



# Bach, Beethoven, & Brahms Society

*at Faneuil Hall*

## Ascending to New Heights

A concert in memory of WILLIAM D. ADAMS

**DECEMBER 5, 2021 AT 3:00 PM**

STEVEN LIPSITT, conductor

LUCIA LIN, violinist







## **William D. Adams (1933-2018)**

Today's concert is dedicated to the memory of Boston Architect, William D. Adams. William was born in Boston, and raised in Leominster and Lunenburg, Massachusetts. A graduate of Lunenburg High School and Cushing Academy, he earned a bachelor degree in architecture at Cornell University. Bill was then commissioned into the U.S. Army Reserve, and served active duty in Virginia and later in France with the U.S. Army Corps of Engineers. In 1963, Bill became Founding Partner of Beacon Architectural Associates and served as President and Treasurer during his 55 years with the company. Bill was a member of the Algonquin Club of Boston since 1964, serving in many leadership roles including President of the Club and also of its Foundation. That same year, he joined the Friends of the Howard Gotlieb Archival Research Center at Boston University, serving as President and Board Member over the decades.



## A note from the music director...

Dear Friends,

Welcome back to Faneuil Hall and the glory of live orchestral music!

We celebrate this exciting return to concert life with a generous season-opening program. Thrilling masterpieces by Beethoven (his vibrant Overture to *The Creatures of Prometheus* and his exhilarating First Symphony) frame two eloquent works for violin soloist, today the estimable Lucia Lin, who took time from her work with the Boston Symphony Orchestra and the Muir Quartet to prepare these pieces with us. Florence Price was a Black American composer, trained here in Boston at New England Conservatory, whose compositions are enjoying a well-deserved success on concert programs across the country. Her Violin Concerto No. 1 is a technical and lyrical showcase, likely receiving its Boston premiere today. And Ralph Vaughan Williams' *The Lark Ascending* embodies that composer's deft feeling for the pastoral and elegiac qualities of musical utterance.

We hope you enjoy this afternoon's program as much as we have enjoyed sharing it with you. We look forward to welcoming you to our other concerts this season, with our trademark combination of beloved masterworks and neglected gems.

Warmest wishes for the holiday season,

*Steve*

### **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, the 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.



# Ascending to New Heights

A concert in memory of William D. Adams

BACH, BEETHOVEN, & BRAHMS SOCIETY

STEVEN LIPSITT, Music Director

LUCIA LIN, violinist

DECEMBER 5, 2021 AT 3 P.M. FANEUIL HALL

*Lucia Lin's performance is generously underwritten  
by Dr. Don Lipsitt in memory of his brother Lewis Lipsitt*

Ludwig van Beethoven  
(1770 – 1827)

Overture to *The Creatures of Prometheus*, op. 43

Florence Price  
(1887 – 1953)

Violin Concerto No. 1 in D major (1939)

I. Tempo moderato – Andante

II. Andante

III. Finale. Allegro

*Lucia Lin, violin*

----- intermission -----

Ralph Vaughan Williams  
(1872 – 1958)

*The Lark Ascending* (1914/1920)

*Lucia Lin, violin*

Ludwig van Beethoven

Symphony No. 1 in C major, op. 21

Adagio molto – Allegro con brio

Andante cantabile con moto

Menuetto. Allegro molto e vivace

Adagio – Allegro molto e vivace



## 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.

## Lucia Lin, violinist

Lucia Lin currently enjoys a multi-faceted career of solo engagements, chamber music performances, orchestral concerts with the Boston Symphony Orchestra and teaching at Boston University's College of Fine Arts. Described as a "passionate and graceful"



soloist with "virtuosity and insight" and whose playing has "a genuine fresh quality not often heard, Lucia Lin first made her debut at age eleven, performing the Mendelssohn Concerto with the Chicago Symphony and then went on to be a prize winner of numerous competitions, including the prestigious International Tchaikovsky Competition in Moscow. At the age of 22, she won a position in the Boston Symphony Orchestra. She then went on to become acting concertmaster with the Milwaukee Symphony Orchestra and then spent two years as Concertmaster with the London Symphony Orchestra, where she was leader for numerous recordings and tours, including those to Japan, Italy, Scotland, and Spain.

A return to the U.S. in 1995 brought her back to Boston with a focus towards chamber music, first founding the Boston Trio, and then becoming a member of the renowned Muir String Quartet in 1998. The quartet's dedication to teaching helped to foster Lin's passion for helping young musicians to discover their own musical voice with the influence of her mentors, Paul Rolland and Sergiu Luca, reflected in her pedagogy.

Ms. Lin's passion for the other arts has prompted her to look into creating projects that make connections across the arts. The pandemic and social uprisings of 2020 are the impetus for Ms. Lin's most recent project, "In Tandem", an initiative dedicated to bringing new voices to classical music through commissions of ten composers.





# Program notes

## **Beethoven: Overture to The Creatures of Prometheus, Op. 43**

Beethoven put aside work on his Second Symphony in 1800 when he received an important and unexpected commission for a ballet designed by the famous ballet master Salvatore Viganò, to be presented at the Burgtheater in Vienna. Beethoven was thrilled to be composing for the court stage and enthusiastically embraced the scenario of the Greek Prometheus myth, reinterpreted in the spirit of the Enlightenment. The Prometheus of myth is severely punished for stealing fire from the gods and giving it to humans. In the ballet he brings two statues to life and enlightens them with knowledge and art. Instead of depicting the prolonged martyrdom of Prometheus, the ballet presents his death, rebirth, and the subsequent celebration of his creatures, who begin to understand his heroism.

Only the Overture has survived in the concert hall. Setting the scene rather than previewing all the events of the story, the Overture focuses on the ballet's concluding section, from which it draws its effervescent main theme and possibly its contrasting second theme from certain triadic motives. Connections to the First Symphony might also be perceived in the opening chord of the solemn introduction and the configuration of the first and second themes. As with many overtures in sonata form, Beethoven skirts a real development, offering elaborated material to close the exposition, and a brilliant coda.

## **Florence Price: Violin Concerto No. 1 in D major**

Florence Price is considered the first black woman in the United States to be recognized as a symphonic composer. Even though her training was steeped in European tradition, Price's music consists of mostly the American idiom and reveals her Southern roots. Her mother, a soprano and pianist, carefully guided her early musical training, and at age fourteen, she enrolled in the New England Conservatory of Music with a major in piano and organ. She studied composition and counterpoint with George Chadwick and Frederick Converse, writing her first string trio and symphony in college, and graduating in 1907 with honors and both an artist diploma in organ and a teaching certificate.

She taught in Arkansas from 1907-1927 and married Thomas J. Price, an attorney, in 1912. After a series of racial incidents in Little Rock, particularly a lynching that took place in 1927, the family moved to Chicago where Price began a new and fulfilling period in her compositional career. She studied composition, orchestration, and organ with the leading teachers in the city including Arthur Olaf Anderson, Carl Busch, Wesley La Violette, and Leo Sowerby and published four pieces for piano in 1928. While in Chicago Price was at various times enrolled at the Chicago Musical College, Chicago Teacher's College, Chicago University, and American Conservatory of Music, studying languages and liberal arts subjects as well as music.

Her friendship with the young composer, Margaret Bonds, resulted in a teacher-student relationship and the two women began to achieve national recognition for their compositions and performances. In 1932, both Price and Bonds submitted compositions for the Wanamaker Foundation Awards. Price won first and second place with her *Symphony in E minor*, and for her *Piano Sonata*. Bonds came in third place with a song. The Chicago Symphony Orchestra, conducted by Frederick Stock, premiered the winning composition, *Symphony in E Minor* on June 15, 1933. A number of Price's other orchestral works were also played by the WPA Symphony Orchestra of Detroit and the Chicago Women's Symphony. Price wrote other extended works for orchestra, chamber works, art songs, works for violin, organ anthems, piano pieces, spiritual arrangements, four symphonies, three piano concertos, and a violin concerto. Some of her more popular works are: *Three Little Negro Dances*, *Songs to a Dark Virgin*, *My Soul's Been Anchored in de Lord* for piano or orchestra and voice, and *Moon Bridge*. Price made considerable use of characteristic black melodies and rhythms in many of her works. Her "Concert Overture on Negro Spirituals," "Symphony in E minor," and "Negro Folksongs in Counterpoint" for string quartet, all serve as excellent examples of her idiomatic work.

Although her *Violin Concerto No. 2* was programmed in 1955 and 1964 by its dedicatee, Minnie Cedargreen Jernberg, it seems her *Violin Concerto No. 1* was never programmed during her lifetime or in the decades after her death. The 2009 (re)discovery of the manuscript score allowed for its introduction into concert life

## Vaughan Williams: The Lark Ascending

English poet George Meredith wrote his beautiful pastoral poem *The Lark Ascending* in 1881. The 61 rhyming couplets of the poem, over one sentence, depict the voice of a lark, celebrating life, nature and the countryside over which he flies. Vaughan Williams composed the piece for violin and piano in 1914, and orchestrated it in 1920. He included three excerpts from the poem inside the front cover of the score:

He rises and begins to round,  
He drops the silver chain of sound,  
Of many links without a break,  
In chirrup, whistle, slur and shake...  
For singing till his heaven fills,  
'Tis love of earth that he instills,  
And ever winging up and up,  
Our valley is his golden cup  
And he the wine which overflows  
to lift us with him as he goes...  
Till lost on his aerial rings  
In light, and then the fancy sings.

## Beethoven: Symphony No. 1 in C major, op. 21

Beethoven grew up knowing and hearing the symphonies of Mozart and Haydn. When he was born, Mozart was busy writing his Salzburg symphonies. When he was a teenager, Mozart was writing his extraordinary late symphonies. Haydn had many years before he honed his symphonic skills. In 1770, Haydn already had 49 symphonies under his belt and was on his way to write 104+. In 1795, when Beethoven began to sketch a symphony, Haydn produced the *Drumroll* and *London* symphonies: numbers 103 and 104.

It is not surprising that Beethoven's First Symphony did not appear until 1800. The success of the two Classical masters was very likely intimidating. It is also not surprising that his First Symphony bore many of the hallmarks of Classical style he had studied with both Haydn and Mozart.



Beethoven's Symphony No. 1 premiered on April 2, 1800 at the Burgtheater in Vienna, which the composer had rented for a concert to promote his own music. The *Allgemeine Musikalische Zeitung* reported "this was the most interesting concert in a very long time." Ironically, just as he was entering a successful phase in his compositions, he was given the bad news that his hearing problem was incurable. By 1802, in the Heiligenstadt Testament he was even considering suicide. His commitment to the art of music and his place therein saved him from himself.

The first movement begins with a twelve-measure *Adagio* introduction, starting with a harmonic shock to listeners accustomed to Haydn and Mozart, confusing the C-major tonality of the movement. At the *Allegro con brio*, Beethoven finally confirms C-major with a quiet first theme presented by violins. The second more lyrical theme is introduced by oboe in conversation with the flute. From this point forward, the music behaves in Classical tradition, but with more dynamic contrasts and harmonic colorations than usual. The development is concise, focusing on the first theme, and the recapitulation expands the initial ideas.

The second movement, *Andante cantabile con moto*, provides a simple theme, which is the subject of the entire movement. Hushed trumpets and drums add delicate coloration.

Beethoven's third movement is here a *Menuetto* (an older form of minuet) --- not yet quite the headlong *Scherzo* of future symphonies, but already with plenty of energy. The graceful *Trio* offers relaxation and serenity before the vigorous *Menuetto* returns.

In the *Finale* (as in the first movement), Beethoven again teases us with a slow beginning before launching into an exciting *Allegro molto e vivace*. The symphony concludes in high spirits, full of excitement and drama.



# Bach, Beethoven, & Brahms Society Orchestra

December 5, 2021

## **Violins**

Roksana Sudol  
Rohan Gregory  
Cynthia Cummings  
Stacey Alden  
Rebecca Katsenes  
Ashley Offret

Lena Wong  
Raluca Dumitrache  
Annegret Klaua  
Susan Faux  
Piotr Buczek  
Olga Kouznetsova

## **Violas**

Dani Rimoni  
Lila Brown  
Jennifer Shallenberger

## **Cellos**

Michael Curry  
Jolene Kessler

## **Bass**

Joseph Holt

## **Flutes**

Linda Toote  
Ann Bobo

## **Oboes**

Andrew Price  
Kristen Severson

## **Clarinets**

Jan Halloran  
Aline Benoit

## **Bassoons**

Ronald Haroutunian  
Gregory Newton

## **Horns**

Robert Marlatt  
Frederick Aldrich

## **Trumpets**

Richard Kelley  
Fred Holmgren

## **Timpani**

Robert Schulz

## **Stage manager**

Chuck Furlong

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The Society members will have the opportunity to engage on a more personal level with the orchestra from the musicians to the conductor. Your support also enables the Bach, Beethoven, & Brahms Society to provide the highest caliber of performances to our audience.

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# Bach, Beethoven, & Brahms Society

## Season 2021-2022

**Tickets available at [www.bbbociety.org](http://www.bbbociety.org)**

### **DECEMBER 19, 2021**

#### **“SHALL WE DANCE: A VIENNESE HOLIDAY”**

The BBB Orchestra with members of The Heritage Chorale,

The Apollo Club, and VOICES Boston

Seasonal songs

Dances & songs by Bach, Brahms, Clara Schumann, Margaret Bonds

Ludwig van Beethoven: Octet op. 103

### **MARCH 27, 2022**

#### **“ROMANTIC STRINGS TAKEOVER”**

Teresa Carreño: Andante

Antonin Dvořak: Serenade for Strings

Grace Williams: Elegy

Pyotr Tchaikovsky: Serenade for Strings

### **APRIL 24, 2022**

#### **“REVITALIZING SPRING”**

Herbert Voigt Memorial Concert

Howard Frazin: New overture \*

Ludwig van Beethoven: Violin Concerto soloist Julian Rhee

Ludwig van Beethoven: Symphony No. 8

\*Special commission written for the Bach,  
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