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LONGWOOD  
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# Longwood Symphony Orchestra

Founded in Boston in 1982, the **Longwood Symphony Orchestra** is a 501(c)(3) nonprofit organization that uniquely combines music, medicine, and public service. Named after Boston's Longwood Medical Area, the LSO is composed primarily of highly trained musicians who are also medical professionals, and its programs focus on combining the healing arts of music and medicine.

This season, the LSO proudly celebrates its 41st year of ***healing the community through music***. Through performances at New England Conservatory's Jordan Hall and throughout Greater Boston, the LSO works to advance its mission, which is to perform concerts of musical diversity and excellence while supporting health-related nonprofit organizations. The LSO believes that music has the power to heal the soul and the community.

The orchestra received the 2007 MetLife Award for Excellence in Community Engagement from the League of American Orchestras and today continues to set an example for community engagement nationwide. The LSO is also the proud recipient of the 2011 Commonwealth Award from the Massachusetts Cultural Council, which is given every two years to honor the extraordinary contributions that arts and culture make to education, economic vitality, and quality of life in communities across Massachusetts.

## **Healing Art of Music Program**

Since 1991, the LSO has used its concerts to help nonprofit "Community Partners" raise awareness and funds for important medical, wellness, and educational causes. The heart of the Healing Art of Music program is the Community Partner's use of an LSO concert as the centerpiece for a unique fundraising event. Since the program was founded, the LSO has collaborated with more than 55 nonprofit organizations, helping them raise more than \$2,800,000 for Boston's underserved populations. The publicity surrounding each concert shines a spotlight on the Community Partner, raising awareness about the organization's work among new audiences.

In the fall of 2008, the LSO launched ***LSO On Call***, a community engagement initiative that brings chamber music directly to patients across Massachusetts in hospital wards, rehabilitation centers, and healthcare facilities. During its first year, LSO On Call performances touched the lives of 500 patients, from Boston to Brockton to Marlborough. LSO On Call performances continue at various health-related facilities throughout the regular season.

Visit **[www.longwoodsymphony.org](http://www.longwoodsymphony.org)** for more information.



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**Saturday, March 9, 2024, 8:00 p.m.**  
**New England Conservatory's Jordan Hall**

**Jotaro Nakano, Music Director**  
**Titus Underwood, oboe**

**Jessie Montgomery**  
(1981 - )

*Soul Force*

**Nigel Westlake**  
(1958 - )

*Spirit of the Wild* - Concerto for Oboe  
I. ♩ = 96 - Cadenza  
II. ♩ = 96  
III. Tranquillo (♩ = 48) - Liberamente  
- ♩ = 96  
IV. Agitato (♩ = 96)  
*Titus Underwood, oboe*

### ***INTERMISSION***

**Aaron Copland**  
(1900 - 1990)

Symphony No. 3  
I. Molto moderato  
II. Allegro molto  
III. Andantino quasi allegretto  
IV. Molto deliberato - (Fanfare)  
- Allegro risoluto

# Musicians

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MD/PhD Student, Harvard/MIT Division of HST

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Music teacher (violin, viola, chamber music)

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Pulmonary and Critical Care Medicine, BIDMC, BWH

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## ABBREVIATIONS

**BIDMC** Beth Israel Deaconess Medical Center

**BCH** Boston Children's Hospital

**BMC** Boston Medical Center

**BU** Boston University

**BWH** Brigham & Women's Hospital

**CHA** Cambridge Health Alliance

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**HMS** Harvard Medical School

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

**HST** Health Sciences & Technology

**MGB** Mass General Brigham

**MGH** Massachusetts General Hospital

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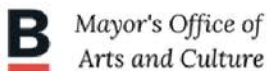
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# Jotaro Nakano, Music Director

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

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

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



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

# Titus Underwood, oboe

Titus Underwood is Principal Oboe of the Nashville Symphony Orchestra and the 2021 recipient of the Sphinx Medal of Excellence award and a 2021 Midsouth Regional Emmy® winner for his work on « We Are Nashville ». Prior to the NSO, he was Acting Associate Principal of Utah Symphony, and has performed as guest principal of Pittsburgh Symphony Orchestra, Miami Symphony Orchestra, and Florida Orchestra. A sought-after freelance performer, Titus has also performed with the Los Angeles Philharmonic, Atlanta Symphony, Puerto Rico Symphony, and San Diego Symphony. Titus regularly plays principal oboe in Chineke!, the Gateways Music Festival, and Bellingham Festival of Music.

Titus received his Master of Music degree from The Juilliard School, where he studied with Elaine Douvas, and pursued additional studies with Nathan Hughes and Pedro Diaz. He earned his Bachelor of Music degree from the Cleveland Institute of Music where he was a student of John Mack, legendary principal oboist of the Cleveland Orchestra, with additional studies from Frank Rosenwein and Jeffrey Rathbun. In 2013, he received his artist diploma from The Colburn School as a student of Allan Vogel.

Titus has been teaching music lessons and classes, and coaching chamber music since he was a student at Cleveland Institute of Music in 2006. He has maintained a private studio and taught in precollege programs at C.I.M., Juilliard, and the National Youth Orchestras program at Carnegie Hall.



Titus has taught in the Nashville Symphony's Accelerando program since 2017, and he teaches and mentors for the National Alliance for Audition Support program maintained by the League of American Orchestras, The Sphinx Organization, and New World Symphony.

To learn more, visit [titusunderwood.com](http://titusunderwood.com).

# Program Notes

## JESSIE MONTGOMERY (1981 - )

### *Soul Force*

Soul Force is a one-movement symphonic work which attempts to portray the notion of a voice that struggles to be heard beyond the shackles of oppression. The music takes on the form of a march which begins with a single voice and gains mass as it rises to a triumphant goal.

Drawing on elements of popular African-American musical styles such as big-band jazz, funk, hip-hop and R+B, the piece pays homage to the cultural contributions, the many voices, which have risen against aggressive forces to create an indispensable cultural place.

I have drawn the work's title from Dr. Martin Luther King's "I Have a Dream" speech in which he states: "We must not allow our creative protest to degenerate into physical violence. Again and again, we must rise to the majestic heights of meeting physical force with soul force."

*- Jessie Montgomery*

## NIGEL WESTLAKE (1958 - )

### *Spirit of the Wild*

### Concerto for Oboe

In mid 2016, I was invited by Bob Brown, one of Australia's leading environmentalists, to accompany him on a visit to Bathurst Harbour, a pristine waterway on the South West Coast of Tasmania contained within the Tasmanian Wilderness World Heritage Area. Almost completely devoid of modern human intrusion, the area was the home of the Needwonnee people for many thousands of years, and is accessible only by boat, plane or foot.

It is a magical patchwork of button-grass moorlands, heathlands, and estuaries, bordered by jagged peaks, wild rivers and rugged coastlines.

My introduction to this place of exquisite beauty became the backdrop to my next project, an oboe concerto commission for the Sydney Symphony. The memories and significance of my expedition with Bob continued to infuse my consciousness, leaving their fingerprints on the concerto score in subtle and mysterious ways.

As a young boy, my parents had introduced me to the wilds of Tasmania and I am forever grateful to them for instilling in me a deep love of Australia's wilderness fostered during numerous walking and boating expeditions. My trip reminded me of the preciousness of the wilderness, and of mankind's propensity to become subsumed by materialism, neglecting our connection to country and the wonders of the natural world, choosing instead to value only those elements of our environment that can be quantified by monetary worth. Such wild places are truly priceless and we exploit and destroy them at our peril.

Performed in a continuum, the concerto can be divided into 4 distinct sections, the first two of which are closely related in terms of energy and contour. The third section is a slow movement where long, sustained oboe phrases are supported by a detailed filigree of repeated patterns that ebb and flow in dynamic waves. A syncopated string canon forms a bridge to the final section which is perhaps the most playful and extrovert in manner, building as it does to a traditional style big finish.

Spirit of the Wild was awarded the distinguished 2019 Paul Lowin Orchestral prize and was nominated for "Best Classical Album" at the 2019 ARIA Awards.

*- Nigel Westlake*

# Program Notes

**AARON COPLAND (1900 – 1990)**

## **Symphony No. 3**

Aaron Copland is generally considered America's greatest composer. That is, it is he, through his compositions and through his essays, books, lectures, and other thoughts on music, who has done more than any other individual to establish a corpus of "serious" music in this country that has largely defined an "American Sound."

He lived a long life; influenced generations of young composers; advanced the cause of art music in this country; and composed music that has delighted millions in the audiences of ballet, chamber music, symphonic music, radio, television, and the movies. The son of Jewish immigrants, he lived for most of his life in New York City—or close by—but assimilated so much of the disparate elements of our culture that he came to be considered as representative of all of it. In his music one finds jazz, ethnic, western, folk, intellectual, and populist elements and references—and much more: Cuban, Mexican, and European Continental. But his wide-ranging intellect easily synthesized it all into an inimitable style (or small group of stylistic voices) with which his music spoke with a clear and unified expression.

Copland's Third Symphony is his largest and grandest symphonic work (the other works called "symphony" are either not actual symphonies, or else smaller in concept or differ in design). It has been called the most significant symphony written by an American in the twentieth century.

He started writing it in 1944 and finished it in 1946, and its mood clearly reflects the confidence, optimism, and sense of destiny that pervaded much of the American ethos at that time. Copland, himself, characterized it as "fat" rather than his usual "lean." It's a big, serious work that is largely based upon his immortal *Fanfare for the Common Man*.

It is cast in the traditional four movements, with the fast scherzo movement coming second, and the slow movement third. It is an intriguing and pleasant game to listen from the very beginning of the symphony for bits and snatches of the iconic melodic intervals of the *Fanfare for the Common Man* that pervade the work. Copland is most clever in obscuring the source of the intervals, and the way in which he manipulates them, to create a fabulous artistic unity in all four movements. One is hardly aware of them—unless listening for them—until one hears the pianissimo flutes and clarinets at the beginning of the last movement. The brass then play the familiar fanfare and a full-blown development follows in which various derivative themes are heard—some from earlier in other movements. Finally, the whole work closes with a glorious execution of the fanfare in the full orchestra, carried by the brass.

It's hard not to thrill to this work. One ascribes to it feelings that are shared, but inevitably personal, as well. Leonard Bernstein said it best, perhaps: "The symphony has become an American monument, like the Washington Monument or the Lincoln Memorial."

- Wm. E. Runyan

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# Orchestra Legacies

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

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