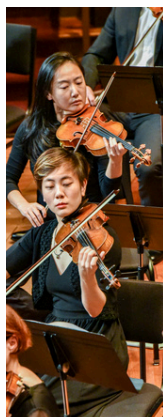




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Lux Aeterna



a concert to benefit:



MULTIPLE MYELOMA
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JOTARO NAKANO, Music Director

Featuring the **LONGWOOD CHORUS**

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FICK-CAMBRIA - **INVICTUS** *

**World Premiere*

LAURIDSEN - **LUX AETERNA**

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Saturday, March 22, 2025, 8:00 p.m.
New England Conservatory's Jordan Hall

Jotaro Nakano, Music Director
Longwood Chorus, Jeremy Faust, Artistic Director

Zachary Fick-Cambria
(b.1994)

Invictus
-World Premiere-

Morten Lauridsen
(b.1943)

Lux Aeterna
I. Introitus
II. In Te, Domine, Speravi
III. O Nata Lux
IV. Veni, Sancte Spiritus
V. Agnus Dei — Lux aeterna

Longwood Chorus

INTERMISSION

Johannes Brahms
(1833 - 1897)

Symphony No. 1 in C Minor, Op. 68
I. Un poco sostenuto—Allegro
II. Andante sostenuto
III. Un poco allegretto e grazioso
IV. Adagio—Allegro non troppo, ma con brio

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 42nd 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.

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 season.

Learn more at longwoodsymphony.org

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About the MULTIPLE MYELOMA Research Foundation

The **Multiple Myeloma Research Foundation® (MMRF®)** is the world's largest nonprofit solely focused on accelerating a cure for multiple myeloma.

Since our inception, the MMRF has raised **over \$600 million** for research, opened nearly **100 clinical trials**, and helped bring **15+ FDA-approved therapies** to market — tripling life expectancy for myeloma patients.

The MMRF drives the development and delivery of next-generation therapies, leverages data to advance personalized treatment approaches, and provides critical resources to patients and families.

Central to our mission is our commitment to **advancing health equity** so that all myeloma patients can benefit from the scientific and clinical advances we pursue.

Learn more at [**themmrf.org**](https://themmrf.org).

About the



CAPITAL FOR CURES

The **Myeloma Investment Fund® (MIF)** is a venture philanthropy fund that invests in promising companies, clinical assets, and technologies in oncology to accelerate the development of new therapies for multiple myeloma.

The MIF collaborates closely with portfolio companies to help them advance multiple myeloma research. This evergreen fund is supported entirely by philanthropy; all profits are reinvested back into myeloma research for more effective treatments until there is a cure for each and every patient.

Learn more at myelomainvestmentfund.org.



Stephanie Oestreich, Ph.D., MPA

**Managing Director, Myeloma
Investment Fund (MIF)**

Stephanie Oestreich leads the Myeloma Investment Fund (MIF), a venture philanthropy fund

dedicated to accelerating the development of new therapies for multiple myeloma.

With an extensive background in biotechnology investment and business development, Stephanie has held executive leadership roles at Galecto, Mnemo Therapeutics, Evotec, and Roche. She has also served as a Venture Partner at RA Capital and an advisor to several life sciences startups.

Stephanie earned her Ph.D. in biochemistry from Harvard Medical School, where she conducted research in the lab of a Nobel Prize laureate, and an MPA from the Harvard Kennedy School.

A lifelong musician, Stephanie is also a semi-professional violinist, frequently performing at Carnegie Hall and international venues. Tonight, she takes the stage both as a performer and as a champion for advancing multiple myeloma research.



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ABBREVIATIONS

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

Jotaro Nakano, Music Director

Japanese-American conductor Jotaro Nakano is a Southern California native, currently pursuing a doctorate degree under the instruction of Marin Alsop at the Peabody Institute of Johns Hopkins University. As an impassioned citizen artist, Jotaro is always seeking to connect and inspire underprivileged communities with the deeply moving and uplifting powers of art and music.

In 2021, Jotaro was appointed as the Peabody Arts in Health Fellow at the Johns Hopkins Hospital. Building upon the partnership of both institutions, the Arts in Health Fellowship was created to integrate music with medicine in places of healthcare for the medical community of Baltimore. Through meaningful collaborations both with artists and medical professionals, Jotaro explores the healing possibilities of art and music within clinical environments. Jotaro's most recent projects have included the "Johns Hopkins Hospital Pandemic Playlist," a series of playlists curated from over three hundred submissions from Johns Hopkins hospital staff; and "Music for H.O.P.E.," a video concert dedicated to Johns Hopkins medical workers, recorded in Johns Hopkins' historic Hurd Hall.

Since its founding in 2019, Jotaro has served as director and conductor of the Chamber String Orchestra of the SA'Oaxaca Strings International Music Festival in Oaxaca, Mexico. SA'Oaxaca is the first tuition-free chamber string music festival in Oaxaca with the mission to provide "excellent educational opportunities to underserved Mexican string instrumentalists, and increase the study and promotion of Latin American and Hispanic chamber music compositions." Since its founding, SA'Oaxaca has welcomed hundreds of Mexican musicians and performed for countless communities and audiences. Jotaro is privileged to work with these talented students through this intercultural exchange of art.



Previously, Jotaro served as Music Director of the Ann Arbor Camerata, Cover Conductor for the Baltimore Symphony, and Conducting Fellow of the Long Beach Symphony. Jotaro has conducted orchestras in Mexico, the Czech Republic, Romania, and all across the United States. With every new project, Jotaro's commitment is to maximize artistic collaboration to fill the world with wonder and hope.

Longwood Chorus

The mission of the Longwood Chorus, a 70-voice ensemble of Boston's healthcare and science community, is to perform exciting and diverse music and to spread harmony in healthcare.

Since its founding in 2017, the Longwood Chorus has brought together singers of various healthcare backgrounds – medical, graduate, and public health students, researchers, clinical research coordinators, therapists, nurses, residents, and attending physicians – from local schools and hospitals, including Harvard Medical School, Boston University School of Medicine, Boston Children's Hospital, Brigham and Women's Hospital, Dana-Farber Cancer Institute, and Beth Israel Deaconess Medical Center. Through biannual concerts and outreach performances at hospitals and community events, the Longwood Chorus hopes to decrease medical burnout, promote emotional wellness, and perform high-quality choral music.

SOPRANO 1

Mikaela Bartels
Dora Cobrinik
Nellie Darling
Maria Galassi
Kaila Harris
Yijia Liu
Julia Marine
Joy Moses
Megan Price
Sanjana Ravikumar
Tarika Srinivasan
Fannie Santa

SOPRANO 2

Madelaine Abel
Lydia Barnaba
Shivani Bhandarkar
Yishin Chang
Haelynn Gim
Madeline Gorra
Carolyn Hsu
Michiko Inouye
Madeleine Kline
Grace Kromm
Lydia Levy
Rachel Murphy
Elke Platz
Nereida Ramirez
Selena Sheth
Julissa Tello
Laura Tortora
Love Tsai

ALTO 1

Allison Aaron
Dana Berkowitz
Kayla Droogan
Lilian Ebner
Lindsay Finman
Alissa George
Joselyn Gil
Anya Keomurjian
Arya Rao
Patricia Ryan
Fides Schwartz
Lisa Schweigler
Jenny Shih
Johanna Siehler
Andrea Vandeven

ALTO 2

Madeline DiGiovanni
Sarah Fleming
Ella Froggett
Kathryn Hastings
Samantha Kridgen
Vineetha Mathew
Jessica Mullen
Ines Patop

TENOR 1

Jonathan Berry
Bryan Hsu
River Lerner
Andrew Lewis
Wei-Li Suen

TENOR 2

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Alessio Barca
Dan Egan
Siva Emani
Thomas Freitag
Gary Ho
Joe Kopp
Jeremy Sogo
Alan Wong

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Andrew Nguyen
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Alex Zhang

ARTISTIC DIRECTOR **Jeremy Faust**

Program Notes

ZACHARY FICK-CAMBRIA (b. 1994)

Invictus *world premiere*

Invictus

William Ernest Henley (1849—1903)

*Out of the night that covers me,
Black as the Pit from pole to pole,
I thank whatever gods may be
For my unconquerable soul.*

*In the fell clutch of circumstance
I have not winced nor cried aloud.
Under the bludgeonings of chance
My head is bloody, but unbowed.*

*Beyond this place of wrath and tears
Looms but the Horror of the shade,
And yet the menace of the years
Finds, and shall find, me unafraid.*

*It matters not how strait the gate,
How charged with punishments the scroll,
I am the master of my fate:
I am the captain of my soul.*

William Ernest Henley wrote the poem *Invictus* in 1875 while laying in an infirmary bed, recovering from multiple surgeries. Ten years prior, when he was a teenager, he lost one of his legs due to complications arising from tuberculosis. At the time of writing this poem, he was fighting to save his remaining leg after years of medical intervention. It is from these circumstances that he penned the famous poem whose Latin title translates to “unconquerable.”

This piece is an homage both to Henley and to anyone who is forced to muster great willpower and strength in the face of adversity—a celebration of the resiliency of humankind.

Dedicated to my wife, Amanda.

— Zachary Fick-Cambria

MORTEN LAURIDSEN (b. 1943)

Each of the five connected movements in this choral cycle contains references to “Light,” assembled from various sacred Latin texts. I composed *Lux Aeterna* in response to my mother’s final illness and found great personal comfort and solace in setting to music these timeless and wondrous words about Light, a universal symbol of illumination at all levels - spiritual, artistic, and intellectual.

The work opens and closes with the beginning and ending of the Requiem Mass, with the central three movements drawn respectively from the Te Deum, O Nata Lux, and Veni, Sancte Spiritus. The instrumental introduction to the Introitus softly recalls motivic fragments from two pieces especially close to my heart (my settings of Rilke’s *Contre Qui*, *Rose* and *O Magnum Mysterium*) which recur throughout the work in various forms. Several new themes in the Introitus are then introduced by the chorus, including an extended canon on *et lux perpetua*.

In *Te, Domine, Speravi* contains, among other musical elements, the cantus firmus “Herzliebster Jesu” (from the Nuremburg Songbook, 1677) and a lengthy inverted canon on “fiat misericordia.” *O Nata Lux* and *Veni, Sancte Spiritus* are paired songs, the former an a cappella motet at the center of the work and the latter a spirited, jubilant canticle. A quiet setting of the *Agnus Dei* precedes the final *Lux Aeterna*, which reprises the opening section of the Introitus and concludes with a joyful celebratory Alleluia.

— Morten Lauridsen

Program Notes

JOHANNES BRAHMS (1833 - 1897) ***Symphony No. 1 in C Minor, Op. 68***

"This is a chosen one." Robert Schumann so characterized Johannes Brahms in his famous article that introduced the young Brahms to the public. Little did he know! Brahms went on to become the last great successor of the artistic mantle of musical Classicism that led from Haydn, through Mozart, Beethoven, and Schubert. That's taking the rather narrow view, of course, for there were others who followed who revered the classical attributes of restraint, balance, clarity of form, elegance, and general equipoise that came to characterize the collective features that came to be known as classical style. And they stand in clear contrast to the sweeping trends and excesses of music Romanticism that came to dominate European music until the cataclysm of World War I.

Simply put, the composers of the nineteenth century after Beethoven tended to divide themselves into two groups. The progressives were true "Romantics," and were greatly influenced by the extra-musical ideas that were the subjects of contemporary literature, poetry, and painting, among others. They devised new genres, such as the tone poems of Smetana and Liszt, the music dramas of Wagner, and the characteristic piano pieces of Chopin. Much of this music, to use a phrase still common among seekers of meaning in music, was about "something"--meaning something familiar to human experience. Liszt and Wagner, et al, while respecting the music of the past, saw no future in continuing that tradition.

Others, Brahms most significantly, still adhered strongly to the musical philosophically oriented musical style of Beethoven. He and other conservatively minded musicians held that the traditional forms of sonata, concerto, and symphony had not nearly exhausted their viability, and that music should continue to speak in

an integrated language that referred to itself, alone, and certainly not to extra-musical ideas. So, he and his ilk continued to write "pure," or "abstract" music, like sonatas and symphonies (a so-called symphony is just a sonata for orchestra). Today, most of those who compose, perform, and listen to art music see no contradiction at all in valuing both broad aesthetic viewpoints--so we enjoy the best of both worlds.

The example of Beethoven's music loomed overwhelming for Brahms, and he waited for decades to essay his first symphony, completing it in 1876, when he was forty-three years old. Brahms was probably the most conscientious and self-critical of all the great composers, and worked on this symphony for about two decades. It garnered sufficient early success to be deemed the "Tenth," referencing Beethoven's nine in that genre, although it really bears more comparison with Beethoven's fifth symphony. It has stood the test of time sufficiently to no longer bear comparisons to any of Beethoven's works, and is now one of the monuments of the greatest musical compositions of Western Civilization.

It begins austere and rather abstractly--timpani pounding away--with simple musical elements that come to permeate the entire first movement. This slow introduction is soon followed by the faster movement proper, which weaves a tapestry of motivic manipulation, thorough integration of ideas, and masterful polyphonic textures. You're not likely to walk away whistling the tunes, but rather with the feeling that you have heard music that offers more details to enjoy than one listening can absorb. The second movement opens with an incredibly rich, warm statement by the string section. A subsequent theme is intoned by the solo oboe and then the solo clarinet. Brahms works through these ideas in the same contemplative, pastoral mood and before long, the solo horn announces the coda.

Program Notes

Brahms Symphony No. 1 (continued)

But, we're glad that the composer takes his time in gently bringing this meditation to a profound and tranquil end.

The third movement is a happy jaunt through nature, opening with the solo clarinet. Other ideas are heard, but the initial tune returns from time to time to keep us on track. A skipping middle section in six-eight time provides some diverting, yet optimistic activity, but soon our familiar first section returns—suitably varied, of course. And then this sunny diversion is over before you know it.

Notwithstanding all of the treasures of the first three movements, the last movement is the star of this symphony. It begins ominously, and with a bit of uncertainty as to where it will take us, but that is soon cleared up by the glorious solos in the horn (inspired by the Swiss alphorn—think of Ricola commercials on TV) and flute. The famous trombone chorale is heard, letting us know that this is serious stuff, and then we're ready for the main event. A rich, hymn-like theme is heard in the low register of the strings (you'll be able to sing this one), and we're off. What follows is a treasure trove of distinct and ingratiating themes, all of which are worked through such as to engender an almost overwhelming anticipation of the spacious and grand ending.

The chorale, first heard softly at the beginning in the trombones, is reserved for a monumental rendition at the end—an almost overwhelming statement of joy, power, and triumph of the good.

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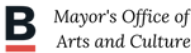
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