



THE MUSIC DEPARTMENTS OF  
BRANDEIS UNIVERSITY & WELLESLEY COLLEGE  
PRESENT

# THE BRANDEIS-WELLESLEY ORCHESTRA

NEAL HAMPTON, CONDUCTOR

## CATCH A RISING STAR!

FEATURING CONCERTO COMPETITION WINNERS

ERIKO DARCY, PIANO (WELLESLEY '24)

NICK LIU, CELLO (BRANDEIS '24)

**SATURDAY, APRIL 9, 2022, 7:30 PM**

WELLESLEY COLLEGE | HOUGHTON CHAPEL

**SUNDAY, APRIL 10, 2022, 3 PM**

BRANDEIS UNIVERSITY | SLOSBERG RECITAL HALL

## ABOUT THE ORCHESTRA



The **Brandeis-Wellesley Orchestra (BWO)** comprises students, faculty, staff, and associates of Brandeis University and Wellesley College. Following successful collaborations, the orchestras at Brandeis and Wellesley formally united in the fall of 2002 under the direction of Neal Hampton.

By sharing talents and resources, the BWO provides unique creative opportunities for the communities at both institutions, and specifically for students within the context of a liberal arts education.

Uniting the high standards of excellence associated with Brandeis and Wellesley, the orchestra is dedicated to bringing inspiring performances of the great orchestral literature, both past and present, to a new generation of musicians and audiences.

Learn more at the BWO Website:



## THE BRANDEIS-WELLESLEY ORCHESTRA

NEAL HAMPTON, CONDUCTOR

### CATCH A RISING STAR!

*Featuring Concerto Competition Winners*

Eriko Darcy, piano (Wellesley '24)

Nick Liu, cello (Brandeis '24)

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### PROGRAM

Bal Masqué, Op. 22 Amy Beach  
(1867-1944)

Cello Concerto in E Minor, Op. 85 Edward Elgar  
(1857-1934)  
I Adagio - Moderato  
IV Allegro ma non troppo

~ BRIEF PAUSE ~

Piano Concerto No. 3 in D Minor, Op. 30 Sergei Rachmaninoff  
(1873-1943)  
I Allegro ma non tanto

Egmont Overture, Op 84 Ludwig Van Beethoven  
(1770-1827)

## PROGRAM NOTES

by Neal Hampton

### **Bal Masqué, Op. 22**

**Amy Beach** (1867-1944)

Amy Marcy Cheney Beach was the first published American female composer of symphonic music. Her *Gaelic Symphony* (which our orchestra played in 2013) was premiered by the Boston Symphony in 1896. She is also known for her *Piano Concerto in C# Minor, Op. 45* (performed by us in 2017 with pianist Randall Hodgkinson, the teacher of today's soloist).

*Bal Masqué* is Beach's orchestrated version of her piano piece of the same title. Published in 1894, this delightful waltz's melodies are "borrowed" from two of her previous compositions: the first and last sections are taken from the song, *Wouldn't That Be Queer* (a novelty song with light-hearted lyrics) and the middle section is taken from the fourth movement of her *Children's Carnival, Op. 25* for solo piano.

### **Cello Concerto in E Minor, Op. 85**

**Edward Elgar** (1857-1934)

Elgar wrote the majority of his music between 1890 and 1914. This included the *Enigma Variations* (1898), *The Dream of Gerontius* (1900) and his first two symphonies. Disillusioned by the cataclysmic devastation of the First World War, he wrote very little for 4 years before beginning work on the concerto in 1919 (while convalescing from surgery at a cottage in the Sussex countryside). The premiere of the concerto with the London Symphony in October that year was, unfortunately, a debacle due to inadequate rehearsal time. It has since gone on to great popularity, performed more than any other cello concerto, other than Dvorak's.

### **Piano Concerto No. 3 in D Minor, Op. 30**

**Sergei Rachmaninoff** (1873-1943)

Rachmaninoff wrote his 3rd concerto in the summer of 1909 for a planned American concert tour. He premiered it with the New York Symphony in November of that year and performed it again in 1910, with Gustav Mahler conducting. It's considered one of the most difficult piano concertos in the standard repertory; so difficult that it did not receive many performances until Vladimir Horowitz began to champion the piece in the 1930's. The work is in three movements, the first is a modified sonata-allegro form, with several themes presented in the exposition, and then recapitulated in abbreviated form after the development section. The movement reaches a number of furious climaxes, most notably in the cadenza, before ending quietly.

### **Egmont Overture, Op 84**

**Ludwig Van Beethoven** (1770-1827)

The Egmont overture is part of incidental music (for soprano and optional narrator) written to accompany performances of Goethe's 1787 play of the same title. It is the story of Count Egmont, a Dutch nobleman who resisted the Spanish occupation of the Netherlands in the 1570's. His capture and beheading sparked the Dutch war of independence which began in 1572. The overture manages to convey the dramatic arc of the play while conforming to a sonata-allegro form.

It begins with a slow introduction in F minor where strong declamatory chords in the strings are followed by plaintive woodwind entrances (Spanish tyranny and the pleas of the Dutch people). This leads to the allegro with where a hushed descending melody is introduced in the cellos (the ongoing struggle). A second theme in Ab pits solo winds against tutti chords leading to a short development before the recapitulation of the 1st theme. The coda ends with a sharp stroke in the strings, (the fall of the guillotine) before a rousing F major section can be heard as a depiction of the expulsion of the Spanish.

## ABOUT THE SOLOISTS

**Nick Liu** is currently a sophomore at Brandeis University studying business. Born in Plano, Texas, Nick started cello at 11 and studied under Oliver Schlaffer throughout middle school and high school. He has participated in masterclasses with Christopher Adkins, principal cellist of the Dallas Symphony, and Bion Tsang, medalist at the IX International Tchaikovsky Competition. He played as the principal cellist for his orchestra throughout high school and has experience with both chamber and solo repertoire. Nick currently studies with Joshua Gordon, the cello professor at Brandeis.

From a young age, **Eriko Darcy** has performed extensively at national and international piano competitions. She performed twice at Carnegie Hall's Weill-Recital Hall as the Winner of the American Fine Arts Festival and First Prize Winner of the Bradshaw & Buono International Piano Competition. In 2018, Eriko performed at the Chicago Symphony's Orchestra Hall with the Civic Orchestra as a finalist in the Crain-Maling Foundation Chicago Symphony Orchestra Young Artists Competition. She is the First Place Winner of the 2019 Steinway Junior Piano Competition and performed a solo program on WFMT FM Chicago's Introductions. Eriko is also the winner of the American Opera Society of Chicago's 2019 Virginia K. Wussow Scholarship Award. In June 2019, at the Chopin Frost Academy, she was selected to study with Dang Thai Son and Kevin Kenner. Eriko's non-profit fundraising efforts include recitals in Japan; Lesa, Italy; Chicago; and Huletts Landing, New York. The proceeds of her charitable performances support the victims of domestic violence and Chicago's Uptown neighborhood. In 2021, Eriko and her sister, Kimiko, produced and performed "Play for Justice!", a YouTube livestream concert to raise funds for social justice causes. All proceeds were donated to Japanese American Citizens League and Asian Americans Advancing Justice. Eriko is a sprinter for Wellesley College's Track and Field team, serves as Events Chair for Wellesley's Japan Club, and is a Finance Fellow at Access Distributed. Eriko is a sophomore at Wellesley College studying Economics and Music. She studies piano under Professor Randall Hodgkinson.

## ABOUT THE DIRECTOR



Founder and Director of the Brandeis-Wellesley Orchestra, **Neal Hampton** was born in New York City and raised in Philadelphia. He currently serves on the faculties of Brandeis University and Wellesley College and is Assistant Conductor of the Plymouth Philharmonic (MA).

Mr. Hampton has been engaged as guest conductor by the Savannah Symphony, The Rhode Island Philharmonic, The Handel and Haydn Society, The Tallahassee Symphony (with Marcus Roberts), The Springfield (MA) Symphony, and London's Westminster Philharmonic (concert tour to Nova Scotia), among others. Formerly Associate Director for Orchestra Activities at the Boston University School of Music, past conducting posts include Music Director of the Genesee (NY) Symphony and the Lowell (MA) Philharmonic, Conductor of the Boston College Symphony Orchestra and Assistant Conductor of the Young Artist's Orchestra at Tanglewood.

He has written music for the concert stage, ballet, film and theater. Most recently, his musical adaptation of Jane Austen's *Sense and Sensibility* received its world premiere at the Denver Center Theater Center in 2013 staged by Tony Award Nominee Marcia Milgrom Dodge.

Mr. Hampton holds degrees in conducting and composition from the Eastman School of Music and Boston University School of Music. Additional conducting studies include master classes at the Pierre Monteux School for Conductors, the Conductor's Retreat at Medomak, and at the Tanglewood Seminar for Conductors.

# MEMBERS OF THE BRANDEIS-WELLESLEY ORCHESTRA

NEAL HAMPTON, CONDUCTOR

<u>Violin 1</u>		<u>Viola</u>		<u>Flute</u>		<u>Trumpet</u>	
Ethan Frankel+	B'23	Hannah Gudeman*#	B'22	Michael Mackoff	B'23	Aisling Novick	W'23
Caroline Jung+	W'25	Makana Burch*	W'25	Sophie Hwang	W'25	Tom Duprey	W Fac
Katherine Liu	W'25	Fiona Feng	B'25				
Michael Stewart	B'25	Charles Wang	B'25	<u>Oboe</u>		<u>Trombone</u>	
Julia Braeunig	B'23	Katie Ball#	B'22	Abbie Murphy	B'24	Kevin Dugat	
Samkyu Yaffe	B'24	Sasha Santiago	W'24	Nissi Awosanya	W'24	Kevin Virgilio	
Chloe Smelser	B'25	Sarah Winitzer	B'25			Spencer Hudson	
Travis Rapoza		Harrison Madnick	B'25	<u>Clarinet</u>			
Margaret Ernst				Judy Ye	B'24		
		<u>Cello</u>		Ben Lichter	B'21	<u>Timpani</u>	
		Nick Liu*	B'24	Andrew Chen	B'22	Joanna Lee	W'23
		Eva Villavicencio*	W'24	Amberley Yang	W'25		
<u>Violin 2</u>		Jeremy Bernstein	B'23			+ Concertmaster	
Naamah Romano*	B'24	Julian Brochu	B'25	<u>Bassoon</u>		* Section Principal	
Portia Silver*	W'22	Jingyi Wang	B	Lucy Humphrey	W'24	# Orchestra Manager	
Elias Exartier	B'25	Tavorr Vaxman-Magid	B'25	Cecilia Cai	W'25		
Irene Kim	W'25	Elena Frankel	B'25	April Verser		<u>Officers:</u>	
Vera Staub	W'24	Josh Benson	B'23			Portia Silver, President	
Eric Hurchey	B'25	Brynn Dickman	W'25	<u>Horn</u>		Sasha Santiago, Publicity Chair	
Vincent Calia-Bogan	B'25			Max Ansonoff	B'25		
		<u>Bass</u>		Ben London	B'22		
		Mabel Zawacki*	W'24	Virginia Morales			
		Avigal Solomon	W'24				