



Saturday | November 12 | 7pm
Harvard-Epworth Church, Harvard Square

Celebrity Series of Boston presents a Neighborhood Arts performance

Solo(s) Together Showcase

Nathalie Joachim

They Found Me in Pieces, for flute, clarinet, violin, and cello

Commissioned by Celebrity Series of Boston for Solo(s) Together

DeShaun Gordon-King flute

Zhen Wang clarinet

Sophia Bernitz violin

Francesca McNeeley cello

Daniel Bernard Roumain

Music for Black People, No. 1

“Relentless,” for voice, flute, cello, and piano

Commissioned by Celebrity Series of Boston for Solo(s) Together

Brianna J. Robinson voice

DeShaun Gordon-King flute

Francesca McNeeley cello

Kenneth Griffith piano

Amir Bitran

Morphogens, for string quartet

Embryogenesis (for quartet)

Gradients (for solo violin)

Mitotic Waves (for solo cello)

Gastrulation (for solo viola)

Instability (for solo violin)

Embryogenesis (reprise)

Commissioned by Celebrity Series of Boston for Solo(s) Together

Sophia Bernitz violin

Justus Ross violin

Corley Friesen-Johnson viola

Sebastian Ortega cello

Continued...

Dmitri Shostakovich *From String Quartet No. 3, Op. 73*
III. *Allegro non troppo*

Paul Desenne *La Petite Bande à Schubert*
Schubert in Caracas
Spaghetti Western
Cantilena
Guasa
Tango

Commissioned by Celebrity Series of Boston for Solo(s) Together

Boston String Academy
Jorge Soto conductor

Valerie Coleman *Umoja*, arranged for flute quartet

Coleman *Bostonian Scenes*, for flute quartet
Promenade Along the Charles River, for solo flute
Cambridge on Sunday Morning, for alto flute
Tire Jumping, for piccolo (*based on*
the artwork by Allan Rohan Crite)
Fenway Overture, for solo flute
Fenway, for quartet

Commissioned by Celebrity Series of Boston for Solo(s) Together

Boston Conservatory at Berklee Flute Quartet
Anna Fisher-Roberts
Jessica Lynch
Aliesha Phillips
Hannah Elizabeth Tobias

Today's program will run approximately 60 minutes with no intermission.

Solo(s) Together is supported by **The Aaron Copland Fund for Music**
and The National Endowment for the Arts

2022/23 Neighborhood Arts Presenting Sponsor **Stephanie L. Brown Foundation**

2022/23 Season Sponsors **Amy & Joshua Boger**

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Celebrity Series of Boston is supported by Massachusetts Cultural Council, a state agency.

celebrityseries.org

Boston String Academy

Jorge Soto conductor

Violin 1

Tony Morales, faculty soloist
Annabelle Lee
Annie Yuan

Cello

Michal Shein, faculty soloist
William Parkes
Bryan DaCosta

Violin 2

Mariesther Alvarez, faculty soloist
Fiona Yuan
Mika Liu

Bass

Nathan Varga

Viola

Marielisa Alvarez, faculty soloist
Ana Cardona
Kento Lind

About *Solo(s) Together*

Neighborhood Arts commissioning project brought together five acclaimed composers and five groups of Boston-based musicians to create world premiere works for small ensembles of soloists. Last spring, Celebrity Series hosted a [virtual roundtable](#) for the *Solo(s) Together* composers to talk about the process of composing for this project. Celebrity Series of Boston is grateful to **The Aaron Copland Fund for Music** and **The National Endowment for the Arts** for their support of this project. Celebrity Series is thrilled to present all five works in a single concert today. Following are notes on each of the pieces.

From composer Nathalie Joachim:

The title “They Found Me In Pieces” is a play on words describing the modular puzzle piece structure of this work. It is meant to be approached playfully, and is designed to be performed in a variety of structures: as four unique one-minute solos; as a flashy one-minute quartet; or in any and all combinations of duos and/or trios available (sequenced as the performers see fit). My hope is that every performance is approached with a sense of creativity and whimsy, making each iteration fun and unique.

From the score of *Music for Black People* is this note from composer Daniel Bernard Roumain:

Music for Black People, No. 1 - “Relentless” is just that: music for people who are Black. If you’re not Black, you can, of course, still listen to this music but you might not hear it. If that offends you, you might ask yourself why. Power and place to Black people!

From the score of *Morphogens* is this note from composer Amir Bitran:

Morphogens is inspired by the development of an organism from a single, fertilized egg cell to an embryo—a process that is remarkably similar across organisms ranging from flies to fishes to humans. The first movement, “Embryogenesis” for string quartet, aims to depict this tightly orchestrated phenomenon whereby a single cell becomes a ball of cells, which proceeds to dramatically yet precisely rearrange itself into an embryo. But despite this macroscopic coordination, the microscopic processes which give rise to development are themselves chaotic and not always reflective of the larger ongoing organization. The subsequent solo movements focus in on these noisy events, beginning with “Gradients” for solo violin, which uses changes in timbre to depict the gradual variation in the numbers of key protein molecules across the length of a fertilized egg. This variability serves as a molecular compass that ultimately distinguishes head from tail. We next explore the tightly synchronized division of

this single egg into multiple cells, as portrayed by the cello in “Mitotic Waves.” The newly divided cells now rearrange themselves to form multiple layers of tissue, a process known as “Gastrulation,” which is depicted by the viola through modulations in registration and timbre. Finally, different embryos need to form familiar patterns—the zebra’s stripes, the human ribcage, among others. One mechanism for pattern formation, originally proposed by Alan Turing and depicted in “Instability” for violin, exploits random variability in the concentrations of molecules across space, and amplifies these fluctuations through chemical reactions that serve as feedback loops. Upon the reprise of the “Embryogenesis” movement, we now more finely appreciate the diverse forces that combine to effect the fundamental and beautiful process of development.

From conversations with composer Paul Desenne, Celebrity Series’ Associate Director of Community Engagement Robin Baker offers the following note about *La Petite Bande à Schubert*:

La Petite Bande à Schubert [is] a mini concerto with an introduction, all in a sort of free variation from a small passing theme stolen from Schubert’s Op. 100 Trio finale. It starts with a few seconds of totally strict Schubert [but] immediately, the accompaniment copied strictly from the piano trio, gets attacked by a sort of rhythmic craze, as if a huge CUATRO had landed in the orchestra.

The melody stays strictly in form, but the accompaniments boiling up from underneath suggest that a totally different flavor of string playing is taking over and changing the substance of the musical material itself: it isn’t the tyranny of a melody any longer; the accompaniments become the important voice, the dancing and syncopating and interacting voices creating the fabrics which support the melodic substance.

I’ve chosen to write a slightly longer piece with an introduction and four “solo episodes” which are in fact like mini concerto movements in variations of the theme I chose. The piece is written in eight parts, each section has a solo and a tutti part, a sort of concerto grosso, so performance can be flexible; the “solos” can be played by one or more players per section, and the distribution within each string section can be customized, with one or multiple players choosing to play the top part or the tutti. This will be properly explained, it sounds complicated but is in fact extremely practical, allowing for arrangements within sections to adapt to the variety of proficiency levels.

From remarks given by composer and flutist Valerie Coleman at the world premiere of *Bostonian Scenes* in April 2022:

Celebrity Series came to me with an amazing idea of writing a work for each of four soloists, but the very last movement would be a work they could all play together. Thinking about my undergraduate years at Boston University, I really have fond memories of this city. This is kind of a snapshot of all my memories during my six years of living in Boston, from the Promenade along the Charles River to Fenway to the works of Allan Rohan Crite, a well-known, beloved painter and sculptor from Boston who really encapsulated the Black experience. I hope you enjoy these movements and that they generate memories for you as well.

Did you enjoy the
performance?
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