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## LONGWOOD SYMPHONY ORCHESTRA

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West Newton, MA 02465

[info@longwoodsymphony.org](mailto:info@longwoodsymphony.org)  
(617) 987 - 0100

[www.longwoodsymphony.org](http://www.longwoodsymphony.org)



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# Songs of

 LONGWOOD  
CHORUS

# Destiny

Howells/Requiem

Brahms/Schicksalslied

Pieces by Alice Parker and Charles Villiers Stanford

Conducted by Jeremy Faust | Iris Chan | Guanghao Yu

7:30pm

Saturday May 18, 2024

Church of the Covenant

67 Newbury St

Free to the public

Suggested donation of \$15



This program is supported in part by a grant from the Brookline Commission for the Arts, a local agency which is supported by the Massachusetts Cultural Council, a state agency



# Leadership

## BOARD OF DIRECTORS

Cassandra Ling, MEd, *Chair*  
Emma Doggett, *Vice Chair*  
Yvonne Alberts, *Treasurer*  
Jean Bae  
Lina Botero  
Aparna Chandrasekhar  
Stacie Lin  
Rich Parker, MD  
Read Pukkila-Worley, MD  
Thomas Sheldon, MD

## STAFF

Bridget Brazeau, *Executive Director*  
Caleb Walker, *Operations Manager*

## BOARD OF ADVISORS

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John Heiss (*In Memoriam*)  
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## MISSION

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

## QUICK STATS

In 2023, YWCA Cambridge served over **700 individuals**.

- Housed **147 residents** within housing & family shelter program
- Served **30+ youth** in our youth leadership programs
- Supported **20+ bills** advocating for racial justice and civil rights
- Educated **100+ individuals** on social and racial justice topics.

**JOIN US IN OUR WORK TO  
ELIMINATE RACISM AND  
EMPOWER WOMEN!**

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THE CAUSE**

## PROGRAMMING AREAS

- Housing and Shelter Services
- Youth Leadership
- Social Justice Advocacy
- Health and Wellness

**Email:** [admin@ywcacam.org](mailto:admin@ywcacam.org)

**Phone:** 617-491-6050

**Social Media:** @ywcacambma

**Website:** <https://ywcacam.org/>

**Address:** 7 Temple Street  
Cambridge, MA 02139



# YWCA Cambridge Programming

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empowering women  
**ywca**  
cambridge, ma

## HOUSING AND SUPPORTIVE SERVICES



**Tanner Residence:** 103 units of single room occupancy (SRO) housing for individuals who identify as women who need a supportive environment to live and grow.

**Renae's Place for Homeless Families:** 10 units to provide families with a warm, stable environment. Each family works with case managers & housing stabilization staff to establish housing and economic stability.

## YOUTH LEADERSHIP

### **GOLD and Gender Expansive Youth (GEY) Programs**

Two spaces centering middle school and high school

- 1) girls of color (GOLD), and
- 2) trans & gender non-conforming youth (GEY)

to develop and support leadership and advocacy skills while cultivating self-love and self-expression.



## RACIAL AND SOCIAL JUSTICE ADVOCACY



Our advocacy work focuses 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 lead the Massachusetts Advocacy Alliance of YWCAs.

## HEALTH AND WELLNESS

Our **Boston Classical Soo Bahk Do** martial arts program offers a holistic form of health and wellness, cultivating self-empowerment and mental resilience alongside physical strength. This program serves all ages and genders and offers financial-based scholarships.

# YWCA Cambridge Housing Story

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## LEAH'S STORY FORMER YWCA RESIDENT

Throughout Leah's two-year stay at Tanner Residence, Leah consistently demonstrated kindness towards fellow residents and staff, maintained punctual rent payments, and diligently pursued both employment opportunities and housing options.

Through her unwavering dedication and hard work, Leah secured a one-bedroom apartment in Cambridge, enabling her to transition out of Tanner in December 2023. She has since established a nurturing home environment for herself and remains an exemplar of responsible tenancy.

*Please make a contribution that is meaningful to you using the QR code on the previous page.*

*With gratitude,  
The YWCA Cambridge team*





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HMFH is proud to support YWCA Cambridge in its ongoing mission to eliminate racism, empower women and to better the communities we live in.

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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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# Longwood Goes To Tanglewood Sunday, June 9, 2024

Concert: 4pm Seiji Ozawa Hall

Social Prescription Symposium: 11:30am Linde Center

AUGUSTA READ THOMAS *Fanfare of Hope & Solidarity*  
VAUGHAN WILLIAMS *Symphony No. 5*  
BRAHMS *Schicksalslied (Song of Destiny)*  
BEETHOVEN from *Christ on the Mount of Olives: Hallelujah*  
**with Longwood Chorus**

TICKETS:  
[LONGWOODSYMPHONY.ORG](http://LONGWOODSYMPHONY.ORG)

**Saturday, May 11, 2024, 8:00 p.m.**  
**New England Conservatory's Jordan Hall**

**Jotaro Nakano, Music Director**  
**Longwood Chorus, Jeremy Faust, Music Director**

**Dai Wei** *Invisible Portals*  
(1989 - )

**Johannes Brahms** *Schicksalslied (Song of Destiny)*  
(1833 - 1897)  
*Longwood Chorus*

***INTERMISSION***

**Nina Shekhar** *Lumina*  
(1995 - )

**Richard Strauss** *Tod und Verklärung (Death and Transfiguration),*  
(1864 - 1949) *Op. 24*  
I. Largo  
II. Allegro molto agitato  
III. Meno mosso  
IV. Moderato

# Musicians

## VIOLIN 1

### **Stacie Lin, *Concertmaster***

MD/PhD Student, Harvard/MIT Division of HST

### **Shirie Leng, MD, *Assistant Concertmaster***

Anesthesiologist (retired), BIDMC

### **Terry Buchmiller, MD**

Pediatric Surgeon, BCH

### **Licia Carlson, PhD**

Associate Professor, Philosophy, Providence College

### **Sumi Fasolo**

Architect, Cambridge Seven Associates

### **Patricia Harney, PhD**

Psychologist, CHA

### **Elizabeth Henderson**

Administrator (retired), MIT

### **Erica Holland, MD**

Obstetrician, Maternal and Fetal Medicine, BMC

### **Joshua Jung**

Student, Tufts University School of Dental Medicine

### **Shenkiat Lim**

Chief People & Equity Officer, Education First Consulting

### **Telden Lopes-Lotufo**

Therapeutic Recreation Specialist, CTRS

### **Ramona Nee, Esq.**

Partner, Weil, Gotshal & Manges LLP

## VIOLIN 2

### **Jean Bae, *Principal***

Wellesley College, Nehoiden Golf Club

### **Catherine Brewster**

English Teacher, Commonwealth School

### **Heidi Harbison Kimberly, MD**

Emergency Medicine Physician, Newton-Wellesley Hospital

### **Marie Leou**

Clinical Research Assistant, BWH

### **Lillian Liao, MD, MS**

Anesthesiology Resident, BWH

### **Psyche Loui, PhD**

Assoc. Professor in Music and Psychology, Northeastern

### **Rich Parker, MD**

Hospice Physician, Care Dimensions

### **Helle Sachse, PhD, JD**

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

### **Jenny Smythe, PhD**

Physicist

### **Amanda Wang**

Violinist, Engineer

## VIOLA

### **Jennifer Gruczka, *Principal***

Principal Web Developer, Stackry

### **Michael Cho, MD, MPH**

Pulmonary and Critical Care Medicine, BIDMC, BWH

### **Emily Erickson, PhD**

Scientist, Biology, Blueprint Medicines

### **Christine Junhui Liu**

PhD Student, Speech & Hearing Bioscience & Tech, HMS

### **Christina Stavrakas, MS, CCC-SLP**

Owner/Speech Language Pathologist, The Learning Gallery

### **Lisa Wong, MD**

Pediatrician, Milton Pediatric Associates; HMS

### **Hilary Zetler, MD**

Fellow, Pulmonary and Critical Care Medicine, MGH, BIDMC

## CELLO

### **Joseph Rovine, DMA, *Principal***

Principal Software Engineer, Microsoft

### **Gregory Crist**

Senior User Interface Designer, Sallie Mae

### **Heidi Greulich, PhD**

Cancer Biologist, Broad Institute

### **Katherine Hein, MD, MBA**

Plastic Surgeon, Newton-Wellesley Hospital and MetroWest Medical Center

### **Jeansun Lee, PhD**

Assoc. Director, Flagship Pioneering Medicines

### **Denise Lotufo, PT, DPT, OCS**

Physical Therapist, Harvard University

### **Martha MacMillin**

Adjunct Instructor, Massasoit Community College

### **Susan Z. Robins**

Chief Growth Officer, Dignity Hospice

## BASS

### **Samuel J. Wattrus, PhD, *Principal***

Principal Investigator, MGH

### **Justin Cao**

Boston University

### **Abby Hau**

### **Zach Sawyer**

Orchestra Teacher, Westford Academy

### **Al Tedesco**

IT Consultant

# Musicians

## FLUTE

### **Allison Baker**

*RNA Technology Scientist II, Verve Therapeutics*

### **Elizabeth Henske, MD**

Professor of Medicine, HMS; Physician, BWH, DFCI

### **Susan Sims, MD**

Radiologist, MGB

### **Jennifer Zuk, PhD, CCC-SLP**

Asst. Professor of Speech, Language & Hearing Sciences, Boston University

## OBOE/ENGLISH HORN

### **Michael Barnett, MD**

*Asst. Professor, HSPH; BWH*

### **Matthew Lee**

PhD Candidate, Population Health Science, HSPH

### **Thomas Sheldon, MD**

Director, Radiation Oncology, Concord Hospital

## CLARINET

### **Rebecca Doggett, PhD**

Clinical Psychologist, Lurie Center for Autism, MGH

### **Mark Gebhardt, MD**

Professor of Orthopaedic Surgery, BIDMC, BCH, HMS

### **Paul Silver**

President, Handyman Heroes

## BASSOON/CONTRABASSOON

### **Frank Casados**

Bassoon Instructor, Needham & Milton Public School Districts

### **Christopher Lee**

Medical Assistant, BILH

### **Stephen C. Wright, MD**

Adjunct Faculty, BU Prison Education Program

## HORN

### **Christian Ackmann**

Data & Analytics, Universal Music Group

### **Kathleen Keen**

Director of Finance, Brandeis University

### **William Prince, PhD, MD, FFPM**

Head of Profiling, Translational Medicine, Novartis

### **Erik Svenson**

Principal Program Manager, Microsoft Corp. (retired)

### **Adam Weber**

Senior Manager, Technical Accounting, DigitalOcean

## TRUMPET

### **Wolfram Goessling, MD, PhD**

*Wolfram Goessling Trumpet Chair*

Chief of Gastroenterology, MGH;

HMS Director, Harvard-MIT Division of 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

### **Peter Cook**

Computer Engineer

### **Chris Rene**

Manufacturing Engineer, Cognex Corporation

### **Paul Salinas**

Principal Development Specialist, Takeda Pharmaceuticals

## TUBA

### **Jimmy Curto**

New England Conservatory

## TIMPANI/PERCUSSION

### **Kendall Floyd**

Boston Conservatory at Berklee

### **Hannah Robins**

Clinical Research Coordinator, Neurology, MGH

## PIANO

### **Patrick Yacono**

Associate Scientist, Evolved By Nature

## HARP

### **Erin Janke**

### **Maria Ren**

## ABBREVIATIONS

**BIDMC** Beth Israel Deaconess Medical Center

**BILH** Beth Israel Lahey Health

**BCH** Boston Children's Hospital

**BMC** Boston Medical Center

**BU** Boston University

**BWH** Brigham & Women's Hospital

**CHA** Cambridge Health Alliance

**HMS** Harvard Medical School

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

**HST** Health Sciences & Technology

**MGB** Mass General Brigham

**MGH** Massachusetts General Hospital





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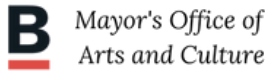


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*This program is supported in part by a grant from the Boston Cultural Council administered by the Mayor's Office of Arts and Culture and by the Massachusetts Cultural Council, a state agency.*

# Jotaro Nakano, Music Director

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

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

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



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

# Longwood Chorus

The mission of the Longwood Chorus, a 70-voice ensemble of Boston's healthcare and science community, is to perform exciting and diverse music and to spread harmony in healthcare.

Since its founding in 2017, the Longwood Chorus has brought together singers of various healthcare backgrounds – medical, graduate, and public health students, researchers, clinical research coordinators, therapists, nurses, residents, and attending physicians – from local schools and hospitals, including Harvard Medical School, Boston University School of Medicine, Boston Children's Hospital, Brigham and Women's Hospital, Dana-Farber Cancer Institute, and Beth Israel Deaconess Medical Center. Through biannual concerts and outreach performances at hospitals and community events, the Longwood Chorus hopes to decrease medical burnout, promote emotional wellness, and perform high-quality choral music.



# Longwood Chorus Musicians

## SOPRANO 1

Mikaela Bartels  
Pamela Chen  
Nellie Darling  
Maria Galassi  
Kaila Harris  
Roni Hyman  
Erika Lynn-Green  
Joy Moses  
Maddy Parameswaran  
Megan Price  
Lilin Tong  
Nicole Wolter

## SOPRANO 2

Lydia Barnaba  
Alyssa Barzach  
Haelynn Gim  
Carolyn Hsu  
Michiko Inouye  
Madeleine Kline  
Leah Kosyakovsky  
Elke Platz  
Katarina (Kate) Psenakova  
Aisling Quinlan  
Nereida Ramirez  
Hanna Sigurdson  
Elle Young

## ALTO 1

Madelaine Abel  
Esprit Ange Andraos  
Dana Berkowitz  
Mel Calica  
Angela Cattani  
Fabiana Ferreira  
Jenny Youjin Jang  
Sarah Justvig  
Sanjana Kulkarni  
Samantha Palace  
Arya Rao  
Emily Roop  
Lisa Schweigler  
Johanna Siehler  
Andrea Vandeven  
Breanna Zerfas

## ALTO 2

Zara Atal  
Liz Bernstein  
Iris Chan  
Katya Frazier  
Zoë Gilbard  
Emma Jones  
Samantha Kridgen  
Vineetha Mathew  
Ines Patop  
Ayesha Sundaram  
Jenny Yao

## TENOR 1

Jonathan Berry  
Daniel Brooks  
Abigail Garneau  
Andrew Lewis  
Luca Mariani  
Jordan Rudman  
Sam Russo

## TENOR 2

Ricardo de Matos Simoes  
Dan Egan  
Ralph Estanboulieh  
Gary Ho  
Josh Ng-Kamstra  
Jeremy Sogo  
Alan Wong

## BASS 1

Steven Barbour  
Thomas Day  
Trey Hale  
Marc Hem Lee  
Brandon Ko  
Austin Moore  
Marti Ortega Ribera  
Daniel Packard  
Benjamin Wymann  
Guanghao Yu

## BASS 2

George Fei  
David Mazumder  
Andrew Nguyen  
Mike Super  
Alex Zhang

## MUSIC DIRECTOR

Jeremy Faust



# Program Notes

## DAI WEI (1989 - )

### *Invisible Portals*

When I was in Tibet, I learned about a legendary realm of peace and prosperity governed by wisdom and passion, known as Shambhala. It is said that beneath the Potala Palace lies a secret tunnel leading to Shambhala. This immediately brings to mind the mandala thangka, where geometric patterns are constructed within concentric squares or circles, each with numerous entrances. In *Invisible Portals*, my hope is to open adventurous gateways to a realm that transcends the boundaries of the West and the East; a place where multicultural and multidimensional conversations intertwine beyond time and space. Ultimately, it guides me to the Shambhala I carry within.

— DAI WEI

## JOHANNES BRAHMS (1833 - 1897)

### *Schicksalslied (Song of Destiny)*

Brahms's *German Requiem*, which he completed in 1868, was immediately recognised as a great masterpiece; nevertheless it drew considerable criticism for its absence of any reference to the meaning of the Resurrection and man's redemption through the death of Christ. Brahms had made clear his intention to write a Requiem that was a comfort to the living rather than an act of prayer for the dead, but his great friend Dvořák spoke for many when he observed, '*Such a great man, such a great soul, but he believes in nothing*'.

Comments such as this did not do justice to Brahms, who was a deeply serious thinker, a philosopher even, with an intimate knowledge of the Scriptures. His agnosticism sprang not from an absence of belief but from an awareness that the religious certainties of past centuries no longer applied, and a conviction that in order to find some meaning in life man needed first of all to draw on his own inner humanity.

## BRAHMS (continued)

Brahms wrote the *Song of Destiny* in 1871. By now his humanistic agnosticism had become so much an integral part of him that his musical response to Hölderlin's text seems to be at variance with the poem's dark message. He was clearly aware of this contradiction when he wrote to a friend, '*I am saying something the poet does not say*'. Whereas Hölderlin contrasts the everlasting bliss of souls in heaven with the pain and suffering of human existence, ending on a note of bleak resignation, Brahms concludes the work with a return to the heavenly radiance of the orchestral introduction. As with the *Requiem*, his message seems to be that hope and consolation for the living may be found here on earth.

-John Bawden

## NINA SHEKHAR (1995 - )

### *Lumina*

Described as "tart and compelling" (*New York Times*), "vivid" (*Washington Post*) and an "orchestral supernova" (*LA Times*), Shekhar's music has been commissioned and performed by leading orchestras including the LA Philharmonic, Nashville Symphony among many others. Since 2021, she has held a two-year appointment as Composer in Residence for Young Concert Artists. She is also a 2022/23 Civitelli Ranieri Foundation Music Fellow. *Lumina* was written for the USC Thornton Symphony and has since been performed by both the New York Philharmonic and the Minnesota Orchestra. The piece is all about contrast, specifically the metaphorical contrast between dark and light. Her composer's note is succinct: "*Lumina* explores the spectrum of light and dark and the murkiness in between. Using swift contrasts between bright, sharp timbres and cloudy textures and dense harmonies, the piece captures sudden bursts of radiance amongst the eeriness of shadows." She believes *Lumina* has taken on a different meaning in a world where we seek hope in the midst of a challenging world environment.



# Program Notes

## RICHARD STRAUSS (1864 - 1949)

### *Tod und Verklärung (Death and Transfiguration), Op. 24*

*Death and Transfiguration* is a tone poem, a genre whose creation was largely spearheaded by Bedřich Smetana (composer of the opera, *The Bartered Bride*) and Franz Liszt. The musical premise is simple—write a single movement composition for orchestra that tells a story about something in the “real” world. The “stories” of Strauss’s tone poems vary: *MacBeth*; *Don Quixote*; the escapades of a medieval scamp; the life of an anonymous hero (read Strauss, himself, some would say); climbing a mountain in the Alps; and a musical depiction of several of the subsections of Nietzsche’s *Zarathustra*.

Strauss was a master of writing for the orchestra. He knew exactly how to extract the most from its instrumental resources—so much so that generations of players complained of the “difficulty” of his works. He thought nothing of depicting the silverware on his breakfast table or the sheep in *Don Quixote*. All of his music is a challenge to perform, but players now love to do so. The young composer started his active career as a composer somewhat in the relatively conservative style of Brahms and others. But, around the middle of the 1880s he, at the encouragement of his friend, the composer Alexander Ritter, fell under the influence of the tone poems of Liszt, and composed his first essay in the genre, *Aus Italien* (1886). *Don Juan* and *MacBeth* came in quick succession, and in 1889 he produced *Death and Transfiguration*.

The subject of the latter is a simple one, the depiction of an old artist, in his death throes, who struggles to live, reviews events in his life, and eventually succumbs and passes into the next world, in a “transfiguration” of his being. Well, it’s not a happy subject for most,

but it is typical of the intensity of German Romanticism for a young man to focus on such. What is not typical is that the music came first, and then, at the request of Strauss, Ritter, also a poet, wrote a poem that follows the music and makes clear that which is depicted. The poem—and the music—is in roughly four sections that proceed through the narrative of this man’s life’s end.

The opening *Largo* creates an atmosphere of life’s impending end, with soft repeating notes that sound like an ominous clock ticking, followed by a titanic struggle to forestall it in the *Allegro molto agitato*. The third section, quieter and more reflective, moderates the struggle as the dying man thinks of his long and active life—including happier times. Finally, starting softly, the last section depicts the transfiguration of his soul, and his departure from our world. In Strauss’s inimitable way, the main theme of transfiguration—three ascending stepwise notes followed by a soaring leap upward of an octave—begins quietly, but grows and builds in intensity, until in the stunning peroration, the full orchestra, brass filling the hall, shepherds the man’s soul into eternity.

The significance of that theme was central to the life and work of Strauss. Almost sixty years later, in 1948, as an old man of eighty-four, he returned to it. In his beloved, and stunningly beautiful, *Four Last Songs*—his last compositions, and all of which depict the serene acceptance of the inevitability of life’s end—he employs the transfiguration theme of his youth. In the last song, *Im Abendrot* (In Evening’s Rosy Glow) as the soprano softly sings “Is this perhaps death?” a solo horn softly plays the transfiguration theme in a “halo” of lush strings. The moment is incomparable and the circle is complete.

--Wm. E. Runyan  
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