



**LONGWOOD  
SYMPHONY  
ORCHESTRA**



**D E C E M B E R 3 , 2 0 2 2**

HEALING THE COMMUNITY THROUGH MUSIC



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## LONGWOOD SYMPHONY ORCHESTRA

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(617) 987 - 0100

[www.longwoodsymphony.org](http://www.longwoodsymphony.org)

# Longwood Symphony Orchestra

Founded in Boston in 1982, the **Longwood Symphony Orchestra** is a 501(c)(3) nonprofit organization that uniquely combines music, medicine, and public service. Named after Boston's Longwood Medical Area, the LSO is composed primarily of highly trained musicians who are also medical professionals, and its programs focus on combining the healing arts of music and medicine.

This season, the LSO proudly celebrates its 39th year of **healing the community through music**. Through performances at New England Conservatory's Jordan Hall and throughout Greater Boston, the LSO works to advance its mission, which is to perform concerts of musical diversity and excellence while supporting health-related nonprofit organizations. The LSO believes that music has the power to heal the soul and the community.

The orchestra received the 2007 MetLife Award for Excellence in Community Engagement from the League of American Orchestras and today continues to set an example for community engagement nationwide. The LSO is also the proud recipient of the 2011 Commonwealth Award from the Massachusetts Cultural Council, which is given every two years to honor the extraordinary contributions that arts and culture make to education, economic vitality, and quality of life in communities across Massachusetts.

## Healing Art of Music Program

Since 1991, the LSO has used its concerts to help nonprofit "Community Partners" raise awareness and funds for important medical, wellness, and educational causes. The heart of the Healing Art of Music program is the Community Partner's use of an LSO concert as the centerpiece for a unique fundraising event. Since the program was founded, the LSO has collaborated with more than 55 nonprofit organizations, helping them raise more than \$2,800,000 for Boston's underserved populations. The publicity surrounding each concert shines a spotlight on the Community Partner, raising awareness about the organization's work among new audiences.

In the fall of 2008, the LSO launched **LSO On Call**, a community engagement initiative that brings chamber music directly to patients across Massachusetts in hospital wards, rehabilitation centers, and healthcare facilities. During its first year, LSO On Call performances touched the lives of 500 patients, from Boston to Brockton to Marlborough. LSO On Call performances continue at various health-related facilities throughout the regular season.

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

# Leadership

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## A note from SMB's Founder

On behalf of all Shelter Music Boston Artists, Staff, and the Board of Directors I welcome you to tonight's concert. We are honored to be a Longwood Symphony Orchestra 2022 Community Partner!

I founded Shelter Music Boston in 2010 to provide live classical music concerts to homeless shelters. Here is why.

Fight or flight and survival mode are one and the same for homeless shelter guests. Individuals staying at shelters are stressed, isolated, and dehumanized. Music expresses human emotions in a language all can understand; it nourishes both spirit and soul. The professional musicians working for SMB deliver live music to members of our community in need of the transformation a concert can provide. Each monthly concert, always performed to the highest artistic standards, is a catalyst for respectful interaction between artists and shelter guests. Musicians welcome questions, conversations, and life stories from audience members responding to the music. During SMB concerts artists and audience are equals sharing time, a physical space, and art.

As a classically trained violinist, I did not expect to achieve what many Longwood Symphony Orchestra members do on a regular basis: the saving of lives! However, my greatest career success occurred at Caspar Shelter in Cambridge when a young man, clearly tormented by both his circumstance of homelessness and internal suffering said to me:

"I think you might have saved a life with this concert."

Please enjoy tonight's LSO concert and I hope to meet you at the reception following the performance.

A handwritten signature in black ink that reads "Julie Leven". The signature is written in a cursive, flowing style.

**Julie Leven, Founder, Executive and Artistic Director Emeritus**



## Where does SMB Perform?

Each homeless shelter, recovery program, housing site, or family service provider listed below receives monthly, live concerts from SMB musicians.

### 2022 Adult Program Partner Sites

- Bedford Veterans Quarters (Bedford)
- Homeowner's Rehab Inc. (Cambridge)
- Pine Street Inn Stabilization Program (Boston)
- Southampton Street Shelter (Boston)
- Woods Mullen Shelter (Boston)

### 2022 Children's Program Partner Sites

- Ellis School/Higher Ground (Roxbury)
- Housing Families (Boston)
- Victory Programs (Boston)



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Shelter  
Music  
Boston

## Shelter Music Boston Mission

SMB presents classical chamber music concerts, of the highest artistic standards, in homeless shelters and other sheltering environments. Our goal is to promote community, creative interaction, respect, and therapeutic benefit. We believe all people deserve access to the dignity, creativity, and passion of classical music whether or not they have a home.



## Shelter Music Boston Vision

We envision a world in which classical music is embraced as an integral component of professionally delivered social services in sheltering environments.

To learn more about our work, please scan the QR code below to visit our website.

[www.sheltermusicboston.org](http://www.sheltermusicboston.org)



## SMB Virtual Concerts



In addition to live concerts, SMB records and shares monthly concert videos with over 25 local adult and family service providers. Follow us on YouTube to catch each concert and special artistic project!

[www.youtube.com/sheltermusicboston](http://www.youtube.com/sheltermusicboston)



## Impact of SMB Concerts

Following each concert we survey our audience, asking them to share their thoughts and feelings. The words of individuals experiencing homelessness or in recovery for substance misuse best express the profound impact of our work.

"It's hard to connect with your true self; hearing this music brought out my passion for life. I can't believe you bring this quality to us."

*-Boston Health Care for Homeless Program patient*

"Before the visit by the lovely orchestra I was rather depressed, with a slight mood of sorrow, and anguish. After the performance my heart was risen and my soul awakened. This was truly a heavenly experience for me.

Thank you. Very happy."

*- Pine Street Men's Inn guest*

"The music captured my emotions and transformed rage to peace."

*-Dimock Center guest*

## Ways to Support SMB's Work



**Scan to donate**

[bit.ly/SMBDonate](https://bit.ly/SMBDonate)

Interested in creating the impact outlined above?  
Please reach out to Erin Merceruio Nelson at [erin@sheltermusicboston.org](mailto:erin@sheltermusicboston.org) to explore ways to support the mission of Shelter Music Boston.





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**Saturday, December 3, 2022, 8:00 p.m.**  
**New England Conservatory's Jordan Hall**

**Kristo Kondakçi, conductor & Music Director Finalist**  
**Adrian Anantawan, violin**

**Samuel Coleridge-Taylor** Ballade for Orchestra, Op. 33  
(1875-1912)

**Clarice Assad** Concerto for Violin and Orchestra  
(1978- )  
I. Molto Espressivo  
II. Andante Espressivo  
III. Con Fuoco

INTERMISSION

**Ludwig van Beethoven** Symphony No. 7 in A major, Op. 92  
(1770-1827)  
I. Poco sostenuto – Vivace  
II. Allegretto  
III. Presto  
IV. Allegro con brio



*This program is supported in part by a grant from the Boston Cultural Council administered by the Mayor's Office of Arts and Culture and by the Massachusetts Cultural Council, a state agency.*

# Musicians

## VIOLIN 1

### Stacie Lin, *Concertmaster*

MD/PhD Student, Harvard/MIT Division of HST

### Jean Bae

Wellesley College, Nehoiden Golf Club

### Terry Buchmiller, MD

Pediatric Surgeon, BCH

### Licia Carlson, PhD

Assoc. Prof., Philosophy Department, Providence College

### Sumi Fasolo

Architect, Cambridge Seven Associates

### Hannah Goodrick

Science Teacher, Coach; Dexter Southfield

### Anna Legedza, ScD

Biostatistician

### Psyche Loui, PhD

Associate Professor in Music and Psychology,  
Northeastern University

### Rich Parker, MD

Chief Medical Officer, Arcadia Healthcare Solutions

### Kristin Qian

PhD Student, Biological and Biomedical Sciences, HMS

### Helle Sachse, PhD, JD

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

### Annette Wang

MD Student, HMS

## VIOLIN 2

### Shirrie Leng, MD, *Principal*

Anesthesiologist (retired), BIDMC

### Hana Asazuma-Cheng

Music Teacher

### Catherine Brewster

English Teacher, Commonwealth School

### Sarah Carlson, MD, MSc

Assistant Professor of Surgery, Boston VA

### Heidi Harbison Kimberly, MD

Emergency Medicine Physician, Newton-Wellesley Hospital

### Patricia Harney, PhD

Psychologist, CHA

### Elizabeth Henderson

Administrator (retired), MIT

### Ji Seok Kim

Adjunct Instructor, Physics, Phillips Academy Andover

### Shenkiat Lim

Managing Partner & Chief People Officer, New Profit

### Marie Leou

Clinical Research Assistant, BWH

### Jenny Smythe, PhD

Physicist

## VIOLA

### Jennifer Grucza, *Principal*

Principal Web Developer, Stackry

### Benjamin Beames

Senior Consultant, Booz Allen Hamilton

### Michael Cho, MD, MPH

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

### Elizabeth Dorans

PhD Student, Biological & Biomedical Sciences, HMS

### Emily Erickson

PhD Student, Biological & Biomedical Sciences, HMS

### Christine Junhui Liu

PhD Student, Speech & Hearing Bioscience & Technology,  
HMS

### Nicholas Tawa, Jr., MD, PhD

Surgical Oncology, BIDMC, HMS

### Lisa Wong, MD

Pediatrician, Milton Pediatric Associates; HMS

### Hilary Zetlen, MD

Fellow, Pulmonary and Critical Care Medicine, MGH, BIDMC

## CELLO

### Joseph Rovine, DMA, *Principal*

Principal Software Engineer, Microsoft

### Gregory Crist

Senior User Interface Designer, Sallie Mae

### Nancy Chane, RN, MS

Nurse Care Manager, New England Sinai Hospital

### Heidi Greulich, PhD

Cancer Biologist, Broad Institute

### Katherine Hein, MD, MBA

Plastic Surgeon, Newton-Wellesley Hospital and MetroWest  
Medical Center

### JeanSun Lee, PhD

Discover Biology, Research Informatics, MOMA Therapeutics

### Denise Lotufo, PT, DPT, OCS

Physical Therapist, Harvard University

### Martha MacMillin

Adjunct Instructor, Massasoit Community College

### Read Pukkila-Worley, MD

Associate Professor of Medicine, UMass Medical School

### Caroline Tally

Assistant Technical Staff, MIT Lincoln Laboratory

## BASS

### Sam Wattrus, *Principal*

PhD Candidate, Harvard University

### Martha Davis, JD

Professor, Northeastern University School of Law

### Abby Hau

### Emily Naoum

Anesthesiologist and Critical Care Physician, MGH

# Musicians

## FLUTE/PICCOLO

**Susan Sims, MD**

Radiologist, Commonwealth Radiology Associates

**Jennifer Zuk, PhD, CCC-SLP**

Asst. Prof. of Speech, Language & Hearing Sciences, BU

## PICCOLO

**Brianna Oglesby**

Finishing Manager, Verne Q. Powell Flutes

## OBOE

**Michael Barnett, MD**

Asst. Professor, HSPH; BWH

**Matthew Lee**

PhD candidate in Population Health Science, HSPH

**Thomas Sheldon, MD**

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

## CLARINET

**Mark Gebhardt, MD**

Professor of Orthopaedic Surgery, BIDMC, BCH, HMS

**Paul Silver**

President, Handyman Heroes

## BASSOON

**Benjamin Steinhorn, MD, PhD**

Resident Physician, MGH

**Stephen C. Wright, MD**

Adjunct Faculty, BU Prison Education Program

## HORN

**Grace Harrington**

MTS Student, BU School of Theology

**John Kessen**

State Park, Mamaleh's, Café du Pays

**William Prince, PhD, MD, FFPM**

Head of Profiling, Translational Medicine, Novartis

**Adam Weber, CPA**

Senior Manager, Financial Reporting, Bright Horizons

## TRUMPET

**Christopher Smalt, PhD**

Technical Staff, MIT Lincoln Laboratory

**Leonard Zon, MD**

Director of the Stem Cell Program, BCH

## TROMBONE

**Christine M. Fleming**

Claims Consultant, Milliman, Inc.

**Paul Salinas**

Principal Development Specialist, Takeda Pharmaceuticals

## BASS TROMBONE

**Noah Perkins**

## TUBA

**Jordan Jenifer**

Graduate Student, Tuba Performance, NEC

## TIMPANI

**Jeremy Lang**

VP Customer Success and Operations, RStudio PBC

## PERCUSSION

**Sam Metzger**

**Tom Sandora, MD, MPH**

Hospital Epidemiologist, Pediatric Infectious Diseases, BCH

## ABBREVIATIONS

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



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# Kristo Kondakçi, conductor

Kristo Kondakçi is the music director of the Kendall Square Orchestra, the Narragansett Bay Symphony, and the Eureka Ensemble. He has distinguished himself as a talented young conductor of symphonic and operatic repertoire.

Kristo made his professional debut with the Albanian National Orchestra in 2014. He made his European opera debut with the Vienna Summer Music Festival Opera in 2018 and his U.S. opera debut with Boston's Enigma Chamber Opera in 2020.

The first conductor ever to be officially hired by a biotech company, Kristo helped form Kendall Square Orchestra (K<sup>2</sup>O) in 2018, building a roster of over 70 musicians representing 50+ companies. In 2019, Kristo conducted K<sup>2</sup>O's inaugural *Symphony for Science* at Boston's Symphony Hall. *Symphony for Science*, now an annual event, has raised over \$120,000 to support local charities.

Kristo launched Eureka Ensemble in 2017 with cellist Alan Toda-Ambaras to nurture social impact through music, partnering with acclaimed artists such as violist Kim Kashkashian and violinist Midori to deliver community-intensive programming and performances at the highest level of excellence. His projects with Eureka, such as The Women's Chorus and Boston Hope Music, have been widely-praised by PBS, NPR, the Boston Globe and NowThisNews, among others.

Kristo has served as interim director of orchestral studies at the University of Massachusetts Amherst (2019), leading the graduate conducting program in addition to conducting the university orchestras. He has also made a significant



contribution to the musicological research of Gustav Mahler's music through his reconstruction of the original version of Mahler's 1st Symphony (2012). He currently teaches young conductors in a private studio and coaches chamber music at Harvard University as a non-resident music tutor with Pforzheimer House.

Off the podium, Kristo directs a leadership development program with Kendall Square Orchestra called *The Leading Tone: Transforming Business Through Music*. The program, still in its early stages, has seen strong demand from corporate and executive leaders and companies all over the world, including PWC and Kinden Corp.



**September 18** Voices from France

Franck Piano Quintet,  
Debussy Cello Sonata, and  
Martin *Quatre sonnets à  
Cassandre*

**November 20** Voices from  
Eastern Europe

Bartok Violin Sonata No. 2,  
Szymanowski Nocturne and  
Taranella, Ligeti Sonata for  
Viola Solo, and songs from  
Eastern Europe

**February 19** Voices from the  
United Kingdom

Bridge Piano Quartet,  
Benjamin "Viola, Viola,"  
Britten String Quartet, and  
songs from Great Britain

**April 23** Voices from Germany

Brahms Piano Quintet,  
Beethoven String Quartet  
Op. 59, No. 1, and songs  
from Germany

Notes  
from Across  
the Sea



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*Congratulations on  
another great season.*

# Adrian Anantawan, violin

Adrian Anantawan holds degrees from the Curtis Institute of Music, Yale University and Harvard Graduate School of Education. As a violinist, he has studied with Itzhak Perlman and Pinchas Zukerman, and Anne-Sophie Mutter; his academic work in education was supervised by Howard Gardner. Memorable moments include performances at the White House, the Opening Ceremonies of the Athens and Vancouver Olympic Games and the United Nations. He has played for the late Christopher Reeve, Pope John Paul II, and His Holiness the Dalai Lama. Adrian has performed extensively in Canada as a soloist with the Orchestras of Toronto, Nova Scotia, Winnipeg, Saskatoon, Montreal, Edmonton and Vancouver. He has also presented feature recitals at the Aspen Music Festival and Weill Recital Hall at Carnegie Hall. He has also represented Canada as a cultural ambassador in the 2006 Athens Olympics, and was a featured performer at the Vancouver 2010 Winter Olympics Opening Ceremonies. Adrian helped to create the Virtual Chamber Music Initiative at the Holland Bloorview Kids Rehab Centre. The cross-collaborative project brings researchers, musicians, doctors and educators together to develop adaptive musical instruments capable of being played by a young person with disabilities within a chamber music setting. He is also the founder of the Music Inclusion Program, aimed at having children with disabilities learn instrumental music with their typical peers. From 2012-2016, he was the co-Director of Music at the Conservatory Lab Charter School, serving students from the Boston area, kindergarten through grade eight—his



work was recognized by Mayor Marty Walsh as a ONEin3 Impact Award in 2015. Adrian is also Juno Award nominee, a member of the Terry Fox Hall of Fame, and was awarded a Diamond Jubilee Medal from Her Majesty Queen Elizabeth II for his contributions to the Commonwealth. In 2022, he was honored by the Kennedy Center as one of a Next50 leader, recognizing individuals who are shaping the arts and culture sector in the United States. Adrian is the current Chair of Music at Milton Academy and the Artistic Director of Shelter Music Boston. Throughout the year, he continues to perform, speak and teach around the world as an advocate for disability and the arts.





# Program Notes

## SAMUEL COLERIDGE-TAYLOR

(1875 - 1912)

### Ballade for Orchestra, Op. 33, A minor

*Samuel Coleridge-Taylor was born in London on August 15, 1875, and died in Croyden on September 1, 1912. He composed his Ballade in 1898 and conducted the first performance at the Three Choirs Festival in Gloucester on September 12 that year. The score calls for two flutes and piccolo, pairs of oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, and tuba, timpani, cymbals, and strings. Duration is about 11 minutes.*

Coleridge-Taylor was the first composer of color to build a major reputation in late Victorian England. His father came from Sierra Leone to study medicine in London; he returned to Africa without learning that an English woman he had lived with was pregnant. The son she raised herself proved very early to have marked musical gift. His maternal grandfather played the violin and started giving the boy lessons at an early age, later paying for a professional teacher. At 15 he entered the Royal College of Music, where he began to study composition in addition to violin. By 1898, when he was just twenty-three, he composed the Ballade as well as the work that made him immediately famous, a half-hour long cantata, *Hiawatha's Wedding Feast*, to a passage from Longfellow's *Song of Hiawatha*. Both works were premiered in 1898. The Ballade was accepted for the Three Choirs Festival at the insistence of Edward Elgar. Both works, but especially the cantata, made Coleridge-Taylor's reputation virtually overnight. By the time of his tragically early death (from pneumonia) at the age of thirty-seven, *Hiawatha's Wedding* was outmatched in popularity only by *Messiah* and *Elijah*.

After his death, there was some falling-off of popularity, but in recent decades, he has begun to return to favor. In addition to the works popular in his own time, other pieces, especially

works of chamber music and an opera, have been located, published, and performed. Coleridge-Taylor made three trips to the United States to take part in a summer music festival in Norfolk, Connecticut. The orchestral players that he conducted (members of the New York Philharmonic) described him as an "African Mahler," singularly high praise for a person of color at the time. Theodore Roosevelt welcomed him to the White House. He met the poet Paul Laurence Dunbar (and set some of his works to music), and the scholar W.E.B. Dubois.

The Ballade fits well into the musical world of the 1890s, reflecting the rich late Romanticism of composers like Tchaikovsky, who had died only seven years earlier, and whose work may very well have served as a model for the young composer. Coleridge-Taylor's work is a compact tone-poem that uses the orchestra with rich colors and shapes the piece with an expressive vein of lyrical themes. Remembering that it was written by a young man barely into his twenties, it is a reminder of how unfortunate was his untimely death.

© Steven Ledbetter

## CLARICE ASSAD (1978 - )

### Concerto for Violin and Orchestra

The concerto for violin and orchestra began with a conversation during the summer of 2003, when my father Sergio Assad, my uncle Odair Assad and Nadja Salerno-Sonnenberg were performing as a trio across the United States. My father had already been writing some incredible pieces for Nadja and them (the Assad brothers) for a long time. I had just graduated from the Chicago College of Performing Arts and was about to start work on my Master's degree at the University of Michigan in Ann Arbor, majoring in composition.

One evening after the concert, the four of us were conversing about music, and I mentioned that I had no idea what to do for my Master's thesis. To my surprise, Nadja said "why don't you write something for me to play?" I cannot put into words how excited I was when I heard her saying this, and it is still hard for me to believe it is happening.



# Program Notes

## ASSAD (continued)

I then started listening to her playing and watching videos of her performances. I went through all of the published and unpublished materials that I could get my hands on. Nadja was very kind to give me those recordings and to show me so many of the things she has done (whether accompanied by an orchestra, or by smaller ensembles). We also had several conversations about the concerto, where I would ask her simple things such as what she liked and did not like about form, development, rhythm and melody. These conversations gave me very good ideas and guidelines as I continued to write. During this period I also went to several of Nadja's live concerts, one of which I remember meeting conductor Marin Alsop, whose personality and musicianship deeply inspired me as well. Those were great times, which I shall never forget.

I wrote the entire piece backwards, starting with the third movement based on the notes I had taken from the interviews with Nadja and a tiny theme I had written for a prelude and fugue a couple of months earlier. For some strange reason, the third movement was going extremely smoothly. The ideas were flowing, and I somehow knew musically where to go; but this was before I finally realized that I still had two movements to write, and this whole process had already taken almost an entire semester! It was scary for me, and I had to stop for a while and restart the thesis after the semester was over. It was summer time, and once again I went on our with Nadja, my dad, and my uncle.

When we were all together again, I remember showing Nadja a slow, quasi melancholy song that I wrote for piano and voice called Ondas (waves). To my surprise she requested this song to be the main theme of the second movement. She also said that I'd better stay away from writing too many pizzicatos for her to play. I guess she doesn't love them all that much.

My only challenge then, would be to get started on the first movement and for a moment I felt as if I had gone back to the beginning all over again. However, this did not last very long. Upon spending more time with the trio, listening to their musical and social interaction, I realized that I had been forgetting one of the most important elements in life. The key for expressing feelings and emotions, which was as simple as spending more quality enjoying myself with people that I love. Yes, I had locked myself in an apartment for almost a year and nothing was really coming out of my head.

Then I started to pay attention to a lot of things I had never really thought of before, such as observing people's behavior. I would just sit there and look around, listen and not comment on anything just to get an idea of what was surrounding me. I noticed, too, so much of Nadja's seriousness about her art and music as well as her playfulness and good spirit that I based the first entire movement on that idea: a person who has such an incredibly profound and kind soul, who is also so extremely lively and funny.

The first theme of the first movement starts off with a lyrical melody that carries many different motifs, that can be transformed pretty much in any way, but that does not lose its prime form or character; which is what I have had in mind for the kind of person that Nadja is. In other words, she can be so many different ways, but her beautiful essence is one. Following this same principle, I wrote a contrasting second theme that would characterize the fun and playful side of Nadja which is so much a part of her and could not be neglected. Musically speaking, the melody of the second theme is a simple one, but with harmonic and rhythmic changes that create an interesting layer over the melody. Altogether, I was more than glad to notice the different sides of Nadja's personality, which led me to write a piece that would include all of those element translated, I hope, into a world of sound.

After the summer was over, I went back to Michigan to continue my studies with professors Michael Daugherty and Evan Chambers. We



# Program Notes

## ASSAD (continued)

very closely and in great detail on every nuance and aspect of the piece, and I am honored to have had their guidance. I was able to finish the piece and graduate from the University of Michigan even before the standard time, and none of this would have been possible if I did not have the chance to be working closely with Nadja the entire time. I am so grateful for this. It is impossible to put into words. Maybe, since this is all about music, it is best to let the piece speak for itself.

-Clarice Assad

## LUDWIG VAN BEETHOVEN

(1770 - 1827)

### Symphony No. 7 in A, Op. 92

*Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. He began the Symphony No. 7 in the fall of 1811, completed it in the spring of 1812, and led the first public performance in Vienna on December 8, 1813. The symphony is scored for two each of flutes, oboes, clarinets, bassoons, horns, and trumpets, plus timpani and strings. Duration is about 36 minutes.*

The first performance of the Seventh Symphony, which took place in Vienna on December 8, 1813, at a charity concert that also included the premiere of *Wellington's Victory in the Battle of Vittoria*, Opus 91, was one of the most splendid successes of Beethoven's life. The concert was repeated four days later, at the same benefit prices, and raised a large sum of money for the aid of Austrian and Bavarian troops wounded in the Battle of Hanau. More important from the musical point of view, it marked the real arrival of popular recognition that Beethoven was the greatest living composer.

To tell the truth, it was probably the potboiler *Wellington's Victory* at the end of the program that

spurred the most enthusiasm. Wellington, after all, was allied with the Austrians in opposing Napoleon, and a degree of patriotic fervor infected the proceedings. Moreover the piece was simply calculated to appeal to a broad general audience more certainly than the lengthy abstract symphony that had opened the concert.

Beethoven, of course, knew that the symphony was the greater piece. He called it, in fact, "one of my most excellent works" when writing to Johann Peter Salomon (for whom Haydn had written his symphonies 93-101), asking him to use his good offices with a London publisher to sell a group of his works there. And because of the special popularity of *Wellington's Victory* (a popularity which was even more likely in England than in Vienna), Beethoven adjusted his prices accordingly: a London publisher could have the "grand symphony" (the Seventh) for thirty ducats, but the *Battle Symphony* would cost eighty! Those fees do not in any way reflect Beethoven's view (or ours) of the relative merits of the two works; he was simply asking what he thought the market would bear.

The new symphony contained difficulties that the violin section declared unperformable during rehearsals; Beethoven persuaded the players to take the music home and practice overnight, a concession almost unheard of! The rehearsal the next day went excellently. The composer Louis Spohr, who was playing in the violin section for that performance, has left in his memoirs a description of Beethoven's conducting during the rehearsal—a remarkable enough feat since Beethoven's hearing was by now seriously impaired.

*"Beethoven had accustomed himself to indicate expression by all manner of singular body movements. So often as a sforzando occurred, he tore his arms, which he had previously crossed on his breast, with great vehemence asunder. At piano he crouched down lower and lower as he desired the degree of softness. If a crescendo then entered he gradually rose again and at the entrance of the forte jumped into the air. Sometimes, too, he unconsciously shouted to strengthen the forte."*



# Program Notes

## BEETHOVEN (continued)

Spoehr realized that Beethoven could no longer hear the quiet passages in his own music. At one point during the rehearsal, Beethoven conducted through a pianissimo hold and got several measures ahead of the orchestra without knowing it.

*"[He] jumped into the air at the point where according to his calculation the forte ought to begin. When this did not follow his movement he looked about in a startled way, stared at the orchestra to see it still playing pianissimo and found his bearings only when the long-expected forte came and was visible to him. Fortunately this comical incident did not take place at the performance."*

The extraordinary energy of the Seventh Symphony has generated many interpretations from the critics, among the most famous of which is Wagner's description, "Apotheosis of the Dance." The air of festive jubilation was certainly linked by the first audiences with the victory over Napoleon, but many later writers have spoken of "a bacchic orgy" or "the upsurge of a powerful dionysiac impulse." Even for a composer to whom rhythm is so important a factor in his work, the rhythmic vehemence of this symphony, in all four movements, is striking.

At the same time, Beethoven was beginning to exploit far-ranging harmonic schemes as the framework for his musical architecture. If the Sixth Symphony had been elaborated from the simplest and most immediate harmonic relations—subdominant and dominant—the Seventh draws on more distant keys, borrowed from the scale of the minor mode. The very opening, the most spacious slow introduction Beethoven ever wrote, moves from the home key of A major through C major and F major (both closely related to A *minor*), before returning to A for the beginning of the *Vivace*. That introduction, far more than being simply a neutral foyer serving as entry to the house, summarizes the architecture

of the entire building: A, C, and F are the harmonic poles around which the symphony is built.

Nowhere, not even in the opening movement of the Fifth, does Beethoven stick so single-mindedly to one rhythmic pattern as in the *Vivace* of the Seventh. It skips along as rhythmic surface or background throughout.

The slow movement was a sensation from the beginning; it had to be encoored at the first two benefit concerts, and during the nineteenth century it was also frequently used, especially in Paris, as a substitute for the slow movement of the Second Symphony. The dark opening, stating the accompaniment to the entire march theme before the melody itself appears; the hypnotic repetition of a quarter-note and two eighths; the alternation between major and minor, between strings and winds; the original fusion of march, rondo, and variation forms—all these contribute to the fascination of this movement.

The *Presto* of the third movement is a headlong rush, broken only slightly by the somewhat slower contrasting Trio. Beethoven brings the Trio around twice and hints that it might come for yet a third time (necessitating still one more round of scherzo) before dispelling our qualms with a few sharp closing chords.

The closing *Allegro con brio* brings the symphony to its last and highest pitch of jubilation. It is murder on the lips of the brass players, and its constant drive and the motivic repetition (as in the earlier movements, too) led the contemporary American composer John Adams to refer to it, only half-jokingly, as the first minimalist symphony.

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**Jorge Soto, conductor**  
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ASSAD Violin Concerto  
BEETHOVEN Symphony No. 7

**Kristo Kondakçi, conductor**  
**Adrian Anantawan, violin**



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Read about the finalists at:

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