



March 2011

Dear Admitted Students and Parents,

Congratulations! As you will have learned from the contents of this packet, you have been offered admission to New England Conservatory. This is no small accomplishment and demonstrates that you are among a select group of young musicians who we believe represent the future of music. I hope to personally greet you in the fall and to welcome you into the warm and extraordinarily supportive family that is NEC.

I also want to share with you some of the Conservatory's great accomplishments this year, making NEC the chosen destination of an ever increasing number of gifted young musicians:

Just as we have recently enhanced our orchestral program, we have embarked on a strategy to take our opera studies to the next level. To that end, Stephen Lord began his tenure as Artistic Director of Opera Studies with mezzo soprano Luretta Bybee serving as Executive Director and Chair. Maestro Lord, who is in demand as a conductor all over the world and who has extensive experience working with young artists, has been called one of the "25 Most Powerful Names in U.S. Opera" by *Opera News Magazine*. Ms. Bybee, known for her portrayal of Carmen, is one of the great singing actresses in our country and a wonderful studio teacher. Ms. Bybee's most recent engagements include a return to the Seattle Opera as Amanda in the world premiere of *Amelia*, Klytämnestra in *Elektra* and a Valkyrie in *Die Walküre*. This summer, she will sing one of the principal roles in the world premiere of John Musto's *The Inspector* at Wolf Trap Opera. Just last month, NEC produced a dazzling semi-staged performance of Bernstein's *Candide* conducted by Mr. Lord with Ms Bybee performing the role of the Old Lady and our Jenny Lind Competition winner Jennifer Caraluzzi singing the role of Cunegonde. That performance augurs great things to come in future productions.

Our enhanced orchestra program under the direction of Hugh Wolff, our Stanford and Norma Jean Calderwood Director of Orchestras, is making an extraordinary difference in the lives of our students. Mr. Wolff continues to lead thrilling performances that have earned NEC glowing notices in the media. He also led our Philharmonia orchestra in a concert across the river at Harvard's Sanders Theatre that celebrated our close ties with the university. This year, David Loebel joined us as Associate Director of Orchestras, after having completed an 11-year tenure as music director of the Memphis Symphony Orchestra—an orchestra where both management and musicians are thinking outside the box and reinventing themselves for the future. Mr. Loebel has thrown himself into the life of NEC and demonstrated both a gift for interesting programming and eloquent conducting as well as a palpable delight in our student musicians.

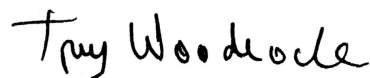
On the jazz and Contemporary Improvisation fronts, we are reveling in the rich and diverse musicianship of our stellar faculty—something that is being recognized with important honors outside the school. For example, one of our newest faculty, pianist Jason Moran received a MacArthur “genius” grant last fall. He joins Ran Blake and Miguel Zenón, the other MacArthur “geniuses” currently teaching at NEC. What’s more, jazz pianist Fred Hersch has just released a new album, *Alone on the Vanguard*, a performance that he recorded at the Village Vanguard, where he is the first musician in 70 years to be engaged for a weeklong solo gig. You may have seen or heard some recent stories about him since he has been profiled in recent months in the *New York Times*, *Boston Globe*, and NPR.

Under the inspired leadership of Hankus Netsky and Assistant Chair Tanya Kalmanovitch, our Contemporary Improvisation program is unleashing the extraordinary creativity and imagination of our students through exposure to an enormous range of musical styles, including ethnic, blues, Appalachian, Scottish fiddle, Klezmer and many others. Our CI faculty was enhanced this year by the addition of Carla Kihlstedt, the multi-faceted violinist, vocalist, and composer.

Finally, our Entrepreneurial Musicianship program has taken off. This program is dedicated to helping our student musicians develop the extra-musical skills they will need to make a gratifying life in music. Among the highlights are the workshops such as “GearUp: The Evolution of New Tools for Music,” that offered demonstrations of and hands-on experience with various technologies. There is also a flourishing Entrepreneurial Grant program in which students are invited to brainstorm ideas, present them convincingly before a jury, and receive funding to realize their projects. For more information, I urge you to check out the program on our website.

So we look toward next year with optimism. We received a record number of applications for the 2011-12 school year and are hoping to fill the incoming class at optimal numbers—big enough to support the wealth of ensemble and performance opportunities at NEC and intimate enough to provide the individualized attention that fosters each student’s development. We can promise that you, as a student, will feel nurtured and supported as part of the NEC family. Our primary focus is to make the student experience as gratifying as possible, to provide our young musicians with the best possible preparation for their careers. They deserve nothing less.

Sincerely yours,

A handwritten signature in black ink that reads "Tony Woodcock". The signature is written in a cursive, flowing style.

Tony Woodcock