



**NEW ENGLAND
PHILHARMONIC**

RICHARD PITTMAN
MUSIC DIRECTOR EMERITUS

**2021
2022
SEASON**



Opening a New Door

OCTOBER 16, 2021, 8 PM

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2022
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In consideration for the performers and those around you, please turn off cellular phones and all other personal electronic devices during the concert. Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and other audience members.

For the safety of all, please wear your mask, covering the nose and mouth, during the concert and at all times while in the venue.

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NEW ENGLAND PHILHARMONIC

RICHARD PITTMAN
MUSIC DIRECTOR EMERITUS

2021
2022
SEASON

OPENING A NEW DOOR

October 16, 2021, 8 pm
All Saints Parish, Brookline

Eric Nathan, Conductor

Bernard Hoffer (b. 1934)

Fanfare for Dick (2021)

Eric Nathan (b. 1983)

the space of a door (2016)

Hannah Kendall (b. 1984)

The Spark Catchers (2017)

Igor Stravinsky (1882-1971)

Firebird Suite (1919)



New England Philharmonic is funded in part by grants from the Massachusetts Cultural Council, a state agency, and the Boston Cultural Council, a local agency funded by the Massachusetts Cultural Council and administered by the Mayor's Office of Arts and Culture.

THE ORCHESTRA

VIOLIN I

Danielle Maddon,
concertmaster

Lisa Pettipaw
Dianne Pettipaw
Alex Hirsch
Jason Kim
Tim Alexander
Immei Wong
Hilary Selby Polk
John Tobin
Louise Myers
Arie Yaacobi
Betsy Hinkle

VIOLIN II

John Lyneis, *principal*
Meghan Titzer
Charles Lin
Carl Woolf
Sonia N. Voskuil
Ilan Millström
Jacqueline Betz
Jane Park
Leah Benrubi
Ralph Iverson

VIOLA

James Raftopoulos,
principal
Ken Allen
Emily Erickson
Arturo Fernandez
William Shipley
Ruth Mangan
Anne Black
Claire Simpson

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Jennifer Snodgrass
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Olga Kouchpil

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John Clark
Robert Hoffman
Adam Gurczak

FLUTE

Michael Horowitz, *principal*
Andrew T. Burden
Sara Simpson

PICCOLO

Andrew T. Burden

OBOE

Sandra Ayres, *principal*
Catie Merrill
M. Patrick Kane

ENGLISH HORN

Deanna Dawson

CLARINET

Tammy Avery-Gibson,
principal
Yhasmin Valenzuela-Blanchard
Joseph D. Kanapka

BASS CLARINET

Joseph D. Kanapka

BASSOON

George Muller, *principal*
Frank Casados
Bohdan Shevchenko

CONTRABASSOON

Frank Casados

HORN

Jack Krugman, *principal*
Jessica Appolinario
John Kessen
Michael Koehrsen

TRUMPET

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Kira Shmeleva
Charlie Anderson

TROMBONE

Noah Perkins, *principal*
Steven Benson

BASS TROMBONE

Levi Schmitt

TUBA

Peter Belknap

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HARP

Anna Ellsworth

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Librarian

CONDUCTOR'S NOTES

We welcome you back with great excitement to the first concert of our 2021-22 season. With this opening program, we want to triumphantly open a new door to the future as we return together to live performance. However, we also hope that the music gives us all space to acknowledge as a community the experiences and challenges of the past year and half helping us reflect on where we have been, where we are now, and where we go from here.

Tonight's program begins with the world premiere of Bernard Hoffer's *Fanfare for Dick*. Bernie (as he is known to our orchestra) has had a long affiliation with the NEP, and this work is one of five newly commissioned fanfares to be premiered this season composed by friends of the NEP that help us celebrate Music Director Emeritus Richard Pittman's legacy and impact with the orchestra. This brief, two-minute fanfare is at turns elegant, earnest, and playful, with occasional winks of humor. All qualities that lovingly describe Dick and his manner on the podium, for those who know him well.

My composition, *the space of a door*, follows, a 12-minute work that may be familiar to Boston audiences after its premiere five years ago by the BSO and conductor Andris Nelsons. It is a great pleasure for me to conduct this work with the NEP for the first concert featuring my music as Composer-in-Residence. The piece begins in celebration, as if a door has been thrust wide open to a gleaming world of possibility. It ultimately concludes in reflection, with a texture that asks each string player to sing out at once amongst the collective as if a soloist. They do so first intimately and incredibly quietly, asynchronously from one another, and then swell as a mass as they all cry out at once, before then receding and fading to silence, still singing all the way.

Hannah Kendall's 10-minute *The Spark Catchers* has a brilliant energy that presses forward with excitement and defiance, as it reflects on Lemn Sissay's poem about the Matchwomen's strike in 1880s London. The musical surface of Kendall's piece is filled with a restless energy but underneath there is a slowly building lyricism, at turns mournful and athletic, that pushes inexorably forward. With Igor Stravinsky's beloved 20-minute *Firebird suite*, we conclude the program with some of the most joyous and life-affirming music in the repertoire, looking ahead with hopefulness.

Thank you for being here with us this evening and for your support of live music. It means so much to be making music on stage again.

–Eric Nathan

PROGRAM NOTES

For the 2021-22 season, the New England Philharmonic has commissioned fanfares in honor of Music Director Emeritus Richard Pittman, from five composers whose music he frequently performed during the more than two decades that he led the orchestra. Dick's profound commitment to the work of living composers was realized in hundreds of premiere performances, many of them newly commissioned works, by the New England Philharmonic, Boston Musica Viva, and other ensembles.

Bernard Hoffer

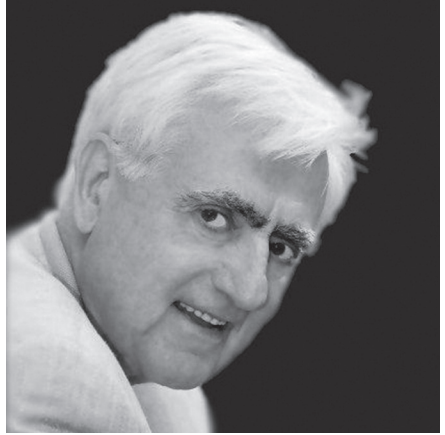
Fanfare for Dick

The fanfare is in honor of the longtime music director of the NEP, Richard Pittman. Dick and I go back to the 1950s, when we were both in the U.S. Army Field Band. He is a dear friend and colleague. It is a great opportunity to honor him.

—Bernie Hoffer

Born in Zurich, Switzerland, the American composer and conductor Bernard Hoffer received musical training at the Dalcroze School in New York, then later studied composition at the Eastman School of Music in Rochester. He worked as the arranger for the U.S. Army Field Band in Washington, D.C., for a time, and then eventually became a freelance musician. Hoffer has created original music for a number of different films, television series, and commercials. He is probably best known among the general public for his work on American cartoons such as *Thundercats* and *Silverhawks*. The music he developed for PBS's *McNeil-Lehrer Report* was nominated for an Emmy Award, and he has won six Clio Awards for his work on commercials.

Hoffer's concert works have been performed by a number of orchestras and ensembles, including Boston Musica Viva. The NEP has given the Boston or world premiere of at least eleven of his compositions, seven of them commissioned, including his first violin concerto, written for the orchestra's concertmaster, Danielle Maddon.



PROGRAM NOTES, continued

Eric Nathan

the space of a door

I am often inspired by engaging with old places such as historic churches, cathedrals, or concert halls. Despite the silence of their atmosphere, these places can feel full of a collective energy of those who were there before me. The initial creative spark for the space of a door came from my first visit to the Providence Athenaeum in December 2015. Upon entering this temple of books, built in 1836, one is welcomed by a grand sight of thousands of books brightly il-



luminated. I imagined the energy latent in all of the countless stories, the voices of authors and their characters who live in these books, each work a portal to another world. This was my starting point, providing a kind of scaffolding for the piece, which then expanded in other directions as I filtered my musical ideas through the emotions experienced during the months working on it, including a sense of personal loss from the sudden death of one of my closest mentors, composer Steven Stucky, and the daily hurt I have felt from news of the tragic series of world events.

The Boston Symphony Orchestra invited me to compose this work as part of a festival celebrating Johannes Brahms, whose music has been important to me as a composer and performer. My piece pays homage to Brahms by taking inspiration from his Symphonies Nos. 1 and 2, particularly the rising minor third in the horns that opens Symphony No. 2. I begin my piece with the horns playing this interval together in harmony. The interval plays a key role throughout my work, both harmonically and structurally, returning at the end as a descending melodic third in a vastly different emotional context. Emotionally, the piece takes a journey through a series of interconnected worlds punctuated by sections featuring massive, asynchronous textures in the strings, where each player is asked to play individually within the collective, as if a soloist. These sections are set against moments of stillness and fragility. A fast, wildly agitated section lies at the middle of the work.

The space of a door was commissioned by the Boston Symphony Orchestra and is dedicated to Music Director Andris Nelsons, Anthony Fogg, and the members of the Boston Symphony Orchestra with my deepest admiration and gratitude. The title quotes from a line of Samuel Beckett's poem, "my way is in the sand flowing."

–Eric Nathan

Continued on page 10

PROGRAM NOTES, continued

Eric Nathan's music has been called "as diverse as it is arresting" with a "constant vein of ingenuity and expressive depth" (*San Francisco Chronicle*), "thoughtful and inventive" (*The New Yorker*), and as "a marvel of musical logic" (*Boston Classical Review*).

Nathan, a 2013 Rome Prize Fellow and 2014 Guggenheim Fellow, has garnered acclaim internationally through performances by Andris Nelsons and the Boston Symphony Orchestra, National Symphony Orchestra, Milwaukee Symphony Orchestra, Boston Modern Orchestra Project, Scharoun Ensemble Berlin, International Contemporary Ensemble, Boston Symphony Chamber Players, Nouvel Ensemble Moderne, Boston Musica Viva, JACK Quartet, American Brass Quintet, Ensemble Dal Niente, A Far Cry, Momenta Quartet and performers including vocalists Dawn Upshaw, Lucy Shelton, Tony Arnold, Jessica Rivera and William Sharp, violinists Jennifer Koh and Stefan Jackiw, trombonist Joseph Alessi, pianists Gloria Cheng and Gilbert Kalish, and violist Samuel Rhodes. His music has additionally been featured at the New York Philharmonic's 2014 and 2016 Biennials, Carnegie Hall, Aldeburgh Music Festival, Tanglewood Festival of Contemporary Music, Aspen Music Festival, MATA Festival, Cabrillo Festival of Contemporary Music, Ravinia Festival Steans Institute, Yellow Barn, Music Academy of the West, 2012 and 2013 World Music Days, and the Louvre Museum.

Recent projects include three commissions from the Boston Symphony Orchestra, including a chamber work, *Why Old Places Matter* (2014) for the Boston Symphony Chamber Players, and two orchestral works: *the space of a door*, performed this evening, premiered by Andris Nelsons and the BSO in November 2016 and commercially released on the Naxos label in 2019; and *Concerto for Orchestra*, which Nelsons premiered on the 2019-20 season-opening concerts and was scheduled to repeat at Tanglewood in summer 2020 (canceled due to the coronavirus pandemic).

Nathan has received additional commissions from the New York Philharmonic for its CONTACT! series, Milwaukee Symphony, New England Philharmonic, Tanglewood Music Center, Aspen Music Festival for the American Brass Quintet, Boston Musica Viva, Collage New Music, New York Virtuoso Singers and the Fromm Music Foundation. Nathan has been honored with awards including a Copland House residency, Civitella Ranieri Music Fellowship, ASCAP's Rudolf Nissim Prize, four ASCAP Morton Gould Awards, BMI's William Schuman Prize, Aspen Music Festival's Jacob Druckman Prize, a Charles Ives Scholarship from the American Academy of Arts and Letters, and Leonard Bernstein Fellowship from the Tanglewood Music Center.

In 2015, Albany Records released a debut CD of Nathan's solo and chamber music, *Multitude, Solitude: Eric Nathan*, produced by the Grammy-winning producer Judith Sherman. Poisson Rouge presented a CD release concert of Nathan's music in October 2015. In 2020, Gil Rose and the Boston Modern Orchestra Project released a portrait album of Nathan's orchestral and large ensemble music on the BMOP Sound label.

PROGRAM NOTES, continued

Nathan is currently Composer-in-Residence with the New England Philharmonic. He previously served as Composer-in-Residence at the 2013 Chelsea Music Festival (New York) and 2013 Chamber Music Campania (Italy). He received his doctorate from Cornell and holds degrees from Yale (B.A.) and Indiana University (M.M.). Nathan served as Visiting Assistant Professor at Williams College in 2014-15, and is currently Associate Professor of Music in Composition-Theory at the Brown University Department of Music. He makes his Boston conducting debut with tonight's concert.



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Dreams of Love and War

Sunday, December 5, 2021 3:00-4:30 PM

Tsai Performance Center, Boston, MA
Conducted by Adam Kerry Boyles,
NEP Music Director Finalist

Michael Gandolfi

Fanfare in Honor of Richard Pittman

Bernard Rands

DREAM, Boston Premiere

Amy Beach

Jephthah's Daughter

Sarah Pelletier, soprano

2021 Young Artist Competition Winner, TBD

Maurice Ravel

Daphnis et Chloé, Suite 2

Our Stories, Ourselves

Saturday, February 26, 2022 8:00-9:30 PM

Tsai Performance Center, Boston, MA
Conducted by Nicholas DeMaison,
NEP Music Director Finalist

Ellen Taaffe Zwilich

Fanfare in Honor of Richard Pittman

Jonathan Bailey Holland

Stories from Home

George Tsontakis

Violin Concerto No. 3, Boston Premiere

Danielle Maddon, Violin

Jean Sibelius

Symphony No. 5

Refold, Rebuild, REVUELTAS!

Sunday, May 1, 2022 3:00-4:30 PM

Tsai Performance Center, Boston, MA
Conducted by Tianhui Ng,
NEP Music Director Finalist

Yehudi Wyner

Fanfare in Honor of Richard Pittman

Sofía Rocha

Replier, 2020 Call for Scores Winner, World
Premiere

Chen Yi

Spring in Dresden

Danielle Maddon, Violin

Silvestre Revueeltas

La Noche de los mayas (suite)

Into the Spotlight

Saturday, June 18, 2022 – 8:00-9:30 PM

All Saints Parish, Brookline, MA
Conducted by Yoichi Udagawa,
NEP Music Director Finalist

Kathryn Salfelder

Fanfare in Honor of Richard Pittman

Igor Santos

ploy, pivot 2021 Call for Scores Winner

TJ Cole

Nightscape

Eric Nathan

*Double Concerto for Solo Violin, Solo Clarinet,
and Strings*

Stefan Jackwi, violin, and Yoonah Kim, clarinet

Co-commissioned with The New York

Classical Players, Boston Premiere

Witold Lutoslawski Concerto for Orchestra

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PROGRAM NOTES, continued

Hannah Kendall

The Spark Catchers

Lemn Sissay's incredibly evocative poem "The Spark Catchers" is the inspiration behind this work. I was drawn to its wonderful dynamism, vibrancy, and drive. Specific words and phrases from the text have established the structure of the work, and informed the contrasting musical characteristics created within the piece's main components.



Photo: Anna Read-WildKat

The opening "Sparks and Strikes" section immediately creates vigor and liveliness, with the piccolo and violins setting up a swelling rhythmic drive, interjected by strong strikes from the rest of the ensemble. This momentum continues into "The Molten Madness," maintaining the initial kinetic energy while also producing a darker and brooding atmosphere introduced in the bass lines. A broad and soaring melodic line in the french horns and first violins overlays the material, moving into a majestic episode led by the full string section, accentuated by valiant calls in the woodwind, brass, and percussion, and culminating in a sudden pause. A lighter variation of the opening rhythmic material in the clarinets, harp, and strings follows, creating a feeling of suspense. The texture builds up through a jazzy figure led by the brass, leading to powerful and surging interplay between the flutes, oboes, and violins.

The lighter, clearer, and crystalline "Beneath the Stars/In the Silver Sheen" section follows. Quiet and still, it is distinguished by its gleaming delicacy through long interweaving lines, high pitch range, and thin textures. An illuminating strike, underpinned by the glockenspiel and harp, signifies the climax of this section. Subsequently, the opening zest comes back again through dance-like material which culminates in "The Matchgirls March," with its forceful and punchy chords.

The Spark Catchers ends with a coda-like section, which carries over the power of the "March" while also incorporating variations on musical motives from "Sparks and Strikes" and "The Molten Madness," finally concluding on a sparkling flourish.

—Hannah Kendall

PROGRAM NOTES, continued

The poem commemorates the July 1888 strike for better working conditions by the women of the Bow Bryant & May match factory in East London.

"The Spark Catchers" by Lemn Sissay

Tide twists on the Thames and lifts the Lea to the brim of Bow
Where shoals of sirens work by way of the waves.
At the fire factory the fortress of flames

In tidal shifts East London Lampades made
Millions of matches that lit candles for the well-to-do
And the ne'er-do-well to do alike. Strike.

The greatest threat to their lives was
The sulfurous spite filled spit of diablo
The molten madness of a spark

They became spark catchers and on the word "strike"
a parched arched woman would dive
With hand outstretched to catch the light.

And Land like a crouching tiger with fist high
Holding the malevolent flare tight
'til it became an ash dot in the palm. Strike.

The women applauded the magnificent grace
The skill it took, the pirouette in mid air
The precision, perfection and the peace.

Beneath stars by the bending bridge of Bow
In the silver sheen of a phosphorous moon
They practised Spark Catching.

"The fist the earth the spark it's core
The fist the body the spark it's heart"
The Matchmakers march. Strike.

Lampades The Torch bearers
The Catchers of light.
Sparks fly Matchmakers strike.

PROGRAM NOTES, continued

The music of Hannah Kendall, known for her attentive arrangements and immersive world-building, looks beyond the boundaries of composition. Her work bridges gaps between different musical cultures, both honoring and questioning the contemporary tradition while telling new stories through it. She has become renowned both as a composer and as a storyteller, confronting our collective history with narratively driven pieces centered on bold mission statements.

Kendall's recent work has provided a meeting point for different types of music, carrying with it the weight of connected but unharmonized histories. Recently, she's achieved this by looking beyond the typical tools of composition, using auxiliary instruments that exist outside of the concert hall. In *Tuxedo: Vasco 'de' Gama*, she integrated the spiritual "Wade in the Water," transcribing its melody into a delicate music box, contrasting the fragility of the instrument against the song's resounding place in history. *Tuxedo: Hot Summer No Water* (2020) for solo cello features an ACME Metropolitan whistle, placing a sonic timestamp on the piece pointing to a year significantly defined by the police's presence in Black communities.

Her *Tuxedo* series is named after an artwork by the American artist Jean-Michel Basquiat. His eponymous piece provides one of many graphic scores that Kendall has used as inspiration throughout her career. Rather than create "representations" of these images, she uses them to spark her writing process. Building pieces from a place of intuition, her compositions are just as likely to be abstracted, turned inside out by surprises she finds along the way, as they are to have a firm narrative.

Kendall's work has been widely celebrated. She has created pieces such as *Disillusioned Dreamer* (2018), which the San Francisco Chronicle praised for having a "rich inner life," as well as *The Knife of Dawn* (2016), a chamber opera that received critical acclaim for its involving and claustrophobic representation of the incarceration of Guyanese political activist Martin Carter. Her work has been performed extensively, and across many platforms. She has worked with ensembles including the London Symphony Orchestra, BBC Symphony Orchestra, Boston Symphony Orchestra, Seattle Symphony Orchestra, The Hallé, Ensemble Modern, and London Sinfonietta, but you'll also find her collaborating with choreographers, poets, and art galleries, crossing over to different artforms and celebrating the impact these unique settings have on sound. She is currently composing an Afrofuturist opera for the experimental vocalist and movement artist Elaine Mitchener.

Born in London in 1984, Kendall is based in New York City as a Doctoral Fellow in composition at Columbia University.

PROGRAM NOTES, continued

Igor Stravinsky

Firebird Suite

The young Russian composer Igor Stravinsky became an overnight sensation in Paris in June 1910, with the opening night of the ballet *The Firebird*. It was the first of three commissions from Serge Diaghilev, the impresario of the Ballets Russes with a fondness for spectacle and a great eye for talent. The avant-garde team he assembled to create the ballet included the designers Léon Bakst and Alexandre Benois, the choreographer Mikhail Fokine, and the renowned dancer Vaslav Nijinsky. The ballet itself dramatizes a Russian folktale involving a dashing Prince Ivan, the evil King Kaschei, thirteen enchanted princesses, and a magical Firebird who helps the prince break the spell and win the hand of the most beautiful princess.



Diaghilev settled on his composer, who was not yet thirty years old, after considering some more established figures. His faith was rewarded when Stravinsky seized the opportunity and delivered a brilliantly colorful and innovative score in a little more than six months. While the music draws on Russian folksongs and indulges in some dramatic effects that would not be out of place in the work of forebears such as Rimsky-Korsakov, it speaks wholly in the composer's own musical language and includes orchestral techniques (such as the ghostly string harmonics in the introduction) and rhythmic inventiveness that would have sounded brand new to its audience.

The Firebird was followed by two more Diaghilev ballet commissions that brought Stravinsky international acclaim (and a certain amount of notoriety): *Petrushka* in 1911 and *The Rite of Spring* in 1913. Partly in response to popular demand, he created an orchestral suite drawn from the full *Firebird* score in 1919, as well as several later versions.

Tonight we hear the 1919 suite, whose sections include the nocturnal Introduction; the fluttering Firebird Variation; the stately Dance of the Princesses; the pounding Infernal Dance of King Kaschei; the tender Berceuse; and the majestic Finale. While the fairytale comes to a happy ending, we can imagine the magical evening when the music of one of the most compelling and inventive composers of the twentieth century was heard on the world stage for the first time.

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We gratefully acknowledge the following individual, corporate, foundation, and government donors whose cumulative contributions during the period July 1, 2020, through September 25, 2021, make our concerts possible and support the NEP's Composer-in-Residence, Call for Scores, and Young Artist Competition initiatives.

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Averill & Joan Laundon

Beatrice & Peter Nessen

Kathleen Ray

ABOUT THE NEW ENGLAND PHILHARMONIC

From its inception in 1976 as the Mystic Valley Chamber Orchestra, the orchestra now known as the New England Philharmonic has demonstrated a consistent commitment to the music of its own time. Under the direction of Charles Ellis, beginning in 1977, the group became a full symphony orchestra and began to explore a broader repertoire. During the tenure of Ronald Feldman as Music Director, from 1983 to 1988, the ensemble gained a new name and introduced several signature programs, including appointing its first Composer-in-Residence and inaugurating the annual Call for Scores in 1985, as well as inaugurating a residency at Framingham State College. The next Music Director, Jeffrey Rink, began the NEP's Young Artist Competition in 1994 and established the orchestra's residency at Simmons College, which continued until 2014. During his eleven years in the post, beginning in 1988, Jeffrey Rink led the ensemble in performances at important local venues such as Jordan Hall and Sanders Theatre. Under his direction, the NEP received three ASCAP awards for adventurous programming.

Under Music Director Emeritus Richard Pittman, the NEP extended its commitment to new music and gained a wider reputation for the quality of its performances. Highlights of his twenty-three year tenure, which concluded in 2020, included a local or world premiere on nearly every program, including a new work commissioned each season, along with presentations of works by musical masters from Beethoven to Bartók, Mahler and Stravinsky to Elliott Carter and Thea Musgrave. In 2012 the Boston Globe named NEP's Britten *War Requiem* as one of the ten best classical music performances of the year. In 2013 the NEP was awarded its ninth ASCAP award.

Among the orchestra's past Composers-in-Residence are Robert Kyr, Richard Cornell, Marjorie Merryman, Michael Gandolfi, Andy Vores, Peter Child, and David Rakowski. In 2019 the NEP welcomed Eric Nathan as the current Composer-in-Residence.

As the NEP approaches its 45th season, celebrates a return to the stage, and embarks on its search for the next Music Director, we renew our pledge to present "Innovation and Tradition in Concert." Imaginative concert programming and the Young Artist Competition, Call for Scores, and Composer-in-Residence programs continue to distinguish the NEP from its peers, and the orchestra continues to thrive on those moments when performers, composers, and audiences share the same time and space.





NEW ENGLAND PHILHARMONIC

RICHARD PITTMAN
MUSIC DIRECTOR EMERITUS

2021
2022
SEASON

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Eric Nathan, *Composer-in-Residence*

Jim Smith, *General Manager*

Ken Allen, *Personnel Manager*

John Kessen, *Stage Manager*

Rossana Chung, *Librarian*

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NEW ENGLAND PHILHARMONIC

RICHARD PITTMAN
MUSIC DIRECTOR EMERITUS



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