



**NEW ENGLAND
PHILHARMONIC**

RICHARD PITTMAN
MUSIC DIRECTOR EMERITUS

**2021
2022
SEASON**



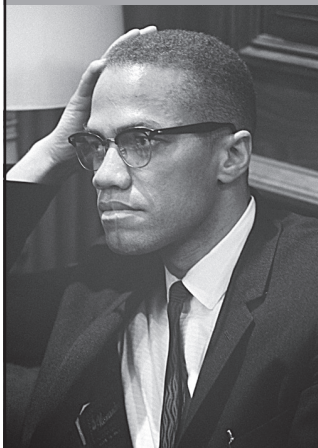
Refold, Rebuild, REVUELTAS!

MAY 1, 2022, 3 PM

BOSTON UNIVERSITY TSAI PERFORMANCE CENTER

BMOP 25 YEARS

GIL ROSE,
ARTISTIC
DIRECTOR



Join BMOP for its quarter-century season

X The Life and Times of Malcolm X

FRIDAY JUNE 17, 2022, 8PM
THE STRAND THEATRE

As Told By
History, Race,
& Justice on the
Opera Stage

Davóné Tines stars in Pulitzer Prize–winner **Anthony Davis**'s seminal opera. X is the first of five operas by Black composers in the *As Told By* series.

PHOTO BY MARION S. TRIKOSKO | THIS IMAGE IS AVAILABLE FROM THE UNITED STATES LIBRARY OF CONGRESS

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Arts Ensemble

of Boston

Season 24

21/22

5 through this romantic scene
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Olivier Messiaen Thème et variations for violin & piano

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César Franck Piano Quintet in f minor, Op. 14

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- The Boston Globe



NEW ENGLAND PHILHARMONIC

RICHARD PITTMAN
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CONTENTS

5	Program
6	The Orchestra
7	Conductor's Notes
8	Program Notes
11	About the Composers
14	About the Artists
19	New England Philharmonic Donors
22	About the New England Philharmonic
23	Staff, Board of Directors, Advisory Board
24	Support the New England Philharmonic

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.

While not required, the NEP recommends the use of a well fitting mask, covering the nose and mouth, during the concert and at all times while in the venue.

Thank you.

Thank you

The New England Philharmonic thanks **Margaret Hornady-David** for sponsoring this concert and for sponsoring

Concertmaster Danielle Maddon's two appearances as soloist this season — in George Tsontakis's Violin Concerto No. 3 in February and Chen Yi's *Spring In Dresden* being performed today.



**NEW ENGLAND
PHILHARMONIC**

Innovation & Tradition in Concert

NEPHILHARMONIC.ORG

**2021
2022** SEASON

RICHARD PITTMAN
MUSIC DIRECTOR EMERITUS

Refold, Rebuild, REVUELTAS!

May 1, 2022, 3 PM

Boston University Tsai Performance Center

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

Yehudi Wyner (b. 1929)

Richard Pittman . . . Come Back! (2022)

World premiere, commissioned by NEP

Sofía Rocha (b. 1996)

Replier (2019, rev. 2022)

2020 Call for Scores Winner

World premiere

Chen Yi (b. 1953)

Spring in Dresden for Violin and Orchestra (2005)

Danielle Maddon, *violin*

Silvestre Revueltas (1899–1940)

La noche de los Mayas (1939; suite arr. José Ives Limantour 1961)

I. Noche de los Mayas (Night of the Mayas)

II. Noche de jaranas (Night of Revelry)

III. Noche de Yucatán (Night of the Yucatán)

IV. Noche de encantamiento (Night of Enchantment)



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
Alex Hirsch
Jason Kim
Leah Benrubi
Rossana Chung
Timothy Alexander
Denise Carbonell
Betsy Hinkle
Arie Yaacobi
Louise Myers

VIOLIN II

John Lyneis, *principal*¹
Meghan Titzer, *principal*²
Jane H. Park
Sonia N. Voskuil
Ilan Millström
Carl Woolf
Tom Nikiper
Samuel Sanders
Ralph Iverson
Tomoko Iwamoto

VIOLA

James Raftopoulos,
principal
Ken Allen
Stephen Jue
William Shipley
Sophie Heeden
Ruth Mangan
Claire Simpson
Christina Stavrakas
Anissa Benzaid-Williams
Liubov Legostaeva

CELLO

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

CONTRABASS

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

FLUTE AND PICCOLO

Michael Horowitz, *principal*
Erica Schiller
Andrew T. Burden

OBOE

Sandra Ayres, *principal*
Emily Belfbecker

ENGLISH HORN

Deanna Dawson

CLARINET

Tammy Avery-Gibson,
principal
Danby Cho
Joseph D. Kanapka

BASS CLARINET

Joseph D. Kanapka

BASSOON

George Muller, *principal*
Bohdan Shevchenko

CONTRABASSOON

Frank Casados

HORN

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

TRUMPET

Jason Huffman, *principal*
Kira Shmeleva
Charlie Anderson

TROMBONE

Noah Perkins, *principal*
Chris Barnett

BASS TROMBONE

Sean McCarty

TUBA

Peter Belknap

TIMPANI AND PERCUSSION

Sam Schmetterer, *principal*
Linus Adler
William Bounas
Izzy Butler
Eric Cortell
Tatsuya Daniel
Kendall Floyd
Jeremy Lang
Eric Nathan
Luyuan Nathan
Denver Nuckolls
Dave Penn
Eric Puente
Chase Rork

PIANO

Patrick Yacono

HARP

Lishan Tan

ORCHESTRA STAFF

Ken Allen,
Personnel Manager
John Kessen,
Stage Manager
Rossana Chung,
Librarian

¹ Revueltas

² Wyner, Rocha, Chen

CONDUCTOR'S NOTES

Dear Friends of the NEP,

I am so excited to meet you as one of the finalists for the orchestra's music director search. I have long admired the orchestra's mission to realize the imagination of composers and to present new music in juxtaposition with more traditional symphonic offerings, and am delighted to be a part of this grand tradition in today's concert.

This afternoon's program honors the orchestra's storied history of world premieres with the first performance of a brand-new commission by Yehudi Wyner. The music bids farewell to the orchestra's beloved music director emeritus, Richard Pittman, with strong protest folding into prayer, thus setting the tone for a concert that is aptly focused on the processes of change.

Sofía Rocha's *Replier* is the 2020 winner of the orchestra's signature Call for Scores. At the time of its choosing, we were beginning to glimpse the time of profound change that we were about to live through. Rocha's meditation on expansions, contractions, and intersections in time and space thus offers us a mesmerizing opportunity to ruminate on change itself through sound. This captures, for me, the elusive elastic sense of time that many of us have experienced during the course of the pandemic. In *Replier*, subtle changes are sometimes felt more than seen, at other times seen more than heard, and oftentimes just tickling at the edge of our perception.

In contrast, Chen Yi's *Spring in Dresden* is brimming with the rich symbolism and imagery of Chinese landscape art, and the gestures and flourishes of Beijing Opera, drawing from Du Fu's Tang-Dynasty poem "Happy Rain on a Spring Night." For me, Chen's wonderful achievement here is in capturing in sound the sense of excitement and optimism of a landscape pregnant with possibility after an overnight spring shower at the end of winter. I know that the orchestra and I have had a great time unpacking this music with our dazzling soloist, Danielle Maddon.

This exuberance provides a perfect transition to Revueltas's landmark *Night of the Mayas*, which opens with raucously and splendidly high horn calls, perhaps preparing us for the finale, which showcases a percussion section of fourteen! Musically, the piece is iconic not just for the number of percussion instruments used, but also for the inclusion of instruments and musical styles that reflect the ancient musical traditions of the indigenous peoples of the Yucatán.

I hope that our music allows everyone the space to revel in the thrill of possibility as we emerge from this long winter away from friends and family, and live music! Please accept my deepest thanks for your kind support of our work as an orchestra through these difficult times! May we all leave this performance with a spring in our step and music in our hearts.

~ Tianhui Ng

PROGRAM NOTES

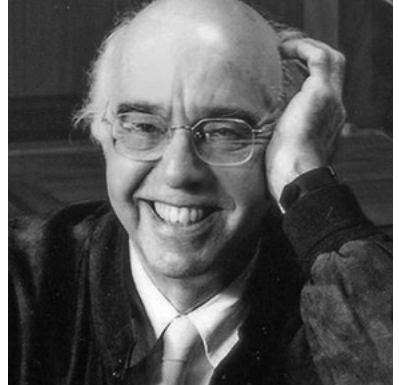
For the 2021-22 season, the New England Philharmonic has commissioned fanfares in honor of Music Director Emeritus Richard Pittman from five composers whose music he frequently performed during the more than two decades that he led the orchestra. Dick's profound commitment to the work of living composers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

Yehudi Wyner

Richard Pittman . . . Come Back!

This short composition for the New England Philharmonic is a tribute to the conductor, not a fanfare. The composition begins with a harsh protest but ends with a prayer.

~ Yehudi Wyner, March 26, 2022



Sofia Rocha

Replier

Replier (English: to fold, refold, fold over) is a piece that explores expansion, contraction, and intersections in time, space, amplitude, and pitch. Various treatments of cluster-based material are introduced and worked out, with a repeating motive sounded by the piano being interspersed throughout, tying each section together. These clusters fold onto each other, fold out into multi-octave chords, and layer over each other in time, creating a sound experience in simile to the idea of an object being manipulated with itself.

~ *Sofia Rocha*



PROGRAM NOTES, continued

Chen Yi

Spring in Dresden

This violin concerto was commissioned by Friends of Dresden Music Foundation for the American soloist Mira Wang and the New York Philharmonic and Staatskapelle Dresden, as an American commemoration of the reconstruction of the Dresden Frauenkirche, sixty years after its destruction in World War II by American and British Forces. The world premiere was given at the Semperoper in Dresden, Germany, on October 9-11, 2005, conducted by Ivan Fischer.



Full of excitement and inner power, the musical image is vivid, energetic, sometimes lyrical and sometimes dramatic. The major angular thematic material (a three-note motive) consists of big leaps in interval—a perfect fourth downward and then a minor seventh upward, first introduced by the violin solo. Except for the cadenzas which stand at the middle and the two ends of the piece as a frame, the virtuosic violin solo line is always accompanied by ever-moving and growing textures in the background. The rests between long and short phrases symbolize the space in Chinese paintings. The Beijing Opera reciting tune, and the fingerings that produce sliding tones in the performance of the Chinese fiddle erhu are also borrowed in the writing and performing of the Western instruments.

The musical imagination of the violin concerto came from an ancient Chinese poem with the same title, written by Du Fu (712-770) in the Tang Dynasty.

Happy Rain on a Spring Night

Happy rain comes in time,
When spring is in its prime.
With night breeze it will fall,
And quietly moisten all.
Clouds darken wild roads,
Light brightens a little boat.
Saturated at dawn,
With flowers blooming the town.

(English translation by Chen Yi)

~ Chen Yi

PROGRAM NOTES, continued

Silvestre Revueltas

La noche de los Mayas

Silvestre Revueltas, one of the most prominent Mexican composers of the twentieth century, turned to writing film scores in 1935. In a way, this brought his career full circle: he had made a living in his youth by playing violin in movie theater orchestras. During the next five years, he composed nine scores, including *La noche de los Mayas*, before his untimely death at the age of 40.



In 1939 the formerly flourishing Mexican movie industry was suffering competition from an influx of films made in Hollywood, Argentina, and Spain. One of the few Mexican feature films released in that year was the ambitious *Night of the Mayas*, directed by Chano Urueta. Filmed on location at Mayan sites in the Yucatán, and featuring indigenous folk musicians and dancers, it was intended to celebrate the history and culture of Mexico at a time of nationalistic and socialistic awakening. The plot revolves around a romantic triangle created when a European archaeologist stumbles on an isolated Mayan community and woos the chief's daughter away from her indigenous lover. This angers the gods, who punish the village with drought. After a dramatic dénouement involving the archeologist's murder and the maiden's suicide, the rains return.

Budget constraints kept the soundtrack from doing justice to Revueltas's music, and despite winning a number of awards, the film quickly waned in popularity. (It nonetheless is valuable for preserving footage of largely undisturbed Mayan sites before their excavation.) Some twenty years later, the conductor José Ives Limantour arranged material from the film score into an orchestral suite in four movements, premiered in 1961. In this form, the brilliant score has been heard around the world.

The four movements, given titles by Limantour, evoke scenes in the movie: a dramatic introduction accompanying the first glimpse of the hidden Mayan pyramids; a rustic dance; a nocturne with a flute interlude based on a traditional song; and finally, a wild celebration driven by a battalion of percussionists playing a wide variety of European and tradition instruments, including a wailing conch shell, before a return to the monumental opening theme.

"Everything is rhythm," Revueltas wrote. "My rhythms are booming, tactile, visual. I think in images that are melodic strains, that move dynamically." Listeners to this cinematic suite would have to agree.

ABOUT THE COMPOSERS

Yehudi Wyner

Awarded the 2006 Pulitzer Prize for his Piano Concerto “Chiavi in mano,” Yehudi Wyner is one of America’s most distinguished musicians. His compositions include more than 100 works for orchestra, chamber ensemble, solo voice and solo instruments, piano, chorus, and music for the theater, as well as liturgical services for worship. He has received commissions from Carnegie Hall, the Boston Symphony, the BBC Philharmonic, The Library of Congress, The Ford Foundation, Koussevitzky Foundation, National Endowment for the Arts, Fromm Foundation, Santa Fe Chamber Music Festival, and Worldwide Concurrent Premieres among others.

He is the recipient of many awards and honors for his compositions, and has also had an active career as a solo pianist, chamber musician, teacher, director of opera, and conductor of numerous chamber and vocal ensembles in a wide range of repertory. He was on the chamber music faculty of the Boston Symphony’s Tanglewood Music Center from 1975 to 1997. He has been composer-in-residence at a distinguished roster of universities, music schools, and festivals.

Mr. Wyner’s academic posts include the Yale University School of Music, State University of New York, Purchase, Cornell University, and Harvard University. From 1991 to 2005, he held the Walter W. Naumburg Chair of Composition at Brandeis University, where he is now Professor Emeritus.

Born in Western Canada, Yehudi Wyner grew up in New York City. His father, Lazar Weiner, was the preeminent composer of Yiddish art song as well as a notable creator of liturgical music for the modern synagogue. After graduating from the Juilliard School with a diploma in piano, Wyner went on to study at Yale and Harvard with the composers Paul Hindemith, Richard Donovan, and Walter Piston.

Recent compositions include *Sequel* for flute, clarinet, violin, cello, marimba, and piano (2022), commissioned by Collage New Music; *Concord 7* for flute, oboe, clarinet, violin, viola, cello, and piano (2020, rev. 2021), commissioned in honor of the 20th Anniversary of the Concord Chamber Music Society; *O Lord do not forsake me*, motet for a cappella voices (2020), commissioned by Emmanuel Music; and *Concertino* for piano, flute, clarinet, violin, and cello (2017), commissioned by the Fromm Foundation and Boston Musica Viva.

Recordings of his music can be found on Naxos, Bridge, New World, Albany, Pro Arte, CRI, 4Tay, and Columbia Records. Mr. Wyner’s music is published by Associated Music Publishers, Inc. (G. Schirmer). He is married to the conductor and former soprano Susan Davenny Wyner.

ABOUT THE COMPOSERS, continued

Sofia Rocha

Sofia Rocha (born in 1996 in Boulder, Colorado) writes music of uncompromising emotional intensity while exploring cognition, randomness, rhythm, and counterpoint within post-tonal frameworks. She writes for all manner of performing forces: instrumental, vocal, and electronic. Upcoming projects include newly commissioned works for the 2022 Aspen Music Festival as a composition fellow, International Contemporary Ensemble through their "Call for ____" commissioning program, and the Fifth House Ensemble as a Fromm Foundation Fellow at the 2020 Fresh Inc. Festival. Sofia has also received honors from ASCAP, OM/NI Composition Competition, and Tenebrae New Music Ensemble. She has worked with numerous ensembles including the Arditti Quartet, JACK Quartet, DeCoda, loadbang, Brentano String Quartet, Castle of Our Skins, Transient Canvas, Hypercube, arx duo, and Duo Entre-Nous, as well as numerous solo performers.

Sofia received her master's degree in composition from the University of Missouri-Kansas City Conservatory as a Chancellor's Scholar and recipient of Elsberry & Gonder Family and Conservatory scholarships. While attending, she studied with Chen Yi, Yotam Haber, Paul Rudy, and Zhou Long. Rocha was also the 2019 Composer-in-Residence for the Graduate Fellowship String Quartet. She completed her undergraduate work at the Sunderman Conservatory of Music at Gettysburg College in 2019, receiving a BA in Music with Honors as a Wagnild Scholar and studying composition with Avner Dorman. She has attended June in Buffalo, Fresh Inc. Festival, the Atlantic Music Festival, Divergent Studio and the Hypercube Composition Lab as a composer, studying and taking master classes with composers such as Augusta Read Thomas, Hannah Lash, Hilda Paredes, Jeffrey Mumford, Alex Temple, Richard Danielpour, Aaron Helgeson, Amy Beth Kirsten, and David Serkin Ludwig, among others. Besides composing, Sofia is also an avid trombonist and conductor, having performed with numerous symphony orchestras, wind ensembles, and jazz groups.

Listening In

A Deep Dive Into The Music
With The NEP

Composer Igor Santos

Sunday, May 8, 2:00 – 3:00 pm

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.



NEW ENGLAND
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RICHARD PITTMAN
MUSIC DIRECTOR EMERITUS



Igor Santos

ABOUT THE COMPOSERS, continued

Chen Yi

As a prolific composer who blends Chinese and Western traditions, transcending cultural and musical boundaries, Dr. Chen Yi is a recipient of the Ives Living Award from the American Academy of Arts and Letters in 2001. She has been Lorena Cravens/Millsap/Missouri Distinguished Professor at the University of Missouri-Kansas City since 1998. She was elected to the American Academy of Arts and Sciences in 2005, and the American Academy of Arts and Letters in 2019.

Born in China, Ms. Chen received bachelor and master degrees from the Central Conservatory in Beijing, and the Doctor of Musical Arts degree from Columbia University in New York. Her composition teachers included Wu Zu-qiang, Chou Wen-chung, and Mario Davidovsky. She has served as Composer-in-Residence for the Women's Philharmonic, Chanticleer, and Aptos Creative Arts Center (1993–96) supported by Meet The Composer, and taught on the composition faculty at Peabody Conservatory of Johns Hopkins University (1996–98). She has also been Distinguished Visiting Professor in China since 2006.

She has received fellowships and commissions from, among others, the Guggenheim Foundation, American Academy of Arts and Letters, Fromm Foundation at Harvard University, Koussevitzky Music Foundation at the Library of Congress, and National Endowment for the Arts. Honors include first prizes from the Chinese National Composition Competition, the ASCAP Concert Music Award, and the Elise Stoeger Award from Chamber Music Society of Lincoln Center; her *Si Ji* (2006) was a Pulitzer Prize finalist. She also holds a number of honorary doctorates.

Her music is published by Theodore Presser Company, performed worldwide, and recorded on more than 100 CDs, on Bis, New Albion, Teldec (w/ Grammy Award for *Colors of Love*), New World (w/NPR Top 10 Classical Music Album Award for *Sound of the Five*), Albany, Naxos, BMOP/sound, XAS Records, Bridge, Centaur, Innova, Delos, Angel, Nimbus, Cala, Avant, Atma, Hugo, Koch International Classics, Eroica, Capstone, Quartz, and China Record Corporation. *Chen Yi: An Accessible Guide to the Composer's Background and Her Works*, by Leta E. Miller and J. Michele Edwards, was published in 2020 by University of Illinois Press.

Recent world premieres of Chen Yi's works have included *Introduction, Andante, and Allegro* by the Seattle Symphony Orchestra; *Pearle River Overture* by the Guangzhou Symphony in China; *Southern Scenes* for flute, pipa, and orchestra by the Hawai'i Symphony in Honolulu in 2018; and the piano concerto *Four Spirits* by China Philharmonic in Beijing and the University of North Carolina at Chapel Hill. The 2020-21 concert season started with the European premiere of *Tang Poems Cantata* by MDR Leipzig Radio Symphony Orchestra and Choir in Germany and the world premiere of *Bamboo Song* with pianist Zou Xiang at the China National Center for Performing Arts Concert Hall in China, followed by world premiere performances of two oboe solo works, *Elegy* by the Saint Paul Chamber Orchestra's oboe principal Cassie Pilgrim, and *Mountain Song* by Fergus McCready at the Royal Academy of Music in the UK, to celebrate its 200th anniversary.

ABOUT THE COMPOSERS, continued

Silvestre Revueltas

Revueltas was born on December 31, 1899, in Santiago Papasquiario, in the Mexican state of Durango. He began studying violin in Colima at the age of eight. At twelve he entered the Juárez Institute in Durango, and went on to study composition and violin at St. Edward College in Austin, Texas, and then at the Chicago Musical College. After a hiatus in Mexico, he returned to Chicago in 1922 to complete a violin course under Paul Kochanski and Otakar Ševčík. He was again in the USA in 1926 and 1928, playing the violin in a theater orchestra in San Antonio, Texas, and conducting an orchestra in Mobile, Alabama. Carlos Chávez, a leading figure in Mexican classical music, recalled him to Mexico City to take the post of assistant conductor of the Mexico Symphony Orchestra (1929–35), and between 1931 and 1934 Revueltas composed six sophisticated pictorial pieces for that orchestra. He also taught violin and chamber music at the conservatory and conducted a conservatory graduates' orchestra. In 1935, when his friendship with Chávez failed, he changed his focus to film music. In 1937 he toured Spain, allying himself with the Republican cause, and on his return he continued to teach. In 1939 Revueltas was admitted to a mental health clinic for alcohol abuse, and his early death due to alcoholism came soon thereafter.

Among his most frequently played works is *Sensemaya*, a vocal and orchestral setting of a poem by the Afro-Cuban revolutionary Nicolás Guillén about the killing of a tropical snake, later transcribed for orchestra alone. Revueltas's principal melodies, no matter how encased in dissonant counterpoint, are always tuneful and repetitive. His works employ driving rhythms and dramatic dynamic shifts, and there is a play of sardonic humor even in his most wistful moments.

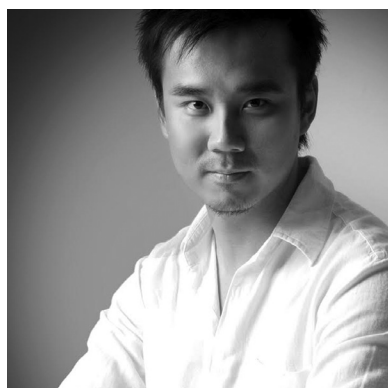
~ Adapted from website of the Sphinx Organization, sphinxmusic.org

ABOUT THE ARTISTS

Tianhui Ng

NEP Music Director finalist Tianhui Ng is Music Director of the Pioneer Valley Symphony, Boston Opera Collaborative, the Victory Players, and White Snake Projects. In addition, he is Director of Orchestral Studies at Mount Holyoke College.

Tian has conducted orchestras around the world including the Savaria Symphony Orchestra (Hungary), Moravian Philharmonic Orchestra (Czech Republic), Dartington Festival Orchestra (UK), Orchestra of the Royal Opera of Wallonie (Belgium), and the Oregon Bach Festival Orchestra (USA). A versatile musician, he is equally at home in the realm of choral music and has conducted ensembles including the



Continued on page 15

ABOUT THE ARTISTS, continued

Continued from page 14

Stuttgart Chamber Choir (Germany), Carnegie Hall Festival Chorus (USA), Oregon Bach Festival Chorus (USA), Yale Schola Cantorum (USA), and the Young Person's Chorus of New York (USA). He has collaborated with internationally renowned artists such as Dashon Burton, Tyler Duncan, Marcus Eiche, Jamie-Rose Guarrine, Ayano Kataoka, Ilya Polataev, Gary Steigerwalt, Astrid Schween, Sara Davis Buechner, Hanna Elisabeth Müller, Nicholas Phan, James Taylor, Gilles Vonsattel, and Soyoung Yoon.

Well known for bringing new music to fresh audiences, he has premiered new works by numerous composers, including Pulitzer and Rome Prize winners such as Jay Kernis, Robert Kyr, David Sanford, and Joan Tower. These include unusual firsts, like *Irin Ajo*, the first Nigerian opera, by Olabode Omojola, and Chaya Czernowin's ephemeral *Once I Blink*, *Nothing Was the Same*.

Tian's irrepressible musical spirit first expressed itself when he conducted a choir of kindergarten children in his native Singapore at the age of five. A pianist, singer, and trombonist, he later studied composition and early music at the University of Birmingham (UK). Returning home, he helped found one of the first contemporary music ensembles in the country, and was soon composing for animation, dance, film, chorus, and orchestra. During this time he created the groundbreaking site-specific community-based arts festival NOMAD, with which he has won awards from the Singapore National Arts Council. His works have since been heard in diverse settings such as the Hong Kong Film Festival, Animation World Magazine (USA), and Apsara Asia Dance (Singapore). Tian continued his education at the Yale School of Music, where he helped to start a new tradition with the music of his graduation recital reflecting on war and conflict. There, he fed his passion for the masterworks of the choral orchestral repertoire, assisting such renowned interpreters as Nicholas McGegan, Masaaki Suzuki, Dale Warland, Simon Carrington, Marguerite Brooks and Jeffrey Douma. His is indebted to his teachers, including Paolo Arrivabeni, John Carewe, Peter Eötvös, Kurt Masur, and Michel Tabachnik, who have incalculably enriched his musical life.

In 2021–22, Tian looks forward to music directing Mary Prescott's *A Survivors Odyssey* at the national conference of Opera America with White Snake Projects; working with the Pioneer Valley Symphony on the world premiere of a cello concerto by Andres Martin, inspired by Tango and Romanian folk dances; the release of new album of music by Thomas DeHartmann with the Lviv National Philharmonic of the Ukraine on *Nimbus*; and the launch of a new program, *El Puerto Rico—The Rich Port* on National Public Radio, featuring the new music ensemble Victory Players with New England Public Media, WGBH, and the Massachusetts International Festival of the Arts.

Stay in touch with Tian via Instagram @ngtianhui

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 Pops, 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,

ABOUT THE ARTISTS, continued

um, the Cape Ann Museum, and the Boston Children's Museum. With the NEP's Composer-in-Residence, Eric Nathan, Dani co-created and co-hosts 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.



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June 4, 2022 at 7pm

Emmanuel Church | 15 Newbury Street Boston, MA 02116

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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.





NEW ENGLAND
PHILHARMONIC

RICHARD PITTMAN
MUSIC DIRECTOR EMERITUS

2021
2022
SEASON

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NEW ENGLAND
PHILHARMONIC

RICHARD PITTMAN
MUSIC DIRECTOR EMERITUS

2021
2022
SEASON

Into the Spotlight

Saturday, June 18, 2022 8:00PM

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

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NEW ENGLAND PHILHARMONIC

RICHARD PITTMAN
MUSIC DIRECTOR EMERITUS



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