



LONGWOOD
SYMPHONY
ORCHESTRA



2021/22 SEASON

[LONGWOODSYMPHONY.ORG](https://www.longwoodsyrphony.org)

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LONGWOOD SYMPHONY ORCHESTRA

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(617) 987 - 0100

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AUDIENCE POLICIES

Vaccination Requirement: All audience members aged 12 and older must present proof of full vaccination against COVID-19. Documentation of vaccine status (vaccine card, photograph/photocopy of vaccine card, or photograph of vaccine card stored on an electronic device) must be presented along with a valid ID upon entry to all indoor venues. A negative COVID-19 test will be accepted for children under the age of 12 only. 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 be permitted at a reduced capacity of 480 persons maximum, about 50% of normal capacity. Guests are required to be seated with 3' distancing between each person.

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@longwoodsmyphony.org with specific questions.

ORCHESTRA POLICIES

- Orchestra members, guest artists, staff, and volunteers must provide proof of full vaccination against COVID-19.
- Orchestra members, guest artists, staff, and volunteers are required to wear masks at all indoor venues, with the exception of wind and brass musicians when actively playing.
- Orchestra members, guest artists, staff, and volunteers must attest to their health by filling out a questionnaire prior to entering any performance space. Anyone experiencing symptom(s) concerning for COVID-19 are not permitted to attend.
- Aersolizing instrumentalists (winds and brass) must present proof of a negative COVID-19 test before each rehearsal and concert.
- When indoors, aersolizing instruments (winds and brass) must keep a distance of 3'.
- When indoors, ensemble size will be restricted to 40 performers.

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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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, Co-Director, 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.

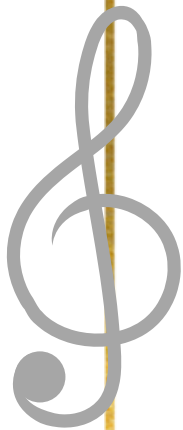
Together, the collaborative of Violence Transformed has called upon each of us to imagine ourselves as part of one world made better through the positive exercise of its creativity. We have chosen to convert ordeals into opportunities for triumph of the spirit.

*Edmund Barry Gaither, Executive Director
Museum of the National Center of Afro-American Artists*

Click the links below to explore how Violence Transformed offers a platform for artists to confront, challenge and mediate the important issues of our time.

[Stable Ground Artist-in-Residence Projects & Exhibitions](#)

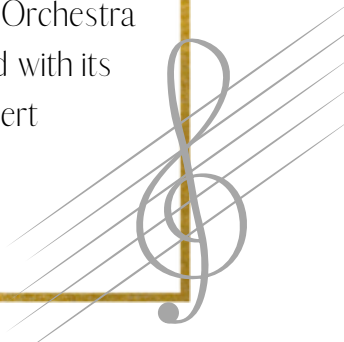
[Celebrating Our Community Partners: A Retrospective Exhibition Series](#)



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
December 5, 2021

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
December 5, 2021



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
Roxbury Community 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
Harriet Tubman House & the United South End Settlements
The Mayor's Gallery at Boston City Hall
The African American Master Artists in Residency Program
Cambridge Hospital
Children's Hospital
Lemuel Shattuck Hospital
Unitarian Universalist Urban Ministry
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!

Ronald Feldman, Music Director

Sunday, December 5, 2021, 3:00 p.m.
New England Conservatory's Jordan Hall

Ludwig van Beethoven
(1770-1827)

Symphony No. 2 in D Major, Op. 36
I. Adagio molto - Allegro con brio
II. Larghetto
III. Scherzo
IV. Allegro molto

Ludwig van Beethoven
(1770-1827)

Piano Concerto No. 3 in C Minor, Op. 37
I. Allegro con brio
II. Largo
III. Rondo

Victor Rosenbaum, piano



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.

VIOLIN 1

Stacie Lin, *Concertmaster*

MD/PhD Student, Harvard/MIT Division of HST

Jean Bae

Wellesley College

Terry Buchmiller, MD

Pediatric Surgeon, BCH

Licia Carlson, PhD

Associate Professor, Philosophy, Providence College

Elizabeth Henderson

Administrator (retired), MIT

Shenkiat Lim

Managing Partner & Chief People Officer, New Profit

Psyche Loui, PhD

Associate Professor in Music and Psychology,
Northeastern University

VIOLIN 2

Shirie Leng, MD, *Principal*

Anesthesiologist (retired), BIDMC

Sumi Fasolo

Architect, Cambridge Seven Associates

Heidi Harbison Kimberly, MD

Emergency Medicine Physician, Newton-Wellesley Hospital

Anna Legeza, ScD

Biostatistician

Ramona Nee, Esq.

Partner, Weil, Gotshal & Manges LLP

Rich Parker, MD

Chief Medical Officer, Arcadia Healthcare Solutions

Jenny Smythe, PhD

Physicist

VIOLA

Jennifer Grucza, *Principal*

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Jessica Baum

Michael Cho, MD, MPH

Pulmonary & Critical Care Medicine & Channing Division of
Network Medicine, BIDMC, BWH, MGH

Emma Doggett

Chief Program Officer, Achievement Network

Nicholas Tawa, Jr., MD, PhD

Surgical Oncology, BIDMC, HMS

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Principal Software Engineer, Microsoft

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Senior User Interface Designer, Sallie Mae

Jeansun Lee, PhD

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David Shin

Clinical Research Coordinator, MGH

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Martha Davis, JD

Professor, Northeastern University School of Law

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Radiologist, Commonwealth Radiology Associates

Jennifer Zuk, PhD, CCC-SLP

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

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Paul Silver

President, Handyman Heroes

BASSOON

Rose Lischner

Benjamin Steinhorn, MD, PhD

Resident Physician, MGH

HORN

Orlando Pandolfi

Music Program Director, St. Paul's School

William Prince, PhD, MD, FFPM

Head of Profiling, Translational Medicine, Novartis

Adam Weber, CPA

Senior Manager, Financial Reporting, Bright Horizons

TRUMPET

Christopher Smalt, PhD

Technical Staff, MIT Lincoln Laboratory

Leonard Zon, MD

Director of the Stem Cell Program, BCH

TIMPANI

Jeremy Lang

VP Customer Success and Operations, RStudio PBC

ABBREVIATIONS

BIDMC	Beth Israel Deaconess Medical Center
BCH	Boston Children's Hospital
BU	Boston University
BWH	Brigham & Women's Hospital
CHA	Cambridge Health Alliance
HMS	Harvard Medical School
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.

Victor Rosenbaum, *piano*

Internationally known pianist and teacher, Victor Rosenbaum, has been a mainstay of Boston's musical community for more than five decades, since Gunther Schuller, newly appointed President of New England Conservatory, hired him to teach piano, theory, and chamber music in 1967. Of his very first recital as an NEC faculty member, the Boston Globe wrote: Rosenbaum *"makes up for all the drudgery the habitual concert-goer has to endure in the hope of finding the real, right thing"*. His critical praise continues to this day. Describing his most recent CD, "Brahms: The Last Piano Pieces" (Bridge), which was released in fall 2020, Glyn Pursglove of MusicWeb International said: *"Rosenbaum's account of these pieces seems to me impeccable. The whole disc is magisterial; a mature pianist bringing deep thought and empathy to a series of mature pieces which stand revealed, as clearly as I have heard, as masterpieces. This will be the disc I turn to when I next want to hear any of these remarkable pieces."*

Rosenbaum has concertized widely as soloist and chamber musician in the United States, Europe, Israel, Brazil, Russia, and Asia (including 25 annual trips to Japan) in such prestigious halls as Alice Tully Hall in New York and the Hermitage in St. Petersburg, Russia. A committed chamber music performer, he has collaborated with such artists as Leonard Rose, Paul Katz, Laurence Lesser, Arnold Steinhardt, Robert Mann, Joseph Silverstein, James Buswell, Malcolm Lowe, Walter Trampler, and the Brentano, Borromeo, and Cleveland String Quartets, and was a member of two trios: The Wheaton Trio and The Figaro Trio. Festival appearances have included Tanglewood, the Rockport Chamber Music Festival, Kfar Blum and Tel Hai (in Israel), Yellow Barn, Kneisel Hall (Blue Hill), Musicorda, Masters de Pontlevoy (France), the Heifetz Institute, the International Keyboard Institute and Festival in New York, the International Music Seminar in Vienna, the Bowdoin International Music Festival, the Festival at Walnut Hill School, the Puerto Rico International Piano Festival, The Art of the Piano festival in Cincinnati, the Atlantic Music Festival,



and the Eastern Music Festival, where he headed the piano department for five years. In 2021, he was invited to join the faculty of the prestigious PianoTexas Festival. Rosenbaum is also a contributor to the online site "Musicale" (WeAreMusicale.com).

Concert appearances have brought him to Chicago, Minneapolis, Tokyo, Beijing, St. Petersburg (Russia), Tel Aviv, Jerusalem, and New York, among others. In addition to his absorption in the music of the eighteenth and nineteenth centuries (in particular Haydn, Mozart, Beethoven, Schubert, Chopin, and Brahms), Rosenbaum has performed and given premieres of works by many 20th and 21st Century composers, including John Harbison, John Heiss, Peter Westergaard, Norman Dinerstein, Arlene Zallman, Donald Harris, Daniel Pinkham, Miriam Gideon, Stephen Albert, and many others. A musician of diverse talents, Rosenbaum is also a composer and has frequently conducted in the Boston area and beyond.

Rosenbaum, who studied with Elizabeth Brock and Martin Marks while growing up in Indianapolis, and went on to study with Rosina Lhevinne at the Aspen Festival and Leonard Shure in New York (while earning degrees at Brandeis University and Princeton), has become a renowned teacher himself. During his long tenure on the faculty of New England Conservatory, he chaired its piano department for more than a decade, and was also Chair of Chamber Music. Much of his time is now devoted to teaching the young through the NEC Preparatory Division.

Victor Rosenbaum, *piano* (continued)

On the faculty of Mannes School of Music in New York from 2004-2017, he has also been Visiting Professor of Piano at the Eastman School of Music, a guest teacher at Juilliard, and presents lectures, workshops, and master classes for teachers' groups and schools both in the US and abroad, including London's Royal Academy of Music, Royal College of Music, and Guildhall School, the conservatories of St. Petersburg and Moscow, Beijing Central Conservatory, Shanghai Conservatory, the Toho School in Tokyo, Tokyo Ondai, most major schools in Taiwan, and other institutions such as the Menuhin School near London, and the Jerusalem Music Center. Rosenbaum's students have established teaching and performing careers in the US and abroad, and have won top prizes in such competitions as the Young Concert Artists, Charles Wadsworth International Competition, New Orleans International Competition, Casagrande International Piano Competition, Gina Bachauer Competition, and the New York International Competition, among others. Rosenbaum's sixteen years as Director and President of the Longy School of Music (1985-2001) transformed the school into a full-fledged

degree granting conservatory as well as a thriving community music school.

In addition to his Brahms disc, Rosenbaum's recordings on the Bridge and Fleur de Son labels include a Mozart CD, three Schubert discs, one of which was described as "*a poignant record of human experience*", and two recordings of Beethoven which the American Record Guide named as among the top classical recordings of 2005 and 2020.

The Jerusalem Post wrote of Rosenbaum: "*His obvious consciousness of everything he was doing...resulted in rich and subtle nuances of dynamics and shadings and in organically shaped, well-rounded phrases; [while] there was refreshing spontaneity and genuine temperament...the reign of intellect never faltered*".

The New York Times put it succinctly after his performance at Alice Tully Hall: Rosenbaum "*could not have been better*". And a headline in the Boston Globe summed up the appeal of Rosenbaum's playing: "*Fervor and Gentleness Combined*".

Mr. Rosenbaum can be reached at vrosenbaum@aol.com

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OCTOBER 10

Hindemith Kammermusik 5
Gershwin Rhapsody in Blue
Mendelssohn Quartet in A minor

DECEMBER 12

Gershwin Preludes for Piano
(arranged for woodwind quintet)
Hindemith Die Serenaden
Mendelssohn Quartet in F minor

FEBRUARY 27

Hindemith Quartet for clarinet,
violin, cello and piano
Gershwin Songs
(arranged for viola and piano)
Mendelssohn Piano Trio in D minor

APRIL 10

Gershwin Song Selections
Mendelssohn Quintet
in B-flat major

LUDWIG VAN BEETHOVEN

(1770 - 1827)

Symphony No. 2 in D major, Op. 36

The Second Symphony was composed during the summer and fall of 1802; its first performance took place on an all-Beethoven concert given at the Theater-an-der-Wien in Vienna on April 5, 1803 (the program also included the First Symphony, as well as the premieres of the Piano Concerto No. 3 and the oratorio "Christ on the Mount of Olives"). The symphony is scored for flutes, oboes, clarinets, bassoons, horns, and trumpets in pairs, timpani, and strings. Duration is about 32 minutes.

During the summer of 1802 Beethoven left Vienna for several months to live in the nearby suburb of Heiligenstadt, located in the low mountains to the northwest of Vienna. Heiligenstadt would be but one in a lengthy list of temporary residences of the peripatetic Beethoven, were it not for one incident that took place there not long before he returned to the city.

Having gone to Heiligenstadt in the first place on the advice of his doctor, who suggested that the rural quiet of the village might improve his hearing, which had already begun to concern him deeply, Beethoven fell into a deep, suicidal despair and on October 6, 1802, gave vent to his emotions by writing—in a document now known as the Heiligenstadt Testament—a lengthy farewell that combined elements of self-justification (trying to explain his apparently misanthropic nature) with rhetorical moralisms on the importance of virtue (which, he says, prevented him from taking his own life) and passionate outbursts expressing his unhappiness. After writing this document, Beethoven sealed it up in his papers, where it was discovered after his death, a full quarter of a century later, and went on with the business of living and composing.

In any case, the musical works sketched and completed at Heiligenstadt that summer—

including the Opus 30 violin sonatas, the Opus 31 piano sonatas, and the Second Symphony—seem entirely to have avoided contamination from the mental world of the Heiligenstadt Testament. The symphony, while vigorous and energetic in the unmistakable early Beethoven manner, is nonetheless smiling throughout, filled with such musical wit as befits a composer who once studied, however briefly, with Haydn. At the same time, the Second Symphony is a step forward on the path of The Nine, conquering wider territory than the First.

Following the slow introduction (which is already three times the length of that for the First Symphony), Beethoven presents thematic material that is little more than an arpeggiation of the tonic chord, animated by a rapid turn figure in the tune itself and an answering “fiery flash of the fiddles” (as Grove puts it). At the very outset of the Allegro everything sounds straightforwardly formalistic, but the dovetailing of phrases soon keeps us from predicting the next event. When the full orchestra takes up the theme, fortissimo, what started out as a simple D major arpeggio rushes up as far as a strongly accented C-natural, the first emphatic out-of-key note; it has consequences later on. The violins begin inserting a measured trill, which appears in every movement as a particular fingerprint of this symphony. The second theme is also straightforwardly simple, a marchlike arpeggiation of the dominant key presented first on clarinets and bassoons. At the end of the recapitulation all is prepared for a short coda, with a few perfunctory reiterations of the tonic D major triad, when the woodwinds suddenly insist on inserting a C-natural—the intrusive note from early in the movement—into the tonic chord. This generates a much more extended coda, which takes on some of the elements of a new development section, something that was to be even more marked in the Third Symphony to come.

The slow movement is one of the most leisurely Beethoven ever wrote (“indolent” is the word that



Symphony No. 2 (continued)

most analysts have used to describe it). It is a full-scale slow-movement sonata form, development and a good deal of internal repetition. But for all its length, the *Larghetto* never loses momentum, and it remains deliciously pastoral throughout, with just momentary twinges of pain.

Beethoven uses the term “scherzo” here for the first time in a symphony; the corresponding movement of the First Symphony had been called a “*menuetto*,” though it had passed far beyond the graceful character of that courtly dance. The third movement of the Second Symphony, though, is a hearty joke (which is what the word “*scherzo*” means), with whirlwind alternations of dialogue, tossing back and forth the basic three-note motive between the instruments, then suddenly bending one pitch to lead off to distant keys, only to return home with equal celerity. In the Trio, the strings roar in mock gruffness on the chord of F-sharp major, only to be reminded (by a fortissimo A from the woodwinds) that F-sharp is not the home key here, but simply the third of D, to which the chastened strings immediately return.

The finale is a wonderfully confident achievement, fusing Haydn’s wit with Beethoven’s newly won breadth and grandeur. The rondo style of the principal theme—a pick-up tossed off in the upper instruments to be answered with a sullen growl lower down—forecasts wit, especially when Beethoven uses that little pick-up to mislead the ear. But the real breadth appears at the end, when a quiet, lyrical idea that has passed almost unnoticed as the transition between first and second themes now takes on an unexpectedly potent force and generates an enormous coda with a whole new developmental section, in which the measured tremolo of the strings, heard here and there throughout the symphony, returns with a fortissimo shake on the same C-natural that

had upset the course of the home tonic back in the first movement. From here on, the reaffirmation of that firm tonic is the main order of business, to bring the chain of events to a close.

The size of the last movement and the extended coda clearly unsettled the critic for the *Zeitung für die elegante Welt* (“Newspaper for the elegant world”), who wrote after the first performance: “Beethoven’s Second Symphony is a crass monster, a hideously writhing wounded dragon that refuses to expire, and though bleeding in the Finale, furiously beats about with its tail erect.” One wonders what he thought of Beethoven’s ensuing works.

Basil Lam has noted acutely, apropos of this symphony, “In view of such music as this, let us not lapse into the still received opinion that Beethoven, after writing two promising symphonies, began to brood on Napoleon and found himself great with the *Eroica*.” Beethoven’s sense of proportion—which allows him to achieve the greatest effects with the simplest and most abstract materials—is already fully in operation with the Second Symphony. And, while the ways of genius are wondrous strange and no one lacking the advantage of hindsight could predict the extraordinary growth that was to come in the Third Symphony, it is not only unfair to patronize Beethoven’s Second as an “early work,” as “complacently formal,” it would be downright foolish.

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LUDWIG VAN BEETHOVEN

(1770 - 1827)

Piano Concerto No. 3 in C minor, Op. 37

Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. Sketches for this concerto appear as early as 1796 or 1797, though the principal work of composition came in the summer of 1800. It may have been revised at the end of 1802 for the first performance, which took place in Vienna on April 5, 1803, with the composer as soloist. Some time after completing the concerto—but before 1809—Beethoven wrote a cadenza, possibly for the Archduke Rudolph; most modern soloists play that cadenza. In addition to solo piano, the score calls for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings. Duration is about 34 minutes.

One morning during the summer of 1799 Beethoven was walking through the Augarten* with Johann Baptist Cramer, one of the most brilliant pianists of his day and one of the few whom Beethoven found worthy of praise. Cramer was on a continental tour from his hometown of London and had stopped in Vienna to look up Haydn, whose favorite he had been during Haydn's London visits a few years earlier. At this time, he made the acquaintance of Beethoven. As the two men were strolling in the Augarten early one morning, they heard a performance of Mozart's C-minor piano concerto, K.491. Beethoven suddenly stopped and drew Cramer's attention to a simple but beautiful theme introduced near the end of the concerto and exclaimed, "Cramer, Cramer! We shall never be able to do anything like that!" Opinions may (and do) differ as to exactly what passage affected Beethoven so strongly, but there is no doubt that Mozart's C-minor concerto was one of his favorite works, and echoes of that enthusiasm are clearly to be found in his own C-minor concerto, which was already in the works—at least in some preliminary way—at the time of the reported incident.

It is misleading to think of the concerto as "Opus 37," a number applied when the work was

published four years after composition; rather it should be linked with the other compositions of 1799-1800: the six Opus 18 string quartets, the Septet, Opus 20, and the First Symphony, Opus 21. Still, even though it is an early work, the Third Piano Concerto shows a significant advance over its two predecessors.

For some reason Beethoven withheld performance of the concerto for three years. When the performance finally took place, it was part of a lengthy concert that Beethoven himself produced to introduce several of his newest works (this concerto, the Second Symphony, and the oratorio *Christ on the Mount of Olives*); he also inserted the First Symphony, already becoming a favorite in Vienna, to attract the audiences. The performance was to take place on April 5, 1803, in the Theater-an-der-Wien, where Beethoven himself lodged gratis while working on his opera *Fidelio*, which was ultimately produced there. The last rehearsal for the concert, on the day of the performance, was a marathon affair running without pause from 8 a.m. until 2:30 p.m., when everyone broke for a lunch provided by Prince Lichnowsky, after which the oratorio was given still another run-through.

It is a wonder that any of the performers could manage the actual concert, which began at 6 p.m. and proved to be so long that some of the shorter pieces planned for the program were dropped. Still, audiences were accustomed to sitting through three or four hours of musical performances in those days, yet they can scarcely have been expected to hear three large new compositions in a completely fresh and receptive frame of mind. The fact that Beethoven made up the program entirely of his own works—and then charged elevated prices for tickets—clearly indicates that he expected the power of his name to work at the box office, and so it seems to have befallen, since he cleared 1800 florins on the event.

Ignaz Seyfried, the Kapellmeister of the Theater-an-der-Wien, had a special reason to remember the evening clearly:

Piano Concerto No. 3 (continued)

In the playing of the concerto movements [Beethoven] asked me to turn the pages for him; but--heaven help me!--that was easier said than done. I saw almost nothing but empty leaves; at the most on one page or the other a few Egyptian hieroglyphs wholly unintelligible to me scribbled down to serve as clues for him; for he played nearly all of the solo part from memory, since, as was often the case, he had not had time to put it all down on paper. He gave me a secret glance whenever he was at the end of one of the invisible passages and my scarcely concealed anxiety not to miss the decisive moment amused him greatly and he laughed heartily at the jovial supper which we ate afterwards.

Seyfried's explanation for the empty pages in the solo part—that Beethoven had not had time to write it out—seems unlikely. To be sure, the composer was working on the music for the concert almost up to the last minute. At 5 a.m. on the morning of the dress rehearsal and concert Beethoven's young piano pupil and assistant Ferdinand Ries was summoned to the composer and found him in bed copying out trombone parts, apparently an afterthought for the oratorio. But the concerto had been finished three years earlier (doubtless with details touched up in the interim), and if Beethoven had wanted to write out the solo part, he could surely have found the time in that long period between composition and performance. It is much more likely that the composer's failure to write out the solo part reflected his desire—for the moment, at any rate—to keep the concerto entirely to himself. Beethoven was still making his living in part as a piano virtuoso, and the pianist-composer's stock-in-trade was a supply of piano concertos that he and he alone could perform. Even if another musician somehow got hold of the orchestral parts, he would not be able to play the concerto without the one person who knew the solo part—the composer!

Obviously the solo part would have to be written out in full before publication of the work, and Beethoven in any case prepared the C-minor concerto for Ferdinand Ries, who gave the second performance in an Augarten concert on

July 19, 1804. Even then he did not, according to Ries, put the solo part in the score; he simply wrote it out on separate sheets of paper. It is also clear from Ries's recollections that Beethoven had not yet written the cadenza:

I had asked Beethoven to write a cadenza for me, but he refused and told me to write one myself and he would correct it. Beethoven was satisfied with my composition and made few changes; but there was an extremely brilliant and difficult passage in it, which, though he liked it, seemed to him too venturesome, wherefore he told me to write another in its place. A week before the concert he wanted to hear the cadenza again. I played it and floundered in the passage; he again, this time a little ill-naturedly, told me to change it. I did so, but the new passage did not satisfy me; I therefore studied the other, and zealously, but was not quite sure of it. When the cadenza was reached in the public concert Beethoven quietly sat down. I could not persuade myself to choose the easier one. When I boldly began the more difficult one, Beethoven violently jerked in his chair; but the cadenza went through all right and Beethoven was so delighted that he shouted "Bravo!" loudly. This electrified the entire audience and at once gave me a standing among the artists. Afterward, while expressing his satisfaction he added: "But all the same you are willful! If you had made a slip in the passage I would never have given you another lesson."

Critical response to the concerto at its first performance ranged from lukewarm to cold; in fact, the only thing that really pleased the audience, it seems, was the familiar First Symphony; even the delightful Second, receiving its first performance, put off the critic of the *Zeitung für die Elegante Welt* with what he perceived to be too much "striving for the new and surprising." And in the concerto Beethoven's playing was apparently not up to his best standards. Perhaps he was tired from the strenuous day's rehearsal. Still, the concerto quickly established itself in the public favor. When Ries played the second performance, the prestigious *Allgemeine Musikalische Zeitschrift* declared it to be "indisputably one of Beethoven's most beautiful compositions."



Piano Concerto No. 3 (continued)

Beethoven refused to write a cadenza for Ries, he eventually did compose one, probably for another of his students who may not have been competent to do so himself.

Although Beethoven knew and admired the Mozart concertos, he had not yet learned one important trick of Mozart's: that of withholding some tune for the soloist. Invariably Mozart left something out of the orchestral exposition so that it could first be presented by the piano in the solo exposition, thereby helping to characterize the pianist as an individual personality against the orchestra. But in the C-minor concerto, Beethoven lays out all of the thematic material at once in the longest and fullest orchestral statement that he ever wrote for a concerto. The main theme is typically Beethovenian in its pregnant simplicity, outlining a triad of C minor in the first measure, marching down the scale in the second, and closing off the first phrase with a rhythmic "knocking" motive that was surely invented with the timpani in mine (although Beethoven does not explicitly reveal that fact yet). Much of the "action" of the first movement involves the gradually increasing predominance of the "knocking" motive until it appears in one of the most strikingly poetic passages Beethoven had yet conceived--but that's anticipating.

As the orchestral statement proceeds, Beethoven modulates rather early to the secondary key of E-flat (something else Mozart wouldn't have done--he would let the soloist engineer the appearance of the new key) and introduces the secondary theme. But then, as if suddenly recognizing his *faux pas*, he returns to the tonic major, C, and passes on to the closing thoughts, once again in C minor. The orchestra's definite close on the tonic threatens stasis, but the soloist enters with forthright scales that run directly into the principal theme, whereupon the real forward momentum begins.

The piano exposition restates all the major ideas that the orchestra has already presented but makes the modulation to the new key definitive

with an extended closing idea based on the rhythm of the "knocking" motive, which begins to grow in prominence. It completely dominates the development section, which twines other thematic ideas over the recurring staccato commentary of that rhythm. The recapitulation does not emphasize the knocking beyond what is minimally necessary for the restatement; Beethoven is preparing to spring one of his most wonderful ideas, the success of which requires him to build on the other themes for the movement. Even in the cadenza, which Beethoven composed some years after the rest of the concerto, he retains his long-range plan by basing it on all the important thematic ideas *except* the knocking rhythm. The reason appears as the cadenza ends. Beethoven (following the example of Mozart's C minor concerto) allows the piano to play through to the end of the movement, rather than simply stopping with the chord that marks the reentry of the orchestra, as happens in most classical concertos. But it is what the soloist plays that marks the great expressive advance in this score: wonderfully hushed arabesques against a pianissimo statement of the original knocking motive at last in the timpani, the instrument for which it was surely designed from the very start. Here for the first time in Beethoven's concerto output he produces one of those magical "after the cadenza" moments of otherworldly effect, moments for which listeners to his later concertos wait with eager anticipation.

The Largo seems to come from an entirely different expressive world, being in the unusually bright key of E major. It is a simple song-form in its outline but lavish in its ornamental detail. In his last two piano concertos, Beethoven links the slow movement and the final rondo directly. He has not quite done that here, though he invents a clever way of explaining the return from the distant E major to the home C minor: the last chord of the slow movement ends with the first violins playing a G-sharp as the top note of their chord, which also includes a B-natural; Beethoven reinterprets the G-sharp as A-flat (part of the scale of his home key) and invents a rondo theme that seems to grow right out of the closing chord of the slow



Piano Concerto No. 3 (continued)

movement. Nor does he forget that relationship once he is safely embarked on the rondo; one of the most charming surprises in the last movement is a solo passage in which the pianist takes over an A-flat from the orchestra and, while repeating it in an “oom-pah” pattern, reinterprets it again as a G-sharp to recall momentarily the key of the slow movement before the strings return with hints that it is high time to end such stunts and return to the main theme and the main key. But Beethoven has not yet run out of surprises; when we are ready for the coda to ring down the curtain, the pianist takes the lead in turning to the major for a brilliant ending with an unexpected 6/8 transformation of the material.

*In the Leopoldstadt suburb of Vienna, on an island located between the Danube proper and a semicircular man-made arm called the Danube Canal, there is a stretch of open meadowland that was once part of the Imperial hunting preserve. Emperor Joseph II opened it to the public as a garden in 1775, and for nearly half a century, the “meadow garden” (“Augarten” in German) featured, in addition to the usual alfresco pleasures, a rich musical life centered in a concert-hall-with-restaurant built there by the early 1780s. The concerts were held outdoors on summer days, usually on Thursday mornings at the extraordinary hour of half-past-seven. Mozart played there in at least one series of concerts, and Beethoven introduced his Kreutzer Sonata there; moreover his first five symphonies and first three piano concertos all came to be regularly featured at the Augarten concerts. (Although the Augarten ceased to function as an important concert location by 1830, there remains even today at least one musical connection: the Vienna Choir Boys are housed on the grounds, where they can presumably soak up lingering resonances of Mozart and Beethoven.)

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CARTER Elegy for string orchestra

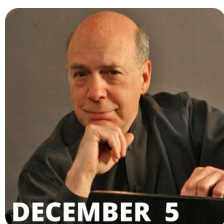
FOOTE Suite, Op. 63

HIGDON String from Concerto for Orchestra

GRANT STILL *Danzas de Panama*

TORKE *December*

ZAIMONT *Elegy*



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Sunday, Dec. 5, 2021 at 3:00 PM

BEETHOVEN Piano Concerto No. 3

Victor Rosenbaum, piano

BEETHOVEN Symphony No. 2

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Haydn & Respighi

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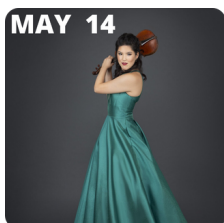
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