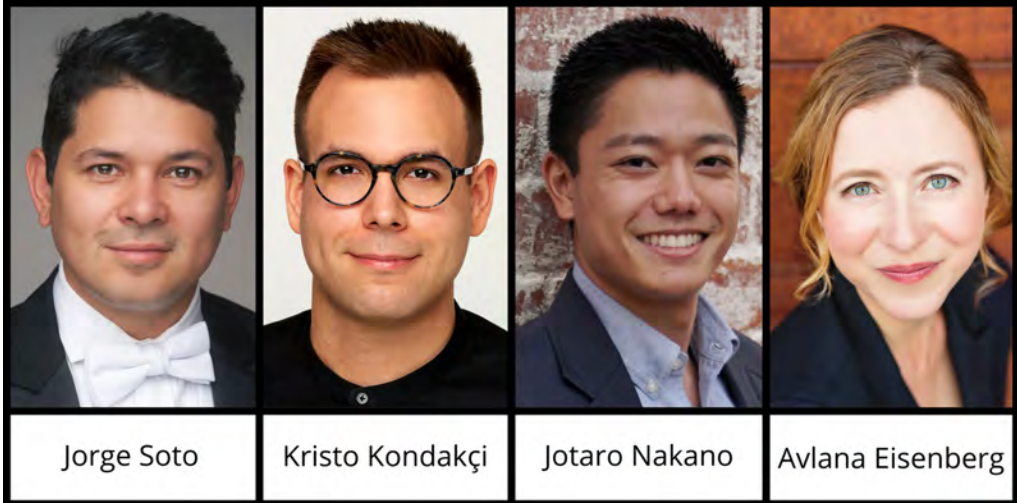
Avlana Eisenberg, conductor
Anthony Trionfo, flute



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*The October, December and March concerts take place at
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The May concert takes place at MIT's Kresge Auditorium



Jorge Soto

Kristo Kondakçi

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Music Director Search

After a rigorous search process with nearly one hundred applicants, the Music Director Search Committee, co-chaired by LSO musicians and board members Jean Bae and Dr. Read Pukkila-Worley, is thrilled to announce the four conductors who will lead the orchestra during the 2022-23 season as their audition for Longwood Symphony Orchestra's next Music Director. On behalf of the entire committee, we could not be more excited to feature these incredible conductors this season. All four candidates for the position show an immense amount of talent, musicality, and commitment to using music as a force for healing and engaging the community. This next phase of the process will allow each finalist to lead the orchestra through a full cycle of rehearsals, culminating in a performance for the public. LSO's next Music Director will be chosen from these four finalists by summer of 2023 after the conclusion of the 2022-23 season.

Read about the finalists at:
www.longwoodsymphony.org/md-search