

Discovery Ensemble

Courtney Lewis, Music Director

2011-2012 SEASON

“...crackling energy...heated,
lapel-grabbing playing”

— Jeremy Eichler,
The Boston Globe





Discovery Ensemble, founded in 2008, is an orchestra comprised of forty of the finest performing musicians in Boston under the inspired leadership of conductor Courtney Lewis. ■ Playing a rich and diverse repertoire, from orchestral suites of Bach to recent works by Thomas Adès and John Harbison, this finely honed and virtuosic ensemble is quickly establishing itself as one of the top chamber orchestras in the country. ■ In its first three seasons Discovery Ensemble has been recognized for its excellence by the Boston music press and the general media. The orchestra and Courtney Lewis have been featured on several television and radio stations, including WGBH, WCVB, NECN and WBUR. The orchestra has broadcast seven concerts live from the

studios of WGBH radio, and several of these programs have been heard nationally through NPR. Discovery Ensemble's concerts have been singled out by both *The Boston Globe* and *The Boston Phoenix* on their respective year's end Ten Best lists.

Hailed by *The Boston Phoenix* as "...both an inspired conductor...and an inspired programmer," **Courtney Lewis** is quickly becoming recognized as one of today's top emerging talents. ■ In addition to his position as Discovery Ensemble's Music Director, Mr. Lewis is also Associate Conductor of the Minnesota Orchestra where he conducts over forty concerts per season. ■ Mr. Lewis works regularly with the Saint Louis Symphony Orchestra and the Ulster Orchestra. Upcoming debuts include the Atlanta Symphony Orchestra and Northern Ireland Opera. He has also worked with the BBC Philharmonic, the Liverpool Mozart Orchestra, the New Hampshire Music Festival and the Nash Ensemble of London. ■ A native of Belfast, Northern Ireland, Mr. Lewis attended the University of Cambridge and the Royal Northern College of Music.



Eric Antoniou

Discovery Ensemble 2011 – 2012 Season

Sunday, October 2, 2011 at 3:00 PM

[Pre-concert conversation at 2:00 PM](#)

Sanders Theatre

Harvard University, Cambridge

- Britten Variations on a Theme of Frank Bridge
- Martin Six Monologues from "Jedermann"
Christopheren Nomura, baritone
- Beethoven Symphony No. 7

Sunday, November 6, 2011 at 3:00 PM

[Pre-concert conversation at 2:00 PM](#)

Sanders Theatre

Harvard University, Cambridge

- Ravel Mother Goose Suite
- Anderson Khorovod
- Copland Clarinet Concerto
William R. Hudgins, clarinet
- Haydn Symphony No. 90

Friday, April 13, 2012 at 8:00 PM

[Pre-concert conversation at 7:00 PM](#)

Jordan Hall

New England Conservatory, Boston

(note: different venue and time)

- Beethoven Leonore Overture No. 2
- Salonen Mania for Cello and Chamber Orchestra
Kacy Clopton, cello
- Debussy Prélude à l'après-midi d'un faune
- Mozart Symphony No. 39

Pre-concert conversations

Please join Discovery Ensemble's Artistic Director **David St. George**, Music Director **Courtney Lewis** and WGBH's **Brian McCreath** for a lively and informative half-hour conversation about each concert.

Poco sostenuto. $\text{♩} = 66$

Sunday, October 2, 2011, 3:00 PM at Sanders Theatre

Benjamin Britten's bewitching *Variations on a Theme of Frank Bridge* was written to showcase the virtuosity of London's leading string orchestra of the 1930s, and also to display his own youthful compositional virtuosity. Starting with Bridge's sentimental, turn-of-the-century theme, the Variations run through a dizzying gamut of moods, forms, and national styles, from German to French to Italian to who knows what!

Frank Martin's *Six Monologues from "Jedermann"* traces the deeply moving stages in the emotional and spiritual journey of a rich and arrogant man who, in agonizing fashion, resists the inevitability of his own death until he learns true wisdom in acceptance. This masterpiece by Switzerland's greatest composer is still insufficiently known to music lovers. Baritone Christòpheren Nomura, one of America's most compelling recitalists, will bring to the performance the urgency and personal communicative power that this unique work demands.

And, returning to earth after the mystical, transfigured close of the Martin Monologues, the concert closes with Beethoven's eternally youthful Seventh Symphony. This dancing, athletic, overwhelmingly joyous work continues, even after two centuries, to be the most popular of all the Beethoven symphonies.



Christòpheren Nomura is one of the most noted vocalists in America today. His interpretations of the major

Mozart operatic roles are justly admired. He has appeared in concert with most of the major American orchestras, including the Boston Symphony Orchestra, San Francisco Symphony, Minnesota Orchestra and the Philadelphia Orchestra. Particularly known for his deep commitment to the art of the recital, Mr. Nomura has given more than 250 recitals throughout North America, Europe, Asia, South America and Africa.

Lento $\text{♩} = 54$

Solo

Sunday, November 6, 2011, 3:00 PM at Sanders Theatre

The opening French work of this very international program, Ravel's *Mother Goose Suite*, is a deft evocation of some of the familiar characters and situations from the tales of Mother Goose. The composer's famous orchestral wizardry is nowhere more enchanting than in this work.

Then on to the modern English composer Julian Anderson and his glistening, breathtaking *Khorovod*. Imagine a string of dances going at different speeds, overlapped and juxtaposed in surprising and intriguing ways. This piece will be a real discovery for the audience!

For Copland's beloved *Clarinet Concerto* we are honored to present one of the most respected clarinetists in America, William R. Hudgins, principal clarinetist of the Boston Symphony Orchestra. Mr. Hudgins is renowned for the perfection of his technique and the silken beauty of his tone (much like the dedicatee of this concerto, Benny Goodman). Opportunities to hear him as a concerto soloist are rare, so you won't want to miss this special occasion.

Haydn's *Symphony No. 90* is not the one that is nicknamed "The Surprise", but it should be. For over two hundred years delighted audiences have been snared in its devilishly ingenious trap. Come to the concert and hear what we mean!



William R. Hudgins was appointed principal clarinetist of the Boston Symphony Orchestra by Seiji Ozawa in 1994. He has been a featured soloist

with the Boston Symphony Orchestra on numerous occasions, including performances of clarinet concertos of Mozart and Copland.

Recent performances outside of the Boston Symphony Orchestra include orchestral performances and recordings with the Saito Kinen Orchestra in Matsumoto, Japan and the Mito Chamber Orchestra in Mito, Japan, both under the direction of Seiji Ozawa. His recordings include the Grammy-nominated Arabesque recording of Hindemith's *Quartet for Clarinet, Violin, Cello and Piano*.

Adagio.

Friday, April 13, 2012, 8:00 PM at Jordan Hall

The final concert of the season begins in the mode of high drama with Beethoven's *Leonore Overture No. 2*. Although less frequently played than *Leonore No. 3* it is, in fact, the more surprising of the overtures, finding Beethoven in his most experimental, exploratory mood.

The famous Finnish conductor Esa-Pekka Salonen is also one of the distinguished composers of our day. His style is rather like a mixture of Debussy and Sibelius, spiced with a nervous streak. *Mania*, for cello and small orchestra, is in one uninterrupted movement that traverses a great variety of moods, from uncomfortably thorny to almost sinfully sensuous and exotic, with the frenetic soloist moving ever forward to a surprising and electrifying conclusion. Kacy Clopton, a performer of tremendous virtuosity and intensity, is an ideal exponent of this powerful and deeply rewarding piece.

Debussy's beloved *Prelude to the Afternoon of a Faun* was a seminal piece for Salonen's musical development, so it seems appropriate to program it in conjunction with *Mania*. It will be a new experience for the audience to hear this delicate work played by a chamber orchestra.

Closing the concert is that sunniest and most serene of classical symphonies, Mozart's *Symphony No. 39*. Highly concentrated – more like the greatest of Mozart's chamber works than most of the symphonies – it shows Mozart operating at his very highest level of inspiration and invention.



Described by *The Washington Post* as "Poised, polished, and passionate,"

Kacy Clopton served for two seasons as the principal cellist

of Discovery Ensemble. She has performed frequently in Boston, at the Millennium Stage and the Terrace Theatre at the Kennedy Center, the National Gallery of Art Concert Series, and at the Smithsonian Institute in Washington, DC.

Ms. Clopton is a passionate and active chamber musician and she currently resides in Lucerne, Switzerland where she is pursuing a career with her multiple award-winning string quartet, the Excelsa Quartet.

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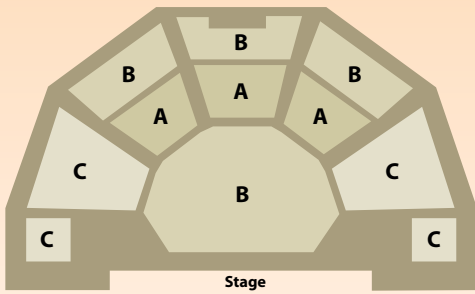


Sanders Theatre, Harvard University
45 Quincy Street, Cambridge

Seating Location	Single Ticket Price	Subscription Price SAVE 10%
A	\$35 x 3 concerts = \$105	\$94
B	\$28 x 3 concerts = \$84	\$75
C	\$20 x 3 concerts = \$60	\$54



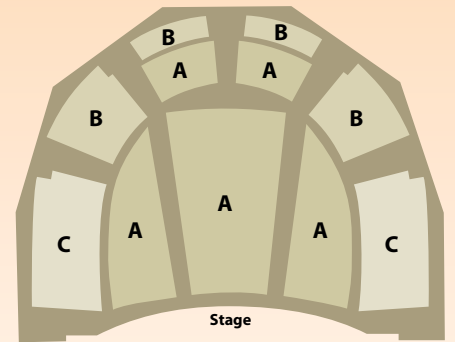
Jordan Hall, New England Conservatory
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For more information about Discovery Ensemble and Courtney Lewis, please visit www.discoveryensemble.com



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Courtney Lewis, Music Director

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*“...the performances – from
Mozart and Beethoven to
Stravinsky and Britten –
have been revelations.”*

— Lloyd Schwartz,
The Boston Phoenix

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