NEC Department of Contemporary Musical Arts presents

1923

Anthony Coleman, producer
with Eden MacAdam-Somer and Lautaro Mantilla

performed by NEC students, faculty, and ensembles

Tuesday, November 14, 2023
7:30 p.m.
NEC’s Jordan Hall
When we are planning these concerts, we throw around a lot of ideas. It’s important for us to have something thematic, in order to channel all of the wild creativity of this Department.

In these few years since I began leading first one, then two Early Jazz ensembles in school, I’ve thought a lot about the amazing leap in jazz style that took place in 1923. Not to denigrate the Original Dixieland Jazz Band, etc., but 1923 was the beginning of acknowledged “Jazz Masterpieces”. King Oliver, Jelly Roll Morton, Bessie Smith, Louis Armstrong (as a sideman) all made their first recordings in 1923.

Advances in technology led to greater and wider dissemination of recorded music, although we were still a couple of years away from the microphone. But technology as a theme became very important. As did the search for new sound palettes. As I started to look deeper into 1923 as a theme, I noticed how much this connected disparate works by composer such as Bartók, Honegger, Varèse, Cowell, etc. 1923 was also the year when Schoenberg put his ideas about 12-tone music into practice for the first time.

In order to get beyond this kind of Euro- (or Euro-Americo) centricity, we dug deeper. The students delved into their histories and traditions in order to broaden our understanding of what music and culture in 1923 were really about globally. I am amazed and delighted by how they ran with the prompts and by what they came up with.

In between the performances, you will hear some music representing genres that we weren’t able to present. If you want to follow the playlist, you can find it at https://www.youtube.com/watch?v=wS6XAjd-9h8&list=PLphtBHFa2PYrpHi6iixEN14uF7AHFdvG

Last, but definitely not least, I want to thank my colleagues Eden Macadam-Somer and Lautaro Mantilla. Whenever I “produce” a concert, it is actually a team effort. I couldn’t do it without you.

Anthony Coleman
Haoyu Zheng

The Timeless Echo of Shanghai, 1923

Chinese Traditional Music Ensemble
—Hui Weng, director
Anouk Chemla, voice
Emily Mitchell, guitar
Shota Renwick, saxophone
Philip Rawlinson, viola
Michael Yang-Wierenga, erhu
Ting Zhou, guzheng
Hui Weng, guzheng
Moyu Zhang, piano
Elfie Shi, percussion

special guests:
Harry Liu, zhongruan
Amber Sang, pipa
Shutong Li, erhu, jinghu

Skyler Lim

Time’s Yet to Forget

Emily Mitchell, voice
Itay Dayan, clarinet
Maddoc Johnson, trumpet
Aidan Coleman, trombone
Yinjie Hong, saxophone
Roman Barten-Sherman, guitar
Elfie Shi, percussion
Skyler Lim, piano
Osvaldo Fresedo/Rosita Quiroga  
*Sollosos Tango*
- Rosario Rivas, voice
- G Korth Rockwell, guitar

Frank Silver/Irving Cohn  
*Yes! We Have No Bananas*
- *Survivors Breakfast*
  — *Anthony Coleman, director*
- Helen Bultman, voice
- Jake Wise, clarinet
- Gabe Boyarin, guitar
- Rita Hugues Söderbaum, viola
- Beth Ann Jones, double bass
- Hidemi Akaiwa, piano

Béla Bartók  
*Allegro Vivace* from *Dance Suite*, Sz 77, BB 86a
- arr. CMA Chamber Ensemble
- *CMA Chamber Ensemble*
  — *Eden MacAdam-Somer, ensemble director*
- Morgan Brookman, voice, triangle
- Katya Popova, voice
- Agne Giedraityte, voice, piano
- Eden MacAdam-Somer, voice, violin
- Sofia Beiran, viola
- Hayley Yu Qin, cello
- Jamie Eliot, electric bass, electric guitar

*Short Pause*
Gabe Boyarin
Text by Uri Zvi Grinberg

Wofur?
Eden MacAdam-Somer, voice
Jake Wise, clarinet
Giulia Haible, cello
Hidemi Akaiwa, piano
Anthony Coleman, conductor

William Russell/Ed Herbert
arr. Roman Barten-Sherman

Oh Daddy (Signal x Noise Spiral)
Roman Barten-Sherman, guitar, voice
Itay Dayan, clarinet
Lemuel Marc, trumpet
Anthony Coleman, piano

Michele Zimmerman, violin
Philip Rawlinson, viola
Yoona Kim, ajaeng
Beth Ann Jones, double bass

Enoch Sontonga

Nikosi sikelel' iAfrika
Pitiki Aliakai, Kayden Carter,
Hayley Yu Qin voice

Kurt Schwitters

Ursonate
CMA Rock Ensemble
—Lautaro Mantilla, ensemble director
Morgan Brookman, voice
Philip Rawlinson, viola
Kai Burns, guitar
Noah Mark, drums
Jelly Roll Morton

King Porter Stomp

Anthony Coleman, piano, director
Itay Dayan, clarinet
Michele Zimmerman, violin
Yoonah Kim, ajaeng
Roman Bartensherman, banjo
Giulia Haible, cello
Paul July Joseph, drums

Hayley Yu Qin

At One Day I Will Return

Doyeon Kim, percussion
Agne Giedraityte, voice, percussion
Sofia Beiran, viola, percussion
Pitiki Aliakai, voice, narration, percussion
Jamie Eliot, voice, narration, percussion
Michele Zimmerman, violin
Philip Rawlinson, viola
Karl Henry, cello, percussion
Zheng  The Timeless Echo of Shanghai, 1923
Reflecting on Shanghai in 1923 reveals a metropolis at the crossroads of transformation, with Western influences permeating Shanghainese culture—from fashion to the proliferation of electricity, trams, and the introduction of café culture, to the celebrated Bellagio ballrooms. The city’s essence was one of rapid change, especially in music, where there was a unique Shanghainese approach to blending emerging jazz styles with a Chinese sensibility as well as the heritage of Chinese Traditional Music.

I re-arranged these historical soundscapes, drawing inspiration from the traditional Chinese Opera "Ding Jun Shan" (A Battle at Dingjun Mountain) and integrating the sweetness of "Maomao Yu" (Drizzle), the first-ever Chinese-Mandarin pop song. This harmonious collision and fusion of Chinese and Western music, where instruments from both traditions converse and intertwine, echo the rich, eclectic tapestry of Shanghai. Here, the timeless and the modern coalesced, giving rise to an innovative and lasting cultural identity.

Through the lens of a young Shanghainese girl of our time, the composition navigates the vibrancy and complexities of a city pulsating with life yet marked by the scars of war. Her narrative, set against the bustling backdrop of Xiafei Road and enveloped in the strains of "Ding Jun Shan" and "Maomao Yu," captures the fluid cultural exchange and the enduring allure of Shanghai.  

– Haoyu Zheng

Lim  Time’s Yet to Forget
I am proud to present my composition for this CMA 1923 concert. My song is based on the 1924 song Susie (Song of the Islands) by the Wolverines. However, it was not solely Susie which my inspiration drew upon - I wanted to explore the blending of Ragtime with hints of Impressionism in Jazz heard as early as 1921, and gave rise to the later conventional Roaring 20s sound. In the numerous hours I worked for this concert, what overcame me was a gratefulness that finally I could share my passion for this music, which was held in my idolization since 7th grade.

– Skyler Lim

I may question why,
Thou made this heart cry,
Those days have passed and gone,
But still, I ponder long,
Why do I persist
In the memory of your kiss?
To part ways, I cannot let,
For time’s yet to forget.

Fresedo/Quiroga  Sollozos Tango
Rosita Quiroga is often considered to be the first female tango singer, and her version of Osvaldo Fresedo’s Sollozos came out in 1923 as one of her earliest recordings. She was born and raised in La Boca, Buenos Aires, and her singing style was a direct reflection of this, which can be heard in her use of Lunfardo (street slang that
emerged among the lower classes of Brazil in the early 19th century) and vulgar words in her interpretations. She maintained this style of singing until her death, even after attaining a wealthy economic position. Rosita Quiroga is recognized by many as the most genuine representative of tango from the neighborhood known as “Arrabal Porteño,” and she is highly respected by all who love tango. – Rosario Rivas

Silver/Cohn  Yes! We Have No Bananas

Yes! We Have No Bananas is an American novelty song by Frank Silver and Irving Cohn, published on March 23, 1923. It became a major hit in 1923 (placing No. 1 for five weeks) when it was recorded by Billy Jones, Billy Murray, Arthur Hall, Irving Kaufman, and others. The text comes from both the words of the song and from an interview given by Frank Silver to Time Magazine in 1923.

But why is it all cut up like that? Is it connected to the wide influence that Stravinsky’s pieces from close to that period (especially Symphonies of Wind Instruments) had? Or is it just my personal mischegoss? These are the mysteries…

– Anthony Coleman

Bartók  Allegro Vivace from Dance Suite

Bartók’s Dance Suite was written to celebrate the 1923 merging of the traditional, old city of Buda with the artistic and commercial working class town of Pest. In addition to resulting in the creation of one of Europe’s greatest metropolitan hubs, this blending also represented “a return to life for the entire nation of Hungary three years after the Treaty of Trianon, which divested Hungary of half of its land, virtually all of its natural resources, and most of the ethnic minorities that made it the most diverse of European cultures” (LA Phil program note)

Bartók wrote the melodies himself, drawing on his research and love of traditional folk music. In creating our version of this movement, we worked with Bartók’s original orchestral score as well as his piano reduction, along with traditional fiddle and singing styles from the region. We are greatly indebted to NEC faculty and multidisciplinary artist Katya Popova, who worked with us to develop a vocal text based on Slavic phonemes.

- Eden MacAdam-Somer

Boyarin  Wofur?

Why is the song of a rain-filled night sorrowful?
And the odors of a field—why do they make you sad?
Why does the peace of a village draw you to loneliness,
and the ripe reds of an orchard
becloud your thirsty eye?
There must be someone surely, someone not God,
who rests in the blue, wafts fragrance from lilacs,
and breathes from the walls in sadness,
someone who cries out from every play of hands
in the house of joy.
Oh Daddy (Signal x Noise Spiral)

Oh Daddy (Signal x Noise Spiral) attempts to acoustically summon the entirety of a 78 RPM shellac record. The skeleton of this piece draws from Bessie Smith’s Oh Daddy Blues, (recorded April 11, 1923) modified through a smattering of Lovie Austin-isms.

In most cases, as the turntable needle follows the record groove over and over again, the signal becomes blanketed by noise, eventually being consumed by a cacophony of cycling hisses and pops. However, most contemporary 78 enthusiasts typically listen through the noise or use varied techniques to actively erase the noise. This piece presents signal and noise as a non-hierarchical dichotomy, invoking the audience to enter the multifaceted sonic cosmos of the 78 record.

— Roman Barten-Sherman

Nkosi sikel’ iAfrika

Nkosi sikel’ iAfrika is a Xhosa hymn written in 1897 by Enoch Sontonga and was first recorded in 1923 by Sol Plaatje, founding member and first General Secretary of the African National Congress. It is traditionally sung as a group, almost chant-like, showing togetherness for Blacks seeking refuge from oppression in South Africa and beyond. As of today it is part of the national anthem of South Africa.

— Pitiki Aliakai

Lord, bless Africa
May her horn rise high up;
Hear Thou our prayers and bless us.
Descend, O Holy Spirit
Descend, O Spirit
Lord bless us

Ursonate

The Ursonate is a 30-page sound poem written over the course of almost a decade (1923–1932) by German artist, poet, writer Kurt Schwitters. Refused by the Berlin Dadaists in the early 1920s, Schwitters started a one-man Dada group in Hannover called Merz.

This sound poem has a structure similar to a classical sonata or a symphony. It consists of four movements: Erster Teil, Largo, Scherzo and Presto. There is also a Cadenza where the reciter is invited to perform the written part or create their own
by using elements of the Poem. Schwitters, in his instructions for future performers of the piece, said that he wrote his cadenza only for those among them who “had no imagination”.

At the source of the Ursonate there are two “Plakatgedichte” (“Poster Poems”) by Raoul Hausmann, which provided the sonata’s opening line: “Fumms bó wó tää zää Uu, pögif, kwii Ee.” According to performer Jaap Blonk, Schwitters used phrases such as this one “to provoke audiences at literary salons, who expected traditional romantic poetry, by endlessly repeating them in many different voices.”

As an ensemble, we have been learning the piece methodically, choosing excerpts from it that best fit our group sound and using the text as a laboratory of experimentation with sound, texture, timbre, dynamics, and collective sense of rhythm and pulse. Just like in the process of working on any other sound poem, our journey of learning this piece hasn’t been much different than what it would have been in 1923.

– CMA Rock Ensemble

Morton King Porter Stomp
Jelly Roll Morton’s King Porter Stomp, one of the most important of all jazz compositions, was first recorded in 1923. The actual date of composition will, unfortunately, have to remain a subject of conjecture. Morton said that he composed it in 1906 but that seems highly unlikely. He said that he sent a copy to Scott Joplin, which would date it before 1917 but, unfortunately, most of Joplin’s papers were lost.

In any case, King Porter really spells out, in the most elegant and coherent fashion, both the differences and the similarities between Ragtime and Early Jazz. The multi-thematic March-like structure owes a lot to classic Ragtime as it was practiced by Joplin and a few others, while the culminating section simplifies the final section of a classic rag, transforming it into rhythmic riff-based music that both encourages and supports improvisation.

– Anthony Coleman

Qin At One Day I Will Return
This piece, with themes of time, faith, and determination, is a portrait of texture, rhythm, and contour. In three movements, the listener is introduced to the soundworld of chaos and wonders in nature, social turbulence and diverse traditions, and introspection of travelers. The first movement is a sound-map made of percussion and narrative. It is inspired by three travelers—botanist Joseph Rock, medical missionary Hubert Gordon Thompson (accompanied by Brig. Gen. George Pereira), and anthropologist Frederick R. Wulsin—whose footsteps covered southern and western China in 1923. The narratives in the music are taken from these travelers’ journals, specimen labels, and letters. Through fragments of leaves, winds, and ceremonies, the audience is invited to a piece of history that is diverse, untamed, beautiful, and controversial.

The second movement includes a one-minute recording of “Young Doctor’s Canoe Song,” recorded by Charles Swan; it is one of the thirty songs in the album Songs of the Nootka and Quileute, recorded at Neah Bay, Washington, US in 1923 and 1926, collected and edited by Frances Densmore, issued by the Library of Congress.
The album is also among the many other recordings created in connection with the study of Indian music for the Bureau of American Ethnology of the Smithsonian Institution. As the album's notes suggests, the canoe song is sung at a celebration, when "a delegation was sent to deliver the invitation to neighboring villages or tribes." The lyrics are translated as "on all fours on the water is my craft, flashing light is my craft."

The last movement is an original composition that ponders, lifts, and echoes the journeys, people, celestial and earthly spheres. Musically also inspired by folk songs and composer Arthur Farwell's "Haku" quartet (published in 1923, inspired by indigenous music), the piece opens up the questions to the audience: Who am "I?" Where will I return from? When will I return? Is it hope? Or is it elegy?

Special thanks to Deborah Shapiro and Richard Gilreath at the Smithsonian Institution Archives for their support on locating and accessing Joseph Rock’s journal and labels; to Holly Mockovak at Boston University Library for helping with accessing recordings of indigenous music; to Hunter Shen for accessing books on Wulsin and Rock; to Leonie Paterson at the Royal Botanic Garden Edinburgh Library and Archives; to Laura Smolowitz and Patrick Quinn at the New England Conservatory Library; and to John Hague’s website about his grandfather Hubert’s trip, “Traveling the Tibetan and Mongolian Borders in 1923.”

– Hayley Yu Qin
Support the future of music at NEC!
Your gift to The NEC Fund has a direct and immediate impact on student scholarships, NEC’s world-class faculty, and a collaborative and innovative learning environment rooted in the highest level of musical excellence.
Please consider making a gift to support NEC at necmusic.edu/give.

Food and drink are not allowed in the concert hall, and photography and audio or video recording are prohibited. Assistive listening devices are available for all Jordan Hall concerts; contact the head usher or house manager on duty or inquire at the Coat Room. Latecomers will be seated at the discretion of management.

Stay connected

necmusic.edu/tonight
How can you keep the music playing?

Find out by visiting www.necmusic.edu/give.
Thank you to our generous community of donors who remain committed to elevating the NEC experience and make it possible for our students to continue their artistic pursuits. Every gift to The NEC Fund supports all pillars of an NEC education, from scholarship to community engagement, to our world-renowned faculty.
$100,000 +
Tom and Lisa Blumenthal
Kennett F. Burnes ’22 hon. DM and Barbara Burnes
Sene and Eric A. Gray
Harold I. Pratt ’17 hon. DM and Frances G. Pratt
David W. Scudder ’03 hon. DM

$75,000 - $99,999
Jackie and Blair Hendrix
Mr. and Mrs. Amos B. Hostetter, Jr.
Richard K. Lubin Foundation, Trustees: Richard and Nancy Lubin, Kate Lubin and Glen Sutton, Emily and Greg Woods

$50,000 - $74,999
Deborah Bennett Elfers ’82
George F. and Elsie Barnard Hodder Classical Music Fund
Barbara Winter Glauber
Ms. Wendy Shattuck ’75 and Mr. Samuel Plimpton
The Friese Foundation
Carlos Zarate, in memory of Raquel Zarate

$25,000 - $49,999
Anne and Samuel Bartlett
Joseph Bower and Elizabeth Potter
Hunt Street Fund, in honor of Melody McDonald
Elaine Foster*”
Lise M. Olney and Timothy W. Fulham
Andrea Kalyn
Elizabeth and John M. Loder
Mattina R. Proctor Foundation
Melody L. McDonald ’70
Murray Metcalfe and Louise Burnham Packard
Margaret and David Nichols
Ute and Patrick Prevost
Margaret E. Richardson
Peter J. Ross
Sally Rubin and Arthur Applbaum
Margarita Rudyak
Swanson Family Foundation
Chad T. Smith ’95, ’98 MM and Bruce McCarthy
Michael and Susan T. Thonis
Frances B. and Patrick S. Wilmerding

$15,000 - $24,999
Anonymous (3)
Nikolaos P. Athanasiou ’01 and Katherine F. Athanasiou ’01
Peggy and Bruce Barter
Enid L. Beal and Alan Wolfe
Phyllis S. Bloom and Family, in memory of Mme. Margaret Chaloff
Carroll L. Cabot
The Charisma Fund - Lucy R. Sprague Memorial
Suki and Miguel de Bragança

This list reflects those who contributed to The NEC Fund and our annual scholarship appeal between July 1, 2022 and June 30, 2023.
This list reflects those who contributed to The NEC Fund and our annual scholarship appeal between July 1, 2022 and June 30, 2023.
Margaretta and Jerry Hausman
Mr. and Mrs. Samuel L. Hayes III
Elizabeth and Woody Ives
Vandana and Shankar Jagannathan
Diane Katzenberg Braun ’01 and Peter Braun
Kathleen and Matthew Kelly
Justin and LeAnn Lindsey
Elizabeth I. Lintz ’97 and John D. Kramer
Meghan Lytton
Jane E. Manopoli
Julie Marriott
Albert Mason
Kimberly McCaslin
Kevin N. Moll ’89, trustee for the Marilyn S. Moll Charitable Trust
Morgan Palmer Foundation
Virginia Nicholas
Lia and William Poorvu, in honor of Barbara W. Glauber
Helen C. Powell
James and Yuki Renwick
Allan G. Rodgers
John C. Rutherford
Jennifer Maloney ’88 and Peter Seka ’88
Lee T. Sprague
Eliza and Timothy Sullivan
C. Winfield Swarr ’62 ’65 MM and Winifred B. Swarr
The Adelaide Breed Bayrd Foundation
The Edmund & Betsy Cabot Charitable Foundation
Janet Warren, in memory of Paul Warren
Lixiang Yao
Joan and Michael Yogg

$2,500 - $4,999

John Avery
Laura L. Bell ’85 and Robert Schultz
Willa C. and Taylor S. Bodman
Ferdinando Buonanno
Lisa Z. Burke and Edward L. Burke
Wha Kyung Byun ’74 and Russell Sherman
Cedar Tree Foundation
Catherine Tan Chan
Charles C. Ely Trust
Lluis Claret
James Curto and Nancy Gade, in honor of James M. Curto
Joanne W. Dickinson
Yelena Dudochkin
Yukiko Ueno ’01 and Eran Egozy
Mr. and Mrs. David Gaylin ’76
Thelma and Ray Goldberg
Carol T. Henderson
Douglas Hires ’80
Hubert Joly
Katherine Kidder
Christopher and Laura Lindop
Sally Millar
Paul C. and Virginia C. Cabot Charitable Trust
Robert and Alexa Plenge
Mr. Ted Reinert
Julie H. Reveley ’78 MM and Robert J. Reveley
Lee S. Ridgway ’77
Michael and Karen Rotenberg
Ann M. Bajart and John A. Schemmer
Dr. Jie Shen
Vivian K. and Lionel B. Spiro, in honor of Joseph Bower
Stephen L. Symchych
Ute Tellini
Charles and Rae Terpenning
Mr. and Mrs. James L. Terry ’93 hon. DM
The Robert Treat Paine Association
Mr. and Mrs. Neil L. Thompson
Michael Trach and Lisa Manning
Jane Wen Tsuang ’86 and Jason Warner
David J. Varnerin, in memory of Mrs. Amelia Lavino Varnerin

$1,000 - $2,499
Anonymous (8)
Prasun and Nidhi Agarwal
Jeff and Keiko Alexander
Lindsay M. Miller and Peter W. Ambler, in honor of Harold I. Pratt
Vivian Pyle and Tony Anemone
Deniz C. Ince and Clinton Bajakian ’87
John and Molly Beard
Clark and Susana Bernard
Ajita and Atul Bhat
Miriam Fried and Paul Biss
Peter Boberg and Sunwoo Kahng
Charles and Julia Bolton
Donald W. Bourne
Mrs. Brenda S. Bruce ’66
Richard Burnes, Jr.
Katie and Paul Buttenwieser
Ugun Byun and Hyekyung Kang
Sara Snow Cabot and Timothy Cabot
John Carey
Mei-Ann Chen ’95, ’98 MM, in honor of Andrea Kalyn
Eumene Ching and Heung Bae Kim
Chris and Denise Chisholm
Vernice Van Ham Cohen
Dr. John J. Curtis
Brit d’Arbeloff
Gene and Lloyd Dahmen
Gloria dePasquale ’71, ’73 MM
Deborah C. and Timothy W. Diggins
Melinda Donovan, in honor of Kennett Burnes
Richard B. Earle ’76 and Alison M. Earle
Peter C. Erichsen and David R. Palumb

This list reflects those who contributed to The NEC Fund and our annual scholarship appeal between July 1, 2022 and June 30, 2023.
The Fannie Cox Foundation
Corinne and Tim Ferguson
Paula P. Folkman
Daniel P. Friedman
Julia and C. MacKay Ganson
Michael and Sarah Garrison
Kathleen McIsaac and Robert Goldsmith
Mary J. Greer
Marjorie P. and Nicholas P. Greville
Janice Guilbault
Stella M. Hammond
Felda and Dena Hardymon
William Hawes
Mrs. John Hsu
Michael C. Hutchinson ’01 and Laura Hutchinson
Louis Iandoli
Frederick Imbimbo, in memory of Daniel Pinkham
F. Gardner and Pamela Jackson, in honor of
Kennett Burnes
Hongyu Jiang and Xiaojun Li, in honor of
Anait Arutunian
Claire Johnson, in honor of Paul Johnson
Esther P. Kaplan
Susan Katzenberg, in honor of Diane Katzenberg Braun
Stephen B. Kay, in memory of Robert Glauber
Peter D. Kaye ’97, in honor of Ran Blake
Ms. Sunwha M. Kim ’70 and Mr. Kee H. Lee
Paul and Dorrie LaFerriere, in honor of Harold I. Pratt
Sylvia M. Lamoutte Caro
Mr. and Mrs. David S. Lee
Christina and David Lee
Ruth Shefer and Earl S. Marmar
Caroline and Bob Maruska
Carol McShera
Eugene B. Meyer
Kyra Montagü
Sandra Moose, in honor of Barbara W. Glauber
Anne M. Morgan
Richard P. and Claire W. Morse
Wanda J. and Ronald R. Mourant
Peter S. Myles ’91
Jo Ann Neusner
David and Elly Newbower, in honor of Peter Jarvis
Violet Ohanasian
Louise Oremland
Naimish Patel
Susanna Peyton and John Y. Campbell
Beth Pfeiffer*
The Plumb Family Fund of the Maine Community
Foundation
Florence Preisler
Tyler and Stephanie Qualio, in honor of Nikolaos and
Katherine Athanasiou
Diana Raffman, in memory of Rita LaPlant Raffman
Donna M. Regis ’79
David J. Reider ’89 and Gail Harris
Anne R. and James V. Righter
Jill Roff
Philip Rosenkranz
Robert L. Rosiello
Paul Russell
Dr. Frank M. Sacks
Ann Hortmann and John E. Sandberg
Rebecca B. and Preston H. Saunders
Andrew Saxe
Carol P. Searle, in memory of Andrew Ley
Pedro Sifre and Caroline Fitzgerald
Karl Sims
Pierce S. ’80 and Abigail Sioussat
Deborah Smith
Peter Solomon
Benjamin Sosland
Hannah Stallman, in memory of Robert Stallman
Dr. and Mrs. John B. Stanbury
Ms. Christine Standish and Mr. Christopher Wilk
Maria and Ray S. Stata
Sharon and David R. A. Steadman
Emilie D. Steele
M. Sternweiler
Dr. Bogdana Tchakarova
The Helena Segy Foundation
The Joseph Warren Foundation
The Max and Sophie Mydans Foundation
Dune Thorne and Neville McCaghren
Dr. Joseph B. Twichell
Dr. James Vernon
Phyllis Vineyard
Monte Wallace
Kyle and Susan Weaver
Donald and Vivian Weilerstein
Robert Weisskoff and Ann Marie Lindquist, in honor of Leo Weisskoff
Elizabeth Munro and Peter Wheeler
Edward B. White
Mr. Thomas A. Wilkins ’82
Judith Kogan and Hugh Wolff
Ms. Janet Wu
Allan Yudacufski
J Zhou and Xuqiong Wu, in honor of Peter Jarvis

*deceased
CORPORATE PARTNERS
July 1, 2022– June 30, 2023

$25,000+

KIRKLAND & ELLIS

$15,000 - $24,999

JPMORGAN CHASE & CO.

CORPORATE PARTNERS
July 1, 2022– June 30, 2023

$10,000 - $14,999
AECOM Tishman
Bain Capital Community Partnership
Eastern Bank
PwC
Strategic Investment Group

$5,000 - $9,999
Brown Advisory
DSK | Dewing Schmid Kearns Architects + Planners
Eaton Vance
NFP
Nichols & Pratt, LLP, in honor of Harold I. Pratt
East Meets West Catering
Reuning & Son Violins, Inc.

$2,500 - $4,999
Blue Cross Blue Shield of Massachusetts
Carriage House Violins
Fiducient Advisors
Isaacson, Miller
M. Steinert & Sons
Nutter
Pigott Electric Co.
USENTRA Security Services

$1,000 - $2,499
Collegiate Press
EMCOR Services
HUB International
New England
INNO4 LLC
King & Bishop
RSM US LLP
Sweetwater Sound
TFC Financial Management,
in memory of Stephen Friedlaender

MATCHING GIFT DONORS
July 1, 2022– June 30, 2023

$25,000+
The Baupost Group L.L.C.

$10,000 - $14,999
Netflix

$5,000 - $9,999
Intel Foundation
KLA Foundation
Verizon Foundation

$2,500 - $4,999
Bank of America
Google

$1,000 - $2,499
Point32Health Foundation

New England Conservatory receives support from the Massachusetts Cultural Council.