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NEC Wind Ensemble, Symphonic Winds, and Chamber Singers

Charles Peltz and William Drury, conductors

with Scott Chamberlin, *saxophone*
Winner, NEC Wind Ensemble Concerto Competition

Tuesday, April 12, 2016
7:30 p.m.
NEC's Jordan Hall

PROGRAM

Edison Denisov
(1929–1996)
arr. Dmitri Smirnov

**Sonata for Alto Saxophone and
Wind Ensemble**

Allegro
Lento
Allegro moderato

Scott Chamberlin, *saxophone*
Winner, NEC Wind Ensemble
Concerto Competition

Michael Weinstein
(b. 1960)

Gott Hämmert (2015)

World premiere
Marschlied
Den Ausziehenden
Die Schlacht bei Saarburg
Heervolk
Abschied
Das Heerlager
Zerschossener Baum
Überfall
Den Lebenden

Meghan Jolliffe, *soprano*
SarahAnn Duffy, *alto*
Steven Keen Hyland, *tenor*
Matthew O'Donnell, *bass*

NEC Chamber Singers
Erica J. Washburn, director

Graduate Assistants
Holly Choe
Boyang Yu

Department Assistant
Maria Currie

Student Librarian
Eric J. Rizzo

NEC Symphonic Winds

William Drury, *conductor*

Flute
Yinzi Zhou
Hyo Jin Park
Min Ha Kim

Oboe
Mary O'Keefe
Daniel Calahorra Oliart
Andrew Port

Clarinet
Yousun Hah
Paul Hafley
Barret Ham
Charles Tarver
Aleksis Martin

Bassoon
Nicholas Hooks
Alice Hsieh
HanYi Huang

Saxophone
Chenguang Wang
Chuze Sun
Samuel Meyer

French horn
Megan Shusta
Reese Williams
Lorenzo Robb

Trumpet
Mason Grainger
Ray Liang
Ivan Eremin
Gavin Wright
Marshall Kearse

Trombone
Kyle Peck
Robyn Smith
Chet Stüssy
Matthew Ethier

Tuba
Cory Cheung
Frank B. John II

Percussion
Harrison Honor
Seth Burkhardt
Nathan Vendel

*Wind Ensemble Graduate
Assistants*
Holly Choe
Boyang Yu

Department Assistant
Maria Currie

Student Librarian
Micah Gharavi

NEC Wind Ensemble

Charles Peltz, conductor

Flute

Luis Roman Diaz II
Feng-Chen Lu
Jisun Oh
Caitlin Oliver
Holly Rudd
Mona Sangesland
HyeWon Suh
Fanya Wyrick-Flax
Wooyeon Milk Yoo
Bi-le Zhang

Oboe

Nicole Caligiuri
Jonathan Gentry
Christine Soojin Kim
Kyle Kurihara
Elizabeth O'Neil
Nicholas Tisherman
Samuel Sise Waring

Clarinet

Nicholas Brown
Matthew Griffith
Ye Hu
Somin Lee
Daniel Parrette
Brittnee Pool
Stefan Van Sant
Zi Hao Yang

Bassoon

Alex Amsel
Andrea C. Baker
Eric Tyler Barga
Cheryl Fries
Jesse Gardner
Micah Gharavi
Alexis Leon
Kai Rocke

Saxophone

Scott Chamberlin
Suzanne Grant
Rachael Klavir
Stephanie A. Muñoz
Yijun Denis Ning
Morgan Smallwood
Wuxian Wen
Jinhongmin Zhong
Mike Zhou

French horn

John Michael Adair
Jessica Appolinario
Alexandre Austin
Andrew Bass
Eileen Coyne
Julia Dombek
Hajime Goto
Christian Gutierrez
Lucy Olson
Matt Pennington
Alex Stening
Seann Trull

Trumpet

Douglas Amos
Shengduo Chen
Maria Currie
Gianluca Farina
Matt Gaunitz
Andrew Heath
Justin Kohan
Matthew McConnell
Kevin F. Natoli
Eric J. Rizzo
Nathan Stoerzinger
Samuel Thurston

Trombone

Taylor Blanton
Alfred Brewer
Victoria Garcia
Collin Griebing
Kens Lui
Harris Malasky
Ian Maser

Bass Trombone

Christopher Bassett
Bryce Gillett
David Hagee

Tuba

Ray Liu
Nelson Woods

Double Bass

Boyang Yu

Percussion

Austin Allen
Luis Herrera
Albertazzi
Andrew Johnson
Rainice Lai
Julian Loida
Bryce Leafman
Brian Maloney
Charlie Rosmarin
Mark Stein
Sean Van Winkle
Ye Young Yoon

Harp

Qianqian Chen
Liwei Huang
Elise Kolle
Alix Raspé
Angelina Savoia
Dana Schneider

Intermission

Decoration Day

NEC Wind Ensemble
Charles Peltz, conductor

Brief pause

Symphonic Metamorphosis on Themes by Carl Maria von Weber

Allegro
Turandot: Scherzo
Andantino
March

NEC Symphonic Winds
William Drury, conductor

Charles Ives

(1874–1954)

trans. Jonathan Elkus

Paul Hindemith

(1895–1963)

trans. Keith Wilson

Denisov Sonata for Alto Saxophone and Wind Ensemble

Edison Denisov, although initially resolved to study physics and mathematics, earned a place as one of the leading composers of avant-garde music in the Soviet Union. He also served as an important link between many of his Russian colleagues and contemporary music in western Europe. This position led to an encounter with the French saxophone virtuoso Jean-Marie Londeix, and the creation of his *Sonate for Alto Saxophone and Piano* in 1970. This piece is now commonly regarded as among the finest sonatas in the saxophone repertoire and one of the first compositions to fully embrace the possibilities of the instrument in modern music.

The three movements provide striking contrast. Denisov embraces the idiomatic elements of many styles and the unique characteristics of the saxophone, all absorbed into his “post-serial” style. The first movement, with many angular shapes, abrupt outbursts, and interlocking textures, is contrasted with the subdued, meditative qualities of the second. This movement, almost entirely solo saxophone, is reminiscent of folk songs from the composer’s native Siberia. Expressive micro-intervals and multiphonic sounds create splashes of color. The third movement has extraordinary rhythmic energy, with metric displacement, agitated rhythms and an obvious allusion to jazz. Despite their differences, some elements, mainly motivic shapes and gestures, are pervasive throughout the three movements. For example, the “DSCH” motif (pitches D-E ♭ -C-B♯, a reference to the composer's teacher Dmitri Shostakovitch), can be heard clearly stated as the basis of the first and third movements.

The arrangement heard tonight was created by Dmitri Smirnov, for flute, two oboes, two clarinets, two bassoons, two horns, bass, and percussion.
– *Scott Chamberlin*

Scott Chamberlin is an advocate for the saxophone in all music, new and old. He frequently performs in the Boston area with NEC ensembles, local orchestras, and as a chamber and solo musician. In addition to traditional performances at venues such as Jordan and Symphony Hall, he has presented and performed new music at institutions such as Boston University, Boston Conservatory, MIT, and many other music venues and community centers in the area. He has also recently given concerts in Austria, France, Germany, Poland, and the United Kingdom.

Promoting contemporary music is very important to Scott. He has

Ives snatches us back into memory as a final plagal amen “breathes its benediction on the day”.
– *Charles Peltz and Darryl Harper*

Charles Peltz

Director of Wind Ensemble Activities

Besides his work with the NEC Wind Ensemble, Charles Peltz is music director of the Glens Falls Symphony, and his guest conducting has included the Syracuse Symphony, Buffalo Philharmonic, Merrick Symphony on Long Island, Pacific Symphony in Los Angeles, Hamilton (Canada) Philharmonic, and the New Jersey Ballet.

Peltz has recently had regular engagements with the Orquesta Nacional in Bogota, Colombia, and the Cross Border Orchestra of Ireland. He served for eleven seasons as Music Director and conductor of the orchestra at the Luzerne Summer Music Center. An award winning educator, he received NEC’s Krasner Teaching Excellence Award and the 1992 Milton Plesure Excellence in Teaching Award from SUNY at Buffalo. His sixth CD on the Mode label features music from his 2000 appearance at the Lincoln Center Festival, where he conducted the New York-based Ensemble Sospeso as part of the festival’s exploration of electronic music in the twentieth century.

William Drury

Director of Symphonic Winds

William Drury is NEC’s Associate Conductor of Wind Ensembles and Director of the NEC Symphonic Winds. He is also Music Director and Conductor of the Southern New Hampshire University Orchestra and plays saxophone with the Jimmy Capone Big Band.

As a conductor, Drury has premiered works by composers such as Bell, Pinkham, Fletcher, Popkin, and Zorn; has conducted orchestras at Harvard, Brown, and Brandeis universities and numerous Air Force bands throughout the nation; and has previously been MIT’s Assistant Conductor of Orchestras, conductor of the Boston Conservatory’s Wind Ensemble, Assistant Conductor of the Civic Orchestra of Boston, and conductor of the Auros Chamber Orchestra. As a jazz saxophonist, Drury has performed with Natalie Cole, the Coasters, Dave Stewart and MFB, and played lead tenor sax with the Bob Curnow Big Band. Before entering undergraduate studies, he worked for five years as a track laborer for the Burlington Northern Railroad.

NEC Chamber Singers

Erica J. Washburn, Director of Choral Activities

Ethan Lobenstine, graduate assistant conductors

Sally Millar, administrator

Timothy Ayres-Kerr
Kyle Bejnerowicz
Isaac Roth Blumfield
Vivian Buchanan
Julia Anne Cohen
SarahAnn Duffy
Michael Alexander
González
Andrew Haig

Anneke Harger
Johan Hartman
Steven Keen Hyland
Meghan Jolliffe
Joanna Kim
Nicole Leung
Ethan Lobenstine

Matthew O'Donnell
Wenceslas Ostasenko
Bosba Panh
Alexandra Chace Purdy
Jonathan Richardson
Richard Rivale
Pepita Salim
Pauline Ann Tan
Öznur Tülüoğlu

Ives *Decoration Day*

“these..... holiday movements...are but attempts to make pictures in music of common events in the lives of common people.....”

Decoration Day is the second movement in Charles Ives' *A Symphony: New England Holidays*. As its title suggests, each movement depicts a particular national holiday. In Ives' time, *Decoration Day* commemorated the dead of the Civil War and was the predecessor of what is now Memorial Day. This movement was the last of four movements to be finished (1913), and was set aside for many years before being performed. Ives revised the piece in 1931, and it has been performed and recorded many times since. It has become for many the most sophisticated, and still heartfelt, of those pieces attempting to honor those Americans who have made the ultimate sacrifice in wartime.

In this transcription (1962) by Jonathan Elkus, we hear the opening whisper of *Adeste fidelis* which used in Ives' time as a *Decoration Day* – not only Christmas – anthem. From this quote we hear a three note motive that rises and falls in a mystical texture, as if searching for the more concrete memories of the day. This first section ends as we hear *Adeste* in fuller form, followed by the ghosts of Civil War veterans as they sing their camp songs: *Tenting on the Old Campground* and *Battle Cry of Freedom* and *Yankee Doodle*. But we are roused from that reverie by a ginning up of the tempo and we rush headlong into the longest quote in all of Ives' music, *The 2nd Regiment Connecticut March*. But just as quickly as reality was bestowed,

worked in various settings with many composers, including Felipe Pinto D'Aguiar, Peter Aldins, Claudio Gabriele, Michael Gandolfi, Felipe Lara, Terry Riley, Max Stern, Joan Tower, and others. This has resulted in a number of world premiere performances, such as an all-live saxophone ensemble version of Terry Riley's *Poppy Nogood and the Phantom Band* (in honor of the composers 80th birthday), and the European premier of Felipe Lara's *Capriccio*, for saxophone quartet, at the World Saxophone Congress (Strasbourg, France). Additionally, as a member of the Chagall Performing Arts Collective and as a solo artist, he has presented and promoted many works by local composers.

Scott is completing a master's degree at New England Conservatory, studying with Kenneth Radnofsky.

Weinstein *Gott Hämmert*

Gott Hämmert for chorus and wind ensemble is offered as a memorial tribute to the German Jewish veterans of the First World War. They served Kaiser and country in large numbers for the same patriotic reasons as their fellow Germans. One hundred years ago, at this exact time, the ultimate disaster of disasters at Verdun was in full swing. Ernst Toller was there briefly and never recovered from his experience in the front lines (today we call it PTSD). Alfred Lichtenstein and Walter Heymann were both killed in action on the Western front within the first year of the war. Their poems are terrifyingly prescient and poignant. The title for the piece comes from the poem “Heervolk” by Leo Sternberg published in 1916. The last line of the poem reads “Gott hämmert ein Volk” (*God hammered a people*). Above the poem there is a quotation from Nehemiah Chapter 4:18 about the Jews rebuilding the walls of Jerusalem after the Babylonian captivity in the 5th century. Their immediate neighbors were not happy with the idea, and the Jews were required to wear their swords even while climbing the scaffolds during the reconstruction work. This is a fairly obscure and late portion of the Old Testament, but I suspect Sternberg equated Germany's situation in 1914 with that of the Israelites. How ironic that the contributions of the German Jewish veterans were ultimately ignored and even suppressed by the Nazis as they came to power. In wartime the hammer strikes all people.

When I was growing up in Albany, NY during the 1960s and 70s my German mother befriended Hanna Gumpel (1902-1995). She and her physician husband Oscar had fled Germany in the 1930s; her parents died in

the Holocaust. Frau Gumpel, as she was affectionately known, became our substitute mother/grandmother figure, and may she be of blessed memory. Knowing my interest in history, she gave me a WWI service medal given to some member of her family – it is in my pocket tonight and was on my music stand during the composition of this piece. On the face of the medal is a silhouette of Kaiser Wilhelm and Emperor Franz Joseph under the title EINIG UND STARK (*unified and strong*). She gave it away freely because I suspect it had lost meaning for her as her native Germany turned out to be yet another Babylon for the Jews.

The nine poems were written just before or during the war except for Toller's "Den Lebenden." The idea of walking through the gate towards a brighter tomorrow is a hopeful image.

I am grateful to Erica Washburn and Charles Peltz and the NEC Chamber Singers and Wind Ensemble for the opportunity to write a piece that I have been waiting my whole life to create. – Michael Weinstein

Michael H. Weinstein is a composer, theorist, educator, and hornist. He studied at S.U.N.Y. Purchase (B.F.A.), New England Conservatory (M.M.), and received his Ph.D in Composition and Theory from Brandeis University in 1991. He is the chair of the music department at the Cambridge School of Weston, an Assistant Professor of Composition at Berklee College of Music, and teaches theory classes at New England Conservatory's Preparatory Division. He is third horn with the Symphony New Hampshire. His works have been commissioned, performed, and recorded by organizations such as the NEC Wind Ensemble and Symphony Orchestra, the USAF Band (Washington, D.C.), the Boston Landmarks Orchestra, the Boston Classical Orchestra, the Symphony by the Sea, the Civic Symphony of Boston, the Boston Conservatory Symphony Orchestra, the MIT Wind Ensemble, the Washington Winds, the ars nova ensemble Berlin, the University of Washington Wind Ensemble, and the League ISCM – Boston among others. His music is published by Boosey & Hawkes and Micha Music. Recent performances have taken place in Seattle, New York, Washington, D.C., Boston, Berlin, Paris, and Moscow.

Überfall

Schon Untergang -
Das war aber schnell ...
Kaum Spur von Aufgang - -

*Ich bin über die Welt gewachsen.
Ich bin der Allgott geworden
Und furchtbar wach.
Und jetzt muß ich den Tod wegwerfen ...*

*Mein Sterben ist stumm
Und ohne Bilder
Ohne Erlösung —*

Alfred Lichtenstein

Den Lebenden

*Euch ziemt nicht
Trauern,
Euch ziemt nicht
Verweilen,
Euch ward Vermächtnis
Getränkt
Vom Herzblut der Brüder
Euer
Wartet die schaffende
Tat
Lastend
Bedränget den Nacken
Die Zeit
Aufsprengt
Dem helleren Morgen
Die Tore!*

Ernst Toller

Ambush

Twilight already -
That was fast ...
Hardly a trace of the dawn –

I have grown greater than the world.
I have become the God of all things
And terrifyingly awake,
And now I must throw off death ...

My death is mute
And without images
Without salvation ---

To the Living

It is not seemly
For you all to mourn,
It is not seemly
For you all to linger
You have become the legacy
Soaked
From the lifeblood of the brothers
Yours
Wait the completed
Deed
Is burdening
Is oppressing your necks
Time
Bursts open
The gates
To the bright morning!

*Translations by Michael Weinstein and
Gary Harger*

Das Heerlager

Unser Erwachen:
"Wie steht die Schlacht?"
Wenn wir uns niederlegen:
"Was wird sich entscheiden die Nacht?"
Zum heerlager wurde die Welt ... Mit den
Toten
Seite an Seite liegen wir und träumen:
Rauschen fahnen im Dunkeln?
Die Sterne funkeln
Schweigend ... flügelwehen der Boten

zwischen den himmlischen Räumen
und der Schlacht...

Leo Sternberg

Zerschossener Baum

Der Baum am Meer
gepeitscht vom Nordweste;
der Baum starrt leer,
reckt sturmzerschossene Äste
senhsüchtig auf zur himmlischen Feste.
Er hat den Stürmen,
die ihn umwittert,
nicht fallen müssen.
Nun ist ihm von Schüssen
vom Freund und Feind
die Krone zersplittert.
Entarmt und kahl,
schwarz, karg, fahl,
bettelt er Knospen vom Sternenheer.

Walter Heymann

The Encampment

Our awakening:
"How goes the battle?"
When we lie down:
"What will happen in the night?"
The world has become an army camp ..
with the dead
Side by side we lie together and dream:
Do flags rustle in the dark?
The stars shine
Silently ... flapping wings of the
messenger
Between the celestial spaces
And the battle...

Shot up Tree

The tree on the water
Lashed from the northwest;
The tree stares vacantly,
Stretched storm-damaged branches
Longing for heavenly protection.
The storms
That shrouded him
Did not need to fall.
Now the shots
From friend and foe
Have split the crown.
Without arms and bald,
black, austere, pale
he begs for buds from the host of stars.

Marschlied

Wir Wanderer zum Tode,
Der Erdnot geweiht,
Wir kranzlose Opfer
Zu Letztern bereit.

Wir Preis einer Mutter,
Die nie sich erfüllt,
Wir wunschlose Kinder
Von Schmerzen gestillt,

Wir Tränen der Frauen,
Wir lichtlose Nacht,
Wir Waisen der Erde
Ziehn stumm in die Schlacht.

Ernst Toller

Den Ausziehenden

Kennt keiner das Buch, in dem geschrieben
steht,
daß dieser falle und jener heil heimwärts
geht.
Doch später ist in Stein und Lied zu lesen,
die im Kampfe fielen, sind unsere Besten
gewesen.

Viele aber glauben, es sei vorbestimmt,

Ob einen die Kugel ausläßt oder
herübernimmt -
und bliebest du zu Hause und wärest nicht
dabei,
in Kriegszeiten irren viele Kugeln frei.

Marching Song

We walk towards death
Given over to the world's urging
We uncrowned offerings
Ready to the last.

We prize of a mother
Whose dream will never be fulfilled,
We contented children
Nursed by pain,

We tears of the women,
We lightless night,
We orphans of the Earth
Go silently into the battle.

To the Departed

No one knows the book, in which it is
written,
That this one dies, and another goes
home unscathed.
Yet later we read in stone and song
Those who fell in battle, were our best.

But many believe, that it is
predetermined,
Whether the bullet misses one or takes
another –
And were you to stay at home and
were not there,
In wartime many bullets miss their
mark.

(The text continues on the following page. Please turn the page quietly.)

Wo aber steht es geschrieben, frag ich, daß
von allen
ich übrig bleiben soll, ein anderer für mich
fallen?
Wer immer von euch fällt, der stirbt gewiß
für mich -
Und ich soll übrig bleiben? Warum denn
ich!

Walter Heymann

Die Schlacht bei Saarburg

Die Erde verschimmelt im Nebel.
Der Abend drückt wie Blei.
Rings reißt elektrisches Krachen
Und wimmernd bricht alles entzwei.

Wie schlechte Lumpen qualmen
Die Dörfer am Horizont
Ich liege gottverlassen
In der knatternden Schützenfront.

Viel kupferne feindliche Vögelein
Surren um Herz und Hirn.
Ich stemme mich steil in das Graue
Und biete dem Morden die Stirn.

Alfred Lichtenstein

Und die Bauleute hatten jeder sein Schwert
um die Hüfte gegürtet und bauten.

Nehemiah 4:18

But where is it written, I ask, that of
everyone
I should remain behind, and someone
else fall for me?
And whoever falls, you die for me -
And I should be left behind? Why me!

The Battle at Saarburg

The earth covered like mold in fog.
The evening presses down like lead.
All around the sound of electrical clicks
And whimpering everything breaks in
two.

Like trash heaps the villages
Smolder on the horizon
I lie godforsaken
In the crackling frontlines.

Many copper enemy birds
Zip around heart and head.
I brace myself in the greyness
And offer death my forehead.

And the workers each had their sword
girded around their hips and built.

Heervolk

Wir stehen als Wächter auf den Zinnen
das Baugerüsts; als Posten auf den Wällen
der Schienen und Schächte, mit gegürteten
Sinnen
am Werke des Friedens, erwartend das
Trompetengellen,
das uns reißt zur Schlacht.

... Gott hämmert ein Volk.

Leo Sternberg

Abschied

Vorm Sterben mache ich noch mein
Gedicht.
Still, Kameraden, stört mich nicht.

Wir ziehn zum Krieg. Der Tod ist unser
Kitt.
O, heulte mir doch die Geliebte nit.

Was liegt an mir. Ich gehe gerne ein.
Die Mutter weint. Man muß aus Eisen sein.

Die Sonne fällt zum Horizont hinab.
Bald wirft man mich ins milde Massengrab.

Am Himmel brennt das brave Abendrot.
Vielleicht bin ich in dreizehn Tagen tot.

Alfred Lichtenstein

Army Folk

We stand as watchmen on the
pinnacle
of the scaffolding, as sentinels on the
ramparts
of the rails and shafts, with girded
senses
doing the work of peace, waiting for the
trumpet sounds
that rouses us to battle.

... God hammered a people.

Taking leave

Before dying I still write my poem.
Quiet, Comrades, don't bother me.

We go to war. Death is our lot.
O, don't let my beloved cry.

What is it to me. I go gladly.
The Mothers cry. One must be made
out of Iron.

The sun goes down on the horizon.
Soon someone will throw me into a
mass grave.

In the sky sunset burns sweetly red.
Perhaps in thirteen days I will be dead.