



LONGWOOD
SYMPHONY
ORCHESTRA

Ronald Feldman, Music Director



2021/22 SEASON

LONGWOODSYMPHONY.ORG

Table of Contents

WELCOME

Health & Safety Protocols 3

LONGWOOD SYMPHONY ORCHESTRA

History & Mission 5
Board of Directors & Staff 6
21-22 Season 29

COMMUNITY PARTNER

YWCA Cambridge 7

PROGRAM

Tonight's Concert 15
Musicians 16
Ronald Feldman, Music Director 17
Mozart Soloists 18
Program Notes 22

SUPPORTERS

Orchestra Legacies 25
Sponsors & Donors 26
How to Support LSO 28

LONGWOOD SYMPHONY ORCHESTRA

320 Washington St, Ste 200
Brighton, MA 02135

info@longwoodsymphony.org
(617) 987 - 0100

www.longwoodsymphony.org

Thank you
to our community's heroic
healthcare workers.
From where we stand,
things are looking up.

Four Seasons Hotel and Private Residences, One Dalton

CambridgeSeven

Architecture • Planning • Exhibits
www.cambridgeseven.com

AUDIENCE POLICIES

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

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

Audience Capacity & Distancing: Audiences at New England Conservatory's Jordan Hall will 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, including a booster for all who are eligible.
- 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](#).**

JOHNSON
STRING INSTRUMENT

CARRIAGE
HOUSE
VIOLINS

**NURTURE
WHAT'S NEXT**

We are dedicated to
sharing the joy of music.
Let us join you on your
musical journey!

Visit us at johnsonstring.com and carriagehouseviolins.com.

1029/1039 Chestnut Street | Newton Upper Falls, MA 02464 | 800-359-9351

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

BOARD OF DIRECTORS

Michael Barnett, MD, *Chair*
Emma Doggett, *Vice Chair*
Yvonne Alberts, *Treasurer*
Ramona Nee, JD, *Clerk*
Laura Jacox, DMD, PhD, *Secretary*
Judith Barr, ScD, MEd
Aparna Chandrasekhar
Griffin Keady
Cassandra Ling
Rich Parker, MD
Read Pukkila-Worley, MD
Thomas Sheldon, MD
Paul Silver

BOARD OF ADVISORS

Ronald Arky, MD
Daniel Federman, MD (*In Memoriam*)
Harvey V. Fineberg, MD
Josef Fischer, MD
John Heiss
Jackie Jenkins-Scott
Bernard Lown, MD (*In Memoriam*)
Yo-Yo Ma
Robert Mayer, MD
Martin Mihm, Jr., MD
Victor Rosenbaum
Robert Rosenthal, MD
Jane Schaller, MD
Mark Wolf
Nicholas Zervas, MD

STAFF

Bridget Brazeau, *Executive Director*
Zachary Sawyer, *Operations and Production Associate*
Emily Hsieh, *Chamber Music Coordinator*



Chestnut Hill Realty

Proudly Supports the Longwood Symphony Orchestra



Start *Living*



Enjoy Luxury Apartment Living

617-566-1443

CHR-Apartments.com



YWCA Cambridge

eliminating racism
empowering women
ywca
cambridge, ma

MISSION

YWCA Cambridge is dedicated to **eliminating racism, empowering women** and promoting peace, justice, freedom and dignity for all.

QUICK STATS

- Served **500+** individuals in 2020 through key programming
- Home to **100+** individuals who identify as women & families in our Housing and Family Shelter Programs
- Supported **50+** youth in our Youth Leadership Programs

PROGRAMMING AREAS

- Housing & Supportive Services
- Youth Programming
- Social Justice Advocacy
- Health and Wellness

CONTACT US

Email: admin@ywcacam.org

Phone: 617-491-6050

Facebook: [YWCA Cambridge](#)

Twitter: [@YWCACambMA](#)

Instagram: [@YWCACambMA](#)



YWCA Cambridge Programming

eliminating racism
empowering women
ywca
cambridge, ma

HOUSING AND SUPPORTIVE SERVICES

Tanner Residence: 103 individual units of safe, single room occupancy (SRO) housing for people that identify as women who need a supportive environment where they can live and grow.

Renae's Place for Homeless Families: a warm, stable environment for up to 10 families. Each family works with case managers and housing stabilization staff on a path to stable housing.

YOUTH LEADERSHIP

GOLD Program: a free, weekly evening program on a mission to cultivate self-love, self-expression, and leadership skills for middle and high school Cambridge youth and local volunteers through mentorship and community partnerships.

GEY Focus Group: a space centering trans and gender non-conforming youth but open to anyone interested in exploring how gender socialization affects their identity.

RACIAL AND SOCIAL JUSTICE ADVOCACY

Our racial and social justice advocacy is focused on educating, facilitating, and engaging the community in action-oriented dialogue on race, gender, and social justice. We also advocate for policies to promote equity at the municipal, state, and federal levels as an organization and as part of a broader network of YWCAs in Massachusetts and nationally.

HEALTH AND WELLNESS

Boston Classical Soo Bahk Do: a Korean martial arts program that focuses on human development and peace on personal, community, and worldwide levels. Strong Inside, Gentle Outside. This program serves all ages and genders and has scholarships available to break down financial barriers.

YWCA Cambridge Housing Programs

eliminating racism
empowering women
ywca
cambridge, ma

TANNER RESIDENCE

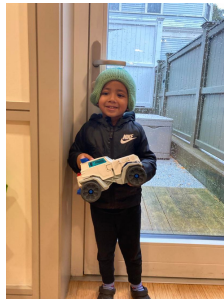
In 2020, we had the following victories thanks to our outstanding donors, supporters and outstanding staff:

- Housed 96 individuals who identify as women through the COVID-19 pandemic despite housing shortages and pandemic-related challenges
- Provided clients with regular food donations from Rescuing Leftover Cuisine, Lovin' Spoonfuls and other in-kind donors
- Provided nonstop 24/7 support throughout the pandemic

RENAE'S PLACE FOR HOMELESS FAMILIES

In 2020, we had the following victories thanks to our outstanding donors, supporters and outstanding staff:

- Provided housing for 20 families, including 22 children
- Moved 8 families into stable permanent housing
- *Success Story: One of our clients worked on her sobriety during her shelter stay and completely tapered off of Methadone. She continues to be sober today! Working with her Case Manager, she was able to secure full time employment and brought up her credit score!*



Sherri's Story

eliminating racism
empowering women
ywca
cambridge, ma

FINDING MY WAY

Statistically people like me don't make it out. That I've clawed my way forward says something about my resilience but it also says something about our community. I needed a lot of help to get where I am.

None of us chose to be homeless. I've seen and heard countless times, from people who have never experienced it say things like "if only they had made better decisions", and while this is true to an extent it doesn't capture the reality that most of us were escaping horrible situations.

Growing up, my mother struggled with drug addiction and her own unaddressed trauma. As a child I suffered in silence. I shut down and became withdrawn. The people I maybe could have gone to, who maybe could have helped, I didn't, because I didn't know how to process and express the enormity of what had happened and what I was feeling. Even today it's hard for me to talk about.

How can you plan for the future and focus on working to better yourself when your basic needs aren't being met? In my teens and twenties I ran, sought escape and tried so hard to forget the pain. I had internalized so much shame and guilt over things I now know were not my fault. I had no self worth or confidence. I had zero stability and no support network. I didn't think I could ever dig myself out of the pit of despair and drug addiction. I started using heroin to numb the pain but it soon took over my life and spiraled beyond my control.

I would be dead or on the streets without the services and supports I received. When I finally got sober I went through a residential drug treatment program. I had plans to move on but after my daughter was born with a rare genetic syndrome I found myself no longer able to work. Her father, my partner, was still struggling himself and not yet sober so I was essentially on my own then. I needed somewhere safe for us to go and that is when I came to the YWCA's family shelter. Having a safe place to go gave me the structure and consistency I lacked. The foundation to start working on myself. Thankfully we have programs in this city designed to help people in need. Parenting programs, education programs, health advocates, financial coaching, volunteers who would come just to play with our kids. The director and staff would sit and talk with me when I didn't want to be alone. They genuinely cared about us.

Read more on our blog: <https://bit.ly/SherrisStory>

Sherri H., Former YWCA Cambridge Family Shelter Client

Support YWCA Cambridge

eliminating racism
empowering women
ywca
cambridge, ma

JOIN OUR FAMILY AND SUPPORT YWCA CAMBRIDGE

- Make a donation to support our critical programs and services: <https://bit.ly/LSOYWCA>
- Make an in-kind donation:
 - New twin-size bedsheets
 - New pillows
 - Personal hygiene products (shampoo, conditioner, toothpaste, toothbrushes, deodorant, body wash, etc.)
 - Non-perishable food items (canned food, pasta, cereal, etc)
 - Gift Cards
- Join our newsletter:
<https://bit.ly/JoinYWCANewsletter>
- Volunteer your time and skillsets!
Email admin@ywcacam.org to learn more.
- **Save the Date:** Join our annual meeting on June 20th at 5pm!





Google Cambridge is proud to support our neighbors at the YWCA and their mission to promote peace, justice, freedom and dignity for all. We applaud the Longwood Symphony Orchestra's ability to use the arts to achieve that mission.

economicimpact.google.com/state/ma

DOUBLE YOUR LOVE FOR YWCA CAMBRIDGE

ALL DONATIONS MADE THIS WEEK WILL BE
MATCHED UP TO \$5,000!

MAKE YOUR DOLLARS COUNT EVEN MORE BY
DONATING HERE: [HTTP://BIT.LY/DONATETOYWCACAMB](http://bit.ly/donatetoywcacamb)

THANK YOU MILKOVITS FAMILY!

ANY DONATIONS MADE BY MARCH 5TH
AT 10PM WILL BE MATCHED UP TO \$5,000.

Proud Sponsor of
YWCA Cambridge

CAMBRIDGE
— TRUST —

PRIVATE BANKING | WEALTH MANAGEMENT

CambridgeTrust.com

Member FDIC



**Massachusetts
Institute of
Technology**

MIT applauds the vital mission of YWCA Cambridge and gives a standing ovation to tonight's benefit with Longwood Symphony Orchestra's Healing Art of Music Initiative.

The mission of MIT is to advance knowledge and educate students in science, technology, and other areas of scholarship that will best serve the nation and the world in the 21st century.

**77 Massachusetts Avenue
Cambridge, Massachusetts 02139**

Ronald Feldman, Music Director

Saturday, March 5, 2022, 8:00 p.m.
New England Conservatory's Jordan Hall

Ottorino Respighi
(1879-1936)

Ancient Airs and Dances, Suite 1
I. Balletto detto "Il conte Orlando"
(Simone Molinaro, 1599)
II. Gagliarda (Vincenzo Galilei, 1550s)
III. Villanella (Anonymous, end of 16th
Century)
IV. Passo mezzo e mascherada
(Anonymous, end of 16th Century)

Wolfgang Amadeus Mozart
(1756-1791)
Reconstructed by Robert Levin

Sinfonia Concertante in E-flat
for flute, oboe, bassoon, and horn, K.297b
I. Allegro
II. Adagio
III. Thema
Britta Swedenborg, AuD, CCC-A, flute
Matt Lee, oboe
Benjamin Steinhorn, MD, PhD, bassoon
Orlando Pandolfi, horn

Franz Joseph Haydn
(1732-1809)

Symphony No. 96 in D Major, "The Miracle"
I. Adagio - Allegro
II. Andante
III. Menuetto: Allegretto
IV. Finale: Vivace assai



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

Hana Asazuma-Cheng

Music Teacher - Violin, Viola, Chamber Music

Jean Bae

Wellesley College

Terry Buchmiller, MD

Pediatric Surgeon, BCH

Sumi Fasolo

Architect, Cambridge Seven Associates

Shenkiat Lim

Managing Partner & Chief People Officer, New Profit

Ramona Nee, Esq.

Partner, Weil, Gotshal & Manges LLP

Helle Sachse, PhD, JD

Asst. Attorney General, MA Office of the Attorney General

VIOLIN 2

Shirie Leng, MD, *Principal*

Anesthesiologist (retired), BIDMC

Catherine Brewster

English Teacher, Commonwealth School

Licia Carlson, PhD

Associate Professor, Philosophy, Providence College

Anna Legedza, ScD

Biostatistician

Rich Parker, MD

Chief Medical Officer, Arcadia Healthcare Solutions

Jenny Smythe, PhD

Physicist

VIOLA

Jennifer Gruzca, *Principal*

Principal Web Developer, Stackry

Michael Cho, MD, MPH

Pulmonary & Critical Care Medicine, BIDMC, BWH, MGH

Andrea Spencer, MD

Child Psychiatrist, Boston Medical Center

Christina Stavrakas, MS, CCC-SLP

Owner/Speech Language Pathologist, The Learning Gallery

Lisa Wong, MD

Pediatrician, Arts & Humanities Initiative, HMS

CELLO

Joseph Rovine, DMA, *Principal*

Principal Software Engineer, Microsoft

Gregory Crist

Senior User Interface Designer, Sallie Mae

Jeansun Lee, PhD

Discover Biology, Research Informatics, MOMA Therapeutics

Martha MacMillin

Adjunct Professor, Genetics, Massasoit Community College

Read Pukkila-Worley, MD

Associate Professor of Medicine, UMass Medical School

BASS

Sam Wattus, *Principal*

PhD Candidate, Harvard University

Martha Davis, JD

Professor, Northeastern University School of Law

FLUTE

Britta Swedenborg, AuD, CCC-A

Senior Audiologist, Massachusetts Eye and Ear Infirmary

Jennifer Zuk, PhD, CCC-SLP

Asst. Professor of Speech, Language & Hearing Sciences, BU

OBOE

Matt Lee

PhD Candidate, Population Health Science, HSPH

Thomas Sheldon, MD

Director, Radiation Oncology, Concord Hospital

Christopher Yuskaitis, MD

Assistant Professor of Neurology, BCH

ENGLISH HORN

Thomas Sheldon, MD

Director, Radiation Oncology, Concord Hospital

BASSOON

Benjamin Steinhorn, MD, PhD

Resident Physician, MGH

Stephen Wright, MD

Adjunct Faculty, BU Prison Education Program

HORN

Kathleen Keen

Director of Finance, International Business School, Brandeis

Orlando Pandolfi

Music Program Director, St. Paul's School

William Prince, PhD, MD, FPPM

Head of Profiling, Translational Medicine, Novartis

Adam Weber, CPA

Senior Manager, Financial Reporting, Bright Horizons

TRUMPET

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

HARPSICHORD

Patrick Yacono

Associate Scientist, Evolved by Nature

HARP

Elizabeth Morse

Artist Associate in Harp, Williams College

ABBREVIATIONS

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

Ronald Feldman, *Music Director*

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

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

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

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



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

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

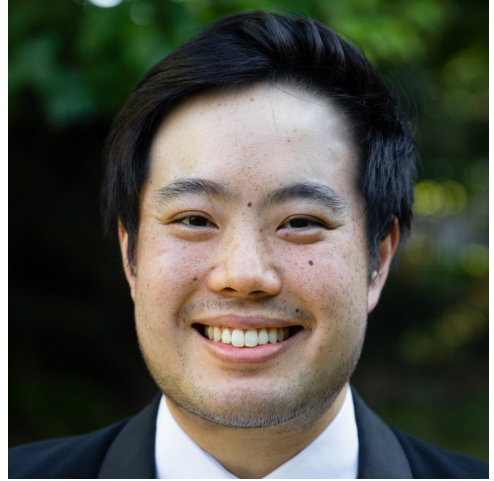




Britta Swedenborg, AuD, CCC-A
Flute

Dr. Britta Swedenborg (flute) is a Senior Audiologist at Massachusetts Eye and Ear in Boston. She works with patients of all ages and has a variety of responsibilities including diagnostic hearing evaluations, rehabilitation including hearing aids and cochlear implants, fitting patients with hearing protection for preventative care, and intraoperative nerve monitoring primarily during neurosurgery. Britta became interested in audiology through her desire to combine her passions for music and biology. She is constantly challenged in the quickly growing and changing field of hearing health.

Originally from St. Paul, Minnesota, Britta started playing in the Minnesota Youth Symphony orchestras in 7th grade. She completed a double major in flute performance and biology at Carleton College and continued playing during her doctoral studies at Northwestern University. In college, she also played the accordion and was a member of an Astor Piazzolla tango band. Britta has played flute and piccolo with the Longwood Symphony Orchestra for over eight years. In addition to playing in the orchestra, Britta is part of a woodwind quintet, the Accidental Quintet. She was drawn to playing with the LSO because of its unique mission of combining music with medicine – much like her decision to make audiology her career.



Matt Lee
Oboe

Matt Lee is a doctoral student in Population Health Sciences in the Department of Nutrition at the Harvard T.H. Chan School of Public Health, where he works on policy evaluation and obesity prevention research. He has a particular interest in identifying cost-effective strategies that improve population health while addressing health inequities in the United States, especially as they relate to issues of food access, environment, and advertising. Matt is a proud alum of the University of California Berkeley, where he played oboe and English horn with the UC Berkeley Symphony Orchestra under the directorship of David Milnes and the UC Berkeley Chamber Orchestra under the directorship of Jennifer Huang. He has studied with a diverse range of oboists, including Sarah Rathke, Kyle Bruckmann, and Elizabeth England. In addition to playing in orchestras, Matt enjoys exploring ways to increase the accessibility of classical music and has performed previously in smaller chamber settings through the Groupmuse community network. Currently, he plays with the Longwood Symphony Orchestra and the Harvard Graduate School of Arts and Sciences Orchestra. He lives in Boston with his roommate, Melody, and their collection of not-dead-yet house plants.

Mozart Soloists



Benjamin Steinhorn, MD, PhD

Bassoon

Benjamin Steinhorn began his woodwind studies on the saxophone with Jan Berry before switching to the bassoon, studying with William Buchman, Richard Ranti, Ronald Haroutunian and Ann Dufek. He completed his undergraduate studies in physics at MIT where he played with the MIT symphony orchestra and was an active member of the MIT Chamber Music Society. During his time at MIT, Benjamin was selected to perform Carl Maria von Weber's Andante and Hungarian Rondo for bassoon and orchestra and received the Emerson Fellowship for musical performance studies. He received an MD from the Harvard/MIT Division of Health Sciences and Technology and a PhD in biophysics from Harvard where he studied cardiovascular redox signaling in the lab of Thomas Michel. Since starting medical school in 2012, he has been an active member of the LSO. Currently, Benjamin is a resident physician in the Department of Anesthesia and Critical Care Medicine at Massachusetts General Hospital and has clinical and research interests in cardiac anesthesia and critical care medicine.



Orlando Pandolfi

Horn

Orlando R. Pandolfi (horn) has been an active performer in both Classical and Jazz idioms since high school. His early studies, influenced primarily by his father and two uncles, all professional musicians, included piano and trumpet lessons, but as a teenager his interest shifted from piano to jazz vibraphone, and later, from trumpet to French horn. After majoring in jazz studies at Berklee School of Music, and attending classes at The New England Conservatory in 20th Century Music and Conducting, he moved to New York City to study vibraphone with renowned jazz mallet artists David Samuels and David Friedman while finishing his Bachelors and a Masters Degrees in horn performance at The Juilliard School under the tutelage of Ranier C. Delintinis and Myron Bloom. At Juilliard, he was a recipient of the E. and W. Naumberg Scholarship for Orchestral Instruments and twice winner of the Jerome Greene Fellowship in Music. He was also awarded teaching fellowships in both the Ear Training and Theory Departments, working under legendary master teacher, Mary Anthony Cox. He has been a guest instructor of horn at the University of Massachusetts, Indiana University Jacobs School of Music, and Amherst College. Mr. Pandolfi has performed and

Orlando Pandolfi (continued)

recorded throughout the United States, Europe and Asia. In 1989, he served as principal horn in the Nova Filarmonia Portuguesa in Lisbon, and in 1991-92, moved to Rome, Italy as guest instructor of horn at the Accademia Nazionale di Santa Cecilia, and adjunct horn in the Orchestra Nazionale di Santa Cecilia, the premier orchestra of that city. He has performed in over 350 concerts in Europe and has participated in numerous recordings. In addition, he has performed with the Gotham City Wind Quintet, Orpheus Chamber Orchestra Winds, Oregon Symphony, Indiana University Summer Festival Orchestra, Oregon Bach Festival Orchestra,

Astoria (Oregon) Opera Festival, Opera Saratoga, Alabama Symphony, Springfield Symphony, New Haven Symphony, Symphony New Hampshire, Berkshire Symphony, Albany Symphony, The Boston Festival Orchestra, Longwood Symphony, Collegium Westchester (NY), Mohawk Trail Concert Series, and Portsmouth (NH) Symphony. He has been a guest artist at the Killington Music Festival and the Tampa / St. Pete Chamber Music Festival. He served as the horn instructor at Williams College from 2003 until 2011 and is currently Director of Music at St. Paul's School in Concord, NH where he lives with his wife, Penny. They have four sons, Logan, Beau, Anthony, and Leo.

John Bigelow and Bruce Irving are proud to support the YWCA and hope you will too.

Call on us for all your real estate needs.

Bigelow / Irving

bigelowirving@compass.com

617.719.2196 617.320.6187

compass.com

COMPASS

Compass is a licensed real estate broker and abides by equal housing opportunity laws.



ALEXANDRIA®

Building the Future of Life-Changing Innovation™

helbling



Innovation that excites,
creativity that works.

Developing MedTech and Robotics
solutions that matter.

We are proud to support the
important and meaningful work
of YWCA.

helblingusa.com

(617)-475-1560

Program Notes by Steven Ledbetter

OTTORINO RESPIGHI

(1879 - 1936)

Ancient Airs and Dances, Suite 1

Ottorino Respighi was born in Bologna, Italy, on July 9, 1879, and died in Rome on April 18, 1936. He composed three sets of *Ancient Airs and Dances*—in 1917, 1923, and 1931, respectively. The first suite calls for two flutes, two oboes and English horn, two bassoons, two horns, trumpet, harp, harpsichord, and strings. Duration is about 16 minutes.

Respighi wrote music of extraordinary color and orchestral brilliance, partly, no doubt, a consequence of his having studied orchestration with Rimsky-Korsakov during the years he served as principal violist in the orchestra of the St. Petersburg opera. He continued to perform even after returning to Italy and making composition his principal activity. Though his best known works are the three large suites celebrating various facets of life in his native Rome (*The Fountains of Rome*, *The Pines of Rome*, and *Roman Festivals*), Respighi also wrote eight operas. Moreover, he was interested in early music, and this led to a number of “archaizing” works like the Piano Concerto in the mixolydian mode, and a *Concerto gregoriano* for violin. Some of his energetic attention to early Italian music was turned to the act of arranging older works in a more modern guise. The best known of these hybrids between musicology and composition are arrangements of Italian Renaissance and Baroque music under the titles *Ancient Airs and Dances* and *The Birds*, derived from compositions for lute and harpsichord respectively. They represented both a cheerful updating of the past and an assertion of nationalist pride, since each set drew upon the large body of Italian solo lute music published in the sixteenth and early seventeenth centuries.

The first movement of Suite 1, the courtly *Balletto de “Il Conte Orlando,”* is a dance piece published by Simone Molinaro in 1599; the “Count Orlando” referred to is probably the title character of Ariosto’s great epic *Orlando furioso*, which became a source of operas and other musical settings for more than a century. The *Gagliarda*

was a dance in a moderately quick triple meter; this one was composed by Vincenzo Galilei, an amateur lutenist and composer who was also the father of the great astronomer Galileo. For the movement’s gentler middle section, Respighi draws upon an anonymous *Italiana*. The third movement is based on an anonymous Neapolitan *Villanella*, composed about 1600. The “villanelle” (“street song”) was a popular song form, often with a somewhat rough humor, more vigorous than the refined madrigal. The pizzicato strings suggest a lute that accompanies a longing serenade. The final movement combines two different dances, both anonymous, from about 1600: a *Passamezzo* (literally, a “step and a half,” suggesting the rapid dance figure), interrupted by an energetic *Mascherata*, a type of villanella sung at a masked ball.

WOLFGANG AMADEUS MOZART

(1756 - 1791)

Sinfonia Concertante in E-flat for flute, oboe, horn, and bassoon, K.297b *Reconstructed by Robert Levin*

Wolfgang Amadeus Mozart was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He evidently composed the *Sinfonia Concertante in Paris* in 1778, but there is a problem of authenticity discussed below. In addition to the solo instruments, the score calls for two oboes, two horns, and strings. Duration is about 32 minutes.

This *Sinfonia Concertante* for winds poses a real problem. It may have been composed during Mozart’s 1778 visit to Paris—or it may not be by Mozart at all. Mozart arrived in Paris on March 23, 1778. There Jean Le Gros, a concert impresario, commissioned a work in the genre that was then all the rage in Paris, a *symphonie concertante*, a kind of multiple concerto with several soloists. Mozart knew the players for whom the piece was intended, and he admired their playing enormously. They included the most renowned masters of their day on flute, oboe, horn, and bassoon. Mozart was clearly excited at

Sinfonia Concertante (continued)

the possibility of getting a performance from such a quartet, and he fulfilled the commission in about two weeks. But then something happened, and the piece was not performed during Mozart's stay in Paris; his original score is lost.

In 1862 the cataloguer of Mozart's works, Ludwig von Köchel, found a manuscript (not in Mozart's handwriting) containing a *sinfonia concertante* said to be by Mozart. But the solo instruments are not exactly the same: rather than flute, oboe, horn, and bassoon, this piece calls for oboe, clarinet, horn, and bassoon. Is this an arrangement of Mozart's lost work? The scholarly debate continues to rage. But the scholarly issues may be put aside, perhaps, while actually listening to the *sinfonia concertante*. It seems clear that there is genuine Mozart in the piece, even if every detail does not come directly from him. Robert Levin has proposed that the orchestral part is essentially Mozart's, and that the wind parts were adapted by someone at a later date to fit a particular ensemble. Admittedly this is purely hypothetical, but the work remains to intrigue us.

Certainly Mozart was an ideal composer for the genre of the "concertante symphony": the prodigality of his invention, which also served him so well as an opera composer, was just what was required here, where each of several different solo instruments needed an opportunity to shine in competition with the others. Besides, his complete mastery of the possibilities of the wind instruments is demonstrated in score after score, so a work featuring flute, oboe, horn, and bassoon would be an invitation to delicious instrumental combinations.

Mozart designs themes especially well-suited to one instrument or another, giving each instrument its chance in the work, whether in the broadly laid out exposition of the first movement, or that movement's extended

development section; in the dialogue of the second movement, so redolent of chamber music; or in the variations of the finale, built on a simple whistleable tune that would surely have proved pleasing to the Parisian public—if in fact it was composed for them!

FRANZ JOSEPH HAYDN

(1732 - 1809)

Symphony No. 96 in D Major, "The Miracle"

Franz Joseph Haydn was born in Rohrau, Lower Austria, during the night of March 31/April 1, 1732, and died in Vienna on May 31, 1809. He wrote this symphony in London in 1791 and performed it at one of the concerts produced by Johann Peter Salomon during that year, possibly as early as the fourth concert in the series, given on April 1 (concert programs and newspaper reviews of the time never identify a symphony by key, so unless some specific musical detail is mentioned, it is not always possible to know which symphony was performed at which concert); in any event, it was certainly performed by the twelfth concert, the end of the series, on June 3. The symphony is scored for flutes, oboes, bassoons, horns, and trumpets in pairs, timpani, and strings. Duration is about 20 minutes.

Haydn's two extended visits to London, the first one beginning in January 1791 and the second ending in August 1795, made the Viennese realize that they had a truly great composer in their midst, a composer who aroused unprecedented enthusiasm from the large musical public in London, which had the most varied and active musical life of any place in Europe. Haydn's major accomplishment for his London visits was the composition of his last twelve symphonies, capping off the extraordinary development that had seen the creation of over a hundred works in the genre in less than four decades.

He almost certainly made his debut in Salomon's concert series, the first of which was given on March 11, 1791, in the Hanover Square rooms,

Program Notes

Symphony No. 96 (continued)

possibly with the Symphony No. 96, which he had composed some weeks earlier, almost immediately after arriving in England. Curiosity was high. But over and over again the reviews noted that Haydn's music was both "pleasing" and "scientific," these two identifying Haydn's unique accomplishment: the ability to write music that was at once immediately accessible and structurally significant with a fully refined technique.

The nickname for the symphony, *The Miracle*, was known only in England. It apparently came from an event at one of Haydn's concerts. When he took his place at the piano to direct the performance (conductors at the time did not stand in front of the orchestra) the audience rushed forward to get a good look at him—just as a great chandelier came crashing down in the place where many people had just been sitting. This happy circumstance was instantly hailed as a miracle. There are skeptics as to the truth of the story. And in any case the anecdote apparently got connected to the wrong symphony!

Still, the nickname *The Miracle* might justifiably be applied to Symphony No. 96 purely on the grounds of its musical riches, were it not for the fact that Haydn composed eleven other symphonies for his London audience, each of which, in its own way, could be called miraculous.

As with all but one of the London symphonies, Haydn chose to begin with a slow introduction, a procedure that lends weight and dignity to the opening while serving at the same time to quiet the enthusiastic audience with a loud first chord, thereby ensuring that everyone would hear the actual (quiet) beginning of the movement proper. The introduction also reveals a move that Haydn makes several times in the course of the symphony, a sudden change from the major to the minor mode, momentary here, though it has wider implications later.

The main material of the Allegro is not so much

melodic as rhythmic—more accompaniment than theme, though Haydn uses this purposely restricted material throughout the movement in a richly imaginative way. Particularly telling is the pick-up of three eighth-notes, which accumulate potential energy, releasing it on the downbeat to propel the music forward. That particular motive becomes ubiquitous as the movement proceeds. Haydn's development takes us through the relatively dark key of C major, sequencing to land solidly on an F-sharp, followed by a surprising silence lasting almost three measures. Now, we are primed to expect a recapitulation after so dramatic a pause, but Haydn has a delicious surprise: a false reprise in G, which may sound convincing enough at first until he brings us around to the real return, signaled with a quiet scale passage in the first violins, not the horns and trumpets of the purposely misleading joke.

The Andante is a delicious, lighthearted play featuring woodwind obbligatos and the unusual presence of trumpets and timpani. It takes on a more serious tone with a turn to the minor and the more "academic" air of a fugato for the middle section. As the opening section returns and concludes, we have a delightful surprise: Haydn pauses on the chord that normally introduces the cadenza in a concerto, and suddenly two solo violins seize the moment. Followed by a flute and pairs of oboes, bassoons, and horns, they take off on a written-out ensemble cadenza, even closing with the traditional trills.

The minuet is Austrian to the core, from the sturdy grandeur of the main section, which would not have been out of place in any Viennese palace, to the gracefully countrified Ländler of the Trio, with the oboe singing over the simple "oom-pah-pah" of the strings.

The final movement is one of those pieces in which Haydn employs all the means and all the elements of music to build up to what one writer of the day called "the highest degree of comic art." Every idea is designed to mislead the listener in trying to guess what will come next and then boldly surprise with something different—yet still totally logical.

© Steven Ledbetter

Orchestra Legacies

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

Jean Bae

Michael Barnett, MD

Michael H. Cho, MD, MPH

Jack Dennerlein, PhD

Sumi Fasolo

Ronald Feldman

Mark Gebhardt, MD

Heidi Greulich, PhD

Denise Lotufo, PT, DPT, OCS

Ramona Nee, JD

Richard Parker, MD

Susan P. Pauker, MD

*The Pauker "Last Seat, Second Violin"
Endowed Chair*

Read Pukkila-Worley, MD

Joseph Rovine, DMA

Paul Salinas

Thomas Sheldon, MD

Nicholas Tawa, MD

Lisa M. Wong, MD

Stephen C. Wright, MD

Leonard Zon, MD

*The Leonard Zon Principal Trumpet and
Wolfram Goessling Trumpet Chairs*

Thank you to the Zon and Schneider Family

for their generous contribution in endowing the

Leonard Zon Principal Trumpet Chair & Wolfram Goessling Trumpet Chair



Sponsors & Donors

We are immensely grateful to the many supporters who made a gift to Longwood Symphony between January 1, 2021 and March 1, 2022. Thank you!

BUSINESS PARTNERS

Achievers
CambridgeSeven
Chestnut Hill Realty
Dan Gordon Landscape
Architects
Francis M. Walley Insurance
Agency, Inc: A Division of
C&S Insurance
Google Matching Gift Program
Harvard Business School
Harvard Medical School
Johnson String Instrument
& Carriage House Violin
Microsoft Matching Gifts
Program
Reuning and Son Violins
Vertex Pharmaceuticals
Matching Gift Program
Weil, Gotshal & Manges LLP

FOUNDATIONS & GRANTS

Anonymous (2)
American Epilepsy Society
The Gregory E. Bulger
Foundation
Boston Cultural Council
City of Boston, Mayor's Office of
Arts & Culture
The Melinda & Bill Gates
Foundation
Massachusetts Cultural
Council
Phi Gamma Delta of MIT

MAJOR SUPPORTERS

(over \$1,000)

Anonymous
Dr. Ronald Arky
Juliet Grabowski & Michael
Barnett*
Judith & James Barr
Lisa M. Wong* & Lynn Chang
Michael H. Cho*
Drs. Heidi Greulich* &
Christian Farrar
Sumi Fasolo*
Jack Dennerlein* & Jeffrey
Gonyeau
Jean Bae* & Dr. Richard
Haspel
Drs. Read Pukkila-Worley* &
Anya Lepp
Shirie Leng*
Denise D. Lotufo* & Teresa F.
Lopes
Jane & Robert Mayer
Ronny Feldman* & Elizabeth
Morse
Ramona* & Adam Nee
Rich Parker, MD*
Susan P. Pauker, MD*
in memory of Sylvia Perlmutter Bailus
Lia & William Poorvu
Joseph Rovine*
Paul Salinas*
Carole Schwartz
in honor of Ronny Feldman
Barbara B. & Edward M.
Scolnick
Lisa Kennedy Sheldon &
Thomas Sheldon*
Dennis Spencer
Nicholas* & Marianne Tawa
Steve* & Annie Wright
Drs. Lynda Schneider &
Leonard Zon*
*The Leonard Zon Principal
Trumpet & Wolfram Goessling
Trumpet Endowed Chairs*

CHAMPIONS

(\$500 - \$999)

Anonymous
Terry Buchmiller*
Thomas & Teresa Carlson
Aparna Chandrasekhar
TeWen Chang
Jennifer Czajkowski
in honor of Dr. Lisa Wong
Manuel* & Betty Anne Diaz
Anne & Walter Gamble
in honor of Denise Lotufo
Helle Sachse* & Wolfram
Goessling*
Jennifer Grucza*
Dr. & Mrs. William Harbison
in honor of Dr. Heidi Harbison Kimberly
Patricia Harney*
Katherine D. Hein*
Heidi* & Taylor Kimberly
Andrea Spencer Kimchi*
Anna Legedza, ScD*
Aaron Levett*
Shenkiat Lim*
Beoleong & Swee Cheng Lim
William Prince* & Meg Moorhead
Penny & Orlando* Pandolfi
in memory of John R. Pandolfi
Martha MacMillin* & George
Plesko
Dan & Vicky Schwartz
in honor of Shenkiat Lim
William Shaw & Paul Silva
Jenny Smythe*
Patrick Yacono*

*Indicates Orchestra Member

Sponsors & Donors

BENEFACTORS

(\$250 - \$499)

Anonymous
Rumiko Adamowicz
Michael Alpert*
Sara Barmettler*
Jessica Baum*
Bridget & Colin Brazeau
Licia Carlson*
Nancy Chane*
The Cho Family
Bruce & Mady Donoff
Barbara Hauser
Laura Jacox*
in honor of Ilan Mayer
Ji Seok Kim*
Jeansun Lee*
Jill Hornor Ma & Yo-Yo Ma
Susan Z. Robins*
in memory of Keith A. Conant
Dr. and Mrs. John C. Robinson
in honor of Lisa Wong
Michael & Patricia Rosenblatt
Gerald Seixas*
David Shin*
Ellen Simons
Christina Stavrakas*
Benjamin Steinhorn*
Psyche Loui* & Richard West
Chris* & Erin Yuskaitis

FRIENDS

(\$100 - \$249)

Anonymous
in memory of Tom & Corrine Lonergan
Jennifer Bell
Geraldyn Brazeau
Gary Chinman, MD
Martha F. Davis*
DeAnne Dupont
in memory of Beth Benham
Joseph Gibbons
Linda Goorin
Maureen & Dan Gordon
The Harper Family
Eunice Harps
Lucinda Hill
Barbara Hough

FRIENDS (continued)

Celia Jones
Kurt & Ann Keady
Kathleen Keen*
Adrienne Hartzell Knudsen
Matthew Lee*
Linda Leffert
John Doggett & Jenny Lewis
Christine Junhui Liu*
Donald Meyer
Ellen Miller
Jacqueline Wolf & David Perlman
Jane & Roger Praetorius
Julie Reimann*
Victor Rosenbaum
in honor of Bridget Brazeau & Ronald Feldman
Steve Schofield
Paul A. Silver*
in memory of Renee Silver
Marlene & Jack Smith
in honor of Heidi Greulich
Sam Watrus*
Adam Weber*
Maureen & Don Weber
Angela Wittmann*
John Wright
Jennifer Zuk*

DONORS

(up to \$99)

Naomi Allen
in memory of Barbara Allen
Julie Arenberg
Hana Asazuma-Cheng*
Steve Bader
in honor of Dr. Lisa Wong
Tristan Bellman-Greenwood
Elisabeth Carroll
Marita Larsson Cohen
Tracy Doyle*
Genie Flahie
Tammy Avery Gibson*
Denis Hammond
Lisa Hirsh
Chuck Johnson
Phyllis Kaplan
Katy Krchniak Katzenberger

DONORS (continued)

Suzanne Keen
John Kessen
Alexis Krumme
Joy Mance
in honor of Sarahjane Shangraw
Laura Rutgers McBride
Armineh Mirzabegian
Ed Nardell
Barbara Nath
Avi Nelson
Ann Koloski Ostrow & Stephen
Ostrow
Robert Pape
in honor of Bridget Brazeau
Diana & Paul Peelle
Lukas Roth
Patricia & Robert Severance
Andrea Sheldon
Molly Sherden
Mackenzie Smith
Roseanne & Wayne Smythe
David Steinhorn
Anita Stetson
in honor of Bridget Brazeau
Deborah Stockton
Linda Stremmel
Debbie & Joel Sussman
in honor of Adam Weber
Gordon Szerlip
Olivia C. Tawa, Esq.
*in memory of Nicholas E. Tawa, Sr.,
Professor Emeritus of Music, UMass
Boston*

Nicholas Tcherepnin
Emily Wills
Carlos E. Zarate
Brita Zitin

**Indicates Orchestra Member*



SUPPORT THE ORCHESTRA

HELP US IN *HEALING THE COMMUNITY THROUGH MUSIC*

When you donate to Longwood Symphony, you make it possible for the orchestra to thrive on stage at Jordan Hall, in collaboration with our Community Partners, and throughout Boston with free *LSO On Call* performances.

[LONGWOODSYMPHONY.ORG/DONATE](https://www.longwoodsymphony.org/donate)

Other Ways to Give:

Call (617) 987 -0100

Mail a check made payable to Longwood Symphony Orchestra to:
320 Washington St, St 200, Brighton, MA 02135



2021-22 Season

Healing the Community Through Music



OCTOBER 9

American Strings

Saturday, Oct. 9, 2021 at 8:00 PM

BARBER Serenade, Op. 1

CARTER *Elegy* for string orchestra

FOOTE Suite, Op. 63

HIGDON *String* from Concerto for Orchestra

GRANT STILL *Danzas de Panama*

TORKE *December*

ZAIMONT *Elegy*



DECEMBER 5

All Beethoven

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

BEETHOVEN Piano Concerto No. 3

Victor Rosenbaum, piano

BEETHOVEN Symphony No. 2

Violence Transformed
Celebrating The Transformative Power Of Art

Benefiting Violence Transformed



MARCH 5

Haydn & Respighi

Saturday, Mar. 5, 2022 at 8:00 PM

RESPIGHI *Ancient Airs and Dances*, Suite No. 1

MOZART Sinfonia Concertante

HAYDN Symphony No. 96, "Miracle"

**eliminating racism
empowering women**
ywca
cambridge, ma

Benefiting YWCA Cambridge



MAY 14

Mozart & Brahms

Saturday, May 14, 2022 at 8:00 PM

BRAHMS Symphony No. 1

MOZART Violin Concerto No. 5

Rachell Ellen Wong, violin

THRIVEGULU
from SURVIVOR to THRIVER

Benefiting THRIVEGulu

All Concerts Take Place At:

New England Conservatory's Jordan Hall
30 Gainsborough St, Boston MA 02115

 **LONGWOOD
SYMPHONY
ORCHESTRA**
longwoodsymphony.org