

Program Notes

In *Prayer for Ukraine*, composer Mykola Lysenko sets music to a poem by Oleksandr Konysky. Konysky wrote his patriotic poem in Kyiv in the winter of 1885 at a time when the Imperial Russian government was suppressing the use of the Ukrainian language. Lysenko, a leading national composer, quickly set the poem to music, and the song became a kind of spiritual anthem for the country, often sung to close church services, council meetings, and major national functions. (Last month the Ukrainian Chorus 'Dumka' of New York performed it during the 'cold open' on *Saturday Night Live*.)

Teresa Carreño was born in Caracas, Venezuela, and later emigrated to New York City. She was best known as a virtuoso piano soloist, touring the US and Europe as well as South America. Her compositional output was predominantly piano pieces for her own recitals and teaching. This afternoon's charming *Andante* is the opening movement of a *Serenade for Strings*, never published or performed during her lifetime.

In 1875 Dvořák was enjoying great public success, and was much in demand for new works. Busy with his *Symphony No. 5*, his opera *Vanda*, and chamber music projects, he apparently wrote the *Serenade for Strings* in twelve days! It is a delightful and virtuosic work, and has remained one of the composer's most popular offerings.

Grace Williams was regarded by her contemporaries as the most notable female composer from Wales (admittedly a small cohort). After university in Wales, she moved to London to study at the Royal College of Music, where she was a pupil of Gordon Jacob and Ralph Vaughan Williams. She left no 'program' or dedication for her poignant and pungent *Elegy for Strings*, but it held enough personal meaning for her that she returned to it for revisions four years after its initial composition.

Tchaikovsky's *Serenade for Strings* is a clear nod to his idol, Mozart, in terms of structure and form especially. The work is cast in the 'traditional' four movements, with lively outer movements, the dance movement (here a waltz where Mozart would have a minuet) coming second, and the songful 'slow' movement (here actually a *Larghetto*, not a *Largo* or *Adagio*) coming third. The serenade opens with a broad introduction in advance of the main *Allegro*, and this music will return to 'interrupt' the headlong rush of the *Finale*, in a way that brings a thematic unity to the entire work. The serenade is one of Tchaikovsky's most beloved works, and has never been out of the international repertoire since its premiere in 1881.



Our Mission

The BB&B Society presents imaginatively programmed orchestral concerts, with the goal of providing an intimate musical experience for the audience. Performances are held in historic Faneuil Hall, a setting that imparts a close connection among the audience and the orchestra and soloists.



Our History

The Bach, Beethoven, & Brahms Society (BB&B) was formed in the spring of 2016 by Steven Lipsitt and the musicians of the former Boston Classical Orchestra. Determined to save a beloved and time-honored tradition of great, expertly performed orchestral concerts presented in one of America’s most historic spaces, Boston’s Faneuil Hall, these artists established a Board of Directors and a network of colleagues who are dedicated to the goals of musical excellence and an intimate listening experience. Following debut concerts in March and April of 2016, and thanks to the generosity and loyalty of supporters, BB&B presented a full 2016 – 2017 season of subscription concerts to excited, enthusiastic audiences. Sharing the stunning musical virtuosity of its own professional musicians, world-class guest soloists, and a level of quality that has been the hallmark of concerts in its Faneuil Hall home for many years, BB&B renewed old friendships and developed new ones, laying the groundwork for a bright future as Boston’s newest professional orchestra.



The Orchestra

The musicians of the BB&B Orchestra are among the Boston area's finest and most experienced freelance instrumentalists. A core group of the musicians has been playing together for many years, which gives the orchestra a deep rapport and an ability to focus on the substance of making music from the very beginning of the rehearsal process.

When not playing with BB&B at Faneuil Hall, these musicians can be heard performing with the Boston Pops Esplanade Orchestra, Boston Lyric Opera Orchestra, Boston Ballet Orchestra, Handel and Haydn Society, Emmanuel Music, A Far Cry, BMOP, and many others throughout New England. Many are also active in the pit for shows at the Colonial, Emerson Majestic, Huntington, Shubert, Boston Opera House, and Wang Center theaters. These dedicated and versatile musicians teach privately and at area music schools, including New England Conservatory, Boston University, Boston Conservatory, Longy School of Music, Berklee College of Music, Harvard, MIT, Wellesley, and Smith, among others. All BB&B orchestra players are members of the Boston Musicians' Association, Local 9-535 of the American Federation of Musicians.

Bach, Beethoven, & Brahms Society

Steven Lipsitt, Music Director

March 27th, 2022

Mykola Lysenko
(1842 - 1912)

Prayer for Ukraine (1885)

Teresa Carreño
(1853 - 1917)

Andante (1895)

Antonín Dvořák
(1841 - 1904)

Serenade for Strings, op. 22

I. Moderato

II. Tempo di Valse

III. Scherzo. Vivace

IV. Larghetto

V. Finale. Allegro vivace

----- intermission -----

Grace Williams
(1906 - 1977)

Elegy (1936/1940)

Pyotr Tchaikovsky
(1840 - 1893)

Serenade for Strings, op. 48

I. Pezzo in forma di sonatina:

Andante non troppo — Allegro moderato

II. Valse: Moderato — Tempo di valse

III. Élégie: Larghetto elegiaco

IV. Finale (Tema russo):

Andante — Allegro con spirito



Steven Lipsitt, conductor

Founding conductor Steven Lipsitt is widely recognized for his ability to combine precision and passion, intelligence, and invigoration. His performances have been hailed as “a major triumph...the orchestra performed beautifully”; “an incisive performance”; “an eloquent account of this remarkable score”; “conducted with intelligence and energy”; “Lipsitt and his players brought it all to vibrant life”; “Lipsitt’s rendering carried the pace and warmth of someone with an intimate knowledge of the score”; “Lipsitt conducted the orchestra as if the music were in his blood”.

First Prize Laureate of the inaugural “Dimitris Mitropoulos” International Conducting Competition in November 1996, Steven Lipsitt made his Russian debut with the St. Petersburg Philharmonic in 1997, and has been guest conductor of orchestras in North America, South America, Europe, and Asia. Foreign critics have hailed his “exalted and well-structured interpretations” (Paris) and “soaring conductor-debut” (Zurich) and praised his “technically and expressively balanced interpretations”, observing that “his technical precision makes possible the realization of his expressive framework” and “the drama and the familiar playful Mozartean mood were combined in ideal proportions” (Athens).

Music director of the Boston Classical Orchestra for seventeen seasons (1999 – 2016), Steven Lipsitt brought that professional chamber orchestra to the front ranks of Boston’s musical life with freshly designed, vividly realized programs of four centuries of music. Audiences and critics remarked his “razor-sharp intelligence, balanced by a generosity of spirit,” his “committed, vigorous, and often driving performance,” his “impressive demonstration of talent and discipline,” and the fact that “the program was put together with imagination and taste” and “this orchestra and Lipsitt are capable of taking on big challenges.” Steven Lipsitt’s work has twice been recognized as the “Best in Classical Music” by The Boston Globe’s year-end wrap-up.

A stylized, light gray graphic of a violin and its bow is positioned diagonally across the top of the page, behind the title text.

Bach, Beethoven, & Brahms Society Orchestra

March 27th, 2022

Violins

Roksana Sudol	Lena Wong
Colin Davis	Beth Welty
Cynthia Cummings	Annegret Klaua
Stacey Alden	Rohan Gregory
Rebecca Katsenes	Piotr Buczek
Elizabeth Whitfield	Lino Tanaka

Violas

Dani Rimoni
Noralee Walker
Jennifer Shallenberger
Abigail Karr Cross

‘Cellos

Michael Curry
Jolene Kessler
William Rounds

Basses

Joseph Holt
Elizabeth Foulser

Stage Manager

Chuck Furlong

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Don Lipsitt
Vita Paladino
Ronit Voigt*
Joan Margot Smith
S. Tucker Taft

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Glenn Allin
Jeanne & Mitchell Bronk*
John and Linda Destefanis*
Thomas Hoover
Eric Lipsitt & Brenda Eskenazi
Marc Sadowsky
Justin, Jen, Madeline & Charlotte Voigt*

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Paula Folkman	Peter & Beatrice Nessen
Betty Grossman	Constance Putnam
Robert Humphreville	Dana & Christine Russian
Michael LeBlanc*	Dennis & Lily Sullivan

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Selena Evans	Judith & Douglas Shaw
Peter Lipsitt	Nancy and Oswald Street*
Ricki Morell & John Hechinger	Joel & Joey Wechsler
Susan Murray	Herbert G. Zeller
Carol O'Hare	In memory of A. Swain

The Society

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Marta and Gary Flaum*	John Quatrale
Bill Hanna and Karen Friedman-Hanna*	David & Susan Rosen
George Gagliardi	Leonard R. Rosenberg*
Raul Garcia and Sue Fallon*	Jo Ann Rothschild & Lewis Rosenberg*
Mary Joyce	Susan E. Rudd
Kathryn Katsenes and Phillip Weiner	Kristen & James Severson
Jolene Kessler	Peter and Nancy Terres
Julie Lin and Frank David*	Elizabeth White
Ann Lipsitt	Elizabeth Whitfield
Marc S. Lipsitt	In memory of Norman Sadowsky

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Beth Houston	Jill & Michael Voigt *
Mary & Allyn Hubbard*	Rita Ann Voigt *
Stephanie Griffith*	Simona Voigt*
Anita Ruthling Klaussen	Lorraine & John Waldron*
Sheila Lalwani	A. Wright
Ruth Gardner Lamere	*Donations made in memory of Herb Voigt



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March 27th, 2022

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PO Box 470528

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