BSO Musicians in Recital from Tanglewood
Streaming from Friday, August 7, at 8pm through Thursday, August 13

MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA
CYNTHIA MEYERS, flute
ROBERT SHEENA, oboe
MICHAEL WAYNE, clarinet
RICHARD RANTI, bassoon
JASON SNIDER, horn
BONNIE BEWICK, violin
MICKEY KATZ, cello
LAWRENCE WOLFE, double bass

Bonnie BEWICK  Cindy/Snowblower, dedicated to Rossini and New England winters
GORNEY (arr. BEWICK)  Introduction and Song from Once I Built a Railroad

Bonnie Bewick, violin; Mickey Katz, cello; Lawrence Wolfe, double bass

#cellominute (all six world premieres):
Marti EPSTEIN  Wisp
Lawrence WOLFE  C
Sid RICHARDSON  Study for Remembrance
Nico MUGHLY  Just One
Andrew LIST  Elegy for a Changing World
Richard PANTCHEFF  ...the field long-slept in pastoral green...

Mickey Katz, cello

Bonnie BEWICK  Mt. Greylock Waltz
Mark O'CONNOR  Limerock
TRAD (Arr. BEWICK)  Roslin's Castle/Ghostwalk/The Foray

Bonnie Bewick, violin; Mickey Katz, cello; Lawrence Wolfe, double bass

Valerie COLEMAN  Umoja

Paquito D'RIVERA  Selections from Aires Tropicales
Alborada
Son
Habanera
Vals Venezolano
Contradanza
Afro

Cynthia Meyers, flute; Robert Sheena, oboe; Michael Wayne, clarinet; Richard Ranti, bassoon; Jason Snider, horn

Notes on the Program

Boston Symphony Orchestra violinist Bonnie Bewick’s forays into fiddle music in the past decade-plus have spilled over into other sections of the orchestra. In the last several seasons she has enlisted a number of BSO colleagues, as well as her brother, the singer-songwriter Ken Bewick, to perform (using the group name Frame) hybrid chamber music/folk music concerts as part of the BSO’s chamber music offerings. BSO assistant principal double bassist Lawrence Wolfe and BSO cellist Mickey Katz are frequent collaborators. Bonnie Bewick provided the following
comments on the program:

_Cinderella_ and _The Snowblower_ are two original jigs by Bonnie Bewick. _Cindy_ gets her inspiration from the music of Rossini and _The Snowblower_ is musical fist shake at our New England winters.

_Roslin’s Castle_ is a hauntingly ancient castle ruin in Scotland. We begin with a traditional Scottish air arranged to feature the bass and cello. It is followed by two hornpipes by Bonnie Bewick called _Ghostwalk_, which takes you through the castle, and _The Foray_, which brings you back out into the sunlight.

_Mount Greylock Waltz_ is evocative of mist, bittersweet memories, and Rachmaninoff….

_Limerock_, a Mark O’Connor arrangement of a tune by Bryant Houston, is the ultimate crossover piece. It is full of finger twisting, key changing, double stopping, speed-demon fun.

The song, “Brother Can You Spare a Dime” is one of the best known songs about the Great Depression, music by Jay Gorney and lyrics by Yip Harburg. Many of us are familiar with Bing Crosby’s touching rendition of this. It is in fact based on a Russian Jewish lullaby Gorney remembered from his childhood before immigrating to the United States in 1906. We give it a sort of Klezmer/Jazz treatment here drawing on those roots.

We recorded the CD “See You at the Dinner Party” right here in the Linde Center’s Studio E. It was the first CD recorded in this wonderful new facility.

More info about Frame can be found at Frame-music.com

After the BSO canceled spring concerts due to the COVID-19 pandemic, many of the orchestra’s individual musicians embarked on solo projects of their own. While some were under the BSO’s aegis, many were entirely independent. Cellist Mickey Katz began with a project to record for his Instagram followers a movement per day of all six Bach cello suites, some at home and some from the Symphony Hall stage. He branched out with other solo cello works, including pieces by Penderecki and Henze, and then hit upon the idea of creating new repertoire. He explains the origin of the #cellominute miniatures, of which six receive their non-Instagram world premieres in this concert:

This April, as quarantine appeared to stretch indefinitely into the future, I was looking for a project to keep my and my friends’ creativity going. I asked for short solo pieces that will fit into the one-minute format of an Instagram post, and got interesting and diverse responses. The pieces I chose all have BSO/Tanglewood connections. Larry Wolfe is a dear colleague, Marti Epstein and Andrew List are established Boston-based composers, Sid Richardson I met last summer when he was a TMC Composition Fellow, Nico Muhly is a close friend whose Tanglewood visits are a highlight every summer for me, and Richard Pantcheff I recently “met” through his daughter Sarah, BSO manager of artist services.

Omaha-born MARTI EPSTEIN (b.1959) is a Boston-based pianist, composer, and teacher, a former Tanglewood Composition Fellow, and current Guggenheim Fellow. She attended the University of Colorado and moved to Boston to earn her master’s and doctoral degrees from Boston University; for many years she has been on the faculties of the Berklee College of Music and Boston Conservatory. Her music is frequently performed in Boston and elsewhere, and her chamber piece _Komorebi_ was performed by the Boston Symphony Chamber Players during their June 2018 European tour. Of her _Wisp_, she comments, “Like so many of us, my creative energy has been negatively affected by the anxiety and uncertainty caused by COVID-19. Composing and doing anything creative that doesn’t involve baking has been a real challenge for me. So when I saw that Mickey Katz was looking for new miniatures for solo cello, I was excited to discover that the thought of composing a little wisp of a cello piece for him stirred a spark of creativity that I hadn’t felt in a long time. This is why this piece is called _Wisp._”

LAWRENCE WOLFE (b.1948) is assistant principal double bass of the BSO and principal double bass of the Boston Pops; he joined the BSO in 1970. Also an accomplished composer, he has written works for orchestra as well as solo and chamber pieces. He says of his C, “When a member of the Boston Symphony Orchestra says, ‘You write it, and I’ll play it…’ Well I wrote it! An idea came to me in the key of B-ish; I thought, OK, finished it, a little sad, a little mournful. I thought, you know, maybe I should try something else just as a companion, so I wrote something else in the key of A-ish. Finished with A-ish, I thought, you know, it needs a finish, so I wrote something in the key of C-ish.” We hear the finale, C (-ish), on this concert, a scherzo-like conclusion to Wolfe’s fast-slow-fast A, B, C for solo cello.

SID RICHARDSON (b.1987) grew up in Boston and is part of the city’s vibrant music community. He holds degrees from Boston Conservatory, Tufts University, and Duke University, where he earned his Ph.D. He was a Composition Fellow of the Tanglewood Music Center in 2019. He says of his cello miniature _Study for
Composed ambitiously at an early age. An alumna of Boston University, she is the creator, founder, and former flutist of the acclaimed woodwind quintet Imani Winds, for which she composed many of her original works and made numerous arrangements. Commissions include those from the Brooklyn Philharmonic, Carnegie Hall and the American Composers Orchestra, and the Hartford Symphony Orchestra. Her works for wind quintet, and especially Umoja, are among the more frequently performed pieces in the world by a living composer, having entered the standard repertoire of both amateur and professional groups across the U.S. She has collaborated with, among many others, such musicians as Yo-Yo Ma, Paquito D’Rivera, Chick Corea, and Wayne Shorter.

Coleman wrote Umoja, which she has arranged for several different ensembles, in 2001. She recently expanded the two-minute piece into longer orchestral score, Umoja, Anthem for Unity, for the Philadelphia Orchestra, which premiered the new piece to open the 2019-2020 season last fall. “Umoja” is a Swahili word for “unity.” The woodwind quintet version of Umoja.

PAQUITO D’RIVERA (b.1948) is Cuban-born American composer, bandleader, saxophonist, and clarinetist. Having assimilated the bebop styles of Charlie Parker and Dizzy Gillespie as a young performer in Cuba, he began playing with groups and touring, founding the fusion band Irakere in the 1970s as a melding of jazz, classical, and traditional Cuban music. The trumpeter Arturo Sandoval was another famous member. In 1980 D’Rivera defected from Cuba while on a trip to Europe and settled in New York City. He played with many jazz greats, including Dizzy Gillespie, McCoy Tyner, and Michel Camilo, among many others, and has been leader of several groups of his own. Most recently he appears on Mark Walker’s 2019 album “You Get What You Give.” He has won fourteen Grammy Awards.

In addition to his jazz performance and composition, D’Rivera has composed many works for conventional classical ensembles from chamber groups to orchestras, writing in a style that allows a free coexistence of elements of jazz, traditional classical, and Cuban elements. He has written works on commission for such groups as the New Jersey Chamber Music Society, Jazz at Lincoln Center, the string quartet Cuarteto Latinoamericano, and the Opus 21 ensemble. His Gran Danzón (The Bel Air Concerto) was co-commissioned by the Rotterdam Philharmonic and the National Symphony Orchestra in Washington, D.C., for flutist Marina Piccinini. He was a recipient of a

Remembrance, “‘The title is a double entendre in that I intended it as a piece that would be easy to memorize, but one that would also serve as a study for a large piece I’ll planning based on Marcel Proust’s lengthy novel Remembrance of Things Past or In Search of Lost Time, in which the main character is reimagined as a blues singer. As such it draws inspiration from the rhythmical vitality and lyricism of the blues as well as from Proust’s ideas concerning memory and time.’”

One of today’s most celebrated composers, NICO MUHLY (b.1981) has engaged in a wide range of musical activities, from arranging for and collaborating with such pop artists as Sufjan Stevens, Grizzly Bear, and Björk, to writing music for the film The Reader to composing for orchestra and for the Metropolitan Opera. The Met Opera performed his opera Two Boys and co-commissioned, with English National Opera, his acclaimed opera Marnie, which was produced by the Metropolitan Opera in 2018. He also worked closely with Philip Glass for many years.

Boston-based composer ANDREW LIST (b.1956) is a professor of composition at the Berklee College of Music in Boston. He attended the New England Conservatory and Boston University. He recently composer The Emerald Necklace, a large ensemble work to celebrate the Boston Symphony Orchestra’s three-year BSO In Residence program in List’s native Jamaica Plain neighborhood of Boston. The premiere of The Emerald Necklace was to have taken place at Symphony Hall this past spring but has been postponed to a later date. Mickey posted the piece on Instagram on June 22.

The British composer, organist, and conductor RICHARD PANTCHEFF (b.1959) began his musical life as a chorister and was encouraged in his compositional aspirations through a correspondence with the great composer Benjamin Britten. He studied at Christ Church, Oxford University, and considers such English composers as Vaughan Williams, Britten, and Tippett to be his stylistic ancestors. Of his cello piece, he writes, “The work is called ...the field long-slept in pastoral green... and comprises three movements of just one minute’s duration each. The intention is that the piece should help us to reflect upon the effects of the pandemic. On the one hand, this might be the loss of family members, loved ones, livelihoods, or jobs. On the other hand, however, the work is also one of hope, based upon the fact that the pandemic has perhaps given us more opportunity to engage with our natural environment, and appreciate its beauty. The title is a quotation from a poem entitled ‘The Apparition’ by the great American writer Herman Melville. I chose it as a reminder for us that in difficult times the beauty of the natural world is a source of comfort to us, and in better times a reflection of hope and rebirth.”

Composer, flutist, and Louisville, Kentucky, native VALERIE COLEMAN (b.1970) began composing ambitiously at an early age. An alumna of Boston University, she is the creator, founder, and former flutist of the acclaimed woodwind quintet Imani Winds, for which she composed many of her original works and made numerous arrangements. Commissions include those from the Brooklyn Philharmonic, Carnegie Hall and the American Composers Orchestra, and the Hartford Symphony Orchestra. Her works for wind quintet, and especially Umoja, are among the more frequently performed pieces in the world by a living composer, having entered the standard repertoire of both amateur and professional groups across the U.S. She has collaborated with, among many others, such musicians as Yo-Yo Ma, Paquito D’Rivera, Chick Corea, and Wayne Shorter.

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Guggenheim Fellowship and was composer-in-residence with the Orchestra of St. Luke’s at the Caramoor Center for Music.

D’Rivera’s suite for woodwind quintet *Aires Tropicales* is in seven movements, six of which (omitting “Dizzyness”) are heard in his concert. It was commissioned by the Aspen Wind Quintet, who premiered it in 1994 at the Frick Collection in New York City and has since become something of a repertoire staple for wind quintets. The movements are all fully developed pieces; the character of each is strongly indicated and most of them are based on dance music. The brief opening movement is called “Alborada,” traditionally a type of song played to greet the dawn. “Son” employs a steady ostinato under a short melody, taking its name from a popular Cuban dance. The movement is bisected by a short, recitative-like section. The third movement is a sultry Habanera, its underlying rhythm familiar from that of the famous aria in Bizet’s Carmen. This is followed by the quick and highly syncopated Venezuelan Waltz, dedicated to the great Venezuelan guitarist and composer Antonio Lauro. Contradanza is another traditional Cuban dance, featuring a lively countermelody against the syncopated main tunes. This is dedicated to the Cuban composer Ernesto Lecuona. “Afro” opens with a long flute solo before an ostinato takes the suite, once again, into dance territory. Along with “Dizzyness” movement, “Afro” is the most obviously jazzy movement of the suite.

ROBERT KIRZINGER

*Composer and writer Robert Kirzinger is the Boston Symphony Orchestra’s Associate Director of Program Publications.*