



**LONGWOOD  
SYMPHONY  
ORCHESTRA**



**MAY 20, 2023**

HEALING THE COMMUNITY THROUGH MUSIC



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## LONGWOOD SYMPHONY ORCHESTRA

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(617) 987 - 0100

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

# Leadership

## BOARD OF DIRECTORS

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Aparna Chandrasekhar  
Stacie Lin  
Cassandra Ling  
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Thomas Sheldon, MD

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# YWCA Cambridge

eliminating racism  
empowering women  
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cambridge, ma

## MISSION

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

## QUICK STATS

In 2022 we celebrated **130 years of service** to the community.

- Provided direct service to over **450 individuals**
- Housed **150+ residents** within housing & family shelter program
- Served **35+ youth** in our youth leadership programs
- Supported **20+ bills** advocating for racial justice and civil rights

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

**SCAN THE QR CODE  
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## 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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## HOUSING AND SUPPORTIVE SERVICES



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

**Rena'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 Programs

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cambridge, ma

## RITA'S WORDS CURRENT YWCA RESIDENT

Hi im Rita Jirichian i am a resident at the Ywca! I love living at the womens Ywca! I feel so safe here the ywca is my home sweet home! Im scared to live alone in a apartment so living here at the Ywca is perfect for me.

The women here are strong and powerful an beautiful!! we all have are own journey in life an im so happy me an them can be safe living here for as long as we need need to!!

Living here is such a blessing because we are all like family an sisters!! The ywca is a safe place, affordable, and gets a lot of women off the streets from being homeless no mather who they are!!

I know im cared for an that means alot to me! On holidays we get a nice meal, parties an presents!! My room is my safe haven i love living here at the womens ywca

So please donate everyone please!! you will never regret it me an the other women thank you from our heart!!!!!!

*Please make a contribution that is meaningful to you using the [QR code](#) on the previous page.*

*With gratitude,  
Rita and the YWCA Cambridge team*



# Partnership Spotlight

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THANK YOU TO OUR INCREDIBLE  
SPONSORS FOR MAKING THIS  
EVENT POSSIBLE:

## The Milkovits Family



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HOUSE  
AT HARVARD

## MIT OFFICE OF GOVERNMENT AND COMMUNITY RELATIONS

YWCA Cambridge is honored to be a recipient of the MIT Office of Government and Community Relations funding for many years.

We are fortunate to have them as a sponsor for tonight's Longwood Symphony Orchestra benefit concert.



Massachusetts  
Institute of  
Technology



### MIT's Community Engagement Approach

MIT cares deeply about its host community and Cambridge neighbors. The Institute's students, faculty, and staff are committed to supporting the City and nonprofit partners in addressing the needs of our local community.

<https://ogcr.mit.edu/>





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**Saturday, May 20, 2023, 8:00 p.m.**  
**MIT's Kresge Auditorium**

**Avlana Eisenberg, conductor & Music Director Finalist**  
**Anthony Trionfo, flute**

**William Grant Still**  
(1895 -1978)

*Can't You Line 'Em*

**Charles Tomlinson Griffes**  
(1884 - 1920)

Poem for Flute and Orchestra

**Cécile Chaminade**  
(1857 - 1944)

Concertino for Flute, Op. 107

*Anthony Trionfo, flute*

-INTERMISSION-

**Pyotr Ilyich Tchaikovsky**  
(1840 -1893)

Symphony No. 5 in E Minor, Op. 64

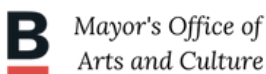
I. Andante—Allegro con anima

II. Andante cantabile con alcuna licenza

III. *Valse*. Allegro moderato

IV. *Finale*. Andante maestoso—Allegro vivace

**Thank You To Our Concert Sponsor:**  
**Judith and James Barr**



*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

### **Hannah Goodrick**

Science Teacher, Coach; Dexter Southfield

### **Ji Seok Kim**

Physics Instructor, Phillips Academy Andover

### **Aaron Levett**

Software Engineer, Google

### **Shenkiat Lim**

Chief People & Equity Officer, Education First Consulting

### **Rich Parker, MD**

Chief Medical Officer, Arcadia Healthcare Solutions

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

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

### **Amanda Wang**

Violinist, Engineer

## VIOLIN 2

### **Shirie Leng, MD, *Principal***

Anesthesiologist (retired), BIDMC

### **Jenny Smythe, PhD**

Physicist

### **Hana Asazuma-Cheng**

Music Teacher

### **Catherine Brewster**

English Teacher, Commonwealth School

### **Sarah Carlson, MD**

Assistant Professor of Surgery, Boston VA

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

Emergency Medicine Physician, Newton-Wellesley Hospital

### **Patricia Harney, PhD**

Psychologist, CHA

### **Elizabeth Henderson**

Administrator (retired), MIT

### **Erica Holland**

Obstetrician, Maternal and Fetal Medicine, BMC

### **Julia Lurie**

Senior Reporter, Mother Jones

### **Hana Moon Burgess**

#### ***Sue Pauker Second Violin Chair***

Research Assistant, HMS, Dept. of Genetics

## VIOLA

### **Jennifer Gruzca, *Principal***

Principal Web Developer, Stackry

### **Jessica Baum**

Physical Therapist

### **Benjamin Beames**

Senior Consultant, Booz Allen Hamilton

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

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

### **Elizabeth Dorans**

PhD Student, Biological & Biomedical Sciences, HMS

### **Emily Erickson, PhD**

Scientist, Biology, Blueprint Medicines

### **Christine Junhui Liu**

PhD Student, Speech & Hearing Bioscience & Technology, HMS

### **Neeti S. Kulkarni**

Data Analyst, MGH

### **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

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

Plastic Surgeon, Newton-Wellesley Hospital and MetroWest Medical Center

### **Jeansun Lee, PhD**

Discover Biology, Research Informatics, MOMA Therapeutics

### **Martha MacMillin**

Adjunct Instructor, Massasoit Community College

### **Read Pukkila-Worley, MD**

Associate Professor of Medicine, UMass Medical School

## BASS

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

Massachusetts General Hospital

### **Jack Dennerlein, PhD**

Professor, Northeastern University

### **Abby Hau**

### **Emily Naoum, MD**

Anesthesiologist and Critical Care Physician, MGH



# Musicians

## FLUTE

### **Ruchita Balasubramanian**

PhD Student, Infectious Disease/Epidemiology, HPSH

### **Courtney Regester**

Flute Finisher, Powell Flutes

### **Susan Sims, MD**

Radiologist, Commonwealth Radiology Associates

## OBOE

### **Michael Barnett, MD**

Asst. Professor, HSPH; BWH

### **Thomas Sheldon, MD**

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

## CLARINET

### **Tammy Avery-Gibson**

Hospital Relations Coordinator, New England  
Donor Services

### **Mark Gebhardt, MD**

Professor of Orthopaedic Surgery, BIDMC, BCH, HMS

### **Paul Silver**

President, Handyman Heroes

## BASSOON

### **Benjamin Steinhorn, MD, PhD**

Resident Physician, MGH

### **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

### **John Kessen**

State Park, Mamaleh's, Vincent's

### **William Prince, MD, PhD, FPPM**

Head of Profiling, Translational Medicine, Novartis

### **Sage Silé**

Librarian, Boston Philharmonic

## TRUMPET

### **Matt Repucci**

*Wolfram Goessling Trumpet Chair*

Band Director, Melrose Public Schools

### **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

### **Jim Gifford**

## TIMPANI/PERCUSSION

### **Jeremy Lang**

VP Customer Success and Operations, RStudio PBC

## HARP

### **Szu-Ning Tai**

Music Director, Marianapolis Preparatory School

## ABBREVIATIONS

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



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# Avlana Eisenberg, conductor

Acclaimed conductor Avlana Eisenberg is a passionately committed advocate for emerging and underrepresented American composers, new works, and making symphonic music accessible for all. Hailed as “an imaginative and enterprising conductor,” she is Music Director of the Boston Chamber Symphony and has led orchestras throughout the United States, Europe, and the United Kingdom.

Eisenberg's discography includes recordings with the Royal Scottish National Orchestra and the Budapest Symphony Orchestra MAV. Her 2022 Naxos recording with the Royal Scottish National Orchestra, *William Grant Still: Summerland*, includes 13 world premieres of orchestral music by Still and was praised as “stunning” by The New York Times and selected as Album of the Week by SiriusXM. ClassicalCDs.com notes, “This composer could not have better advocates than what we have here. The playing of the Royal Scottish National Orchestra is superbly accomplished and musically involving, and they are expertly led by Avlana Eisenberg.” Eisenberg's earlier recording of violin concertos of Sibelius and Barber and the world premiere recording of Ben-Haim's *Three Songs Without Words* with the Budapest Symphony Orchestra MAV and violinist Zina Schiff was hailed as “persuasive” and “finely balanced” by Gramophone Magazine, and “strongly recommended” by Fanfare. Her upcoming releases include an all-Hovhaness album with the Salzburg Chamber Soloists and a recording of works by Ravel and Ben-Haim with the Royal Scottish National Orchestra.

As Music Director of the Boston Chamber Symphony, Eisenberg has been credited with extending and deepening their impact in the community by making symphonic music accessible and riveting for audiences of all ages and backgrounds. In addition to mainstage and educational concerts, she has brought music to the community in non-traditional venues, including WBUR Radio-sponsored concerts in a local brewery, and the Boston Chamber Symphony's Healing Arts Initiative in collaboration with Harvard's Beth Israel Deaconess Medical Center to bring symphonic music to hospital staff, patients, and families. Committed to amplifying diverse compositional voices, Eisenberg and the Boston Chamber Symphony developed the “Sounds of America” series to showcase the life and music of underrepresented American composers. Their debut video, released in 2021, features a multimedia performance of “Can't You Line 'Em” by William Grant Still. In demand as a guest conductor, Eisenberg has



also performed with ensembles at noted summer festivals including the Edinburgh Festival, the Aspen Music Festival, and the Festival at Sandpoint, and in such venues as the Mozarteum, the Hungarian Radio Hall, and the Granada Theater.

Eisenberg regularly champions the work of contemporary composers, such as Kevin Puts, Faye Chiao, and David Biedenbender. She has conducted dozens of world premieres and served as conductor for the Juventas New Music Ensemble—a group that exclusively performs works by young composers. Eisenberg has also commissioned new works, including *Banding Together*, an operatic adaptation of *Musicians of Bremen*, the popular Brothers Grimm fairytale, which was premiered by the Boston Chamber Symphony at a sold-out family concert.

Recipient of a Fulbright Fellowship to work at the Paris National Opera, Eisenberg received her undergraduate degree at Yale University, where she founded and conducted the Silliman Symphony and was named one of *Glamour Magazine's* Top Ten College Women for her stellar academic record and strong leadership skills. She earned graduate degrees in Orchestral Conducting from the University of Michigan and the Peabody Institute, and has participated in masterclasses by such renowned conductor-pedagogues as Michael Tilson Thomas, David Zinman, Gerard Schwarz, Marin Alsop, and Larry Rachleff. A violinist by training, Eisenberg's primary teacher was Heifetz protégé Erick Friedman.



**September 18** Voices from France

Franeck 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.  
All concert proceeds will be sent to Women's Lunch Place,  
which has served our neighbors in need for nearly 40 years.

More info at  
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*Bravo!*  
*Congratulations on  
another great season.*

# Anthony Trionfo, flute

Praised as a “breezily virtuosic flutist” by *The New York Times* after his concerto debut with the Orchestra of Saint Luke’s and Teddy Abrahms in May 2019, flutist Anthony Trionfo is “a musician of prodigious talent and scintillating personality” (*Oberon’s Grove*).

Anthony “Toney” Trionfo has performed as a soloist with the Grant Park Festival Orchestra, Edmonton Symphony, ProMusica Chamber Orchestra, “The President’s Own” Marine Band, McCall Festival Orchestra, Stockton Symphony, Riverside Symphony, and Gulf Coast Symphony Orchestra, among others. He has given recitals at The Morgan Library & Museum in New York City, Festival de Ibagué in Colombia, Colgate University, Ithaca College, Clarion Concerts, Abbey Church Events, and the Brownville Concert Series. He also frequently appears with the Jupiter Chamber Players in New York City.

Anthony won First Prize at the 2016 Young Concert Artists Susan Wadsworth International Auditions. In 2018, he debuted in the YCA Series at New York’s Merkin Concert Hall and Washington, DC’s Kennedy Center along with pianist Albert Cano Smit, premiering a new work by YCA Composer-in-Residence Katherine Balch.

In the coming season Anthony will be presented in recital by the Crystal Valley Concert Series (Middlebury, IN), Cosmos Club (Washington, DC), and the Artists Series Concerts of Sarasota. In addition to appearances with the ProMusic Chamber Orchestra (Columbus, OH), he will also be presented as soloist with the Longwood Symphony (Boston, MA) and the Oregon Mozart Players.

Anthony began studying the flute at age when he was fourteen, performing with the Las Vegas Philharmonic. He is a recipient of the Jack Kent Cooke Young Artist Award, and won the Alexander & Buono International Flute and National YoungArts Foundation Competitions. Additional recitals include performances at Chamber on the Mountain, Iowa State University, Florida State University, Southern Adventist University, Saint Vincent College, the Levine School of Music, and Port Washington Library.

Committed to diversity, equity, and inclusion work within the field of classical music, Anthony has made a purpose of bringing music to all. In 2020, Anthony co-curated “Learning to Listen: A



discussion addressing the nuances of the Black experience within classical music” in addition to the Sphinx Organization’s “Illuminate!” series along with Steven Banks and Randall Goosby. Anthony is also a creator of the Umoja Flute Institute, a non-profit organization dedicated to providing flutists of African descent with the tools needed to succeed and thrive at all levels of music making. He is a faculty member with MusicAlly, an international virtual learning platform that provides musical instruction to all interested students regardless of their financial needs and serves on the Diversity, Equity, and Inclusion Committee for the Aspen Music Festival and School.

Anthony completed both his master’s and bachelor’s degrees from the Colburn School Conservatory of Music in Los Angeles, California under the tutelage of James Walker, former principal flute of the Los Angeles Philharmonic. While at Colburn, he was named a Teaching Fellow and studied the art of pedagogy under Dr. Robert Duke. He completed his high school studies at the Interlochen Arts Academy in Interlochen, Michigan as a student of Nancy Stagnitta. He has had additional studies with Nadine Asin, Timothy Day, Dr. Megan Lanz, Emmanuel Pahud, and Mark Sparks.

You can learn more about Anthony by visiting him at his website, [Trionfoflute.com](http://Trionfoflute.com) or on Instagram [@Toneyflute](https://www.instagram.com/Toneyflute)



# Program Notes

## **WILLIAM GRANT STILL**

**(1895 -1978)**

### ***Can't You Line 'Em***

William Grant Still was born in Woodville, Mississippi in 1895. A tragic illness robbed him of his father when he was only three months old, but when his mother re-married, it was to a man who actively encouraged his musical interests. Still would go on to enroll at the Oberlin Conservatory of Music after receiving a Bachelor of Science degree at Wilberforce University (pacifying his mother's wishes for medical school). He also studied composition with George Whitefield Chadwick, and Edgard Varèse who encouraged him enthusiastically.

After collaborating with some of the biggest stars of the blossoming jazz scene in New York City, including Fletcher Henderson's band, Still blazed a trail with a series of firsts: the first African American to have a symphony performed by a major orchestra, the first African American to conduct the Los Angeles Philharmonic, the first African American to have an opera performed by the New York City Opera, and the first African American to conduct the New Orleans Philharmonic Orchestra. His sizeable musical output includes five symphonies—including the immensely popular Symphony No. 1, *Afro-American*—multiple symphonic poems and suites, and eight operas. A Guggenheim Fellowship in 1934 provided the means to move to Los Angeles where he soon got hired as a film composer, eventually penning musical arrangements for films including *Pennies from Heaven* (starring Bing Crosby) and *The Lost Horizon*.

Many of Still's works are infused with the Blues, a genre that Still felt "unlike many spirituals, do not exhibit the influence of Caucasian music," as well as folk music derived from a variety of sources. A subset of folk songs are tunes whose rhythms are conducive to keeping workers moving in unison during a tedious physical task. *Can't You Line 'Em* was a song for the purpose of

lining up railroad track, sung by the Gandy Dancers, the nickname for early railroad laborers, the majority of whom were African Americans and other minorities. An important aspect to remember about this music was highlighted in an interview with a retired railroad worker who recalled "...that singing was just the rhythm that the labor used for keeping the time and keeping the track line like the boss man wanted...wasn't no joy in it whatsoever...it's just rough, rugged work." The tune was preserved by John Lomax (in a now famous version by Lead Belly), and Still's setting of the work in 1940 provided a new framework, one that celebrated the backbreaking manual labor completed by a swath of Americans who were largely invisible and later forgotten by elevating it to the status of concert music.

## **CHARLES TOMLINSON GRIFFES**

**(1884 - 1920)**

### ***Poem for Flute and Orchestra***

In the 1890s, North American musicians were reaching a crossroads where an appetite for distinctly regional music and arts was growing. For some, the goal was to separate from Europe, and prove that talent could be cultivated, trained, and kept, at home. This was the approach of Jeannette Thurber, who is best remembered for bringing Antonín Dvořák to her National Conservatory of Music to directly address the issue of "American music." Others chose a more traditional path, which typically meant time spent abroad studying in the great cities of Europe. This was the direction in which Charles T. Griffes was nudged by his teacher, and mentor, Mary Selena Broughton. So, in 1903, just shy of his nineteenth birthday, he embarked on Berlin's Stern Conservatory to pursue training as a concert pianist. His enthusiasm for the stage soon waned and he sought out opportunity to have more focused, and open-minded, training as a composer, leaving the conservatory to pursue private lessons, including a handful with Engelbert Humperdinck, remembered today for his opera *Hansel and Gretel*.



# Program Notes

## GRIFFES (continued)

Four years later, in 1907, Griffes felt it was time to return to the United States, taking a teaching position in Tarrytown, NY, and all the while he continued to compose. His first published work came in 1909. Over the next decade Griffes' style went through distinct shifts, from a Germanic style to French "impressionist," and finally absorbing elements of Japanese music that he was introduced to via a friend who had written down melodies she heard during a visit. Touches of this influence can be heard in one of Griffes' final works, the Poem for Flute and Orchestra, a wonderfully atmospheric work in one movement with distinct character sections. Throughout, Griffes utilizes relatively simple effects such as range (pitching most of the piece down in the lower registers) to create maximum impact through minimal means. It was written on a commission from Georges Barrère, "who was an enthusiastic admirer of Griffes' music and his sincere friend," fellow friend Marion Bauer recalled in a 1943 article for *The Musical Quarterly*. In 1905 Walter Damrosch had invited Barrère to immigrate to the United States from France in order to take a position in the New York Symphony (which would later become the New York Philharmonic). Bringing his silver flute with him, Barrère helped to modernize flute playing in America, which at the time still included numerous wood models.

Sadly, Griffes died unexpectedly the following year at the age of thirty-six. Exhausted from trying to keep up with all of his work, and unable to afford a copyist to help ease the load, he succumbed to the influenza. The simple notice in *The New York Times* of a memorial concert in his honor read simply: "The Committee on Music of the MacDowell Club has arranged a concert at the clubhouse on Wednesday evening in memory of Charles T. Griffes, the composer, who died last April. The memorial is offered by personal friends, who will perform his music."

## CÉCILE CHAMINADE (1857-1944)

### Concertino for Flute in D Major, Op. 107

One of the 19th century's most prominent and prolific composers, Cécile Chaminade was born into a family of amateur musicians, and was given initial instruction from her mother, soon writing her own compositions as early as the 1860s. Like Fanny Mendelssohn in the previous generation, Chaminade's father considered it inappropriate for a young lady to pursue music professionally. As such, she was restricted from enrolling formally at the Paris Conservatoire, though she was able to cultivate her evident skill through private study with teachers from the school. By 1877, at age twenty, she made her debut in the Salle Pleyel, where Chopin had given his final concert the year after Chaminade was born. It began a lifetime of concertizing with programs including her own works, and tours that would eventually take her across Europe. Queen Victoria became a fan. In all, she would write around 400 works, remarkably almost all of which were published. Her fame soon spread to the United States where leagues of women formed Chaminade clubs, some of which are still active to this day, such as the club in Attleboro, MA. This wide-spread enthusiasm finally encouraged Chaminade to visit the United States, touring a dozen cities from the East Coast to the Midwest in 1908. In Boston's Symphony Hall, where Chaminade's works had been performed with some regularity since the 1890s, performances were given of her piano and vocal works for her visit. While long-term recognition of Chaminade's many contributions to music were sadly overshadowed by broadly sweeping dismissals of works by women as being amusement more than art, in 1913 she became the first female composer to be awarded the Légion d'Honneur.

The Concertino for Flute was commissioned by the Paris Conservatoire in 1902 as an examination piece for students and was dedicated to the renowned flute instructor Paul Taffanel, whose



# Program Notes

## CHAMINADE (continued)

whose studio included Georges Barrère, who premiered Debussy's *Prelude to the Afternoon of a Faun*, and commissioned Griffes *Poem*. After the elegance of the processional opening melody, the flute takes center stage highlighting the virtuosity of the performer alongside the ensemble. In the solo cadenza, a new expressive range of emotions is highlighted before a return to the opening theme. The work ends in an exciting escalation of technical demands and musical drama.

## PYOTR ILYICH TCHAIKOVSKY

(1840-1893)

### Symphony No. 5 in E Minor, Op. 64

In the early months of 1888, Tchaikovsky began announcing to numerous relatives and friends that he was planning on writing a new symphony. By late April, he had rented a country house at Frolovskoye (roughly 60 miles outside Moscow) so that he could concentrate on writing. Soon, however, his ever-present self-doubt reared its head, hindering his progress, and by May he was obviously agitated. In a letter to his brother, Modest, he shared, "Am I really written out? I've no ideas or inspiration whatever!" In June, the fraught mood persisted as he wrote to his patron, Nadezhda von Meck, "I want so much to show not only to others, but to myself, that I still haven't expired...now inspiration seems to have deserted me completely." Slowly but surely the ideas did come, and by the end of the summer and into the fall Tchaikovsky was finishing various movements and tweaking instrumentation. Remarkably, despite the composer's panic, he would complete the monumental symphony in the span of just about 7 months while also working on other pieces, such as his music for the ballet *The Sleeping Beauty*.

An early sketch of the work contains marginalia indicating Tchaikovsky originally conceived of a programmatic element. He wrote, "Total

submission before fate, or what is the same thing, the inscrutable designs of Providence." "Murmurs, doubts, laments, reproaches against...XXX" (some researchers suggest the composer is alluding to suppression as a gay man). Again, his self-doubt seeps through when he adds, "A wonderful program, if only it can be fulfilled." Elsewhere above certain phrases in the music he scribbled illustrative instructions like, "consolation," "a ray of light," and "there is no hope." Whatever his initial ideas were, ultimately Tchaikovsky elected to work in the abstract rather than overtly express a narrative. He wrote to Grand Duke Konstantin Konstantinovich that summer explaining, "At the present time, I am fairly busy and working diligently on composition of a symphony, without a program."

The symphony premiered in Saint Petersburg in November, 1888, and within a year was performed in Prague, Hamburg, and New York City. Tchaikovsky, ever wildly self-conscious, flipped his assessment of the work multiple times. At first, a relieved Tchaikovsky wrote to his brother, Anatoly, "The symphony has received unanimous approval from all my friends: some even say it's my best work." By December he lamented to Madame von Meck, "The symphony is too colorful, massive, insincere, drawn out and on the whole very unsympathetic...Am I indeed, as they say, written out?" A few months later he was in a more positive mood writing to his nephew, "The Fifth Symphony was again performed magnificently, and I have started to love it again.

A defining characteristic of the symphony is its cyclical construction. In the opening movement, we hear the main theme presented as a somber, dotted rhythm in the clarinets. Iterations of it appear throughout until it is fully transformed into a regal, major key processional march in the finale. The middle movements showcase two elements for which Tchaikovsky is an undisputed master: gorgeous melodies—including one of the most famous horn solos in the repertoire heard in the opening of the second movement—and diaphanous, glittering, waltzes.

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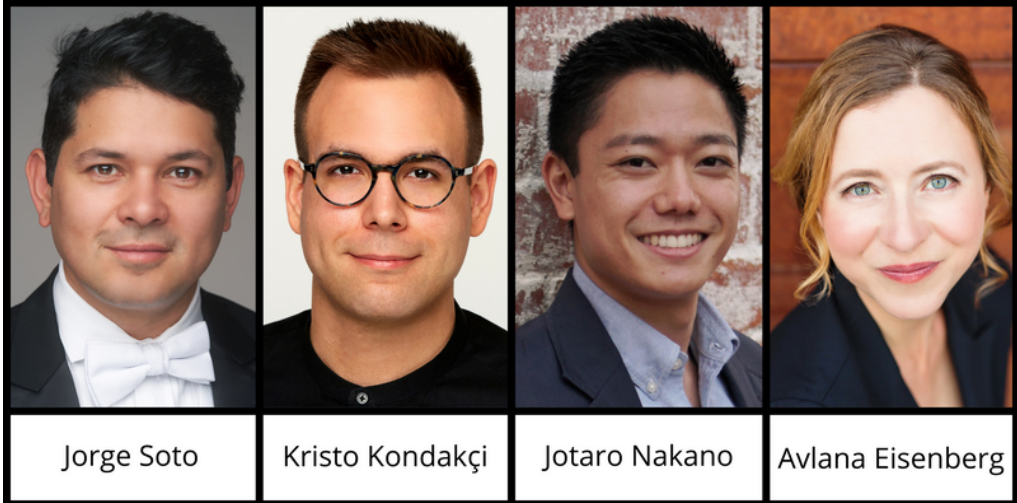
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# Music Director Search

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](http://www.longwoodsymphony.org/md-search)

Selecting a music director is one of the most important decisions an orchestra can make.

Your opinion as an audience member is valuable to us in this process.

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

	<b>Strongly agree</b>	<b>Agree</b>	<b>No Opinion</b>	<b>Disagree</b>	<b>Strongly Disagree</b>
<b>Avlana Eisenberg, 5/20/23</b>					
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"/>
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