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## The New England Philharmonic's 2017-18 season celebrates local composers with premieres by Nathan, Stucky, Rakowski, Hoffer and Currier

**BOSTON** — The New England Philharmonic, under the direction of Richard Pittman, will step up their commitment to perform and commission new works by locally based composers during the 2017-18 season. The NEP will feature premiere performances from a host of composers with regional ties such as the late Steven Stucky, NEP Composer-in-Residence David Rakowski, Bernard Hoffer and Sebastian Currier. Their season will also feature a U.S. premiere of “Spiritus” by Lachlan Skipworth, winner of their 33rd annual Call for Scores, and a performance from their annual Young Artist Competition winner. The NEP’s season will also include a performance of Amy Beach’s “Grand Mass in E-flat,” op. 5 (1890) with the Commonwealth Chorale on November 11 at the Church of the Holy Name in West Roxbury.

The nine-time ASCAP award-winning orchestra is Boston’s only all-volunteer orchestra that supports a composer-in-residence and has held an annual Call for Scores competition since 1985 and an annual Young Artist Competition since 1994. In just 40 seasons, the NEP has performed nearly 50 world premieres, many of which were NEP commissions, as well as dozens of Boston premieres.

October 28, 2017

Tsai Performance Center, 8 p.m.

### **EERIE COMPANY**

**Andrew Norman** – “Sacred Geometry” (2003)

**Joseph Schwantner** – “Magabunda ‘Four Poems of Agueda Pizarro’” (1983)

**Sarah Pelletier**, soprano

**Peter Child** - “Punkie Night” (2006)

**Igor Stravinsky** – “Petrushka” (1911)

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December 10, 2017

Tsai Performance Center, 3 p.m.

### **THE USUAL ORCHESTRAL SUSPECTS**

#### **Annual Family Concert**

**John Adams** - “Short Ride in a Fast Machine” (1986)

**Aaron Copland** - “Old American Songs,” set 1 (1954)

Cambridge Children’s Chorus’ Training Chorus, Wendy Silverberg, Director

**Nathaniel Stookey** - “The Composer Is Dead” (2006)

Concerto performed by the NEP’s 23rd annual Young Artist Competition Winner

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March 3, 2018

Tsai Performance Center, 8 p.m.

### **ANCIENT, MODERN AND BERNSTEIN**

**Claude Debussy** – “Prélude à l’après-midi d’un faune” (1894)

**Eric Nathan** – “Paestum” (2013), World premiere of orchestral version

**Ferruccio Busoni** – “Indian Fantasy,” for piano and orchestra, op. 44 (1914)

**Jeffrey Swann**, piano

**Leonard Bernstein** - “Three Dance Variations” from “Fancy Free” (1944)

**Steven Stucky** – “Symphony” (2012), Boston premiere

**Lachlan Skipworth** – “Spiritus” (2017), U.S. premiere, Call for Scores winner

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April 28, 2018

Tsai Performance Center, 8 p.m.

## **DANCING IN TIME**

**David Rakowski** – “Water Music” (2018), World premiere

**Sebastian Currier** – “Time Machines” (2007), Boston premiere

**Danielle Maddon**, violin

**Bernard Hoffer** – “Three Pieces for Orchestra” (2018), World premiere

**Maurice Ravel** – “Bolero” (1928)

All concerts take place at the Tsai Performance Center. For more information and tickets for all of NEP’s performances, visit [www.NEPhilharmonic.org](http://www.NEPhilharmonic.org).

### **NEP Chamber Players**

During the 2017-18 season, the **NEP Chamber Players** will revisit their acclaimed **Meet the Family** series in partnership with the **Boston Children’s Museum**, at 2 p.m. on **November 12, 19 and 26**, introducing audiences of all ages to the different instrument families that make up an orchestra. More NEP Chamber Players’ performances will be added soon, please visit <http://nephilharmonic.org/chamber-players-series/> for more information.

**About the New England Philharmonic:** Now entering its 41st season, the NEP, under the direction of Richard Pittman, is internationally renowned for its daring programming encompassing both contemporary and traditional works. The volunteer orchestra has earned nine ASCAP awards for Adventurous Programming and was named Best Local Musician(s) of the Year in 2016 by The Arts Fuse. The orchestra’s illustrious past includes the installation of three landmark programs. The NEP became the first orchestra of its size to support a composer-in-residence (1985), introduce a Call for Scores program (1985), and establish a Young Artist Competition (1994), legacies that endure today.

Press Inquiries

Interviews & High Resolution Images

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