



**LONGWOOD
SYMPHONY
ORCHESTRA**



MARCH 18, 2023

HEALING THE COMMUNITY THROUGH MUSIC



Table of Contents

LONGWOOD SYMPHONY ORCHESTRA

History & Mission	2
Board of Directors & Staff	3
22-23 Season	25
Music Director Search	26
Survey	27

COMMUNITY PARTNER

Augustus A. White III Institute for Health Equity	4
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PROGRAM

Tonight's Concert	9
Musicians	10
Jotaro Nakano, conductor	13
Benjamin Wright, trumpet	15
Program Notes	16

SUPPORTERS

Orchestra Legacies	21
Sponsors & Donors	22
How to Support LSO	24

LONGWOOD SYMPHONY ORCHESTRA

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(617) 987 - 0100

www.longwoodsymphony.org

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.

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DR. AUGUSTUS A. WHITE III

The Augustus A. White III Institute is based and inspired by the life and experiences of world-renowned orthopedic surgeon and medical educator, Dr. Augustus A. White III. The Institute is dedicated to his mission to provide quality healthcare services to everyone regardless of race, ethnicity, gender, gender identity, marital status or sexual orientation.

Dr. White is the Ellen and Melvin Gordon Distinguished Professor of Medical Education and Professor of Orthopedic Surgery at Harvard University Medical School. A widely published author on spinal surgery and the biomechanics of the spine, Dr. White is also a leading national voice on the need for equitable healthcare. Throughout his career, Dr. White has committed himself to working on strategies to reduce healthcare disparities. He begins every presentation with the greeting "my fellow humans."



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Saturday, March 18, 2023, 8:00 p.m.
New England Conservatory's Jordan Hall

Jotaro Nakano, conductor & Music Director Finalist
Benjamin Wright, trumpet

Lili Boulanger
(1893 -1918)

D'un matin de printemps
(*Of a Spring Morning*)

Carlos Simon
(1986 -)

The Block

Joseph Haydn
(1732 - 1809)

Trumpet Concerto in E-flat major
I. Allegro
II. Andante
III. Allegro
Benjamin Wright, trumpet

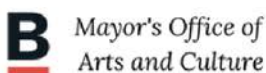
-INTERMISSION-

Jean Sibelius
(1865 -1957)

Symphony No. 2 in D major, Op. 43
I. Allegretto
II. Tempo andante, ma rubato
III. Vivacissimo
IV. Finale: Allegro moderato

Concerto Sponsor:

Drs. Leonard Zon and Lynda Schneider



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.



Musicians

VIOLIN 1

Stacie Lin, *Concertmaster*

MD/PhD Student, Harvard/MIT Division of HST

Jean Bae, *Assistant Concertmaster*

Wellesley College, Nehoiden Golf Club

Terry Buchmiller, MD

Pediatric Surgeon, BCH

Heidi Harbison Kimberly, MD

Emergency Medicine Physician, Newton-Wellesley Hospital

Elizabeth Henderson

Administrator (retired), MIT

Ji Seok Kim

Physics Instructor, Phillips Academy Andover

Shenkiat Lim

Managing Partner & Chief People Officer, New Profit

Psyche Loui, PhD

Associate Professor in Music and Psychology,
Northeastern University

Julia Lurie

Senior Reporter, Mother Jones

Helle Sachse, PhD, JD

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

Amanda Wang

Violinist, Engineer

VIOLIN 2

Jenny Smythe, PhD, *Principal*

Physicist

Hana Asazuma-Cheng

Music Teacher

Catherine Brewster

English Teacher, Commonwealth School

Licia Carlson, PhD

Assoc. Prof., Philosophy Department, Providence College

Sumi Fasolo

Architect, Cambridge Seven Associates

Patricia Harney, PhD

Psychologist, CHA

Erica Holland

Obstetrician, Maternal and Fetal Medicine, BMC

Telden Lopes-Lotufo

Recreational Therapy Intern, Spaulding Rehabilitation
Hospital

Hana Moon Burgess

Research Assistant, HMS, Dept. of Genetics

Rich Parker, MD

Chief Medical Officer, Arcadia Healthcare Solutions

Kristin Qian, Susan P. Pauker 2nd Violin Chair

PhD Student, Biological and Biomedical Sciences, HMS

VIOLA

Jennifer Grucza, *Principal*

Principal Web Developer, Stackry

Michael Cho, MD, MPH

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

Emily Erickson, PhD

Scientist, Biology, Blueprint Medicines

Christine Junhui Liu

PhD Student, Speech & Hearing Bioscience & Technology,
HMS

Neeti S. Kulkarni

Data Analyst, MGH

Nicholas Tawa, Jr., MD, PhD

Surgical Oncology, BIDMC, HMS

Lisa Wong, MD

Pediatrician, Milton Pediatric Associates; HMS

CELLO

Joseph Rovine, DMA, *Principal*

Principal Software Engineer, Microsoft

Gregory Crist

Senior User Interface Designer, Sallie Mae

Monica Grady

Chemistry Teacher, Revere High School

Heidi Greulich, PhD

Cancer Biologist, Broad Institute

Katherine Hein, MD, MBA

Plastic Surgeon, Newton-Wellesley Hospital and MetroWest
Medical Center

Jeansun Lee, PhD

Discover Biology, Research Informatics, MOMA Therapeutics

Denise Lotufo, PT, DPT, OCS

Physical Therapist, Harvard University

Martha MacMillin

Adjunct Instructor, Massasoit Community College

Read Pukkila-Worley, MD

Associate Professor of Medicine, UMass Medical School

Susan Z. Robins

Vice President, Sales & Marketing, Ezra Home Care

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Martha Davis, JD

Professor, Northeastern University School of Law

Jack Dennerlein, PhD

Professor, Northeastern University

Abby Hau

Emily Naoum, MD

Anesthesiologist and Critical Care Physician, MGH

Musicians

FLUTE

Susan Sims, MD

Radiologist, Commonwealth Radiology Associates

Alison Baker

RNA Technology Scientist II, Verve Therapeutics

OBOE/ENGLISH HORN

Matthew Lee

PhD candidate in Population Health Science, HSPH

Thomas Sheldon, MD

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

Michael Barnett, MD

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TRUMPET

Wolfram Goessling, MD, PhD

Wolfram Goessling Trumpet Chair

Chief, Gastroenterology, MGH; Director, Harvard/MIT HST

Christopher Smalt, PhD

Technical Staff, MIT Lincoln Laboratory

Leonard Zon, MD

Leonard Zon Principal Trumpet Chair

Director of the Stem Cell Program, BCH

TROMBONE

Christine M. Fleming

Claims Consultant, Milliman, Inc.

Chris René

Manufacturing Engineer, Cognex Corporation

Paul Salinas

Principal Development Specialist, Takeda Pharmaceuticals

TUBA

Reece Ashley

Freelance Musician

TIMPANI

Sam Schmetterer

Music Teacher, Duxbury Public Schools

PERCUSSION

Tom Sandora, MD, MPH

Hospital Epidemiologist, Pediatric Infectious Diseases, BCH

Sam Metzger

Casey Voss

Software Developer

PIANO & CELESTE

Patrick Yacono

Associate Scientist, Evolved by Nature

HARP

Tracy Doyle, MD, MPH

Physician, Pulmonary and Critical Care Medicine, BWH

COVER CONDUCTOR

Reuben Stern

ABBREVIATIONS

BIDMC	Beth Israel Deaconess Medical Center
BCH	Boston Children's Hospital
BMC	Boston Medical Center
BU	Boston University
BWH	Brigham & Women's Hospital
CHA	Cambridge Health Alliance
HMS	Harvard Medical School
HSPH	Harvard TH Chan School of Public Health
HST	Health Sciences & Technology
MGH	Massachusetts General Hospital



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Jotaro Nakano, conductor

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 our hospital staff; and "Music for H.O.P.E.," a video concert dedicated to our 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.



September 18 Voices from France

Franck Piano Quintet,
Debussy Cello Sonata, and
Martin *Quatre sonnets à
Cassandre*

November 20 Voices from
Eastern Europe

Bartok Violin Sonata No. 2,
Szymanowski Nocturne and
Taranella, Ligeti Sonata for
Viola Solo, and songs from
Eastern Europe

February 19 Voices from the
United Kingdom

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

April 23 Voices from Germany

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

Notes
from Across
the Sea



Admission is free, with a suggested donation of \$30/adult and \$10/student.
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another great season.

Benjamin Wright, trumpet

Benjamin Wright joined the Boston Symphony Orchestra trumpet section in July 2002 as fourth trumpet. From 2006 to 2009, he was acting assistant principal trumpet of the BSO, and in 2010 became second trumpet.

Wright began playing the violin at age three, and the trumpet when he was ten. He hails from a long line of musicians going back to his great-great-grandfather, a bandleader and cornetist in Buffalo Bill Cody's Wild West Show.

Wright studied at the Interlochen Arts Academy and received his bachelor's in music at the Cleveland Institute of Music. In 1996 Wright won the International Trumpet Guild and National Trumpet competitions, as well as the Cleveland Institute of Music Concerto Competition, and was awarded the Bernard Adelstein Prize for trumpet performance upon graduating in 1997.

Following two years as a member of the Kennedy Center Opera House Orchestra, Wright spent two years as a member of the Chicago Symphony. He has performed with the National Symphony Orchestra, the New York Philharmonic, and the Tanglewood Music Center Orchestra. His appearances as guest principal trumpet with the San Francisco Symphony included performances of Mahler's *Eighth Symphony*.

Benjamin Wright has given masterclasses around the world including at The Curtis Institute, Juilliard, Yale, University of Maryland, University of Michigan, Temple University, Mannes, SMU, Baylor, and Interlochen Center for the Arts. He has been a guest faculty member for the Bar Harbor Brass Institute, the National



Orchestral Institute, and, since 2003, a faculty member of the Tanglewood Music Center and the New England Conservatory.

In 2020, Wright created T5 - Training Trumpeters to Teach Themselves - an intensive online program for students around the world which includes access to the Sound Truth Library - over 20 hours of recorded excerpts, solos, etudes, and tutorials recorded in his home studio. His students have performed as members of the Atlanta, Dallas, Utah, Sarasota, and Seattle Symphonies, as well as the Los Angeles Philharmonic and orchestras in Asia.

Ben lives in Newton, where he loves spending time with his wife, Miriam, and sons Ethan and Sam.

Mr. Wright is a Yamaha Performing Artist.



Program Notes

(MARIE-JULIETTE OLGA) LILI

BOULANGER (1893 -1918)

D'un matin de printemps (Of a Spring Morning)

Born into a musical family, Lili Boulanger demonstrated a prodigious propensity toward music as a toddler. Unfortunately, chronic health issues would plague her from an early age and mandate that she forgo traditional conservatory training in favor of private lessons at home. As a child, she would also accompany her sister, Nadia, to the Conservatoire de Paris for classes with Louis Verne, Paul Vidal, Auguste Chapuis, and Gabriel Fauré. Lili began private study with Georges Caussade in 1910 and entered the Conservatoire officially in 1912 to study with Paul Vidal and prepare to compete for the Prix de Rome in Music Composition.

After withdrawing for health reasons from the 1912 competition – in which no winner was declared – Lili became the first woman to win the Prix de Rome with her cantata, *Faust et Hélène*, in 1913. Notably, her father, Ernest, had won the 1835 Prix de Rome and her sister, Nadia, had taken second place in 1908. Widely lauded for her accomplishment, Lili would sign with Tito Ricordi and see her works published. When her studies at Villa Medici were interrupted by WWI, she and Nadia cofounded the Comité Franco-Américain and published a paper to support and unify composers and musicians displaced by the war. She returned to Rome in 1916, but Lili's intestinal tuberculosis (Crohn's disease) continued to complicate her life, and her health sharply decline.

D'un soir triste and *D'un matin de printemps* stand as the last works written in Lili's own hand – started in the spring of 1917, they were largely finished by January 1918. Lili's alterations and messy manuscripts were a sign of the physical deterioration she was undergoing, and what she did not complete in

nuance of dynamics and articulations in her orchestration came from Nadia. Lili would dictate her final work, *Pie Jesu*, to her sister.

Lili's orchestral writing belies her tender age. The instrumentation and divisi string writing reveal a surprisingly mature composer with a clear subtly complex contemporary voice. Short, tonic, and attainable, the tone poem opens brightly and sparkles with orchestral colors, develops through a span of dynamic range and mood, and ends in an upbeat orchestral splash.

-Gary Galván, 2019

CARLOS SIMON (1986 -)

The Block

Carlos Simon is a native of Atlanta, Georgia whose music ranges from concert music for large and small ensembles to film scores with influences of jazz, gospel, and neo-romanticism. Simon is the Composer-in-Residence for the John F. Kennedy Center for the Performing Arts and was nominated for a 2023 GRAMMY award for his latest album, *Requiem for the Enslaved*.

"My dad, he always gets on me. He wants me to be a preacher, but I always tell him, 'Music is my pulpit. That's where I preach,'" Carlos Simon reflected for *The Washington Post's* 'Composers and Performers to Watch in 2022' list.

Having grown up in Atlanta, with a long lineage of preachers and connections to gospel music to inspire him, Simon proves that a well-composed song can indeed be a sermon. His compositions span genres – jazz, gospel, and contemporary classical music are noticeable influences – and can be found everywhere from film scores to concert music.

Simon is the current Composer-in-Residence for the John F. Kennedy Center for the Performing Arts and frequently writes for the National Symphony Orchestra and Washington National Opera, with the 2022/23 season seeing premieres with Boston Symphony Orchestra, Detroit

Program Notes

SIMON (continued)

Symphony Orchestra, Brooklyn Art Song Society and Minnesota Orchestra – a large-scale tribute to George Floyd and the ongoing movement for racial justice.

These follow recent other commissions from the likes of New York Philharmonic and Los Angeles Philharmonic, and performances from Baltimore Symphony Orchestra, London Symphony Orchestra, and American Ballet Theatre.

A “young composer on the rise, with an ear for social justice” (NPR), Simon’s latest album, *Requiem for the Enslaved*, is a multi-genre musical tribute to commemorate the stories of the 272 enslaved men, women, and children sold in 1838 by Georgetown University, and was nominated for a 2023 GRAMMY award for Best Contemporary Classical Composition. Released by Decca in June 2022, this work sees Simon infuse his original compositions with African American spirituals and familiar Catholic liturgical melodies, performed by Hub New Music Ensemble, Marco Pavé, and MK Zulu.

Acting as music director and keyboardist for GRAMMY Award winner Jennifer Holliday, Simon has performed with the Boston Pops Symphony, Jackson Symphony, and St. Louis Symphony. He has also toured internationally with soul GRAMMY-nominated artist Angie Stone and performed throughout Europe, Africa, and Asia.

Simon earned his doctorate degree at the University of Michigan, where he studied with Michael Daugherty and Evan Chambers. He has also received degrees from Georgia State University and Morehouse College. He is an honorary member of Phi Mu Alpha Music Sinfonia Fraternity and a member of the National Association of Negro Musicians, Society of Composers International, and Pi Kappa Lambda Music Honor Society. He has served as a member of the music faculty at

Spelman College and Morehouse College in Atlanta, Georgia and now serves as Assistant Professor at Georgetown University. Simon was also a of the 2021 Sphinx Medal of Excellence, the highest honor bestowed by the Sphinx Organization to recognize extraordinary classical Black and Latinx musicians, and was named a Sundance/Time Warner Composer Fellow for his work for film and moving image.

The Block is a short orchestral study based on the late visual art of Romare Bearden. Most of Bearden’s work reflects African American culture in urban cities as well as the rural American south. Although Bearden was born in Charlotte, NC, he spent his most of his life in Harlem, New York. With its vibrant artistic community, this piece aims to highlight the rich energy and joyous sceneries that Harlem expressed as it was the hotbed for African American culture.

The Block is comprised of six paintings that highlight different buildings (church, barbershop, nightclub, etc.) in Harlem on one block. Bearden’s paintings incorporate various mediums including watercolors, graphite, and metallic papers. In the same way, this musical piece explores various musical textures which highlight the vibrant scenery and energy that a block on Harlem or any urban city exhibits.

-Carlos Simon
carlossimonmusic.com

JOSEPH HAYDN (1732 - 1809) Trumpet Concerto in E-flat major, H. VIIe: 1

The Trumpet Concerto is from Haydn’s last period of composition, when he was universally recognized as one of the world’s greatest composers. The composition and publication of his “London” symphonies had sealed his success, and he returned to Vienna, where he focused primarily upon sacred vocal music for the rest of his life, the Trumpet Concerto (1796) being a decided exception. The impetus for the composition of the latter was surely the advent of

Program Notes

HAYDN (continued)

the newly-invented keyed trumpet by Anton Weidinger, a virtuoso trumpeter in service to the Imperial Court in Vienna. It must be understood that, until the late 1820s, no brass instruments had valves as they do today. Consequently, with the exception of the trombones, trumpets and horns were very limited in the notes that were available to composers. If you think about it, you will remember that the trumpet parts in all those Haydn, Mozart, and Beethoven symphonies were quite simple—they could play only the notes familiar to us today in bugle calls. Of course, in the earlier Baroque period of Bach, Handel, and others, the trumpets could play a complete scale, but only in the very top range of the instrument. The familiar—and quite difficult—trumpet part in Bach's second Brandenburg concerto may come to mind. Well, that high, difficult style of brass playing had decidedly gone out of style by the second half of the eighteenth century, and that accounts for that simplicity of writing for the trumpets.

The handicaps posed by the natural trumpets were frustrating for players and composers, alike, and much technical experimentation was aimed at correcting that deficit to produce a trumpet that could play all of the chromatic notes from the bottom to the top of the instrument's range. No one had yet thought of valves, and the interim solution seized upon by many, but best executed by Weidinger, was to put keys, rather like that on, say, a flute or clarinet, on the trumpet. Well, it worked—kind of. The tone quality suffered, and was uneven throughout the scale. But, it was fully chromatic, and it could play a melody in the low register, which no one had ever heard until then. Weidinger's creation was hailed a success, at least to the degree that it prompted a few eminent composers to compose some very fine compositions for the instrument. Two of them are mainstays in the concerto literature for solo trumpet, today: one by Johann Nepomuk Hummel, and the other by Haydn. Whatever the deficiencies of the old, keyed trumpet, these two works are glorious when played today on the

modern valved trumpet.

Haydn's concerto is cast into the usual three movements of a concerto, the first movement opening with the orchestra playing the main theme right at the beginning. When the trumpet enters, playing the same theme, it must have caused a sensation at the première. For it lies relatively low in the trumpet's tessitura, and is stepwise—none of which the conventional natural trumpet had ever been able to do. Haydn cleverly shaped this and much of the rest of the themes to bring out just this innovative sound. Throughout the concerto you'll hear not only "low and stepwise," but also an adroit exploration of the keyed trumpet's ability to play chromatic lines, as well. Haydn being the masterful composer that he was, didn't choose just to startle, but integrated the unusual trumpet melodies smoothly into the overall conception of the work.

The second movement is a short, charming, pastoral affair, but no less innovative. Owing to the natural trumpet's inability to more or less perform anything soft and interesting in the slow movements of trumpet concertos in its century-old history, it had often been convention just to leave out the solo trumpet completely. But, now!—Haydn gives Weidinger's keyed trumpet a soft modest scale-wise melody that would not have inappropriate for an oboe. A little later, the soloist punctuates the phrases played by the orchestra by simply playing two modest, soft chromatic notes—almost rubbing the audience's nose in the new trumpet's capabilities.

The last movement is a typical scampering Haydn rondo. The composer achieves a nice balance between the lyric ability of the instrument and its technical facility, and here and there, tossing in a few little fanfare licks that had been—and still are—the trumpet's métier. While the concerto doesn't last long, Haydn obviously didn't intend to compose a shallow "demonstration" piece for the new technical wizardry, but rather, composed a work whose musical worth has endured as one of his most popular compositions.

--Wm. E. Runyan

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Program Notes

JEAN SIBELIUS (1865 -1957)

Symphony No. 2 in D major, Op. 43

The compositions of Jean Sibelius constitute a case study in the capriciousness of musical taste and the power of the artistic avant-garde. Pigeonholed by many as primarily a Finnish nationalist, whose dark, remote music was a shallow representative of Romanticism's last gasps, Sibelius was nevertheless deemed the champion of American and British conservative musical tastes between the world wars. Typical was Olin Downes, music critic of the Times, whose relentless public support of Sibelius bordered on sycophancy. Likewise, Koussevitsky, conductor of the Boston Symphony Orchestra, programmed a cycle of Sibelius's symphonies, and dogged the composer to finish the eighth—which he never did. But, those who favored the avant-garde of Stravinsky, Schönberg, and company—and that included most of continental Europe, and American intellectuals—were scathing in their contempt. One respected and well-known critic entitled an essay about Sibelius, "The Worst Composer in the World." These controversies, and Sibelius's life-long struggle with alcoholism and depression no doubt played a signal part in his composing nothing of significance from the nineteen thirties until his death in 1957 at the age of 91.

But tastes change, and the current crop of composers and scholars now take a more balanced view of Sibelius's compositions. His seven symphonies enjoy renewed respect, although the ever-popular second symphony has long been a repertory standard, and—other than the evergreen *Finlandia*—is his most popular work. It is not incorrect, of course, to recognize the deeply informing rôle of nationalist Finnish elements in his music style. He consciously and assiduously studied and absorbed the musical and literary heritage of the Finnish culture and adroitly folded them into a unique personal style. He was completely taken by the Finnish national epic, the Kalevala, and early on his musical style reflected these cultural elements, from his

melodic choices to the stories behind his tone poems. His symphonies are large soundscapes that surge and ebb, whose melodies often appear first as small kernels of a few notes whose significance is easily overlooked. But, as the music unfolds and these bits of melody appear in a kaleidoscope of identities, they meld together into great torrents of themes. Sibelius was a master of orchestration, and most listeners easily accept the inevitable comparisons to the bleak, cold, primeval landscapes of Finland.

Finland for centuries had been under Swedish hegemony, and then in the nineteenth century under Russian control. Many still remember Finland's heroic stand against the Soviets early in WWII (although their later cooperation with the Nazis troubled some). Sibelius's second symphony depicts, indeed, a defiant and bold stand for Finnish independence during its struggles with Russia around the turn of the twentieth century. Composed in 1902, the symphony is usually understood as a gesture of defiance in the face of the Tsar, although the composer never suggested this view. The first movement opens quietly in a fashion typical of the composer's style—no big tunes to hear and remember, but, as alluded above, just some little fragments that gradually assemble themselves. Then the process reverses itself, and the bits close the movement peacefully. The second movement is a slow sonata form that begins with a remarkable pizzicato section in the cellos and double basses, followed by a somewhat sinister theme in the bassoons. In a fashion traditional from Mozart on we next hear a lyrical contrasting theme in the strings.

Most symphonies use a brisk dance form for third movements. Here Sibelius begins with energetic string figurations that soon are followed in the middle sections by a pastoral oboe solo. Then, as usual in these matters, the string section returns. This movement is blended right into the beginning of the famous last movement, one almost universally loved—well, at least known—by music lovers everywhere. Clear themes prevail, the most familiar one being the ascending three note stepwise motif. The movement closes heroically with a huge statement of this melody, with the

Program Notes

SIBELIUS (continued)

complete brass section taking the lead. The careful listener will note that this little theme has appeared in many guises throughout the whole work. This is typical of Sibelius's craftsmanship and integrated approach to composition. In many ways this glorious finale affords the composer the last laugh over his "sophisticated" detractors.

--Wm. E. Runyan
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Saturday, Oct. 29, 2022 at 8:00 PM

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

Jorge Soto, conductor
Sarah Brailey, soprano

Violence Transformed
Celebrating The Transformative Power Of Art



Beethoven & Assad

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

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

Kristo Kondakçi, conductor
Adrian Anantawan, violin



Haydn & Sibelius

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

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

Jotaro Nakano, conductor
Benjamin Wright, trumpet

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Saturday, May 20, 2023 at 8:00 PM

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TCHAIKOVSKY Symphony No. 5

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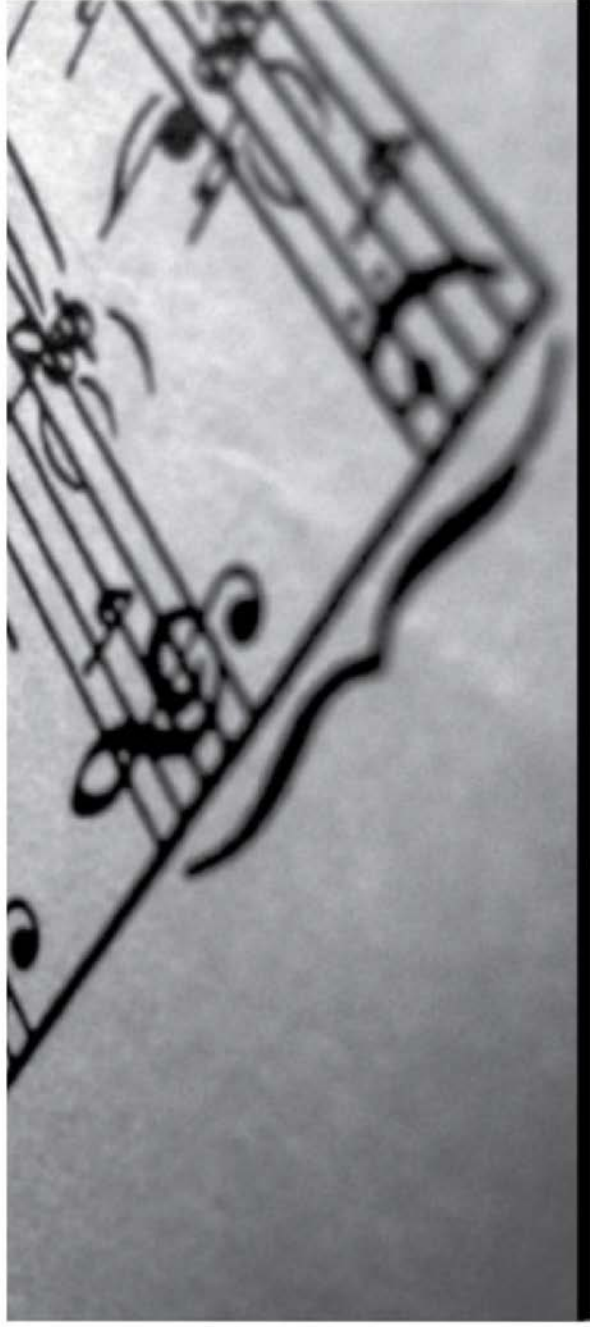


Music Director Search

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

Read about the finalists at:

www.longwoodsymphony.org/md-search



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To help us evaluate this candidate, please complete the survey below and hand it to an usher after the concert.

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Jotaro Nakano, 3/18/23					
This conductor had a compelling presence on the podium and gave an engaging artistic performance	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
This conductor held the attention of the orchestra, and the orchestra seemed to enjoy working with him/her	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
This conductor had exciting musical ideas	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
This conductor would make a great Music Director of the LSO	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

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