



NEW ENGLAND
PHILHARMONIC

2022
2023 SEASON

TIANHUI NG
MUSIC DIRECTOR



People in Between

MAY 7, 2023 3 PM

BOSTON UNIVERSITY TSAI PERFORMANCE CENTER

Come hear *The Spectrum Singers!*



MAY 20, 2023

Magnificent Mozart!

Mass in C Major, "Coronation"
K. 317

*Vesperae Solennes
de Dominica, K. 321*

Sarah Yanovitch Vitale, *soprano*
Katherine Maysek, *alto*
Charles Blandy, *tenor*
Mark Andrew Cleveland, *bass*
and full orchestra

8:00 PM Saturday evening at First Church Congregational, 11 Garden St., Cambridge
Tickets and more information: www.spectrumsingers.org

A black and white promotional poster for the Boston Symphony Orchestra's 2023 season at Tanglewood. The background features a close-up, artistic view of a piano keyboard. Overlaid on the image is the text "SOUNDTRACK  YOUR SUMMER" in a bold, sans-serif font. Below this, the word "TANGLEWOOD" is written in a very large, bold, white font. Underneath "TANGLEWOOD", it says "2023 BOSTON SYMPHONY ORCHESTRA" and "ANDRIS NELSONS | MUSIC DIRECTOR". At the bottom, it reads "TICKETS AND MORE INFORMATION AT BSO.ORG/TANGLEWOOD".

SOUNDTRACK  YOUR SUMMER
TANGLEWOOD
2023 BOSTON SYMPHONY ORCHESTRA
ANDRIS NELSONS | MUSIC DIRECTOR
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NEW ENGLAND PHILHARMONIC

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MUSIC DIRECTOR

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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.

Thank you.

**The New England Philharmonic
thanks Margaret Hornady-David
most gratefully for her
consistent, generous support
of the NEP, and especially for
her sponsorship of
each concert in which
Concertmaster Danielle Maddon
performs a violin concerto.**

**Her support means everything to
the New England Philharmonic.**



People in Between

Sunday, May 7, 2023, 3pm
Boston University Tsai Performance Center

Adeliia Faizullina (b. 1988)

Bolghar (2021)

(duration: 8 minutes)

Thomas de Hartmann (1885–1956)

Violin Concerto, op. 66 (1943)

Danielle Maddon, *violin*

BOSTON PREMIERE

(duration: 37 minutes)

I. Largo – Vivace con brio – Allegro risoluto (15 minutes)

II. Andante (12 minutes)

III. Menuet fantasque (3 minutes)

IV. Finale (7 minutes)

INTERMISSION

Dmitri Shostakovich (1906–1975)

Symphony no. 7, “Leningrad,” op. 60 (1941)

(duration: 75 minutes)

I. Allegretto (29 minutes)

II. Moderato poco allegretto (13 minutes)

III. Adagio (18 minutes)

IV. Allegro non troppo (15 minutes)



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

Dianne Pettipaw, *concertmaster*
(Shostakovich)

Lisa Pettipaw, *concertmaster*
(Faizullina, De Hartmann)

Tim Alexander

Alex Hirsch

Jason Kim

Louise Myers

Nishanth Shah

Fiona Wood

Arie Yaacobi

VIOLIN II

Lisa Pettipaw, *principal*
(Shostakovich)

Meghan Titzer, *principal*
(Faizullina, De Hartmann)

Rossana Chung

Jane H. Park

Samuel Sanders

Sonia Voskuil

Carl Woolf

VIOLA

James Raftopoulos, *principal*

Ken Allen

Anne Black

Peter Chew

Arturo Fernandez

Stephen Jue

Claire Simpson

CELLO

Jason A. Coleman, *principal*

Terrie Cohen

Olga Kouchpil

Lynn Nowles

Jennifer Snodgrass

John Walsh

BASS

Dan Gorn, *principal*

Alejandro Cimadoro

John A. Clark

Robert Hoffman

Reuben Ramos

FLUTE

Michael Horowitz, *principal*

Erica Schiller

James Lee

PICCOLO

James Lee

OBOE

Barbara Midney, *principal*

Emily Belfbecker

ENGLISH HORN

Carol Louik

CLARINET

Tammy Avery-Gibson, *principal*

Hannah Tam

Danbi Cho

EB CLARINET

Danbi Cho

BASS CLARINET

Joseph D. Kanapka

SAXOPHONE

Stephanie Munoz

BASSOON

George Muller, *principal*

Frank Casados

Bohdan Shevchenko

CONTRABASSOON

Frank Casados

HORN

John Kessen, *principal*

Jessica Appolinario

Michael Boyle

Jocelyn Haversat

Michael Koehrsen

Nick Ochoa

Ryan Ramey

Jimmy Zhou

TRUMPET

Jason Huffman, *principal*

Charlie Anderson

Cindy Blanchard

Mark Perez

Richard Pope

Kira Shmeleva

TROMBONE

Aidan Davidson, *principal*

Chris Barnett

Becca Bertekap

Lauren Galarraga

BASS TROMBONE

Sean McCarty

Jason Sato

TUBA

Peter Belknap

PERCUSSION

Sam Schmetterer, *principal*

William Bounas

Kendall Floyd

Jeremy Lang

Sam Metzger

Denver Nuckolls

Dominic Porcelli

Eric Puenta

Daulton Templet

PIANO

Patrick Yacono

HARP

Angelina Savoia, *principal*

Maya Uretsky

ORCHESTRA STAFF

John Kessen,
Stage Manager

Jane Park,
Librarian

MUSIC DIRECTOR'S NOTES

Dear Friends,

Our modern news cycle can often feel dehumanizing. Billions are spent, hundreds are killed, and many more triumph in difficult circumstances without ever being celebrated. As our season comes to a close, I have been inspired to reflect on the stories of the people caught in between gargantuan world events, often like so much flotsam on the edge of a tsunami. Our concert today features music motivated by the remarkable circumstances of their creation. They tell the stories of a Jewish violinist who died hiding underground while Paris was under Nazi occupation; the soundscapes of the ancient Tatar capital, now a part of modern Russia; and ironically, a time when the people of Leningrad rallied together as they were under siege.



I have been so excited to be able to join the New England Philharmonic in its 46th Season. Reflecting on the orchestra's proud past of representing the music of our time, I was inspired by the legacy of the visionary music directors that led the orchestra before me and wanted to acknowledge this proud history of thoughtful programming that resonates with our times. The New England Philharmonic has vigorously refuted the tired trope that audiences are afraid of new music, even though audience tastes have historically, and at present, always gravitated toward the myriad, powerful, and moving music of our own era.

Remembered Futures launched us into the new season with John Corigliano's heartfelt and deeply personal first symphony in remembrance of another recent pandemic. Iván Rodríguez's richly scored and profoundly evocative *Metaphor for Power* delved into the Declaration of Independence to reinvigorate our part in civil society. Mary D. Watkin's moving *Soul of Remembrance* drew us to contemplate the legacy of race relations in our nation, and Eric Nathan's *Opening* invited us into a new era for the orchestra.

In December, our beloved family concert coalesced around the infectious and visceral energy of dance with a **Symphonic Dance Party**. Four dances from Aaron Copland's *Rodeo* contrasted with Texu Kim's *Spin-Flip* and Gabriela Ortiz's *Kayumari*, together with performances by the winners from our annual Young Artist Competition.

Our February concert continued the theme of dance with **Poetic Dances**, featuring our Call for Scores winner, Elijah Daniel Smith's *Wraith Weight*, in dialogue with Serge Rachmaninoff's *Symphonic Dances*, and a new commission for the orchestra, Matthew Aucoin's *Two Dances*.

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Thank you for your commitment to live in-person music, orchestral music, new music, and our realms of possibilities together. I wish everyone a musical and joyful season!

— Tianhui Ng, Music Director

PROGRAM NOTES

Adeliia Faizullina

Bolghar

Bolghar is an ancient city located in Tatarstan, Russia, from as early as the 8th Century, and a UNESCO World Heritage Site. Although the present-day Tatar capital is Kazan, many Tatars consider Bolghar to show a glimpse of their ancient Muslim Bulgar way of life.

I visited Bolghar a couple years ago, in the summertime, for my sister's wedding, which was in a beautiful big white mosque, not far from an archaeological museum. The place itself is located on the left side of the Volga River. It's a beautiful town, surrounded by some forest, woods, and fields. Its beauty comes from its monuments, temples, museums, and mosques, and its proximity to nature. People also live there, leading private lives. They work at the museums, or they just live there. Some of the population keep livestock, like chickens. The city is a combination of everything; you may see a modern car there, and then a person riding a horse as well—not just for tourists, but because they keep horses. I wouldn't call it eclectic in a loud way, because there isn't a lot of noise or activity. No, it's very spacious, with large distances between buildings. It's filled with green, with trees and gardens.

To me, this place is an intersection of moments in time. When I walk there and listen to the environment, the sound travels far in the open spaces. I feel that I am far from the contemporary world; I am somewhere else. And I can almost hear whispers from the past. They have musicians there, playing folk instruments. I bought a *quray* there (like a western penny whistle), one of my collection—a simple one, painted with some Tatar national patterns. To me, this is a place that's unique from the rest of the world. In the midst of ongoing archaeological excavations there, we almost get to overhear voices from the past. History is concentrated there, with all the associations the town carries.

When I'm in Bolghar, I feel my identity more precisely. I hear its voice more distinctly. It awakens in me feelings that I am not just myself—I am someone that comes from this culture, these older generations. I often think about my grandparents and my family there, and nature itself. As I am visually impaired, sounds show me my environment. When I was there this summer, it was sunny before noon. I heard the birds and the wind in the branches. In the afternoon there was light rain, and we walked along the river. There were many layers of sound, to me, all at once: water, wind, raindrops, the river running, people talking far away, and music in the distance. Sometimes we cannot hear these faraway sounds when we're in a big city: we have too many sounds of cars, people, and machinery nearby.

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PROGRAM NOTES, continued

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This piece features the *quray*, the Tatar folk instrument. Because Bolghar is incorporated so well with nature, I'm using all the possibilities where I can refer to the basic nature of the orchestral instruments. I base my harmonies on the overtones series. With strings, I use a lot of harmonics and open strings. With winds, I use the sound of air, but it's formed as a ritual: repeating patterns with slight differences. With the *quray*, also, the gestures refer to ritual sounds. The *quray* doesn't have any virtuosic scales—it's just the most natural sounds of the *quray*, playing with the overtone series and overblowing on the instrument.

Sometimes in the piece, musical gestures finish abruptly, returning to a completely different color. In the climax, the music jumps to the past, and back to the present, back to the past again, and finally to the future. When I'm in this town, I feel flashes of the past—and then again I am brought to the present, talking to my friends and family. In the next moment I am thinking about the future—what's next for us? We have to save these beautiful places. We have to take care of our heritage for the future—which is a question, because we never know what's going to happen. But we have to preserve the beauty we already have and appreciate who we are in the moment.

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Thomas de Hartmann

Violin Concerto

De Hartmann composed his Violin Concerto amid the Nazi occupation of France, while living in Garches, in the western suburbs of Paris, in a house that overlooked the city. He describes in his unpublished memoirs how "these years left an indelible mark inside." Following the Nazi invasion of the Ukraine in 1941, De Hartmann had composed his Cello Sonata (op. 63), which he dedicated to the cellist Gérard Hekking (1879–1942) and premiered it with him in November 1941 at the Salle Pleyel. This premiere performance was arranged by De Hartmann's friend, the violinist Albert Bloch, who, upon hearing the Cello Sonata, said that "people need to know about this," a piece, which, for de Hartmann, "express[es] . . . the bitterness for the enslavement of my homeland."

In 1943, De Hartmann dedicated his Violin Concerto to Bloch, who (being Jewish) had by then moved with his family into hiding in Grasse, near Cannes. Bloch had won the first prize of the Concours de Violon at the Paris Conservatory in 1901 and played De Hartmann's Violin Sonata,

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PROGRAM NOTES, continued

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composed in the 1930s. Described by De Hartmann himself as “the Klezmer concerto,” the Violin Concerto was only secretly dedicated to Bloch “as a sign of love and solidarity” through a separate correspondence from the score itself out of fear of Bloch’s identity being revealed. Its premiere only took place after the war and following Bloch’s death in exile, at the Salle Pleyel on March 16, 1947, in a performance by Georges Alès (born 1903) with the Concerts Lamoureux led by Eugène Bigot (1888–1965) on a program with Schubert’s Unfinished Symphony, Ravel’s *La Valse*, *Kaa* of André Bloch (1873–1960), and *Le sommeil de Leilah* of Yves Margat (1896–1971). A live recording of a 1963 performance by Radio National in Paris, again with Alès as soloist, was issued privately in the 1970s by Olga de Hartmann, Thomas’s widow.

De Hartmann’s Violin Concerto mourns the destruction of Ukraine by war. Across the four movements, the musical themes are all De Hartmann’s, he writes, save one, the traditional folk dance *Kamarinskaya*, which Glinka had famously orchestrated in 1848. The first movement (Largo) is the most substantial of the concerto. A slow introduction highlights the solo violin and its first theme before the tempo picks up and the full orchestra expands the texture and the scope of the work until another theme is presented by the solo violin again with the support of the strings. A development section explores motifs of the themes further, first with the full orchestra, then alternating with virtuosic passages for the solo violin, as the full orchestra builds to a climax, arriving at a cadenza for the solo violin, which is followed briefly by an unexpected oboe solo that brings the first movement to a close. The theme and variations of the expressive, modally inflected second movement (Andante) alternates between passages for solo violin with string accompaniment and others engaging the full orchestra, as well as brief, but haunting unaccompanied moments. For the twenty-three-measure minuet-and-trio that is the third movement (Menuet fantasque), De Hartmann reduces the ensemble to the soloist and strings with mutes. The pizzicato accompaniment of the strings lets the ambling melody of the solo violin stand out until it is replaced by repeated, drone-like chords in the trio section. Olga de Hartmann writes that for this brief movement “the composer tells us to imagine the ghost of a celebrated violinist wandering by night through the war-devastated Ukrainian steppes, playing his macabre and sorrowful songs.” The last movement (Finale: Vivace) features several dance-like, folk-infused vignettes, inspired by dance melodies like the *Kamarinskaya*, in which De Hartmann demands of the animated solo violin both technical prowess and flashes of lyricism.

— *Evan A. MacCarthy, Ph.D.*

PROGRAM NOTES, continued

Dmitri Shostakovich

Symphony no. 7, "Leningrad"



The German siege of Leningrad, which began in September 1941 and lasted until January 1944, was one of the greatest atrocities of World War II, or indeed of any war in history. Estimates of the number of citizens who died from starvation, disease, and cold, as well as military action, range up to 1.5 million persons. The Seventh Symphony of Dmitri Shostakovich is a product and depiction of those terrible times.

After open war with Germany had begun with Hitler's invasion of the Soviet Union in June 1941, composers were enlisted to produce propagandistic pieces to support the war effort. Shostakovich had only recently regained favor with Stalin and was tasked with composing scores for propaganda films, among other national services. After the siege began, he and a number of other creative artists were evacuated from Leningrad to the city of Kuibyshev (Samara).

Shostakovich had begun composing the symphony before the siege, in July 1941, and it was completed in December of that year. The work was premiered in Kuibyshev, and then famously performed by the remnants of the Leningrad Radio Orchestra, military musicians, and others in Leningrad itself on August 9, 1942, the 335th day of the siege—in the concert hall and as a live radio broadcast.

In comments in a Soviet periodical in 1941, the composer offered a description of the work: "The exposition of the first movement . . . is the simple, peaceful life lived before the war by thousands of Leningrad militiamen, by the whole city, by our country. In the development, war bursts into the peaceful life of these people. I am not aiming for the naturalistic depiction of war, the depiction of the clatter of arms, the explosion of shells, and so on. I am trying to convey the image of war emotionally." The intrusion of war into civilian life is represented by the extended military tattoo on the snare drum that accompanies variations on a simple, almost folk-like tune, relentlessly repeated.

He continued: "The second and third movements are not associated with a specific program. They are intended to serve as a lyrical respite." The second movement he called "a very lyrical scherzo [with] a little humor in it," the third "a passionate adagio, the dramatic center of the work." The finale begins tentatively and builds to a towering and yet ambiguously triumphant climax that takes full advantage of the extended brass sections.

In later years, the composer wrote in his memoirs (whose reliability is complicated), "Many people think that I came back to life after the Fifth Symphony. No, I came back to life after the Seventh. You could finally talk to people. It was still hard but you could breathe. That's why I

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PROGRAM NOTES, continued

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considered the war years productive for the arts.” He claimed that the work was meant as a protest against all forms of oppression, including those that predated the war: “Actually I have nothing against calling the Seventh the Leningrad, but it’s not about Leningrad under siege. It’s about the Leningrad that Stalin destroyed and that Hitler merely finished off.”

The twentieth century—and our own time as well—witnessed the forces of oppression, aggression, nationalism, and military violence arising from many quarters. The Seventh Symphony remains a harrowing depiction of their power, and of the suffering endured by the people caught in between these forces.

ABOUT THE COMPOSERS

Adeliia Faizullina

Adeliia Faizullina is an Uzbekistan-born Tatar composer, vocalist, multi-instrumentalist and *quray* player. As a composer, she explores cutting-edge vocal colors and paints delicate and vibrant atmospheres inspired by the music and poetry of Tatar folklore. *The Washington Post* has praised her compositions as “vast and varied, encompassing memory and imagination.” Her recent commissions include works for Jennifer Koh, the Tesla Quartet, Johnny Gandelsman, and the Metropolis Ensemble. Her works have also been performed by the Minnesota Orchestra, American Composers Orchestra, Seattle Symphony, Albany Symphony, Kronos Quartet, International Contemporary Ensemble, the Del Sol Quartet, Ashley Bathgate, Stephanie Lamprea, and Duo Cortona. Adeliia was one of seven composers to be selected for the Minnesota Orchestra Composer Institute in 2022. She was a guest artist at Play On Philly in 2021, and is a member of Composing Earth 2022-2023, by the Gabriela Lena Frank Creative Academy of Music.

Adeliia received her BM in Voice in Kazan, Russia, and BM in Music Composition at Gnessins Russian Academy of Music. She holds an MM in Music Composition from the University of Texas at Austin, and is currently pursuing her PhD in Music & Multimedia Composition at Brown University.

Currently Adeliia resides in Providence, RI. She also happens to be blind. She enjoys taking walks and being in nature.

ABOUT THE COMPOSERS, continued

Thomas de Hartmann

Born in the Ukraine to a family of Russian aristocrats, Thomas de Hartmann began formal training in composition at the age of eleven with Anton Arensky, and then with Sergei Taneev, whose previous students had included Alexander Scriabin, Sergei Rachmaninoff, and Reinhold Glière. De Hartmann later entered the St. Petersburg Imperial Conservatory, then under the directorship of Nicolai Rimsky-Korsakoff, where he received his artist's diploma in 1904.

In 1906 De Hartmann's four-act ballet *La Fleurette Rouge* was performed in the Imperial opera houses of Moscow and St. Petersburg, with Vaslav Nijinsky, Anna Pavlova, and Michel Fokine dancing the principal roles. Its success led to the publication of De Hartmann's first songs, piano pieces, and chamber works. Tsar Nicolas II attended *La Fleurette Rouge* in St. Petersburg; favorably impressed, the Tsar allowed De Hartmann to defer his military service so that he might pursue a career in music. De Hartmann immediately departed for Munich to study with the famous conductor and former pupil of Wagner, Felix Mottl.

In 1908 Munich was a magnet for artists of all kinds. De Hartmann later recounted: "Music in Germany had reached an impasse . . . it seemed clear to me that the new forms and techniques had to be found, and more than anything else I wished to find my own way. Soon I found it through the art of painting." De Hartmann soon formed a strong bond with the painter Wassily Kandinsky. Kandinsky's quest for the abstract in visual art was analogous to De Hartmann's search for new compositional techniques in music. Kandinsky soon introduced De Hartmann to the Russian dancer and choreographer Alexander Sacharoff. This association led to the creation of the seminal avant-garde one-act opera *Der gelbe Klang* (1909).

During a return visit to St. Petersburg, De Hartmann met and married Olga Arkadaevna Schumacher, the daughter of a prominent government dignitary. The young couple returned to Munich, but World War I soon intervened and De Hartmann was ordered back to his regiment in St. Petersburg (Petrograd, by then). Throughout his life, De Hartmann had been preoccupied with the search for a higher level of spiritual understanding. In 1916 he was introduced to the Georgian mystic Georgi Ivanovitch Gurdjieff. De Hartmann remained in his immediate orbit and under his spiritual tutelage for the next twelve years, serving as, among other things, accompanist and composer-in-residence, while Olga served as Gurdjieff's personal secretary.

The 1917 Russian Revolution drove the De Hartmanns into exile to Tbilisi, along with Gurdjieff. In that city the composer was reunited with his friend Nicolas Tcherepnin, who invited De Hartmann to take over the composition class at the conservatory. De Hartmann also became artistic director of the Imperial opera house. In 1920 the De Hartmanns followed Gurdjieff to Constantinople, where Thomas continued an active musical life, until impending civil war caused them to relocate to Berlin and then to outside Paris, where Gurdjieff established himself and his followers

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ABOUT THE COMPOSERS, continued

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on an estate in Fontainebleau. De Hartmann's compositions related to Gurdjieff's activities were performed on a tour of the U.S. in 1924. During this period De Hartmann accepted commissions to compose film music (pseudonymously as Thomas Kross). In 1929 Gurdjieff severed ties with the De Hartmanns, and they moved to Garches, a small town just outside Paris.

Thomas de Hartmann resumed his composing career, continuing his friendship with Kandinsky and finding a new and supportive friend in the cellist Pablo Casals. With the Nazi occupation of France, the De Hartmanns were once again forced from their home, but De Hartmann continued to work under these unfavorable circumstances, composing a number of works including the Violin Concerto.

In 1950 the De Hartmanns moved to New York City. Thomas also was invited by the design visionary Frank Lloyd Wright to work with the students at Taliesin West. In New York, De Hartmann continued to compose, performed occasionally, and began work on a memoir of Gurdjieff. An American debut concert of De Hartmann's music was scheduled to be performed in New York's Town Hall on April 16, 1956, but on March 28, he died suddenly of a heart attack. His students performed the concert as a memorial tribute.

De Hartmann's output as a composer included four symphonies, several operas, concertos, sonatas, and songs with texts by Marcel Proust, Paul Verlaine, James Joyce, and Percy Bysshe Shelley, as well as fifty-three film scores. His music was enthusiastically supported by performers and conductors such as Leopold Stokowski, Casals, Paul Tortelier, and Jean-Pierre Rampal. The fragmented path of his life brought him into contact with some of the most intriguing personalities of the century, but the turbulent historical events through which he lived may have kept De Hartmann's music from reaching a wider audience.

— Adapted from "*Thomas de Hartmann: A Composer's Life*," by John Mangan



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Please make a gift today.



ABOUT THE MUSIC DIRECTOR

Tianhui Ng

Tianhui Ng, appointed Music Director of the New England Philharmonic in 2022, is also the Music Director of the Pioneer Valley Symphony, the Victory Players, and White Snake Projects, and 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 like the 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 Soyounng 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 Blinked, 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), where he discovered his love for Stravinsky and contemporary music. 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. It was during this time that he discovered his affinity for interdisciplinary work and 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). Ng Tian Hui 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. He 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 September 2022, Tian made his in-person debut with White Snake

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ABOUT THE MUSIC DIRECTOR, continued

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Projects in *Cosmic Cowboy* at the Emerson Paramount Center. For the remainder of the 2022-23 season, in addition to his concerts with the New England Philharmonic, Tian looks forward to the release of his new album, *El Puerto Rico—The Rich Port*, with the Victory Players, coinciding with a weeklong festival in Champaign-Urbana; the premiere of the world's first opera in Chickasaw by Jerod Impichchaachaaha' Tate; and appearances with the Springfield Symphony Orchestra, Borromeo Quartet, and New England Public Media.

ABOUT THE ARTISTS

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.



PHOTO: Nina Gallant

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 2-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 was awarded fellowships twice 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, and continuing under Tianhui Ng, she has enjoyed

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ABOUT THE ARTISTS, continued

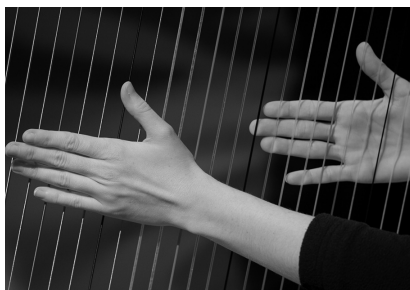
Continued from page 16

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 both maintain technical and musical skills, and to preserve and engage the unique team spirit of the NEP strings in preparation for the reopening in October 2021.

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 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.



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TIANHUI NG
MUSIC DIRECTOR

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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 beginning 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 Richard Pittman, whose tenure concluded in 2020, the NEP extended its commitment to new music and gained a wider reputation for the quality of its performances. Highlights 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.

With the appointment of Tianhui Ng as Music Director, the NEP has embarked on its 46th season with a renewed commitment to "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

TIANHUI NG
MUSIC DIRECTOR

2022
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