

A close-up photograph of a young man with dark hair, eyes closed, playing a golden trumpet. He is wearing a blue and white patterned shirt. The background is a warm, yellowish-green wall.

# Concerts at NEW ENGLAND CONSERVATORY

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# NEC Symphonic Winds NEC Chamber Singers

Erica J. Washburn, director

William Drury, conductor

with

Iverson Eliopoulos '23 MM, conductor

and guest artists

Patrice Williamson '94 MM, '97 AD, soprano

Helen Sung '97 Thelonious Monk Institute Certificate, piano

Kristofer Monson, bass

Caleb Montague, drums

Thursday, February 16, 2023

7:30 p.m.

NEC's Jordan Hall

## PROGRAM

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**Jean Françaix**  
(1912–1997)

***Sept Danses***

Le jeu de la poupée  
Funérailles de la poupée  
La présentation des petits amis  
Variation de Paul  
Pas de deux entre Sophie et Paul  
La goûter  
Danse des filets à papillons

Iverson Eliopoulos '23 MM, conductor

**Helen Sung**  
**Geri Allen**

***Everybody's Waltz***  
***Feed the Fire***

Helen Sung, piano  
Kristofer Monson, bass  
Caleb Montague, drums

**Duke Ellington**  
(1899–1974)  
Transcribed and edited  
by William Drury

from ***Sacred Concerts***

In the beginning  
Almighty God  
Freedom No. 7  
Heaven  
Freedom No. 1 and & 7 (reprise)

Come Sunday

Patrice Williamson, soprano  
Helen Sung, piano  
Kristofer Monson, bass  
Caleb Montague, drums

NEC Chamber Singers  
NEC Symphonic Winds  
William Drury, conductor

*Special thanks to Jiawei Gong, Chenzhejun Jackie Hu, Maggie Storm, Wanrou Tang, and Cal Wamser for preparing the Chamber Singers for this evening's concert.*

### **Françaix    *Sept Danses***

In 1935 Françaix wrote a 30-minute ballet scored for symphony orchestra based on the children's book *Les Malheurs de Sophie*, by the 19th-century Russian author Comtesse de Segur. The story of Sophie takes place in a French castle, where she manages to get into one mischievous scrape after another, much to the consternation of her mother. Later, in 1971, Françaix gathered seven movements from the ballet to form a suite, *Sept Danses*, scored for ten winds.

- Program Note from University of Georgia Hodgson Wind Ensemble concert program, 17 November 2022

### **Ellington    *Sacred Concerts***

Duke Ellington's mother took him to two services each Sunday, both at her Baptist church and to that of his Methodist father. Ellington's friend and biographer Derek Jewell tells a story of the adult Duke coming home after work and reading the Bible in his bathtub until the water turned cold.

His faith came through in many of his compositions including "Come Sunday" from *Black, Brown and Beige*, and the great Mahalia Jackson's recording of that tune inspired Rev. C. Julian Bartlett and Rev. John S. Yaryan to write to Ellington and ask him to create a concert to celebrate the opening of Grace Cathedral in San Francisco. Ellington initially refused out of fears he was not a suitable choice but would eventually agree and premiere the first of three concerts in 1965.

In his foreword to that premiere, Ellington grapples openly with his worry that some might doubt the sincerity of his chosen form of musical worship. "God has total understanding... and there is no language that God does not understand." Ellington also cites a short story by Anatole France about a juggler who could not play an instrument and instead accompanied his worship with juggling. "I believe that no matter how highly skilled a drummer or saxophonist might be, that if this is the thing he does best, and he offers it sincerely from the heart in—or as the accompaniment to—his worship, he will not be unacceptable because of lack of skill or of the instrument upon which he makes his demonstration, be it pipe or tom-tom."

What emerged was a series offering praise and prayer, some sung, some even danced, and others wordless music settings of Biblical texts. Ellington revised and added to the original *Sacred Concert* with two other recordings in 1968 and 1973. Speaking to Derek Jewell just before the 1965 premiere, Ellington said, "This music is the most important thing I've ever done or am ever likely to do. This is personal, not career. Now I can say out loud to all the world what I've been saying to myself for years on my knees." *Adapted from the LA Philharmonic program note by Ricky O'Bannon*

## **In the beginning God**

In the beginning God.  
No heaven, no earth, no nothing.  
In the beginning God.

## **Almighty God**

Almighty God has those angels away up there above,  
up there a-weaving, sparkling fabrics just for you and me to love.

Almighty God has those angels up in the proper place,  
waiting to receive and to welcome us and re-make us in grace.

Wash your face and hands and hearts and soul 'cause you wash so well  
God will keep you safely where there's no sulphur smell.

Almighty God has those angels as ready as can be  
Waiting to dress, caress and bless us all in perpetuity.

## **Freedom No. 7**

Freedom.

To be contented pris'ners of love,  
or to reach beyond our reach, to reach for a star,  
Or go about the bus'ness of becoming what we already are.

Freedom.

## **Heaven**

Heaven my dream  
Heaven divine  
Heaven supreme  
Heaven combines  
Ev'ry sweet and pretty thing.

Life would love to bring  
Heavenly heaven to be  
Is just the ultimate degree to be.  
Heaven my dream, a dream is my heaven.

## **Almighty God**

Almighty God has those angels away up there above,  
up there a-weaving, sparkling fabrics just for you and me to love.

Almighty God has those angels up in the proper place,  
waiting to receive and to welcome us and re-make us in grace.

Wash your face and hands and hearts and soul 'cause you wash so well  
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## **Heaven**

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Life would love to bring  
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Is just the ultimate degree to be.  
Heaven my dream, a dream is my heaven.

## **Freedom No. 1 & No. 7 (reprise)**

*Freedom – is a word that is spoken and sung,  
Loudly and softly all around the world,  
And in many languages.  
The word freedom is used in many purposes.  
It is sometimes even used in the interest of Freedom.*

Freedom.

To be contented pris'ners of love,  
Or to reach beyond our reach, to reach for a star,  
Or go about the bus'ness of becoming what we already are.

Freedom.

## **Come Sunday**

Lord, dear Lord above,  
God almighty God of Love,  
Please look down and see my people thru.

I believe that God put sun and moon up in the sky.  
I don't mind the gray skies, 'cause they're just clouds passing by.

Lord, dear Lord above,  
God almighty God of Love,  
Please look down and see my people thru.

Come Sunday, oh come Sunday that's the day.  
I believe God is now, was then, and always will be.  
With God's blessing we can make it thru eternity.

Lord, dear Lord above,  
God almighty God of Love,  
Please look down and see my people thru.

*Duke Ellington*

*Jazz Times* magazine states that “Patrice Williamson isn’t a singer, she’s a one-woman jazz sampler. – She is a woman of many voices, each distinctly intriguing all distinctly her own.”

**Patrice Williamson’s** childhood home in Memphis was filled with song. Her late father, Webster Williamson, an avid amateur singer, introduced his children to both sacred music and the secular styles of greats like Louis Armstrong, Nat King Cole, and Lena Horne. With the encouragement of her mother, Lillie Williamson, Patrice followed in the footsteps of her sister, Denise, taking up the violin and making her performance debut at age four. From then on, she was hooked on music and performing. To her violin studies, she added piano (at age seven) and flute (at 11).

Patrice carried the dream into her teens and enrolled at the University of Tennessee as a music major. Her focus remained on classical performance; she served as principal flutist for the opera and symphony orchestras. It wasn’t until the conductor of the UT Studio Jazz Orchestra overheard her scatting during a rehearsal break, and immediately offered her a vocal solo, that she considered singing as a possible career path. Encouraged by UT faculty jazz pianist Donald Brown, she headed to New England Conservatory to focus full-time on her voice, under the guidance of award-winning RCA recording artist, Dominique Eade.

In Boston, Patrice hit the ground running and soon became a favorite on the Boston music scene while finishing her master’s degree and the Artist Diploma at NEC. Patrice’s sensitive ballad work and fluent scat style have garnered invitations to perform at The Regattabar in Cambridge, MA, the famed Blue Note Jazz club in New York City, and with many well-known jazz artists such as Danilo Perez, Joe Lovano and Terri Lyne Carrington. Back in her hometown of Memphis, TN, she performs regularly at Lafayette’s Music room and at Alfred’s on Beale Street, one of the most iconic streets in America.

As a Professor of Voice at Berklee College of Music, her work has taken her to Italy, South Korea, Greece, Peru and India, where she performed with saxophonist Donald Harrison in the New Delhi Jazz Festival.

Her independent recordings, *My Shining Hour*, *Free to Dream* and *Comes Love*, an album celebrating the collaboration between Fitzgerald and legendary guitarist Joe Pass, have received high praise from jazz critics around the country. Her former teachers, now senior colleagues, are quick with their own praise. Says Dominique Eade, "Patrice is a hard-swinging interpreter and a refreshingly accomplished jazz vocal improviser." Ran Blake, sums it up: "It’s a breathtaking voice."

**Helen Sung** is an acclaimed jazz pianist, composer, and a Guggenheim Fellow. A native of Houston, Texas, and alumna of its High School for the Performing and Visual Arts, she eschewed her classical upbringing after encountering jazz during undergraduate studies at the University of Texas at Austin. Helen went on to become part of the inaugural class of the Thelonious Monk Institute of Jazz Performance at the New England Conservatory, and win the Kennedy Center’s Mary Lou Williams



Jazz Piano Competition.

Sung's newest album *Quartet+* (Sunnyside Records) garnered a 4.5 star *DownBeat* review and inclusion in its "Best of 2021 Albums" list, and a *JazzTimes* cover story (January 2022 issue), while previous releases *Sung With Words* (Stricker Street), a collaborative project with renowned poet Dana Gioia and *Anthem For A New Day* (Concord Jazz) topped the jazz charts. In addition to her own band, Helen has performed and toured with such luminaries as the late Clark Terry, Wayne Shorter, Ron Carter, Wynton Marsalis, Regina Carter, Terri Lyne Carrington, Cecile McLorin Salvant, and the Mingus Big Band.

Recent activities of note include "Re-Orientation: Asian American Artists Out Loud" (made possible by a Chamber Music America Digital Residency grant): provoked by the unfortunate violence against the Asian American community, Helen's quartet collaborated with a poet, a Hip Hop artist, and an installation artist in a series of interdisciplinary events showcasing the range and diversity of Asian American artistry. Helen's 2021 Guggenheim Fellowship is being applied toward a multi-movement composition for big band: one of them, "Wayne's World," won the 2022 BMI Charlie Parker Jazz Composition Prize.

Helen has served on the jazz faculties of the Berklee College of Music and the Juilliard School. She is currently visiting faculty at the San Francisco Conservatory of Music, and an Associate Professor at Columbia University, where she also was the inaugural jazz artist-in-residence at its prestigious Mortimer B. Zuckerman Mind Brain Behavior Institute exploring the intersection of jazz and neuroscience (this resulted in a partnership with the National Jazz Museum in Harlem, the Zuckerman Institute's Public Programs, and Arts & Minds – presenting programs centered on the neuroscience behind making/hearing music to engage those living with Alzheimer's and other dementias). Helen is a Steinway Artist.

**NEC Symphonic Winds**  
William Drury, conductor

*Flute*

Isabel Evernham  
Honor Hickman  
Zoe Ting  
Nina Tsai

*Bassoon*

Zoe Beck  
Adam Chen  
Jialu Wang

*Trombone*

Lukas Helsel  
Noah Korenfeld  
Kevin Smith

*Oboe*

Yuhsi Chang  
Corinne Foley  
Alexander Lenser

*Saxophone*

Guanlong Shen  
Juchen Wang

*Bass Trombone*

Roger Dahlin

*Clarinet*

Tristen Broadfoot  
Sarah Cho  
Xianyi Ji  
Hugo Hyeokwoo Kweon  
Chenrui Lin

*French horn*

Mattias Bengtsson  
Graham Lovely  
Xiaoran Xu

*Tuba*

Hayden Silvester

*Percussion*

Mark Larrivee  
Rohan Zakharia

*Trumpet*

Daniel Barak  
Max Ignas  
Justin Park  
Allie Richmond

**New England Conservatory Choruses**

Erica J. Washburn, Director of Choral Activities  
Jiawei Gong, Chenzhejun Jackie Hu, Margaret Storm,  
Wanrou Tang, and Calvin Wamser - graduate conductors  
Sally Millar, administrator  
Da-Yu Liu and Changjin Ha, rehearsal accompanists

**NEC Chamber Singers**

Stellan Connelly Bettany  
Emelia Marie Boydston  
Kayden Carter  
Ashley Chen  
Kathryn Fernholz  
Edward Ferran  
Agne Giedraityte  
Jiawei Gong

Killian Grider  
Riccardo Lucas Hernandez  
Chenzhejun Jackie Hu  
Weza Jamison-Neto  
Yoomin Kang  
Molly Knight  
Corinne Luebke-Brown  
Nicholas Ottersberg

Anna Poltronieri Tang  
Margaret Storm  
Longfei Flora Sun  
Wanrou Tang  
Chloe Thum  
Calvin Wamser  
Madeleine Wieggers  
Yumeng Xing

The **NEC Chamber Singers** is an auditioned ensemble, open to all majors at NEC, of 24-28 musicians who perform challenging works from all style periods, with a particular emphasis on 19th-21st century a cappella works. The choir rehearses three times a week and experiences choral music-making in an intimate ensemble setting, typically in the round. Each NEC Chamber Singer is a musician seeking to understand the principles and nuance of superior choral artistry so that they may be prepared for professional opportunities and expectations outside of the Conservatory. The choristers diligently prepare their music outside of scheduled rehearsals which makes the brief time spent together musically invaluable. The ensemble typically performs eight to ten times each academic year: on campus in the Conservatory's Jordan Hall and at off campus venues in and around greater Boston.

### **William Drury**

#### *Director of Symphonic Winds*

William Drury is NEC's Associate Conductor of Wind Ensembles and directs the NEC Symphonic Winds. He is also Music Director and Conductor of the Falmouth Chamber Orchestra and plays saxophone with the Jimmy Capone Big Band.

As a conductor, Drury has premiered works by composers such as Bell, Pinkham, Fletcher, Popkin, and Zorn; conducted orchestras at Harvard, Brown, and Brandeis universities and numerous Air Force bands throughout the nation; and has previously been MIT's Assistant Conductor of Orchestras, conductor of the Boston Conservatory's Wind Ensemble, assistant conductor of the Civic Orchestra of Boston, and conductor of the Auros Chamber Orchestra. As a jazz saxophonist, Drury has performed with Natalie Cole, the Coasters, Dave Stewart and MFB, and played lead tenor sax with the Bob Curnow Big Band. Before entering undergraduate studies, he worked for five years as a track laborer for the Burlington Northern Railroad.

### **Erica J. Washburn**

#### *Director of Choral Activities*

Conductor and mezzo-soprano Erica J. Washburn has been Director of Choral Activities at New England Conservatory since 2009. Known for her student-centric approach to classroom and rehearsal instruction, and commitment to the performance of new music, she is the recipient of several outstanding alumni awards, including the distinguished honor of induction to the Westminster Choir College Music Education Hall of Fame.

As a conductor, Washburn has worked with Kansas City, MO based Cardinalis, the Yale Schola Cantorum, the East Carolina University Women's Chorale, and the Eastman Women's Chorus. She is a sought-after guest clinician who frequently leads state and regional festival choruses, and spent five summers as a conductor and voice faculty member for the New York State Summer School of the Arts School of Choral Studies.

Under her direction, the NEC choirs have been featured on several live and pre-recorded broadcasts, including the North Carolina based station WCPE Great Sacred Music, WICN Public Radio, and WGBH Boston. The choirs can also be heard in

collaboration with the Boston Modern Orchestra Project on the BMOP/Sound recording *Paul Moravec: The Blizzard Voices*.

Washburn's stage credits include appearances as Madame Lidoine in Francis Poulenc's *Dialogues of the Carmelites*, Rebecca Nurse in Robert Ward's *The Crucible*, Mother/Allison in the premiere of Lee Hoiby's *This is the Rill Speaking* and others. Her recital and orchestral solo credits are numerous, and her live premiere from Jordan Hall of the late Richard Toensing's *Night Songs* and *Evening Prayers* with the New England Conservatory Symphonic Winds can be heard on Albany Records.

### **Upcoming Concerts at NEC**

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#### **"CONNECTIONS" CHAMBER MUSIC SERIES**

"Music of Franz Schubert"; chamber music performed by students and faculty  
**Thursday, February 16, 2023 at 8:00 p.m., Burnes Hall**

**NEC SYMPHONIC WINDS & CHAMBER SINGERS**, William Drury, conductor  
Ellington *Sacred Concert* – Patrice Williamson, soprano, Helen Sung, piano  
Françaix *Sept Danses*, Iverson Eliopoulos '23 MM, conductor  
**Thursday, February 16, 2023 at 7:30 p.m., Jordan Hall**

**"BLACK IS CANON"**, BSU concert  
**Sunday, February 19, 2023 at 4:00 p.m., Eben Jordan**

**ARTIST DIPLOMA RECITAL**: Yeonjae Cho, soprano  
Yeonjae Cho '24 AD studies with Bradley Williams  
**Tuesday, February 21, 2023 at 7:30 p.m., Jordan Hall**

**PIANO DEPT CONCERT**, Bruce Brubaker, curator  
"A Fine Balance: Piano Music by Women and Men, Part One"  
Fanny Mendelssohn *Das Jahr*; Tchaikovsky *The Seasons*  
**Thursday, February 23, 2023 at 7:30 p.m., Jordan Hall**

**PIANO DEPT CONCERT**, Bruce Brubaker, curator  
"A Fine Balance: Piano Music by Women and Men, Part Two"  
Clara Schumann *Variations, op. 20*; Brahms *Variations, op. 9*; Satie *Three Pieces in the Form of a Pear*; Meredith Monk *Ellis Island, Totentanz, Phantom Waltz*;  
Florence Price *Sonata in E Minor*; Griffes *Sonata*; Tania León *Ritual*;  
Messiaen *Neumes rythmiques*; Joan Tower *Or like a...an Engine*; Alkan *Chemin de fer*  
**Monday, February 27, 2023 at 7:30 p.m., Jordan Hall**

## **Upcoming Concerts at NEC**

*–continued*

**JAZZ COMPOSERS' WORKSHOP ORCHESTRA**, Frank Carlberg, director

Michael Formanek, bass, artist-in-residence

*Tuesday, February 28, 2023 at 7:30 p.m., Jordan Hall*

**NEC SYMPHONY**, Hugh Wolff, conductor

Chin *subito con forza*; Pasculli *Concerto on Themes from "La Favorita"* by Donizetti,

Sojeong Kim '23 MM, oboe; Brahms *Symphony No. 1 in C Minor*

*Wednesday, March 1, 2023 at 7:30 p.m., Jordan Hall*

**NEC JAZZ ORCHESTRA**, Ken Schaphorst, conductor

"Jazz and the Struggle for Freedom and Equality" - landmark compositions and

arrangements created to combat racism and bigotry: Mingus *Haitian Fight Song*;

selections from Ellington *Black, Brown and Beige*; Omar Thomas *We Will Know*;

*an LGBT Civil Rights Piece in Four Movements*

*Thursday, March 2, 2023 at 7:30 p.m., Jordan Hall*

**UNDERGRADUATE VOICE SPRING SHOWCASE**

*Thursday, March 2, 2023 at 8:00 p.m., Williams Hall*

**ARTIST DIPLOMA RECITAL**: Leland Ko, cello

Leland Ko '24 AD studies with Yeesun Kim and Donald Weilerstein

*Friday, March 3, 2023 at 7:30 p.m., Jordan Hall*

**FIRST MONDAY IN JORDAN HALL**, Laurence Lesser, artistic director

Ockeghem "Kyrie" from *Missa Prolationem*; Ligeti *Éjszaka, Reggel* – NEC Chamber

Singers, Erica J. Washburn conductor; Ligeti *Ramifications for 12 solo string players*;

Ligeti *Aventures* and *Nouvelles Aventures* – Stephen Drury, conductor

*Monday, March 6, 2023 at 7:30 p.m., Jordan Hall*

**NEC PHILHARMONIA**, David Loebel, conductor

Coleman *Umoja: Anthem of Unity*; Dvořák *Symphony No. 7 in D Minor*; Schumann

*Concerto for Cello in A Minor*, op. 129 – Jeremy Tai '23 MM, cello

*Wednesday, March 8, 2023 at 7:30 p.m., Jordan Hall*

**PERKIN OPERA SCENES II**

Performances by graduate students in the NEC Opera Department

*Wednesday-Friday, March 8-10, 2023 at 7:30 p.m.,*

*Plimpton Shattuck Black Box Theatre*

### **Support the musical journeys of NEC students!**

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Latecomers will be seated at the discretion of management.

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