

Castillejo, respectively. Schumann was taken with Spanish culture and many of the movements reflect this. Friedrich Hermann was a student of Ferdinand David and played violin in the Leipzig Gewandhaus orchestra. His original compositions include a symphony from 1852. The date of Hermann's transcription of the *Spanische Liederspiel* is unknown. For the most part, Hermann has replaced Schumann's soprano, alto, tenor, and bass soloists with a solo string quartet and the keyboard accompaniment with a string orchestra. The texts of the songs do not appear in this setting, though each retains its own characteristic mood. No. 5 features no solo parts, instead integrating them into the ensemble.

The precise dating of Bach's masterful *Concerto for Two Keyboards in C*, BWV 1061, is open to conjecture. Various sources indicate 1732-1733 and 1735-1740. Whatever the case, the work dates from Bach's Leipzig years (1723-1750) and was probably composed with performance by his Collegium Musicum at the Thomasschule in mind. It is thought that the work was first composed for just the two harpsichords. The orchestration bears this out. While the orchestra plays an important supportive role in the first movement, it does not play at all in the *Adagio* and primarily doubles the keyboards in the closing *Fuga*.

Chopin was only twenty when he composed his passionate *Piano Concerto No. 1 in E minor*, Op. 11. It was actually the second piano concerto in order of composition; the F minor, which had been composed earlier in the same year, preceded it. Chopin himself premiered *Concerto No. 1* in Warsaw on October 11, 1830, before leaving to spend the winter in Vienna. Research done by Halina Goldberg confirms that this concerto, originally composed with a full complement of strings, woodwinds, and brass, was performed a number of times with reduced instrumentation, including a performance on September 15, 1830 at Chopin's home with a string quartet and another one a week later with an orchestra without trumpets, trombone, or timpani.

It is in this spirit that we present this concerto in an 1877 reduction for piano and string orchestra by Richard Hofmann (1844-1918). Hofmann's reduction incorporates all of the wind and timpani parts into the string parts, thus creating an effective performance vehicle with lines that are true to the original. The parts of this version are labeled "Quintett-Stimme," although it is impossible to perform it as a string quintet since both violin parts have occasional *divisi* indications. Hofmann also indicated many very long late-nineteenth century bowings which, while good, are not the same as in the original Breitkopf & Härtel publication of the full score. For tonight's performance the original bowings have been retained as have been Chopin's beautiful bassoon obbligato parts in the *Romanze*.



"Soirée Romantique: An Evening of Passion"

Boston Neo-politan Chamber Orchestra

Jon Ceander Mitchell, Conductor
Timothy McFarland, Assistant Conductor

featuring
Shufang Du, Yoko Hagino, and Grigorios Zamparas,
Pianists

Saturday, June 5, 2010
7:30 p.m.

The New School of Music
25 Lowell Street
Cambridge, MA

PROGRAMME

Spanisches Liederspiel, Op. 74.....Robert Schumann
/trans. Friedrich Hermann

1. Erste begegnung [The first meeting] ("Del rosa vengo...")
2. Intermezzo ("Si dormis, doncella...")
3. Liebesgram [Love's grief] ("Alguna vez...")
4. In der Nacht [In the night] ("Todos duermen corazon...")
5. Es ist Verrathen [It is a betrayal] ("Ser de amor esa pasion...")
6. Melancholie [Melancholy] ("Quien viese aquel dia...")
7. Geständniss [Confession] ("Mis amores tanto os amo.")
8. Botschaft [The message] ("Cojo jazmin y clavel...")
9. Ich bin geliebt [I am loved] ("Dirá cuanto dijere...")

Concerto for Two Keyboards in C, BWV 1061.....Johann Sebastian Bach

[Allegro]
Adagio
Fuga

Yoko Hagino and Shufang Du, Piano

Intermission

Piano Concerto No. 1 in E minor, Op. 11.....Frédéric Chopin

Allegro maestoso
Romanze: Larghetto
Rondo: Vivace

Grigorios Zamparas, Piano

Boston Neo-politan Chamber Orchestra Concert Personnel

Violin I

Piotr Buczek*, Concertmaster
Shufang Du
Helen Liu
Olga Faktorovitch

Violin II

Omar Guey*
Yi-Hsiu Lim
Melanie Maz**

Bassoon

Emilian Badea

Viola

Frank Shaw*
Joanna Mattrey

Violoncello

Priscilla Taylor*
Rebecca Thornblade

Contrabass

Michael Hartery

*Soloists on the Schumann

**Manager

The **Boston Neo-politan Chamber Orchestra** (BNCO) is a small professional chamber orchestra specializing in the recovery and performance of the forgotten golden nuggets of chamber orchestra repertoire from past eras. We also support and perform the work of composers living in Greater Boston.

"Neo-politan" here refers to three things: (1) the "Neapolitan" instrumentation of the mid-to-late 18th century orchestra consisting of strings, one pair of woodwinds, and one pair of horns, (2) great variety in color (as our own instrumentation is elastic), and (3) offering a sense of newness within the old. The repertoire of our orchestra is multifarious. It spans all types of non-commercial music, from purely orchestral repertoire to chamber operas and can expand to include other multifarious offerings.

Tonight's concert is sponsored through the generosity of our donors. Future concerts depend upon the strength of continued contributions. The **Boston Neo-politan Chamber Orchestra** is a registered Non-profit 501 (c) (3) charitable organization. Please visit our website at www.bnco.org for further information. Donations are graciously accepted (1) in person, (2) at our address P.O. Box 709, Franklin, MA 02038, and (3) through PayPal at our website.

The Boston Neo-politan Chamber Orchestra would like to extend a very special word of thanks to Music Director Pamela Curtis her staff at the New School of Music for their kindness and generosity in providing us with this evening's concert venue.

Donors Circle

Emilian Badea	Marilyn Kloss
Douglas M. and Susan Myers	Jon and Ester Mitchell
The New School of Music	Anonymous

Tonight's featured performers



Born in Taiwan, Violinist **Shufang Du** came to America after playing with Taipei City Symphony Orchestra for a year. She holds a Doctorate in violin performance from Boston University and has appeared as a soloist with Boston Classical, Boston University, and Boston Conservatory Orchestras. She has toured Taiwan and Japan often since 2001 as a member of the Homeland Chamber Ensemble and has made six recordings with them. She also holds a Master's degree in piano performance from The Boston Conservatory, where she was a concerto

competition winner. She has been a staff accompanist there since 1997. She was featured on Channel 7's "Asian Focus" and has played concerts throughout New England with David Kim, Concertmaster of Philadelphia Orchestra. She is also co-founder of the Parnassus Quartet and serves on the faculty of Brookline Music School and The New School of Music.



Yoko Hagino was born and raised in Japan. As a child, she performed her own compositions, which took her to Europe and the U.S., including performances as a concert soloist with the Czech Symphony, University of Southern California Symphony, Kyoto City Symphony, and Ensemble Orchestra Kanazawa Ms. Hagino has appeared as

soloist with Osaka Century Orchestra, U Mass Boston Chamber Orchestra, Key West Symphony Orchestra, and White Rabbit Symphonietta. She has won the second prizes in the Steinway Society Piano Competition, First International Chamber Music Competition, and All-Japan Selective Competition of the International Mozart Competition and has also won a prize in the Ninth Chamber Music Competition of Japan.

She received her Bachelor's and her Master's degrees with honors from Tokyo National University, where she won its concerto competition. She earned an Artist Diploma from the Longy School of Music, where she studied with Victor Rosenbaum and also won the school's concerto competition. Ms. Hagino completed a Performance Diploma at Boston Conservatory, where she was a student of Michael Lewin and also received the Churchill Scholarship. She has been invited to play at the Royal Academy Recital Series at Worcester Polytechnic Institute; Bösendorfer Piano Recital Series in Tokyo, Japan; Webster Concerto Series in Hanover, NH; Harvard Musical Association Boston Steiner Hall, and at Steinway and Sons in Kamen, Germany. She also appeared live on Suisse Romande Radio. As a devoted chamber musician, she is the Co-Director of "Die Musiker Witz", having given many concerts in various places in Japan. She is also a member of the contemporary music ensemble "White Rabbit", Ensemble in Residency at Harvard University.

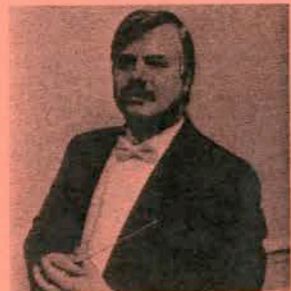


Grigorios Zamparas has received critical acclaim for his versatile performing career as recitalist, orchestra soloist and chamber musician throughout Europe, Latin America and the US. He is a frequent guest at numerous festivals worldwide, having performed several times at the prestigious Newport Music Festival (Newport, RI), the Mainly Mozart Festival (Miami, FL), Salon of the Arts (Sofia, Bulgaria), and, since 1993, the Portohele (Greece) International Summer Festival. He has been featured as soloist with orchestras such as the Porto Alegre Symphony Orchestra (Brazil), Indiana University Symphony, Togliatti Philharmonic (Russia), the Sofia Soloists and the Sliven Philharmonic (Bulgaria). He is Assistant Professor of Music at the University of Tampa and is also the pianist with the university's Quartet de Minaret. He began studying music at the age of seven in Greece, where he received his first piano degree in 1995, studying with distinguished pedagogue Yorgos Manassis. He holds a Doctor of Musical Arts degree from the University of Miami where he studied with pianist Ivan Davis. He also holds degrees

from Indiana University (MM), University of Indianapolis (BM), and the Aristotle University of Thessalonica, Greece. Future recording releases include Anton Rubinstein's 5th Piano Concerto with Jon Ceander Mitchell and the Bohuslav Martinu Philharmonic for the Centaur label.



Assistant Conductor **Timothy McFarland** is a native of St. Louis. A former student of Russell Sherman, he performs frequently in the Boston area as a recitalist, soloist with orchestra, and as chamber music collaborator. Among the orchestras that he has performed with are the Vratza, Bulgaria, Philharmonic and the University of Massachusetts Boston Chamber Orchestra. He has also premiered works by Robert Ceeley, Peter Lieberon, David Patterson, and Daniel Pinkham. He has served as Music Director of the Belmont Symphony Orchestra and currently heads the piano division in the Department of Performing Arts at University of Massachusetts Boston. He is also a faculty member and former director of the New School of Music and is an Affiliate Artist at Massachusetts Institute of Technology.



Chicago native **Jon Ceander Mitchell** conducts the Chamber Orchestra at University of Massachusetts Boston, where he is also Professor of Music. Prior to his 1992 arrival in Boston, he held full-time music faculty positions at University of Georgia, Carnegie Mellon University, and Hanover College. He also served as music director of the North Pittsburgh Civic Symphony.

In recent years he has done a significant amount of guest conducting, including the Staro Zagora State Opera and Chorus (Bulgaria), Sinfonia Bucuresti (Romania), Archangelsk (Russia) Chamber Orchestra, Filharmonia Sudecka (Walbrzych, Poland), Filharmonie Bohuslav Martinu (Zlin, Czech Republic), Hradec Kralove Philharmonic (Czech Republic), the Vratza Philharmonic (Bulgaria), the Pazardjik Symphony Orchestra (Bulgaria), the Keweenaw Symphony (Michigan), Metropolitan Wind Symphony, The Longy School Orchestra, and The Belmont Orchestra. His most recent guest appearance was at Duquesne University, in Pittsburgh, where he was conductor-in-residence for the Wind Symphony this past October.

His latest CD release, on Centaur Records, is *Anton Rubinstein: Piano Concertos*

Nos. 3 in G, Op. 45 and 4 in D minor, op. 70, with Grigorios Zamparas and the Philharmonia Bulgaria. Others for Centaur include *Gustav Holst: Composer as Arranger*, also with the Philharmonia Bulgaria, featuring Holst's *Greeting*, incidental music, and the composer's arrangements of suites by Henry Purcell. *The Youthful Beethoven*, with Grigorios Zamparas and the Filharmonie Bohuslav Martinu, includes his own reconstruction of Beethoven's *Piano Concerto in E Flat, W.o.O. 4, Romance Cantabile* (H13), and *Ritterballet* (W.o.O. 1). Also recorded with the same orchestra is Beethoven's *Piano Concerto in D, Op. 61* and the *Concerto Movement in D, K. Anh. 7*, with pianist Linnéa Bardarson. He has also conducted Jeffrey Jacob's *In Memoriam* for Vienna Music Masters, featuring the composer and the Filharmonie Hradec Kralove.

His research covers many areas, but is centered mostly on Holst and Beethoven. He has over seventy publications, with five published books including *The Braunschweig Scores: Felix Weingartner and Erich Leinsdorf on Beethoven's First Four Symphonies*, *A Comprehensive Biography of Composer Gustav Holst*, *Ralph Vaughan Williams' Wind Works* and *From Kneller Hall to Hammersmith: The Band Works of Gustav Holst*. His latest "book" is a scholarly edition and realization of the orchestration of Ludwig van Beethoven's *Piano Concerto in E Flat, WoO4*, released earlier this year by A-R Editions.

He holds the Bachelor of Music degree cum laude from Millikin University and the Master of Science in Music Education and Doctor of Education in Music Education degrees from University of Illinois. His conducting mentor there was Harry Begian; he has also studied with Florin Totan, Victor Feldbrill, and Jonathan Sternberg and has attended workshops headed by Eugene Corporon, Elizabeth A. H. Green, H. Robert Reynolds, and Craig Kirchoff.

Notes from the Conductor

In tonight's *Soirée Romantique* we celebrate the birthdays of three great composers: Robert Schumann (1810-1856--200), Johann Sebastian Bach (1685-1750--325) and Frédéric Chopin (1810-1849--200).

Schumann wrote no chamber orchestra music per sé, however a glance through various catalogues revealed a contemporary transcription of the composer's vocal-piano work *Spanisches Liederspiel* (*Spanish Folksongs*), Op. 74 (1849) by Friedrich Hermann (1828-1907). Most of Schumann's work was based on texts provided by Emanuel von Geibel (1815-1884), after anonymous Spanish poets, though Nos. 2 and 3 are taken from the writings of Gil Vicente and Christobal de