



**NEW ENGLAND
PHILHARMONIC**

RICHARD PITTMAN
MUSIC DIRECTOR EMERITUS

**2021
2022
SEASON**



Our Stories, Ourselves

FEBRUARY 26, 2022, 8 PM

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NEW ENGLAND PHILHARMONIC

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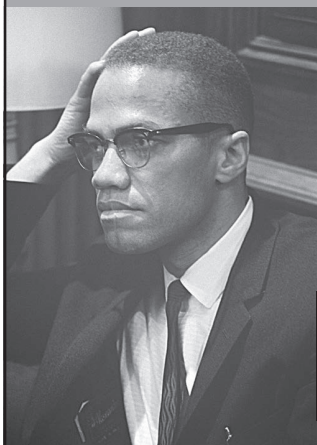
In consideration for the performers and those around you, please turn off cellular phones and all other personal electronic devices during the concert. Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and other audience members.

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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History, Race,
& Justice on the
Opera Stage

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St. John Passion

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Our Stories, Ourselves

February 26, 2022, 8 pm

Boston University Tsai Performance Center

Conducted by **Nicholas DeMaison**

NEP Music Director Finalist

Ellen Taaffe Zwilich (b. 1939)

Upbeat! (1998)

Boston premiere

Jonathan Bailey Holland (b. 1974)

Stories from Home (2017)

George Tsontakis (b. 1951)

Violin Concerto no. 3 (2019)

Part 1: Shimmering – Breezy – Lovingly, But Distant

Part 2: Song – Serene But Questioning

Maniacal, Unhinged – Hollow, Cavernous – Song and Afterglow

Danielle Maddon, *violin*

Boston premiere

Jean Sibelius (1865-1957)

Symphony no. 5, op. 82 (1914-19)

Tempo molto moderato; Allegro moderato - Presto

Andante mosso, quasi allegretto

Allegro molto; Misterioso



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*¹
John Lyneis, *concertmaster*²
Lisa Pettipaw
Dianne Pettipaw
Alex Hirsch
Tae Shik Kim
Fiona Wood
Jason Kim
Rossana Chung
Timothy Alexander
Louise Myers

VIOLIN II

John Lyneis, *principal*¹
Meghan Titzer, *principal*²
Leah Benrubi
Jane H. Park
Charles Lin
Sonia N. Voskuil
Ilan Millström
Carl Woolf
Ralph Iverson
Angela Shih

VIOLA

James Raftopoulos,
principal
Ken Allen
Stephen Jue
Sophie Heeden
William Shipley
Arturo Fernandez
Claire Simpson
Ruth Mangan

CELLO

Jason A. Coleman, *principal*
Julian Gau
Jennifer Snodgrass
Terrie Cohen
John Walsh
Olga Kouchpil
Guillermo del Angel

CONTRABASS

Daniel Gorn, *principal*
John Clark
Robert Hoffman
Adam Gurczak

FLUTE

Michael Horowitz, *principal*
Erica Schiller
Anna Fisher-Roberts

PICCOLO

Andrew T. Burden, *principal*
Erica Schiller

ALTO FLUTE

Kristen Dye

OBOE

Sandra Ayres, *principal*
Emily Belfbecker

ENGLISH HORN

Deanna Dawson

CLARINET

Tammy Avery-Gibson,
principal
Hannah Tam
Danby Cho

BASS CLARINET

Joseph D. Kanapka

BASSOON

George Muller, *principal*
Bohdan Shevchenko
Clara Babbott-Ward

CONTRABASSOON

Frank Casados

HORN

Connor Strauss, *principal*
Cameron McCarty, *assistant*
Jessica Appolinario
John Kessen
Michael Koehrsen

TRUMPET

Jason Huffman, *principal*
Kira Shmeleva
Charlie Anderson
Max Friedman

TROMBONE

Noah Perkins, *principal*
Chris Barnett

BASS TROMBONE

Jason Sato

TUBA

Peter Belknap

TIMPANI AND PERCUSSION

Jeremy Lang, *principal*
Linus Adler
Kendall Floyd
Piero Guimaraes

HARP

Lishan Tan

ORCHESTRA STAFF

Ken Allen,
Personnel Manager

John Kessen,
Stage Manager

Rossana Chung,
Librarian

¹ Sibelius

² Zwilich, Holland, Tsontakis

CONDUCTOR'S NOTES

What is the sound of home?

What are the stories that make your home?

Our stories are who we are. Who we are is inextricably intertwined with where we come from, and the many places we come from have a sound that is unique unto them. The four musical stories on the program tonight are not just stories by these four composers about who they are and where they come from, but in our sharing them and in our hearing of them as we gather here in this place, together, they become part of our lives, part of our stories, part of us.

Ellen Taaffe Zwilich revisits a very old story, one first told by J. S. Bach about all of the greatness that is the violin. Beginning with the familiar sounds of his Partita no. 3 in E major, Zwilich deftly weaves together Bach's melodies with her own, rendering a story that is at once utterly familiar and totally new.

Jonathan Bailey Holland and George Tsontakis speak in very different musical languages, but both bring us a story with a musical homecoming. Somewhere in the middle of Holland's reflective *Stories from Home*, it feels as though we rocket back in time to an old and beloved place, a former home, perhaps—a home that cannot possibly still exist because it is couched in the type of radiant splendor that is uniquely reserved in our minds for those most vividly distant memories that still warm us for their richness. And in the middle of his Violin Concerto, George Tsontakis reveals that the theme that has been driving concertmaster Danielle Maddon's extraordinary virtuosity all along is actually the simplest of melodies, the kind of melody you sing at the end of a long day, while on your way home.

Finally, the story of Jean Sibelius's Fifth Symphony is familiar to us not only because it has been so beloved for the last 103 years, but because his story of self-isolation in Finland during the First World War is not so foreign to us today. As the state of the world suddenly forced him to pause traveling, the composer found himself in a deep rumination on his immediate surroundings at Ainola, the home on the northeast shore of Lake Tuusula, 25 miles north of Helsinki, named for his wife Aino (to whom, by the way, he was married 65 years . . . just think of those stories!). The sounds of the gleaming, silvery swans of Lake Tuusula make repeated, almost mystical appearances within every plot line of the symphony, transfigured variously as bright, punctuated melodies in the oboes and clarinets, as a dreamy, slow-motion bassoon solo, as a variety of trumpet and flute calls, as the famous French horn ostinato of the third movement, as a single aircraft-sized swan of warbling cellos and basses dipping so close we can nearly count its feathers as it passes, and of course, as the intensely idiosyncratic six punctuated chords with which the symphony famously ends.

I wish to extend a profound thanks to the New England Philharmonic for their invitation to join them today. I have been astounded by this group of people brought together by their shared interest in amplifying the voices and telling the stories of our own time. And of course, thanks also to you, for making the New England Philharmonic part of your story.

~ Nicholas DeMaison

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 newly commissioned works, by the New England Philharmonic, Boston Musica Viva, and other ensembles. This evening we perform a short celebratory work by Ellen Taaffe Zwilich, and we look forward to presenting her fanfare in honor of Richard Pittman in an upcoming concert.

Ellen Taaffe Zwilich

Upbeat!

Like so many of my composer colleagues, I have benefited from Richard Pittman's passionate commitment to commissioning, performing and recording new compositions. Over time, our musical collaboration evolved into a personal friendship.

Dick first heard my music at the 1976 ISCM World Music Days, a performance of my String Quartet (1974), and he approached me and asked if I would be interested in a Boston Musica Viva commission. Of course I was! And several years later, he commissioned a work that was to become my Chamber Symphony. After an excellent premiere, he performed my piece in a concert of new American music that he presented on a European tour. I had just received a Guggenheim Fellowship and was able to join BMV in Bulgaria (where this concert was the first performance of American music since World War II), and in Budapest, Berlin, and London (where they recorded the concert for the BBC). Then, when they returned to Boston, Dick and BMV made an excellent commercial recording. What a thrill all of that was for a composer!

A few years later, he commissioned a work that became my *Passages* for soprano and chamber ensemble. And, again after a strong premiere, Dick played it on another European tour that even included the Edinburgh Festival! Again, BMV made a wonderful recording when they came back to the U.S.

I mention all of this not only to say what his support and collaboration have meant to me, but also because I believe I'm speaking for numerous colleagues who would tell the same kind of story and would want to celebrate Richard Pittman, who has brought so much new music to life. Bravo, Dick!

~ Ellen Taaffe Zwilich



PROGRAM NOTES, continued

Upbeat! was commissioned and premiered by the National Symphony Orchestra (September 5, 1999) and the Westchester Symphony Orchestra (September 18, 1999), in performances conducted by Anthony Aibel. The work springs from the famous upbeat in the Partita no. 3 by J. S. Bach, and so the title is a play on words, referring also to the lively and joyous “upbeat” character of the music.

Jonathan Bailey Holland

Stories from Home

Stories from Home was commissioned by the Cincinnati Symphony Orchestra for their first concert in their newly renovated home, Cincinnati’s historic Music Hall. The location where Music Hall currently sits has had a rich past, serving as the historical locale for everything from a hospital to an orphanage, an asylum, and a pauper’s grave. It was also the home of the May Festival, which included a German Saengerfest in 1870, hosted by the city of Cincinnati, which boasted a large German population during the mid-to-late nineteenth century. There are many stories and legends of spirits that remain in the hall from the past uses of this geographical area. Since the late 1800s, the hall has been the home of the Cincinnati Symphony, Cincinnati Pops, May Festival Chorus, and Cincinnati Opera. Musicians have spent years of their life in this and other such halls, creating a home for their music-making, and inviting others in to experience their art. The Music Hall has been a home in many different guises for many different people, and the occasion of the premiere of this new work celebrated the history of the hall, as well as the lyricism, timbre, and sound of the orchestra.

~ Jonathan Bailey Holland

A dark banner for the New England Philharmonic. On the left is the NE logo. In the center, the text reads "NEW ENGLAND PHILHARMONIC" and "RICHARD PITTMAN MUSIC DIRECTOR EMERITUS". On the right is a close-up photograph of a hand playing a violin. At the bottom left is a QR code, and at the bottom center is the text "Donate Today." data-bbox="62 717 905 937"/>

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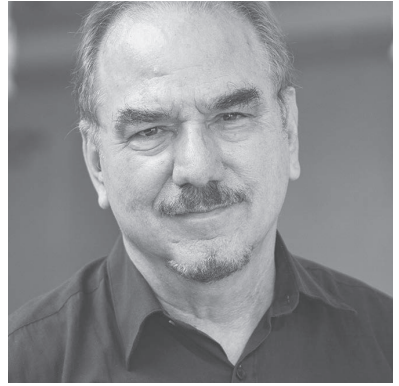
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PROGRAM NOTES, continued

George Tsontakis

Violin Concerto No. 3

This Violin Concerto no. 3 follows my first concerto (2002), composed for and premiered by Cho Liang (Jimmy) Lin and the Oregon Symphony, conducted by James DePreist; and my second (2004-5), for Steven Copes and the St. Paul Chamber Orchestra. Both were recorded by Koch International. The first is accompanied by a large orchestra, and the second by chamber orchestra.



In this third concerto, I returned for the most part to full orchestra, with some modifications. It was composed for the venerable Dallas Symphony, which also commissioned, premiered, and recorded my 38-minute *Man of Sorrows* piano concerto (2005), with Stephen Hough, piano, and Andrew Litton, conductor, for Hyperion Records. I remain in gratitude to Norma and Don Stone for commissioning that work, and we have remained fast friends ever since.

Speaking of friendship, I have none stronger than with my great and long-time friend Gary Levinson, who I happened to first meet at the Jerome Bar in Aspen a couple of decades ago. I have indeed been fortunate to have as advocates three great virtuosic soloists—Jimmy Lin, Steve Copes, and Gary—to bring my concertos to life for the first time. In this new concerto, I hoped to create a worthy venue for Gary's great physical and emotional power, expressive poetry, and nuanced phrasing, sensitivity, and breath.

The concerto is in three movements, but with only one pause, following the end of the first movement. What happens next seems to me to be a composite of two contrasting movements, intertwined, beginning with the sentiments of the final movement. However, after some development, those intentions are interrupted by a blazing, maniacal scherzo, which journeys to exhaustion, ending with a bang. Out of the bang comes a kind of orchestral "dust," from which emerges a nostalgic "song," before all recedes—drifting and falling apart—and, as noted in the score, "becoming more and more alienated."

This is the first work I have ever written that includes an actual "song" (a popular-style ballad), which I composed even before I took up the concerto. The music following the first extended movement introduces the song, in abstract musical "puffs" and fragments. I think of nostalgia as a manifestation of a memory, most often of something elusive if not incomplete, as viewed through some kind of veil or haze. Very often a song is attached to such a memory. I hear the song that I composed expressly for the end of this piece as a consequence of the music that came before it, as if the preceding, abstract music, was searching for a simple answer—or a simpler *time*. As the nostalgic tune begins to emerge from a musical cloud and becomes recognizable, it turns away—incomplete, unresolved. Even so, it serves its inner purpose.

~ George Tsontakis

PROGRAM NOTES, continued

Jean Sibelius

Symphony No. 5

As he approached his fiftieth birthday in 1915, Jean Sibelius had become Finland's most famous composer and a source of national inspiration during the long struggle for independence from Russia. The Finnish government commissioned him to compose a new symphony, his fifth, as part of the birthday celebration. Sibelius obliged with a four-movement work that was premiered on the auspicious day, December 8, 1915, with the composer conducting.



Yet he was not satisfied with the symphony, and went on to revise it for a performance a year later, and then produced a more radical, final version in 1919. The symphony's struggles to take shape reflected a number of conflicts and difficulties in the composer's life during these years—including the upheavals of World War I and the Russian Revolution, along with personal experiences of financial troubles and ill health.

The Symphony no. 5 also famously marks a turning point in the composer's own musical journey, when he felt compelled to choose between following the emerging radical modernism of Schoenberg, Stravinsky, and Debussy or forging his own path through the tradition of late romanticism. By the final revision, he had turned away from the modernist experiments of his previous works—and yet the symphony is anything but conventional in harmony or structure.

The original four movements were condensed into three, each organically connected to the other and generated by the repetition and transformation of small musical motifs, as well as extended gradual tempo changes. Sibelius described his compositional process in his diary: "It is as if God Almighty had thrown down pieces of a mosaic for heaven's floor and asked me to find out what was the original pattern."

The natural world was always a source of inspiration for Sibelius, and the final movement of the symphony famously captures a transcendent experience the composer had in 1915, again recounted in his diary: "Today at ten to eleven I saw sixteen swans. One of my greatest experiences! Lord God, what beauty! They circled over me for a long time. Disappeared into the solar haze like a gleaming silver ribbon." He translated this moment into several aspects of the work, most famously the expansive horn theme in the third movement, representing the beating of the large birds' wings and affirming his belief that tonality and melody still offered new worlds to explore.

Sibelius would complete two more symphonies before he abruptly all but ceased composing in 1926, avoiding public life for his remaining three decades. His music continued to be central to the life of his beloved country, even though his personal and artistic struggles retreated into silence.

ABOUT THE COMPOSERS

Ellen Taaffe Zwilich

At a time when the musical offerings of the world are more varied than ever before, few composers have emerged with the unique personality of Ellen Taaffe Zwilich. Her music is widely known because it is performed, recorded, broadcast, and—above all—listened to and liked by all sorts of audiences the world over. Baker's Biographical Dictionary of Musicians (8th edition) states: "There are not many composers in the modern world who possess the lucky combination of writing music of substance and at the same time exercising an immediate appeal to mixed audiences. Zwilich offers this happy combination of purely technical excellence and a distinct power of communication."

A prolific composer in virtually all media, Ellen Taaffe Zwilich has had her works performed by most of the leading American orchestras and by major ensembles abroad. Her works include five symphonies and a string of concertos commissioned and performed over the past two decades by the nation's top orchestras. She is the recipient of numerous prizes and honors, including the 1983 Pulitzer Prize in Music (the first woman ever to receive this coveted award), the Elizabeth Sprague Coolidge Chamber Music Prize, the Arturo Toscanini Music Critics Award, the Ernst von Dohnányi Citation, an Academy Award from the American Academy of Arts and Letters, a Guggenheim Fellowship, four Grammy nominations, the Alfred I. Dupont Award, Miami Performing Arts Center Award, the Medaglia d'oro in the G. B. Viotti Competition, and the NPR and WNYC Gotham Award for her contributions to the musical life of New York City. Among other distinctions, Ms. Zwilich has been elected to the American Classical Music Hall of Fame, the Florida Artists Hall of Fame, the American Academy of Arts and Sciences, and the American Academy of Arts and Letters. In 1995 she was named to the first Composer's Chair in the history of Carnegie Hall, and she was designated Musical America's Composer of the Year for 1999. Ms. Zwilich, who received a doctorate from The Juilliard School, currently holds the Krafft Distinguished Professorship at Florida State University.



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ABOUT THE COMPOSERS, continued

Jonathan Bailey Holland

A native of Flint, Michigan, composer Jonathan Bailey Holland has been commissioned and performed nationally and internationally by the orchestras of Atlanta, Baltimore, BBC, Cincinnati, Cleveland, Columbus, Colorado, Dallas, Detroit, Indianapolis, Memphis, Minnesota, National, Philadelphia, San Antonio, St. Louis, South Bend, and more; as well as Auros Group for New Music, Da Capo Chamber Players, Left Coast Chamber Ensemble, Hotel Elephant, Intersection, Juventus, Network for New Music, NuDeco Ensemble, Phoenix Ensemble, Roomful of Teeth, Transient Canvas, Boston Opera Collaborative, Chicago Youth Symphony Orchestra, Greater Twin Cities Youth Symphonies, Greater Baltimore Youth Orchestra, Orchestra 2001, and many others. His work has been featured at the Tribeca New Music Festival, Bang on a Can Marathons, Bowdoin Music Festival, Kingston Chamber Music Festival, Lake George Music Festival, Whitesnake Productions, and others; and he has recently been featured on NPR's *Performance Today*, and Rob McClure's podcast *Lexical Tones*.

He served as Composer-In-Residence with the Cincinnati Symphony Orchestra—the first composer to serve that role with the orchestra. Recent highlights include a commission by the Isabella Stewart Gardner Museum, inspired by John Singer Sargent's painting *El Jaleo*, and the premiere of his orchestration of songs by Charles Ives with mezzo-soprano Jamie Barton and the American Composers Orchestra. Boston Modern Orchestra Project and Odyssey Opera have commissioned him to write *The Bridge*, an opera based on the life of Martin Luther King, Jr.

A winner of a Live Arts Boston grant and a Brother Thomas Fellowship from The Boston Foundation, he has received a Civitella Ranieri Music Fellowship, a Mass Cultural Council Artist Fellowship, and a Fromm Foundation Commission from Harvard University, as well as honors from the American Academy of Arts and Letters, American Music Center, ASCAP, the Presser Foundation, and more. He has also served as Composer-in-Residence for the Plymouth Music Series of Minnesota (currently VocalEssence), Ritz Chamber Players, Detroit and South Bend Symphony Orchestras, and Boston's Radius Ensemble. His music has been recorded by Cincinnati Symphony, the University of Texas Trombone Choir, trumpeter Jack Sutte, flutist Christopher Chaffee, pianist Sarah Bob, and more. His work *Rebounds* is featured on Transient Canvas's latest release "Right now, in a second."

Holland earned a Ph.D. from Harvard University and a B.M. from Curtis Institute of Music, where he studied with Ned Rorem. He is Chair of Composition, Contemporary Music, and Core Studies at Boston Conservatory at Berklee, and a Founding Faculty of the Music Composition program at Vermont College of Fine Arts.

ABOUT THE COMPOSERS, continued

George Tsontakis

Recently called “a giant of the American music scene” by *Gramophone* magazine, George Tsontakis has been the recipient of two of the richest prizes awarded in all of classical music: the International Grawemeyer Award, in 2005, and the Charles Ives Living, from the American Academy. He studied with Roger Sessions at Juilliard, and in Rome with Franco Donatoni. Born in Astoria, NY, of Cretan heritage, he has become a recognized figure in Greece, with performances worldwide each season. Most of his music has been recorded by Hyperion, Koch, Innova, and Naxos, including fifteen works for orchestra—more than five hours of orchestral music—leading to two Grammy nominations for Best Classical Composition.

He served as Composer-in-Residence with the Aspen Music Festival for 40 years, where he was founding director of the Aspen Contemporary Ensemble; and with the Oxford (England) Philomusica, the Albany Symphony for six years, and the Chamber Music Society of Lincoln Center for the 2009-10 season, among others. He is Distinguished Composer-in-Residence at the Bard College Conservatory.

Recent commissions and premieres since 2018 include chamber works for London’s Mobius Ensemble, for the Barlow Endowment, and large-scale pieces for the Boston Symphony Orchestra and the Saint Paul Chamber Orchestra, a Requiem for the Albany Symphony, and his Violin Concerto no. 3 for Gary Levinson and the Dallas Symphony. He is currently composing a full-evening chamber opera-drama for the National Greek Opera based on Lord Byron. Naxos’s recent release of three of his concertos with the Albany Symphony was heralded as one of NPR’s “Top Ten Classical Recordings of 2017,” and *BBC Magazine* described his work *Sonnets*, on a compact disc by the Boston Symphony Orchestra, as “the sparkingly expressive jewel in this crown.” He lives in New York’s Catskill Mountains.



ABOUT THE ARTISTS

Nicholas DeMaison

Passionately devoted to the music being made in our own time, Nicholas has led dozens of premiere performances of new works for orchestra, opera, choir, and various mixed ensembles with new technologies, and appears on albums released by New Focus, Mode, New World, Bright Shiny Things, and Con d'or Records. In recent seasons he has led the premiere productions of Pauline Oliveros' *The Nubian Word for Flowers* (which he assembled posthumously for performance, ICE/Roulette), Nathan Davis's *Hagoromo* (ICE/AOP/BAM Next Wave), Mikael Karlsson's *The Echo Drift* (ICE/AOP/Prototype Festival), Mojiao Wang's *Encounter* (Beijing Modern Music Festival), James Ilgenfritz's *The Ticket That Exploded*, Charles Fussell's *The Astronaut's Tale*, Victor Ullmann's *Der Kaiser von Atlantis* (Montclair State Opera Productions), and newly commissioned orchestral works by Zosha DiCatri, Katherine Balch, Miya Masaoka, Zach Layton, Erica Ball, Eli Greenhoe, and others. The US premiere of his arrangement of Milhaud's *La Mère Coupable* by OnSite Opera was lauded as "a natural fit." He has been a regular collaborator with International Contemporary Ensemble, and previously worked with The Composers Conference, American Opera Projects, Giants Are Small, Ensemble Sospeso, Talea Ensemble, and Opera Cabal among others.

Currently the Director of Orchestral Studies at the John J. Cali School of Music at Montclair State University, he is conductor of the MSU Symphony Orchestra and MSU Opera. In his former role as Conductor of the Rensselaer Orchestra, he had the opportunity to collaborate extensively with the world-renowned Experimental Media and Performing Arts Center (EMPAC) in Troy, NY, to realize a variety of new hybrid works for ensembles, voices, and new technologies.



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ABOUT THE ARTISTS, continued

Danielle Maddon

Violinist Danielle Maddon is well known to New England audiences for her vibrant playing and broad experience as a soloist, concertmaster, recitalist, chamber, and orchestral musician. Performing on both modern and period instruments, Ms. Maddon has appeared in venues including Carnegie Hall, the Barbican in London, Vatican City, and Tokyo's Suntory Hall, in repertoire spanning four centuries. Critics have hailed her playing as "magnificent," "stunning," "masterful," and "heartfelt." In the Boston area, she performs with Boston Baroque, Emmanuel Music, the Boston Musica Viva, Cantata Singers, the Boston Cecelia, Aston Magna, and other ensembles.



Dani was elected to Phi Beta Kappa as an undergraduate at Texas Christian University, then graduated Magna Cum Laude with a Master's degree in Violin Performance at Ohio University. After a two-year engagement as a first violinist with the Singapore Symphony Orchestra, she returned to the U.S. for post-graduate performance studies at Boston University with renowned violinist Raphael Druian. At BU, she was Concertmaster of the Symphony, Chamber, and Opera orchestras, and studied chamber music with coaches Raphael Hillyer, Eugene Lehner, and the Muir String Quartet. Dani twice won fellowships to both the Tanglewood Music Center and the Los Angeles Philharmonic Institute, where she held Concertmaster positions with Seiji Ozawa, Leonard Slatkin, Michael Tilson-Thomas, and Sir Charles Grove. She toured and performed frequently with the Mark Morris Dance Group and the Handel and Haydn Society with Christopher Hogwood, and was Concertmaster of the Tallahassee Symphony under conductor David Hoose.

As Concertmaster and soloist for the New England Philharmonic under Richard Pittman, she has enjoyed performing the rich repertoire of violin concertos by modern masters including Berg, Harbison, Dutilleux, and Lutoslawski. These annual endeavors include premieres of new violin concertos written for her by composers Bernard Hoffer, Andy Vores, and David Rakowski. Just before the pandemic shut down live concerts, Dani and the New England Philharmonic were delighted to present the premiere of Bernard Hoffer's new violin concerto, "Decapod," also written for her, in a concert at Jordan Hall.

During the pandemic, Dani led weekly Zoom sessions with the NEP string sections to maintain technical and musical skills, and to preserve and engage the unique team spirit of the NEP strings in preparation for eventual reopening.

As founder of the NEP Chamber Players, Dani creates and leads programs exploring the remarkable connections among the musical and visual arts,

including concerts for the Peabody Essex Museum, the Boston Athenaeum, the Cape Ann Museum, and the Boston Children's Museum. With the NEP's Composer-in-Residence, Eric Nathan, Dani co-created and co-hosted the NEP's series on Youtube, "Listening In," featuring interviews with and detailed explorations into the music of composers TJ Cole, Bernard Rands, Eric Nathan, Sofia Rocha, and others. Recent projects include recording an NEP String Quartet virtual concert of music from the "Listening In" series, and the premiere of Bernard Hoffer's new film score for Buster Keaton's silent film comedy *Sherlock, Jr.* in a live performance with the NEP Chamber Players at the Boston Athenaeum on November 4, 2021.



NEW ENGLAND PHILHARMONIC

RICHARD PITTMAN
MUSIC DIRECTOR EMERITUS

2021
2022
SEASON

Refold, Rebuild, REVUELTAS!

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

Boston University Tsai Performance Center

Conducted by **Tianhui Ng**,
NEP Music Director Finalist

Yehudi Wyner

Fanfare in Honor of Richard Pittman

Sofia 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)

**TICKETS ON SALE
NEPHILHARMONIC.ORG**

Into the Spotlight

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

Venue TBD

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 Jackiw, violin,
Yoonah Kim, clarinet
Co-commissioned with The New York
Classical Players, Boston Premiere

Witold Lutoslawski

Concerto for Orchestra

Chameleon Arts Ensemble

21/22

Season 24

Chameleon Up Close

Robin Bollinger, violin; Sarah Rommel, cello & Elizabeth Schumann, piano

Sunday, March 13, 2022, 4 PM

Mary Norton Hall, Old South Church

Wolfgang Amadeus Mozart Piano Trio No. 5 in C Major, K. 548

Philippe Hersant Variations sur *la Sonnerie de Sainte-Geneviève-du-Mont de Marin Marais*

Frank Bridge Miniatures Set I for Piano Trio, H. 87 (1909)

Maurice Ravel Piano Trio in a minor

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NEW ENGLAND
PHILHARMONIC

RICHARD PITTMAN
MUSIC DIRECTOR EMERITUS



George Tsontakis



Chen Yi



Igor Santos



Sofia Rocha

Listening In A Deep Dive Into The Music With The NEP

YouTube Live and On Demand

Listening In is your opportunity to sit in on fun and lively discussions with artists and composers exploring the music NEP will be playing this spring. Hosted by New England Philharmonic Concertmaster and soloist **Danielle Maddon**, and Composer-in-Residence **Eric Nathan**. Free and open to all.

UPCOMING LIVE STREAMS

Composer Chen Yi

Wednesday, April 6, 8:00 – 9:00 pm

Composer Igor Santos

Sunday, May 8, 2:00 – 3:00 pm

ON DEMAND ON YOUTUBE NOW!

- Composer George Tsontakis
- Composer Sofia Rocha
- Composer T.J. Cole
- Clarinetist Yoonah Kim & Violinist Stefan Jackiw
- Composer Bernard Rands

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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.

Now in its 45th season, the NEP celebrates a return to the stage, and embarks on a search for the next Music Director, as 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.





**2021
2022**
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