



Table of Contents

LONGWOOD SYMPHONY ORCHESTRA

Board of Directors & Staff	2
History & Mission	3

COMMUNITY PARTNER

Shelter Music Boston	4
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PROGRAM

Tonight's Concert	9
Musicians	10
Jotaro Nakano, Music Director.	12
Chelsea Guo, piano	14
Program Notes	15

SUPPORTERS

Orchestra Legacies	17
Sponsors & Donors	18
How to Support LSO	19

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 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 for more information.



About Shelter Music Boston

Shelter Music Boston delivers monthly classical chamber music concerts as a social service in homeless shelters, recovery centers, and other locations where people are in great need. We believe all people deserve access to the dignity, creativity, and passion of classical music whether or not they have a home.

Adult Program

Each month, Shelter Music Boston brings concerts of the highest artistic standards to adults staying in homeless shelters and other sheltering environments. Our goal is to promote community, creative interaction, respect, and the therapeutic benefit and healing power of music to people living some of their hardest days.

Children's Program

Shelter Music Boston provides Greater Boston children and families who are homeless or at risk of homelessness with monthly concerts. We have created an innovative program tailored to this young audience and provide a safe and nurturing setting for children and families who face the instability of homelessness. The program fosters intellectual stimulation, creativity, emotional connection, and fun!



Our Impact

Data from post-concert surveys has documented statistically significant mood improvement for our audience members. Nearly 90% of our listeners report an immediate improvement in mood. In addition, partner staff report that their sites are calm during and after our concerts and that clients' quality of sleep is better on those nights.

A Way Forward Begins With You

Please consider supporting the work of Shelter Music Boston by making a tax deductible donation today. For a homeless or recovering individual, an interactive, respectful concert delivering the therapeutic power of classical music can provide hope, a sense of self-worth, and renewed energy to address the challenges of homelessness and recovery. Your gift will impact listeners of all ages this season. Scan this QR code or visit our website at www.sheltermusicboston.org.

Thank you for your generosity.



A Thirst For Giving

Making a gift this evening offers you the added benefit of having your name entered into a drawing to win a private wine tasting for up to 6 people at Brookline's Sorriso Market. This intimate evening, valued at \$750, will include over \$500 worth of wine variety and the priceless gift of first-class wine expertise. Additionally, you will receive a 15% discount on all wines featured at this private event.

From Nick Lisotto, Owner of Sorriso Market:

"I am proud to support the passionate artists and the work of Shelter Music Boston. I look forward to connecting with the lucky winner of this evening's drawing."



Shelter Music Boston would like to thank the Longwood Symphony Orchestra for selecting us as this evening's community partner. Because of community groups like you, we can share our work with many. We are grateful to the foundations, organizations, and individuals who have sustained our work this year, including:

Adelard A. and Valeda Lea Roy Foundation

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Pre-Concert Reception Program

Saturday, December 2, 2023, 7pm - 7:45pm
The Williams Room at Jordan Hall

Amèno Uzumè by Sato Matsui
Eye of the Tiger by Survivor, arr. Ian Anderson
Tiger Eye by Fancine Trester

featuring

Adrian Anantawan, violin
Jennifer Hsiao, violin
Rebecca Strauss, viola
Catarina Ferreira, cello

Music featured in tonight's pre-concert reception is part of the *Songs of Life*, Shelter Music Boston's 2023 Julie Leven* Artistic Project. These commissions and arrangements for string quartet were inspired by songs of significance shared by our audiences that relate to their identity, life stories, and connection to music. To listen to the complete *Songs of Life* playlist, scan this QR code.



*Shelter Music Boston's Founder, Executive and Artistic Director Emeritus

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Saturday, December 2, 2023, 8:00 p.m.
New England Conservatory's Jordan Hall

Jotaro Nakano, Music Director
Chelsea Guo, piano

Augusta Read Thomas
(1964 -)

Fanfare of Hope and Solidarity

Pyotr Ilyich Tchaikovsky
(1840 - 1893)

Piano Concerto No. 1 in B-flat Minor, Op. 23
I. Allegro non troppo e molto maestoso—
Allegro con spirito
II. Andantino semplice—Prestissimo
III. Allegro con fuoco

Chelsea Guo, piano

INTERMISSION

Ralph Vaughan Williams
(1872 - 1958)

Symphony No. 5 in D Major
I. Preludio
II. Scherzo
III. Romanza
IV. Passacaglia



Musicians

VIOLIN 1

Stacie Lin, *Concertmaster*

MD/PhD Student, Harvard/MIT Division of HST

Jean Bae, *Assistant Concertmaster*

Wellesley College, Nehoiden Golf Club

Terry Buchmiller, MD

Pediatric Surgeon, BCH

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

Amanda Wang

Violinist, Engineer

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Anesthesiologist (retired), BIDMC

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Assistant Professor of Surgery, Boston VA

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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
MGB	Mass General Brigham
MGH	Massachusetts General Hospital



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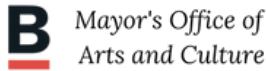
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This program is supported in part by a grant from the Boston Cultural Council administered by the Mayor's Office of Arts and Culture and by the Massachusetts Cultural Council, a state agency.

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.

Chelsea Guo, piano

Winner of the 2022 YCA Susan Wadsworth International Auditions, Chelsea Guo is one of the rare talents equally formidable as both a vocalist and a pianist. Chelsea was also proud to be included in "Classic FM's Rising Stars: 30 Brilliant Musicians We're Celebrating in 2022". An artist who has already attracted international attention as a pianist and soprano of remarkable gifts, her dual artistry is featured in her 2021 debut recording on the Orchid Classics label, "Chelsea Guo: Chopin in My Voice", which includes beloved Chopin solo repertoire, along with two Chopin songs and one Rossini aria in which the artist accompanies herself. The inclusion of the Rossini aria is typical of many of the concert programs Chelsea offers, which include both piano and vocal works, enriching the opportunity for her audience to experience music in a broader context and displaying the influence that singers had on composers of their time. Gramophone Magazine included the recording in their Essential New Albums and Classic FM featured Chelsea for an entire week as a "Young Classical Star". The album reached #7 on the Billboard Traditional Classical Chart and received five stars from BBC Music Magazine, which wrote, "A very fine pianist with a beguiling voice; Here is a rare talent". In China, all of the major digital music platforms prominently displayed the recording on their homepages. Both WQXR and Naxos China highlighted it among "The Best Albums of the Month".

Chelsea has appeared as both pianist and soprano soloist with the Moritzburg Festival, the Stamford Symphony with Michael Stern, the New Jersey Symphony with Maestro Xian Zhang at Lincoln Center's Alice Tully Hall, Sociedad Filarmónica La Coruña, New Haven Symphony, Mainly Mozart Festival Orchestra with Michael Francis, and Oregon Mozart Players with Kelly Kuo. Having won a top prize in the 2020 National Chopin Piano Competition in Miami, Chelsea has performed recitals in Florida for the Chopin Foundation of the United States, the Grand Piano Series, and the Miami International Piano Festival.

Additional recent recital appearances have included recitals in Cremona, Italy, at the invitation of the Fazioli family as part of the Cremona Musica and Fazioli Piano festivals and



appearances on WQXR's Young Artist Showcase. She has also participated in a live filming in London with Sky TV, which featured a group of young artists chosen by Classic FM as their "Rising Stars for 2022".

During the 23-24 season Chelsea will make concerto appearances with the Reno Chamber Orchestra, Longwood Symphony (Boston), Gorzow Philharmonic (Poland), Orchestra LUMOS (formerly Stamford Symphony), and the Colgate University Orchestra. She will give recital and chamber music performances with the Artist Series Concerts of Sarasota, Krannert Center for the Performing Arts, and will also participate in the inaugural chamber music ensemble of YCA on Tour in performances at the University of Florida Performing Arts and BIG ARTS Sanibel Island (FL). As part of Young Concert Artists' special season finale performance Chelsea will also make an appearance at Zankel Hall at Carnegie Hall in May 2024. Chelsea's passion for piano was mirrored by her love of singing from an early age. Having debuted as a pianist with the Tianjin Symphony Orchestra at age nine, she returned in 2018 as vocal soloist under the baton of Maestro Muhai Tang. She has been recognized for her vocal gifts as a 2019 National YoungArts winner, the first prize winner in the 2019 Schmidt Voice Competition, and recipient of scholarships from the Georg London and Gerda Lissner foundations.

2022 YCA Susan Wadsworth International Audition Prizes:

The Friends of Music Concerts Performance Award

The Harriman-Jewell Series Prize

Sinfonia Gulf Coast Prize

Program Notes

AUGUSTA READ THOMAS (1964 -) ***Fanfare of Hope and Solidarity***

Music director, Thierry Fischer called Augusta to invite her to create a new, four-minute fanfare that could be performed by the Utah Symphony, with the stipulation that each musician would be performing alone from their homes. *Fanfare of Hope and Solidarity* was composed in late April and early May 2020 and it was a mere two weeks from that phone call until the time that Augusta delivered a full orchestral score and set up orchestral parts. (Clearly Augusta and her engraver had very little sleep that fortnight!) Certain limitations exist simply due to the nature of how the music will be premiered. As one example, Augusta was only able to write for a very few, small percussion instruments which happened to be stored in the homes of the percussionists. The composition, which features the brass section of the Utah Symphony, is majestic, optimistic, blazing, and passionate, yet, in the center of the piece, a robust expressive and eloquent lyrical passage unfolds a range of emotions. The composition ends as if reaching skyward - affirming and hopeful - as bells' resonance hangs in the air like sunlight ripples.

PYOTR ILYICH TCHAIKOVSKY **(1840 - 1893)**

Piano Concerto No. 1 in B-flat Minor, Op. 23

In the fall of 1874, Tchaikovsky began mentioning in his letters to friends that he was working on a piano concerto. Writing did not come easily, and he often described his work on it in laborious terms. Unlike Mozart, Beethoven, or Schumann, of the previous generation, Tchaikovsky was not a virtuoso pianist, and felt that he needed expert advice to compose in the most idiosyncratic way for the instrument. Toward that end, he asked his friend, the famed pianist Nikolay Rubinstein, for a consultation. When the time

arrived to show his progress, Tchaikovsky was greeted with a stunningly blunt reaction. He pained the scene to his patron and epistolary friend (they never met in person), Nadezhda von Meck, describing the awkward silence that permeated the room as he played through his sketches and comparing it to the feeling of cooking a meal for a friend who eats without a reaction. Then, he says, came the passionate reaction that took him by surprise:

“Well? I asked, and rose from the piano. Then a torrent broke from Rubinstein’s lips, gentle at first, gathering with volume as it proceeded...my concerto was worthless, absolutely unplayable; the passages so broken, so disconnected, so unskillfully written, that they could not even be improved; the work itself was bad, trivial, common; here and there I had stolen from other people; only one or two passages were worth anything; all the rest had better be destroyed. I left the room without a word. Presently, Rubinstein came to me and, seeing how upset I was, repeated that my Concerto was impossible but said if I would suit it to his requirements he would bring it out at his concert. ‘I shall not alter a single note,’ I replied.”

In the end, Hans von Bülow in Boston gave the premiere almost one year later to a very appreciative audience. Since then, it has become both a standard in the repertoire of the genre, and an audience favorite. The ultimate vindication for Tchaikovsky, however, came three years later when Rubinstein finally performed the concerto, himself, not once, but multiple times. (Patching things up, the two remained friends until the end of Rubinstein’s life.)

The concerto begins with an astonishingly demanding first movement that requires both immense technical prowess and the ability to sustain interpretive focus over the course of nearly twenty minutes with very little pause. The structural relationship between soloist and ensemble is one of almost constant interaction or exchange, with multiple miniature or full cadenzas for the pianist. Throughout,

Program Notes

TCHAIKOVSKY (continued)

Tchaikovsky shows an almost Mozartian ability to string together new musical ideas one after another, while ingeniously building tension that pulls the action from beginning to end. After the herculean effort comes a beautifully lyrical second movement, largely focused on one main theme that is passed around the ensemble, interrupted only briefly by brightly energetic contrasting material. Concluding the work is a finale fueled by folk music rhythms in a rondo form where returning themes alternate, culminating in a dramatic flourish.

© Kathryn Bacasmot

RALPH VAUGHAN WILLIAMS (1872-1958)

Symphony No. 5 in D Major

Ralph Vaughan Williams was the descendent of two accomplished English families on the maternal side of the family, the Wedgwoods and the Darwins, and unlike some young composers who were pressured to go into the family profession (in this case, law), he was encouraged to indulge his love for music. He studied piano, organ, violin, and viola, but it became increasingly clear that what he liked to do was compose. In addition to eventual studies at Cambridge University, Vaughan Williams spent some time at the Royal College of Music, and also went abroad to study with Max Bruch and Maurice Ravel. It was his dissatisfaction with mimicking the style of others, as well as his love for English folk songs and interest in the history of English music stretching back to the Renaissance that would help him find his own musical voice—a quest he pursued alongside his friend and fellow Englishman, Gustav Holst. The result would be some of the most beautiful, lush, music ever written including *Fantasia on Greensleeves*, *Fantasia on a Theme of*

VAUGHAN WILLIAMS (continued)

Thomas Tallis and The Lark Ascending.

Just as Vaughan Williams began orchestrating *The Lark Ascending* after he returned to England after serving in World War I in the Medical Corps, he again produced one of his most transcendently beautiful works in the middle of the Second World War, the Symphony No. 5. It premiered under the baton of the composer in late June, 1943 as part of the Proms concerts that were ongoing, despite the conflict. At this point in the war, England had been enduring the bombings of the Blitz. The music community had been significantly impacted directly when the London Philharmonic Orchestra, the ensemble that premiered the symphony at Royal Albert Hall, lost thousands of dollars' worth of instruments in the bombing of Queens Hall two years earlier, in 1941. Despite the horror and losses of property and life, Vaughan Williams penned a work that insisted upon recalling and focusing on the beautiful, and seems to evoke, again, the power of nature and the peacefulness of the English countryside.

The work is expressed in four movements. Opening is a Preludio, marked by gentle horn calls and a flowing, building energy, followed by a gently rocking rhythm in perpetual motion that permeates the entirety of the brief Scherzo. Arguably, the soul of the work is the Romanza. It uses fragments of musical material Vaughan Williams had been sketching for his planned opera based on John Bunyan's allegorical work, *The Pilgrim's Progress*. In the manuscript, Vaughan Williams wrote excerpts from the text, including, "Save me, Lord! My burden is greater than I can bear," a fitting plea amidst the sorrows of war. Here, the music reaches, and yearns for a return to serenity. A Passacaglia finale closes the work where a repeating bassline serves as the foundation upon which a series of musical ideas develop. The conclusion comes, not in the majestic climax, but instead in a shimmer of peace and tranquility.

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.

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