

NEC Conductors' Choir

Students of Erica J. Washburn

conductors

Timothy Goliger '25 MM

Bailee Green '25 MM

Jackie Hu '24 MM

Maggie Storm '24 MM

Calvin Isaac Wamser '24 MM

Lena Ying-Ting Wong '25 MM

Henri Youmans '25 MM

Honghao Howard Zheng '25 MM

with

Rafe Schaberg, piano

Tuesday, April 30, 2024

8:00 p.m.

Burnes Hall

PROGRAM

Chen Yi
(b. 1953)

春晓 *Spring Dreams* (1997)

Jackie Hu '24 MM, conductor

Yu-Shian Deng
(1906-1944)
arr. Jenny Chou

望春风 *Longing for the Spring Breeze*

Honghao Howard Zheng '25 MM, conductor

Henri Youmans

If No Love Is (2023)

Henri Youmans '25 MM, conductor

Traditional Spiritual
arr. Stacey V. Gibbs

Wade in the Water

Bailee Green '25 MM, conductor

Ralph Vaughan Williams
(1872–1958)

Rest (1902)

Timothy Goliger '25 MM, conductor

Yik-Long Lau

生查子. 元宵 *The Lantern Night Festival* (2024)
Commissioned by Lena Ying-Ting Wong

Lena Ying-Ting Wong '25 MM, conductor

Eric Whitacre
(b. 1970)

A Boy and a Girl (2002)

Maggie Storm '24 MM, conductor

Vaclovas Augustinas
(b. 1959)

Tykus tykus (2010)

Calvin Isaac Wamser '24 MM, conductor

NEC Conductors' Choir

Ashley Chen
Timothy Goliger
Bailee Green
Jackie Hu
Maggie Storm
Calvin Isaac Wamser
McLain Weaver
Lena Ying-Ting Wong
Henri Youmans
Honghao Howard Zheng

Rafe Schaberg, piano

Commissioned by the Ithaca College School of Music, *Spring Dreams* was premiered by the Ithaca College Choir on November 15, 1997, under the direction of Prof. Lawrence Doebler. The music is a setting of the poem *Spring Dreams* by Meng Hao-ran (689-740, Tang Dynasty), sung in Chinese. In the beginning of the piece, several groups of ostinati are brought in gradually in various tempos, imitating the vivid pulse of birds singing everywhere, accompanying a fresh melody in the Beijing Opera speech-singing style, sung here by the sopranos. This music brings us the excitement and happiness of being in spring. There is a turning point in the middle of the poem, when the poet clearly wakes up from his sweet dream by hearing a bird singing, and he realizes that many flowers must have been ruined by a whole night of wind and showers. He sympathizes with the fallen petals, as he treasures the beautiful springtime. The music is brought to a climax by expressively repeating the words from the last line of the poem: Know you how many petals falling? Singing the melody in unison towards the end, we are deeply immersed in wordless sorrow, while the bird singing sounds like crying in the air.

春晓

春眠不觉晓，
处处闻啼鸟。
夜来风雨声，
花落知多少。

Meng Hao-ran (689–740)

望春风

獨夜無伴守燈下，清風對面吹
十七八歲未出嫁，見著少年家

果然標緻面肉白，誰家人子弟
想欲問伊驚歹勢，心內彈琵琶

想欲郎君做翁婿，意愛在心內
等待何時君來採，青春花當開
忽聽外頭有人來，開門共看覓
月娘笑阮癡大呆，予風騙毋知

Spring Dreams

Spring dreams not conscious of dawning,
Not awoken till I hear birds singing;
O night long, wind and showers –
Know you how many petals falling?

Longing for the Spring Breeze

At night I wait alone under a dim lamp, with the
spring breeze blowing on my cheeks. In my teens,
a maiden still, I have just seen a handsome beau.
Good-looking and quite a dandy, from which
family he'd be from?

Intent to ask him, but I'm shy, my heart is beating
hastily as I play the Pipa.

I wish him to be my groom, but only hide the love
in my heart. I wait for the day the beau comes to
pick, when the flower of youth is in full bloom.

Someone seems to be at the door, I open the door
earnestly to have a look, Lady Moon laughs at me
for being a fool, as I'm tricked by the breeze.

During my freshman year at Syracuse, Patricia Moody (my grandmother) gave me the text of "If no love is, O God, what fele I so?" and asked me to, at some point, set it to music. After a month of trial and error in terms of coming up with a composition worthy enough for my grandmothers to hear, I decided to set the text aside and wait until I knew what I wanted to write for the both of them. After a few years of hardships with covid and health complications arising, I had enough time to sit with my thoughts and live with my grandmothers to finally figure out how to portray something that represents how the both of them have affected the lives of everyone in our family. Thank you, Sandra Allen and Patricia Moody, for being an inspiration to me and the music I create. I love you both.

– Henri Youmans

If No Love Is

If no love is, O God, what fele I so?
And if love is, what thing and which is he?
If love be good, from whennes cometh my woo?
If it be wikke, a wonder thynketh me,
When every torment and adversite
That cometh of hym, may to me savory thinke,
For aye thirst I, the more that ich it drynke.
And if at my owen lust I brenne,
From whennes cometh my waillynge and my pleynthe?
If harm agree me, whereto pleyn I thenne?
I noot, ne Unwery that I feynthe.
O quike death, O swete harm so queynte,
How may of the in me swich quantite,
But if that I consente that it be?
And if that I consente, I wrongfully
Compleyne, iwis. Thus possed to and fro,
Al stereless withinne a boot am I
Amydde the see, betwixen wyndes two,
That in contrarie stonden ever emo.
Allas! what is this wondre maladie?
For hete of cold, for cold of hete, I dye.

Petrarch, translated by Geoffrey Chaucer

Wade in the water

Wade in de water,
oh, wade in de water, children,
wade in de water,
'cause my God's a gonna' trouble de water.

See dat man all dressed in red,
God's a gonna' trouble de water.

Well, it mus' be da children dat Moses led,
yes, God's a gonna' trouble de water.

See dat man all dressed in white,
God's a gonna' trouble de water.
Well, it mus' be da children of de Israelites,
yes, God's a gonna' trouble de water.

Wade in de water,
oh, wade in de water, children,
wade in de water,
'cause my God's a gonna' trouble de water.

Published in 1902, *Rest* sets to music a poem written by Christina Rossetti. The piece unfolds with lush harmonies, showcasing Vaughan Williams' masterful command of choral writing. The music flows effortlessly, creating a sense of serenity and introspection that resonates deeply with listeners. *Rest* stands as a testament to Vaughan Williams' ability to evoke emotion and atmosphere through purely vocal means. Its simplicity and elegance make it a beloved gem in the choral repertoire, cherished by choirs and audiences alike for its enduring beauty and emotional depth.

– *Timothy Goliger*

Rest

O Earth, lie heavily upon her eyes;
Seal her sweet eyes weary of watching, Earth;
Lie close around her; leave no room for mirth
With its harsh laughter, nor for sound of sighs.
She hath no questions, she hath no replies,
Hush'd in and curtain'd with a blessèd dearth
Of all that irk'd her from the hour of birth;
With stillness that is almost Paradise.
Darkness more clear than noonday holdeth her,
Silence more musical than any song;
Even her very heart has ceased to stir:
Until the morning of Eternity
Her rest shall not begin nor end, but be;
And when she wakes she will not think it long.

Christina Rossetti

Written by the Song Dynasty poet Ouyang Xiu, the poem *The Lantern Festival Night* depicts the scene and the celebration of the festival, full of poetic and picturesque sentiments. The poem is divided into two parts, comparing the scenes and feelings of the Lantern Festival night last year and this year, expressing the themes of the passage of time and the changes in human affairs. In the first part, the poet describes the bustling scene of the festival last year, with people admiring the moon under the lights of the flower market. The second part is the poet's lamentation of the changes in the past during this year's festival. Although the moon and the lights remain the same, the people who were in the festival last year are no longer here, expressing a heartfelt sentiment towards the passage of time and the changes in human affairs.

This work is written in Cantonese by my composer friend Lau Yik-Long. Born and raised in Hong Kong, Lau is a versatile musician who enjoys exploring different arrays of this multifaceted discipline. As a composer, Lau enjoys integrating his emotional responses on daily-encountered topics and theoretical insights into his music, in which he seeks to draw connections between the old and the new. He has studied with Chan Kai-Young, Chan Wai-Kwong Victor, Lee Wan-Ki Wendy, and Charles Kwong. Lau's music has been performed by Hong Kong Wind Kamerata, Mivos Quartet, Cong Quartet, St John's Cathedral Choir, Aqua Voice, Chung Chi Wind Orchestra, to name a few. In 2024, his compositions will be performed in Hong Kong, the United States and the United Kingdom. Lau is also a chorister, a conductor, a researcher, and a music administrator. He graduated from The Chinese University of Hong Kong with a BA (Music), an MPhil (Music Theory), and an MMus (Composition) degree.

– Lena Ying-Ting Wong

生查子·元夕

去年元夜時，
花市燈如晝。
月上柳梢頭，
人約黃昏後。
今年元夜時，
月與燈依舊。
不見去年人，
淚滿春衫袖。

Ouyang Xiu (1007–1072)

The Lantern Festival Night

Last year, on Lantern Festival's Eve,
the flower market glowed like day.

Moon above, on willow's tip,
people met past dusk's array.

This year, on Lantern Festival's Eve,
moon and lanterns, faithful still.

No trace of last year's kin,
tears dampen springtime frill.

Eric Whitacre's *A Boy and a Girl* is a tender and evocative exploration of love and loss. Inspired by the poem by Octavio Paz, it delves into the intimate emotions shared between a boy and a girl at different moments of their life together. The music reflects the ebb and flow of their connection, from moments of soaring passion to quiet introspection. Through its lush harmonies and expressive melodies, *A Boy and a Girl* captures the lifelong journey of a romantic relationship from childhood to the great

beyond.

This piece is characterized by Whitacre's signature style and contains rich harmonic textures and seamless voice-leading to create a sense of ethereal beauty. The interplay between the voices mirrors the intertwining of the lovers' souls as they only have eyes for each other, even through death.

– Maggie Storm

Note from the composer: *A Boy and a Girl* is such a tender, delicate, exquisite poem. I simply tried to quiet myself and find the music hidden within the words. I'm often asked which of my compositions is my favorite. I don't really have one that I love more than the others, but I do feel that the four measures that musically paint the text "never kissing" may be the truest notes I've ever written.

A Boy and a Girl

Stretched out on the grass,
a boy and a girl.
Savoring their oranges,
giving their kisses like waves exchanging foam.

Stretched out on the beach,
a boy and a girl.
Savoring their limes,
giving their kisses like clouds exchanging foam.

Stretched out underground,
a boy and a girl.
Saying nothing, never kissing,
giving silence for silence.

Octavio Paz

Tykus Tykus by Vaclovas Augustinas is an exploration of young love and a transition into adulthood. Based on a Lithuanian folk tune, this piece describes a young man jauntily riding through the forest. He meets a young woman and the two of them spend a single night together. But in the middle of the night our rider, sensing danger, promptly awakes and rides off into battle, leaving her alone.

The protagonist of this story may easily be seen as the young man, that all of his actions are heroic and admirable, where he rides off to fight valiantly as the maiden waves her handkerchief solemnly. However, I choose to take the perspective of the maiden. How painful must it feel to wake up and find the person you had just shared an intimate moment with has gone and fled? Did this rider sense the danger of battle or did he sense the danger of commitment? Perhaps instead of running into war, this young man ran away because he was scared of what might happen if he stayed. As is all too common for young men, he fled from obligation. And now our young woman is left with nothing but the memory of their night together and most likely a feeling

of resentment to the boy who was too cowardly to face accountability.

It's with this feeling that she learns that life is full of entrances and exits.

Sometimes people come into our lives just as suddenly as they exit them. Rarely are these exits fair, unfortunately, and part of growing up is accepting that fact. But while the young woman matures as she learns these things of life, by running away, the young man is still nothing but a boy. At the end of the piece, the maiden is left alone, hearing the clomping of hooves fade away as the self-absorbed rider takes his horse to his next adventure.

– Calvin Isaac Wamser

Tykus tykus

*Tai tykus bernelis,
Tai tykus raitelis,
Tai tykiai privilioj
Mergelę klėtėlėn.*

Žalią rūtų vainikėlį

*Tai tykiai nuėmė
Rūtų vainikėlį
Tai tykiai numovė
Aukselio žiedelį*

*Bernelis pabudo,
nelaimę pajuto, –
An žirgelio sėdo,
In vainelę jojo.*

Quietly quietly

What a quiet lad,
what a calm rider,
How quietly he enticed away
A maiden into the granary.

Green rue crown

How calmly he took away
her maidenhood,
how quietly he worked off
her golden ring.

But suddenly he awaked
and sensed danger, –
took a horse
and moved away to the battle.

Timothy J. Goliger is a Massachusetts based conductor and music educator. He completed his Bachelor of Music degree in Music Education at the University of Massachusetts Amherst where he studied voice with Bill Hite and choral conducting with Tony Thornton. He is now a first year master's student at the New England Conservatory where he studies choral conducting with Erica Washburn. Working as a church musician for the last eight years, Timothy now finds himself as choir director at the First Church, UCC in Marlborough, MA. In conjunction with First Church he also holds the position of Director of Choirs at the Groton Community Choirs, where he leads both a children's choir and an adult choir. Aside from conducting, Timothy also sings with The Tanglewood Festival Chorus under the direction of James Burton. He and his partner, Miguel Lopez Rivera, currently reside in Newton, MA.

Bailee Green, a first-year graduate student from Mississippi, is obtaining a Master of Music degree in choral conducting from the New England Conservatory of Music in the studio of Erica Washburn.

In addition to their current degree, Bailee is also an avid teaching assistant with the Boston Children's Chorus. Their teaching philosophy is built upon the belief that all children deserve the right to discover and unlock the music within. Bailee's previous experiences with teaching include both middle school and high school show choir groups.

Bailee received their Bachelor of Music Education degree from the University of Southern Mississippi where they studied under Dr. Gregory Fuller and Dr. Jonathan Kilgore. During their time there, Bailee fostered a love for the Estonian choral tradition and choral conducting, all while striving to amplify the voices of under-represented groups in the music education field through their thesis, "Transgender and Nonbinary Attitudes Toward the Choral Music Education Experience."

Now as a conductor, Bailee hopes to increase awareness and appreciation of LGBTQ+, BIPOC, and women composers by programming their music.

Jackie Hu is a conductor, soprano, and music educator with a presence in both China and the Boston area. She holds a B.A. in music education from the Central Conservatory of Music (China) and the Liszt Ferenc Academy of Music (Hungary). Currently, Jackie is pursuing a master's degree in conducting at the New England Conservatory of Music.

As a conductor, Jackie has a dual focus on both orchestra and choir. She has studied under esteemed mentors such as Miguel Harth-Bedoya, Erica Washburn, Simeon Pironkov, Bill Drury, David Farkashazi, and Haoyu Zhou.

Outside of her musical endeavors, Jackie nurtures a love for traveling, cooking, and exploring museums. She aspires to establish her own restaurant one day, aptly named "Jackie's Kitchen". This eatery will be a haven where she can share her passion for food, music, and the stories garnered from her travels.

Maggie Storm, an energetic choral conductor from Long Island, New York, leads with enthusiasm. Currently, Maggie is pursuing her Master of Music degree in choral conducting at New England Conservatory of Music under the baton of Erica Washburn.

Alongside her studies, Maggie is a conductor with the Boston Children's Chorus, working with their Concert Choir and Menassah E Bradley Elementary School. During the summer, Maggie contributes to the Charles River Creative Arts Program, teaching guitar, piano, ukulele, voice, and modern band. In 2023, Maggie assumed the role of Camp Director, blending her artistic abilities with her strong administrative skills. Additionally, Maggie works as a Library Assistant at the Blumenthal Family Library, where she handles cataloging, maintaining collections, and writing about new additions.

Before her time at NEC, Maggie was the choral director at Cameron Middle School and Trumansburg Central Schools, teaching 5th-12th grade chorus. Maggie's experience in public schools is marked by many successful festivals, concerts, and musicals.

Maggie holds a BM in Music Education from Ithaca College, where she studied with Sean Linfors and Patrice Pastore. At Ithaca, Maggie was the Choral Department Assistant and President of IC's chapter of ACDA, which won the National Outstanding Student Chapter award in 2019. She was also a student conductor with the Dorothy Cotton Jubilee Singers, an intergenerational community chorus dedicated to preserving spirituals.

Calvin Isaac Wamsler is a conductor, composer, singer-songwriter. Calvin is currently a master's student entering his second year at the New England Conservatory of Music studying choral conducting under the direction of Erica Washburn. An alumnus of the Carnegie Mellon University Composition department, Calvin studied under the compositional direction of R. James Whipple as well as the conducting instruction of Daniel Nesta Curtis and Stephen Story. At Carnegie Mellon, he conducted the student-run choir, the D Flat Singers throughout his senior year, leading rehearsals and conducting the ensemble in performance.

As a classical composer, Calvin's works have been performed around the world including countries such as South Africa and Russia, and by multiple ensembles in the Carnegie Mellon School of Music as well as by the Keystone State Boychoir, of which he was a member for 8 years. Calvin's bachelor's degree is in Global Studies as well as Music Composition. Because of this, he utilizes concepts from Music History to compose music that melds Medieval/Renaissance ideas with modern harmony. As a conductor, he programs and conducts historically informed concerts, and as a singer, performs vocal music from all time periods. Calvin also writes and records songs in an acoustic folk style, publishing them periodically online.

Lena Ying-Ting Wong, conductor and soprano, holds a Master of Arts degree in Music from the Chinese University of Hong Kong and a Bachelor of Arts degree (Honors) in Music from the Hong Kong Baptist University, majoring in voice. She studied and trained under the vocal direction of renowned vocal pedagogue Chan Siu-Kwan as well as the conducting instruction of award-winning conductor Felix Yeung. She is currently a first-year graduate student studying choral conducting at New England Conservatory under the direction of Erica Washburn. Lena is an active chorister and has worked extensively with Hong Kong's foremost choirs and organizations such as Die Konzertisten, St. John's Cathedral Choir, SingFest Hong Kong, Hong Kong Arts Festival, Opera Hong Kong Chorus, and Hong Kong Philharmonic Chorus. She is currently one of the choristers of Tanglewood Festival Chorus. She also plays an active part in promoting Cantonese choral works and has performed distinctive works composed by local composers, such as *Seeking, Searching* (2023) by Dr. Kai-Young Chan, *Alleluia* (2022) and *The Night Watch* (2022) by Yik-Long Lau, and *Says Yasi: White Sun* (2019) by Dr. Austin Ho-Kwen Yip. In secondary school Lena also formed an a cappella team, which won the championship in the Hong Kong International A Cappella Contest 2017. Besides conducting, she has been a member of music teams that were successful in the Hong Kong Music Festival. She attained Merit and Distinction for ABRSM Grade 8 Piano and Grade 8 Vocal Singing.

Henri Youmans is a conductor and tenor who hails from Camillus, New York and is a recent graduate of Syracuse University with a bachelor's in music education with voice concentration. During his time at Syracuse, he was an active member of the auditioned Syracuse University singers and the SU pride of the orange marching band for four years. An alumnus of Phi Mu Alpha, Henri had also participated in a masterclass with Jenny Wong, as well as a teaching masterclass at a NY-ACDA conference. After graduating, Henri participated in the CNY Playhouse's production of *Heathers* the musical as an ensemble member and orchestra member. He is also an active tenor ringer for local churches around Boston, as well as the NEC Preparatory School Youth Chorale. Currently, he is a first-year master's student at NEC in the conducting studio of Erica Washburn and hopes to teach in public schools in the future to give students a safe space, a place to learn about the world around them, and to learn about themselves.

Honghao Howard Zheng is a conductor and baritone from China. He obtained his bachelor's degree in choral conducting from the Xinghai Conservatory of Music in China. Currently, he is pursuing a master's degree in choral conducting at the New England Conservatory of Music in Boston under the guidance of Professor Erica Washburn.

Honghao Zheng, as a member of the choir, earned exceptional success by obtaining first place gold medals in the Faith group at both the 8th Riga World Choir Competition in Latvia (2014) and the 9th Sochi World Choir Competition in Russia (2016). In addition, he achieved a first-place gold medal in the Mixed Voice, Male Voice, and Contemporary group categories at the 10th Tshwane World Choir Competition in South Africa (2018), while also attaining a notable second-place position. His skills as a choral conductor were acknowledged at the 66th Cork International Choral Festival in Ireland (2021), where he achieved first place in the Cappella Mixed Voice and Cappella Male Voice categories. Additionally, he secured first place in the Children's Voice category at the 2021 Prague Orbis Music Festival in the Czech Republic.

Honghao Zheng, as an opera conductor, has received widespread acclaim from audiences for his performances of the opera comique *Rita* (G. Donizetti) and *Pomme d'api* (Jacques Offenbach) at the Guangzhou Grand Theatre in China.

Upcoming Concerts at NEC

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NEC PHILHARMONIA, Hugh Wolff, conductor

Mahler Symphony No. 7

Wednesday, May 1, 2024 at 7:30 p.m., Jordan Hall

CHIRP 2: MUSIC TECHNOLOGY SHOWCASE

Students in Ted Reichman class

Wednesday, May 1, 2024 at 8:00 p.m., Plimpton Shattuck Black Box Theatre

CHIRP 3: MUSIC TECHNOLOGY SHOWCASE

Desordre, students of Lautaro Mantilla

Friday, May 3, 2024 at 3:00 p.m., Plimpton Shattuck Black Box Theatre

CHAMBER MUSIC GALA

Friday, May 3, 2024 at 7:30 p.m., Jordan Hall

NEC HONORS ENSEMBLE: TRIO SPONTE

Charles Berofsky, piano; Nicholas Hammel, violin; Yi-I Stephanie Yang, cello

Sunday, May 5, 2023 at 8:00 p.m., Jordan Hall

FIRST MONDAY IN JORDAN HALL, Laurence Lesser, artistic director

Brahms *Trio in C Minor, op. 101*; Chausson *Concerto for Violin, Piano and String Quartet, op. 21*; Miriam Fried, David McCarroll, violin; Angela Park, cello; Ieva Jacubaviciute, Marc-André Hamelin, piano; Terra String Quartet

Monday, May 6, 2024 at 7:30 p.m., Jordan Hall

TUESDAY NIGHT NEW MUSIC

New music by NEC composers, performed by their peers

Tuesday, May 7, 2024 at 7:30 p.m., Jordan Hall

NEC HONORS ENSEMBLE: KROMA QUARTET

Clayton Hancock, Arun Asthagiri, violin; Nathan Emans, viola;

Sophia Knappe, cello

Wednesday, May 8, 2024 at 7:30 p.m., Jordan Hall

CHIRP 4: MUSIC TECHNOLOGY SHOWCASE

Students of John Mallia

Wednesday, May 8, 2024 at 8:00 p.m., Plimpton Shattuck Black Box Theatre

Upcoming Concerts at NEC

—continued

CHIRP 5: MUSIC TECHNOLOGY SHOWCASE

Students of John Mallia

Thursday, May 9, 2024 at 8:00 p.m., Plimpton Shattuck Black Box Theatre

CHIRP 6: MUSIC TECHNOLOGY SHOWCASE

Music Beyond the Threshold: A Concert of Computer-Assisted Music

Students of Stratis Minakakis

Friday, May 10, 2024, lecture at 7:00 p.m., concert at 8:00,

Plimpton Shattuck Black Box Theatre

NEC CMA HONORS ENSEMBLE: RED BIRD

Karl Henry, voice, cello; Yifei Marine Zhou, voice; Adrian Chabla, voice, piano,
Jacqui Armbruster, voice, viola; Evan Haskin, guitar

Tuesday, May 14, 2024 at 8:00 p.m., Brown Hall

NEC COMMENCEMENT CONCERT

Saturday, May 18, 2024 at 7:30 p.m., Jordan Hall

Upcoming Student Recitals at NEC

all programs subject to change

Visit necmusic.edu for complete and updated concert information

Nicholas Hammel, *violin* (MM)

Student of Donald Weilerstein

Wednesday, May 1, 2024 at 8:00 p.m., Keller Room

Yebin Yoo, *violin* (MM)

Student of Miriam Fried

Wednesday, May 1, 2024 at 8:00 p.m., Williams Hall

Helen Yu, *violin* (MM)

Student of Donald Weilerstein

Thursday, May 2, 2024 at 8:00 p.m., Pierce Hall

Alesandra Collins, *mezzo-soprano* (MM)

Student of Carole Haber

Friday, May 3, 2024 at 8:30 p.m., Williams Hall

Upcoming Student Recitals at NEC

—continued

Halle Hayoung Song, *percussion* (GD)
Student of Daniel Bauch and Matthew McKay
Friday, May 3, 2024 at 8:30 p.m., Burnes Hall

Noah Nichilo, *trombone* (BM)
Student of Toby Oft
Friday, May 3, 2024 at 8:30 p.m., Brown Hall

Kira Daglio Fine, *jazz composition* (MM)
Student of Frank Carlberg
Saturday, May 4, 2024 at 8:00 p.m., Eben Jordan

Vladyslav Dovhan, *saxophone* (MM)
Student of Kenneth Radnofsky
Saturday, May 4, 2024 at 8:00 p.m., Pierce Hall

Elgin Lee, *collaborative piano* (GD)
Student of Jonathan Feldman and Pei-Shan Lee
Saturday, May 4, 2024 at 8:00 p.m., Brown Hall

Qianqian Li, *soprano* (BM)
Student of Bradley Williams
Saturday, May 4, 2024 at 8:00 p.m., Burnes Hall

Steven Chengrong Li, *viola* (BM)
Student of Mai Motobuchi
Sunday, May 5, 2024 at 12:00 noon, Pierce Hall

Tamir Shimshoni, *composition* (DMA)
Student of John Mallia
Sunday, May 5, 2024 at 12:00 noon, Brown Hall

Claire Stephenson, *composition* (BM)
Student of Michael Gandolfi
Sunday, May 5, 2024 at 12:00 noon, Williams Hall

Jia-Ying Joy Wei, *violin* (BM)
Student of Miriam Fried
Sunday, May 5, 2024 at 12:00 noon, Burnes Hall

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