

BANGOR SYMPHONY ORCHESTRA

MASTERWORKS V

Paths to Dignity: The Music of Lucas Richman



Sunday, April 28, 2024 @ 3:00 pm

COLLINS CENTER FOR THE ARTS

Lucas Richman, Conductor

Mitchell Newman, Violin

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– Francis John Vogt, *Director*

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Lucas RICHMAN

(b. 1964)

Y'varechecha – world premiere (2024)

Lucas RICHMAN

(b. 1964)

Concerto for Violin: Paths to Dignity (2023)

Mitchell Newman, VIOLIN

- I. Our Stories
- II. Fever Dreams/Move
- III. Shelter for My Child
- IV. Finding Home

INTERMISSION

Lucas RICHMAN

(b. 1964)

Symphony: This Will Be Our Reply (2019)

- I. Intensity
- II. Beauty
- III. Devotion

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Lucas Richman
Music Director
& Conductor

GRAMMY award-winning conductor Lucas Richman has served as Music Director for the Bangor Symphony Orchestra since 2010 and held the position as Music Director for the Knoxville Symphony Orchestra from 2003–2015. Over the course of nearly four decades on the podium, he has garnered an international reputation for his graceful musical leadership in a diverse field of media. In concert halls, orchestral pits and recording studios around the world, Richman earns rave reviews for his artful collaborations with artists in both the classical and commercial music arenas.

He has appeared as guest conductor with numerous orchestras including the New York Philharmonic, Philadelphia Orchestra, Boston Pops, Los Angeles Philharmonic, Baltimore Symphony, Indianapolis Symphony, New Jersey Symphony, Canada's National Arts Centre Orchestra and Toronto Symphony Orchestra, the Russian National Orchestra, the Oslo Philharmonic, the SWR Radio Orchestra of Kaiserslautern, the Iceland

Symphony Orchestra, the Zhejiang Symphony Orchestra, the Orquesta Sinfónica Nacional and the Zagreb Philharmonic. Recent guest conducting highlights include programs with the Cleveland Orchestra, the Orlando Philharmonic and the Israel Camerata Orchestra Jerusalem.

In recent years, Mr. Richman has led performances with notable soloists in both the classical and pop worlds, ranging from Mstislav Rostropovich, Garrick Ohlsson, Lang Lang, Midori, Gil Shaham, Emanuel Ax, Yefim Bronfman and Frederica von Stade to James Taylor, Michael Jackson, Pat Boone, Michael Feinstein, Gloria Estefan, Matthew Morrison, Martin Short, Tony Randall, Victor Borge and Brian Wilson. His numerous collaborations with film composers as their conductor has yielded recorded scores for such films as the Academy Award-nominated *The Village* (with violinist, Hilary Hahn), *As Good As It Gets*, *Face/Off*, *Se7en*, *Breakdown*, *The Manchurian Candidate*, *White Noise* and *Flatliners*; in 2010, John Williams invited him to lead the three-month national summer tour of *Star Wars in Concert*. Mr. Richman received a GRAMMY Award (2011) in the category of Best Classical Crossover Album for having conducted the Royal Philharmonic Orchestra on Christopher Tin's classical/world fusion album, *Calling All Dawns*.

Also an accomplished composer, Mr. Richman has had his music performed by over two hundred orchestras and ensembles across the United States. His new CD of solo piano works, *Lucas Richman: Variations*, is available for sale in the lobby and online. For more information, visit www.lucasrichman.com.

Experience today's performance online
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MEET THE GUEST ARTIST

A native of Los Angeles, violinist Mitchell Newman retired from his 34-year orchestral career with the Los Angeles Philharmonic in 2020 and is now a performer, educator and advocate for bringing music to underserved communities across the country.

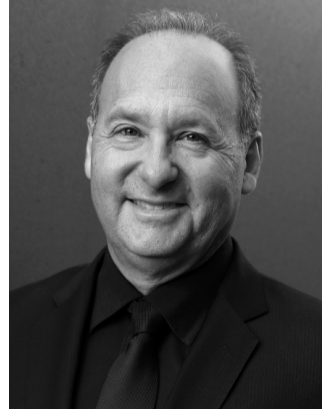
While in Los Angeles, Mr. Newman was an avid chamber musician. He featured regularly on the LAPhil Chamber Series at Disney Hall and collaborated with Joshua Bell and Thomas Ades. In his advocacy for bringing music to our most marginalized citizens, he founded “Harmony: Music for Mental Health”, a fundraising / chamber music concert for Mental Health America, Long Beach. In 2010 he was named a mental health hero by the California State Senate.

As a teacher, Mr. Newman was deeply involved in the LA Philharmonic’s Youth Orchestra Los Angeles (YOLA) program since its inception. Mr. Newman has also taught at the Colburn School and conducted a string ensemble from the Pascale Music Institute in a concert at Carnegie Hall in 2017.

Serving as Concertmaster of the Bangor Symphony Orchestra, Mr. Newman and BSO Music Director and Conductor Lucas Richman collaborate on the *Paths to Dignity Project* which brings music, dignity, humanity and awareness to the homeless community. The project features Mr. Newman performing Mr. Richman’s *Violin Concerto: Paths to Dignity*. The concerto is a musical picture of the experiences of the homeless. It serves as a catalyst for bringing orchestras, their musicians, the homeless and their advocates together with the goal of bringing relevance and visibility to the homeless and orchestra communities to inspire and motivate citizens in this time of crisis. Visit www.pathstodignity.com for more information and beautiful, human stories.

Currently, Mr. Newman resides in the Philadelphia area. He coaches chamber music at the University of Pennsylvania and for the Settlement School’s Advanced Study Chamber Music Program, conducts the Chamber Players Orchestra for Temple University Preparatory Division, and teaches privately and through the Philadelphia Music Alliance for Youth.

Mr. Newman is a graduate of The Curtis Institute of Music, where he studied under Aaron Rosand, David Cerone and Yumi Ninomiya. He studied chamber music with Karen Tuttle, Felix Galamir and Mischa Schneider. At the Meadowmount School, he studied violin with Ivan Galamian and chamber music with Josef Gingold.



Mitchell Newman
Violin

Y'varechecha

by Lucas Richman | Length: 6 minutes

Instrumentation: SATB chorus, 2 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion, harp and strings

Y'varechecha, for chorus and orchestra, was commissioned to honor Berney Kubetz in celebration of his 75th birthday. Acknowledging Mr. Kubetz's many years of service and support of the Bangor Symphony Orchestra, as well as his unfailing friendship and kindness, composer Lucas Richman has woven several aspects of the honoree's life into this musical work, most significantly represented by the selection of the text of *Y'varechecha* (also known as the *Priestly Blessing* or *Aaronic Blessing* from the Torah). Additionally, the work acknowledges Mr. Kubetz as an avid devotee of music, with him having studied trumpet in high school and eventually finding his life-long calling of blowing the Shofar during Jewish services.

Forming the basis of the work's melodic material, the name "BERNEY" has been translated into the musical pitches B-E-D-G-E-D, heard first in the work's introduction which features a solo French horn declaiming a setting of the Hebrew prayer known as the *Shehecheyanu* ("Blessed are you, Lord our God, King of the Universe, for granting us life, for sustaining us and for helping us to reach this day"). A figure of ascending thirds becomes the underscore for a setting of the *Y'varechecha* prayer, sung in both Hebrew and English, with interjections from the English Horn playing the 6-note motif in reverse order. The music builds to a final iteration of the full liturgical text before returning to the music of the introduction, ending with the chorus' summation, *Kein y'hi ratzon* ("May it be so").

Y'varechecha receives its world premiere on April 28, 2024, with the composer conducting the Bangor Symphony Orchestra.

Y'VARECHECHA TEXT — FROM NUMBERS 6:24–26

Yevarechecha Adonai, V'Yishmerecha	<i>May the Lord bless you and keep you.</i>
Ya'er Adonai Panav Eleicha, Vichuneka	<i>May the Lord shine his face toward you and be gracious unto you.</i>
Yisa Adonai Panav Eleicha, V'Yasem Lecha Shalom	<i>May the Lord lift his countenance upon you, And give you peace.</i>
Kein y'hi ratzon	<i>May it be so</i>
Amen	<i>Amen</i>

Concerto for Violin: Paths to Dignity

by Lucas Richman | Length: 32 minutes

Instrumentation: Solo violin, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 trombone, timpani, percussion, harp, piano and strings

Lucas Richman's *Concerto for Violin: Paths to Dignity* reflects upon the lives affected by homelessness by translating to music the stories of unsheltered individuals and the community's moral responsibility to those individuals. Written for violinist Mitchell Newman, the work is presented in four movements which share a common thread of a seven-note motive, D-B-G-G-B-F-D (DIGNITY), woven throughout the piece in various forms. The solo violinist serves in the capacity of an observer who ultimately leads the community towards the mutual goal of restoring humanity and dignity to those affected by being unsheltered in our society today.

The first movement, *Our Stories*, has various instruments representing the unsheltered by playing a musical iteration of the phrase, "This is my story," to which the violinist replies, "I hear you, I see you." The individuals join in a chorus and response while the violinist guides the sheltered audience to increased awareness of the issue they can no longer ignore.

The second movement, *Fever Dreams/Move*, confronts the aspect of mental health as a contributing factor to homelessness through the restless dreams of a veteran who is dealing with PTSD (post-traumatic stress disorder). The slumber is interrupted by harsh whistles on the street, requiring our storytellers to move and find new shelter.

A solo violin cadenza serves as the bridge to the third movement, *Shelter for My Child*, which draws attention to society's obligation to provide for the youngest members of the unsheltered community, musicalized by a motif derived from the Hebrew word, "Tzedek" (*Justice*).

The fourth and final movement, *Finding Home*, begins with the wind orchestra tolling a series of pungent chords which serve as the background to a seemingly inescapable hamster wheel's flourish of notes from the violin. The strings interrupt intermittently with a prayerful invocation of the "Tzedek" motif until the violinist commences to lead the assembled community to action through a series of variations on *Dignity*.

The concept surrounding Lucas Richman's *Concerto for Violin: Paths to Dignity* goes beyond the standard concert presentation of a new work. It is the intention of the composer that the concerto's performance might serve as a centerpiece to a larger community-building effort, establishing connections between cultural organizations and homeless advocacy groups in order to better facilitate assistance for the unsheltered and, when appropriate, aspire towards reintegration into society.

Concerto for Violin: Paths to Dignity was commissioned by the Raleigh Civic Symphony (NC), Kalamazoo Junior Symphony Orchestra (MI), Symphony of the Mountains (TN) and the Bangor Symphony Orchestra (ME). The work received its local premieres by these ensembles between November 13, 2022 and April 28, 2024.

Symphony: This Will Be Our Reply

by Lucas Richman | Length 32 minutes

Instrumentation: SATB chorus, 3 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, harp and strings

In celebration of the Leonard Bernstein Centenary (August 25, 2018), Lucas Richman received permission from the Leonard Bernstein Office to create a new work for chorus and orchestra inspired by the speech Maestro Bernstein delivered to the United Jewish Fund two days after the assassination of President John F. Kennedy. Known as “An Artist’s Response to Violence,” the speech addresses the manner in which musicians might best use their abilities in the aftermath of tragedy:

“This will be our reply to violence: to make music more intensely, more beautifully, more devotedly than ever before.”* — Leonard Bernstein

The three movements of Richman’s *Symphony: This Will Be Our Reply* — *Intensity, Beauty, Devotion* — expand upon these three directives, exploring the contrasts of great beauty and horrific violence that pervade our modern era. In the process of musically capturing the daily struggle to rise above the steady onslaught of incomprehensible savagery, certain motifs can be traced throughout the work as they evolve from a place of benign passivity to orders of an imperative nature. Additionally, numerous subtle nods to the legacy of Bernstein have been woven into the piece, including the use of the Hebrew language in the final movement.

The first movement, *Intensity*, embraces the notion of making “music more intensely” in that it pits the principal string octet, as a smaller community unit, against the dangers and distractions of the outside world, represented by the remainder of the orchestral forces. After a short introduction which introduces the “Tikkun Olam” (*Heal the World*) motif in ominous form, the string orchestra first plays as a cohesive force that soon abandons the smaller group, leaving it to continue manifesting a traditional form of sonata-form style of chamber music while enduring a bombardment of interjections, ranging from random gun-fire bursts to mocking reflections of the octet’s musical gestures. Ultimately, with intensity of purpose, the octet breaks through with its own message of truth, reuniting with the larger community of string players.

The practice of defining beauty is a purely subjective affair and is, as such, truly mystifying. The second movement, *Beauty*, finds symmetries occurring in nature interwoven with a select palette of musical motifs and a full range of orchestral colors. The result is an aural fabric with which the composer does not endeavor to depict one specific view of beauty but, rather, open the field for multiple interpretations. The repeated single-note motif introduced early in the movement is derived from a phrase found in the third movement at which point the chorus intones, “L’ma-an ha shalom” (*for the sake of peace*).

The third movement, *Devotion*, begins from a place of awe and genuflection with the chorus singing “Va’anachnu,” a devotional prayer heard during the Jewish High Holy Days. After the chorus makes a strong appeal to a higher power for enlightenment in the fact of tragedy, the work concludes with an anthemic setting of an original poem “Tikkun Olam” (*Heal the World*) which uplifts the essence of Bernstein’s profound message.

PROGRAM NOTES CONTINUED

Symphony: This Will Be Our Reply was commissioned by the Oak Ridge Civic Music Association (world premiere March 30, 2019; Dan Alcott, conductor), Bemidji Symphony Orchestra and the Los Angeles Jewish Symphony.

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VA'ANACHNU TEXT FROM THE JEWISH LITURGY

Va'anachnu kor'im, Umishtachavim umodim Lif'nei melech, Malchei ha'm'lachim, Ha'kadosh baruch hu.	But we bend our knees and bow down and express thanks before the king, King of kings The Holy One, Blessed be He.
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Azor lanu leHAVIN Ma nuchal la'asot neged alimut. Ma nuchal la'asot?	Help us to understand What we can do in the face of violence. What can we do?
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TIKKUN OLAM TEXT BY LUCAS RICHMAN

L'ma-an bateinu L'ma-an chavereinu L'ma-an kador ha-aretz Tikkun olam	For the sake of our homes For the sake of our friends For the sake of our earth Heal the world
L'ma-an kehiloteinu L'ma-an mediniteinu L'ma-an kador ha-aretz Tikkun olam	For the sake of our communities For the sake of our countries For the sake of our earth Heal the world
Aleinu l'takken et ha-olam	We must repair the world
L'ma-an imoteinu L'ma-an avoteinu Tikkun olam	For the sake of our mothers For the sake of our fathers Heal the world
L'ma-an b'noteinu L'ma-an baneinu Aleinu l'takken et ha-olam	For the sake of our daughters For the sake of our sons We must repair the world
L'ma-an sichlenu L'ma-an simchateinu L'ma-an ha'ahava Tikkun olam	For the sake of our knowledge For the sake of our joy For the sake of love Heal the world
L'ma-an hashalom Tikkun olam	For the sake of peace Heal the world
L'ma-an nishmoteinu L'ma-an hemshech kiyumenu Aleinu l'takken et ha-olam Tikkun olam	For the sake of our souls For the sake of our future We must repair the world Heal the world



Francis John Vogt

**Choral
Conductor**

Francis John Vogt is the Director of Choral Activities and the head of the Voice Area at the University of Maine, where he conducts the University Singers and Oratorio Society, and teaches choral conducting and literature, studio voice, and diction for singers. With the University Singers he tours annually throughout New England and has led the ensemble on two successful European concert tours that included performances in St. Peter's Basilica in Rome, Basilica San Marco in Venice, Ely Cathedral in Cambridgeshire, and Southwark Cathedral in London. He is a recipient of the University of Maine Faculty Mentor Impact Award. He is music director of the chamber choir EUPHONY, comprised of University of Maine alumni, faculty and students. The Orono based ensemble specializes in 20th and 21st century choral repertoire. Prior to his work in Maine, Vogt was assistant professor at Clarke University in Dubuque, Iowa where he was also the music director of the Dubuque Chorale from

2006 to 2009. He has been a guest conductor, choral clinician and adjudicator in Maine, New Hampshire, New York, Iowa, Illinois, Wisconsin, Missouri, and Kansas. He received degrees in Vocal Performance from the Hartt School of Music and the State University of New York at Fredonia and did doctoral work in Choral Conducting at the University of Missouri-Kansas City.

He has performed, recorded, and toured nationally and internationally with the Dale Warland Singers and the Gregg Smith Singers, and has sung professionally with many renowned conductors, including Robert Shaw, Robert Craft (with whom he recorded two discs in that conductor's complete Stravinsky cycle), Edo de Waart, Hugh Wolff, Robert Spano, and Maria Guinand. Additional performing credits include appearances with Garrison Keillor, Kenny Rogers, the St. Paul Chamber Orchestra, the Minnesota Orchestra, the Orchestra of St. Luke's, the Ohio Light Opera, the Connecticut Opera, the Maine Shakespeare Festival, the Penobscot Theatre Company, the Gilbert and Sullivan Society of Maine, Blue Hill Bach, and the Bangor Symphony Orchestra.

Lucas Richman's new violin concerto is part of the larger Paths to Dignity project created by the composer and violinist Mitchell Newman, using music to connect homelessness advocacy organizations to a wider audience and inspire community change.

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Fran and Bob Clukey

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