



New England  
Conservatory

# Concert Program

[necmusic.edu](http://necmusic.edu)

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=PLphtBHFfa2PYrpHi6iixEN14uF7AHFdGy>

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*

## PROGRAM

---

**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

Yinjei Hong, saxophone

Roman Barten-Sherman, guitar

Elfie Shi, percussion

Skyler Lim, piano

**Oswaldo Fresedo/Rosita Quiroga**

*Sollozos 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**

arr. CMA Chamber Ensemble

*Allegro Vivace* from *Dance Suite*, Sz 77, BB 86a

*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  
Yoona Kim, ajaeng  
Roman Barten-Sherman, 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.

פאר וואס איז אזו עצבותדיק די רעגנעכטס געזאנג  
און סיפילן דיר מיט טרויער אן די ריחות פון א פעלד  
און ס'ציט דיר צו דער איינזאמקייט די שלווה פון א דאָרף  
און די גערײַפטע רויטקייט פון אן עפּלסאַך באַטרערט  
דין דאַרשטיק אויג?  
מוז זײַן אַוודאי עמעץ – אויסער גאָט  
וואָס רוט אין בלאָ און דופּטעט פֿונעם בעז  
און אַטעמט אויף מיט עצבות פֿון די ווענט  
און וויינט אַרויס פֿון יעדן פֿריידנשפּיל  
אין הויז פֿון גליק

### Russell *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

### Sontonga *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

*Nkosi sikel' iAfrika*  
*Maluphkam' uphondo lwayo*  
*Yizwa imithandazo yethu*  
*Nkosi sikelele, Nkosi sikelele*  
*Woza moya, Woza moya*  
*Oyingcwele*

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

### Schwitters *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 bö wö tää zää Uu, pögiff, 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](https://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](https://necmusic.edu/tonight)

How can *you* keep  
the music playing?

Find out by visiting [www.necmusic.edu/give](http://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 Frieze 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.



J. D. de Veer  
Downey Family Charitable Foundation  
Uzochi and Erik Erlingsson  
Anna and David Goldenheim  
Edwin D. Graves, Jr. '87, in memory of Paul Carter  
The Annie J. McColl Charitable Trust  
Laurence Lesser '00 hon. DM  
Mr. and Mrs. Paul M. Montrone  
Robert and Jane Morse  
Mr. and Mrs. Norton Q. Sloan  
S. Douglas Smith  
The Seth Sprague Educational and Charitable Foundation  
Jack and Anne Vernon

### **\$10,000 - \$14,999**

Artiss D. Zacharias Charitable Trust  
Allison Bailey and Gianluca Gallori  
Henry P. Becton and Jeannie R. Becton\*  
Ann Macy Beha and Robert A. Radloff  
Alexi and Steven Conine, in honor of Annie Bartlett  
Evon C. and Thomas F. Cooper  
Maureen C. and Thomas A. Erickson  
Leon-Diego Fernandez  
Erika Franke and David Brown, in memory of Paul W. Franke  
Margaret L. Goodman  
Hamilton and Mildred Kellogg Charitable Trust  
Serena Hatch  
Eloise and Arthur Hodges  
Jephson Educational Trusts  
Elizabeth B. Johnson  
Saj-nicole Joni, Ph.D.  
Brillembourg-Ochoa Family Foundation  
Mr. and Mrs. Anthony D. Pell  
Slocumb H. and E. Lee Perry\*  
Joanne Zervas Sattley  
Barbara E. and Edward M. Scolnick  
Eve E. Slater

### **\$5,000 - \$9,999**

Anonymous (1)  
Rumiko and Laurent Adamowicz  
Wally and Roz Bernheimer  
Debora L. Booth '78  
Dr. and Mrs. H. Franklin Bunn  
Renée M. and Lee Burns  
Gloria Chien and Soovin Kim  
Clara B. Winthrop Charitable Trust  
John A. Clark '81  
Cogan Family Foundation  
F. Lyman Clark Trust  
Margot and John Finley  
Shrieking Meadow Foundation  
Helen G. Hauben Foundation

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  
Will 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  
Lluís 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 Bittenwieser  
 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 Montagu  
 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 Nortmann 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*

This list reflects  
 those who  
 contributed to  
 The NEC Fund  
 and our annual  
 scholarship  
 appeal between  
 July 1, 2022 and  
 June 30, 2023.

## CORPORATE PARTNERS

July 1, 2022– June 30, 2023

**\$25,000+**



**KIRKLAND & ELLIS**

**\$15,000 - \$24,999**

**JPMORGAN  
CHASE & CO.**



**\$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  
Northeast  
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  
Matching Gifts  
Google

**\$1,000 - \$2,4999**

Point32Health Foundation



New England Conservatory receives support  
from the Massachusetts Cultural Council.





N | E | C

[necmusic.edu](http://necmusic.edu)