



New England
Conservatory

Concert Program

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Welcome to NEC!

I am thrilled to share New England Conservatory's 2023-24 concert season—a celebration of the power of music to connect and inspire one another.

Whether you are seated in one of our concert halls or watching online, we hope you are uplifted by the performances of our students, faculty, and guest artists.

Above all, we thank you for your support of our students as they cultivate their artistry and contribute to the world through music.

A handwritten signature in black ink, which appears to read "Andrea Kalyn".

Andrea Kalyn
President

Gunther Schuller Legacy Concert

The sixth annual Gunther Schuller Legacy Concert;
a joint presentation of New England Conservatory
and the Gunther Schuller Society

performed by

NEC faculty and students

Tuesday, November 21, 2023
7:30 p.m.
NEC's Jordan Hall

Welcome to the 2023 Gunther Schuller Legacy concert, a musical tribute to Gunther and his enduring spirit of musical exploration. This program is a collaboration between the New England Conservatory and the Gunther Schuller Society, and we thank President Andrea Kalyn, Provost Ben Sosland and so many NEC staff for their invaluable support of this evening. NEC was a laboratory for Gunther—a place where his catholic musical interests could come to life. From Paul Whiteman to Schoenberg, Bluegrass fiddle to Mozart, there was no corner of music unexplored and in which Gunther could not find gems. He brought all his diverse interests to NEC where the students he led learned to not just master, but live out, these varied styles.

Tonight, we celebrate Gunther's revival of Scott Joplin's *Red Back Book*. In 1973 he recovered from obscurity these Joplin Rags, assembled in 1912 by music publisher E.J. Stark and D.S. DeLisle, arranged then by many different pens. Titled after the red front and back covers of the original, Gunther Schuller employed his deft editor's pen to best serve Joplin's intentions. Then with no question as to success, he assembled a group of NEC students, set up the microphones, and created an LP record so compelling that it stayed on the Billboard 100 for 54 weeks and won the 1973 Grammy for Best Chamber Music Performance. Imagine—no, savor—for a moment the idea of students accomplishing such a feat.

Pay homage then to the vision and leadership that produced it. That is why Gunther's legacy is so important. Each musical or literary artifact is impressive. But more impressive than each all of these is the curiosity and vision which compelled unique, extraordinary achievements right here in Jordan Hall.

And achieved with the students of NEC. We offer tonight students under the leadership and mentoring of concert curator GSS Advisory Board Member Hankus Netsky and GSS Board Officer Ken Radnofsky in a 50th anniversary celebration of Gunther Schuller's sterling Ragtime achievement, the rags illuminated by other jazz music that Gunther championed. All was music he wished the students to not just play, but revel in.

Tonight we are blessed to revel with them.

Charles Peltz, president, Gunther Schuller Society

The Gunther Schuller Society was created by colleagues of Gunther Schuller as a vehicle for perpetuating and enhancing the legacy of this complete musician: composer, author, conductor, horn player, educator and musical visionary. It was incorporated in 2017 in New York State and is registered with the IRS as a 501(C) 3 tax exempt, non-profit corporation.

These projects, listed below, represent some of the varied and vital work that the Society will engage in:

- An oral and video history
- Creating urtext editions for use by scholars and performers
- Editing and distributing archival recordings
- Promoting and supporting books and articles focusing on Schuller and his

music

– A platform for publicizing concerts and Schuller events

Our most valuable work will be creating a community of Schuller advocates coming from many places in society – musicians, writers, artists – who wish to contribute to a living legacy of this essential artist.

*To learn more about the Society go to our website: Guntherschullersociety.org
or contact: Charles Peltz, GSS president at: Charles.peltz@necmusic.edu*

Gunther Schuller - A Remembrance from Bo Winiker

I am so overjoyed to once again take the stage at Jordan Hall this evening alongside the tremendously talented Hankus Netsky to make music in honor and remembrance of my longtime mentor and beloved friend, Gunther Schuller. I first met Gunther in 1970, when I came into the New England Conservatory of Music to audition for a place at the school. I was fortunate enough to be accepted and began classes in September of that year. From 1972-1973, I took a leave to travel with the Stan Kenton Orchestra, and upon my return to NEC in the fall of 1973, the Ragtime Revival was in full swing. Due to the recent graduation of a few members, there was an opening for a trumpet player. I am humbled to share that Gunther asked me to come in to play with the ensemble and soon after he requested that I join. Needless to say, I gratefully accepted his offer, a decision which changed my life tremendously.

Working with Gunther was exhilarating. When he conducted, he truly brought music to life. He was an incredible educator and entertainer, captivating audiences and students alike when he talked about the pieces he arranged, wrote, or conducted. Performing with the New England Conservatory Ragtime Ensemble led to so many once-in-a-lifetime opportunities: A performance at the White House, a month-long State Department Tour of the Soviet Union (where the entire ensemble got to spend time with the great Mohamed Ali in Tashkent), and the Bergen Contemporary Music Festival in Norway – just a few of the many incredible experiences we had as a group. Gunther showed unyielding support and encouragement to his students and mentees. His belief in me enabled me to believe in myself, and his constant support and encouragement allowed me to push myself out of my own comfort zone and grow tremendously in my range and capacity as a musician.

I am sure many people here tonight would attest to the fact that when Gunther believed in you, you felt like you could do anything. Working with Gunther opened many doors for me and deeply influenced my life and work as a professional musician. It is especially meaningful to be here at Jordan Hall in Gunther's honor. During my years at NEC, this space was the epicenter of life, a place where so many incredible talents came together to share their gifts and love of music with others. I am truly honored to return tonight to remember Gunther Schuller, a world class musician, conductor, and composer, an inspiring, supportive, and nurturing mentor, and most importantly, my dear late friend.

Some Notes on the “Ragtime Banjo” from Aaron Jonah Lewis

“A banjo can’t sustain as long as a free reed instrument or an organ. But the banjo, when set up and played in a particular way, has a punch in its attack that the free reeds do not. With organ and banjo we have these things but also one more. The organ can be grand but it cannot be as intimate as a banjo.. The banjo can be bombastic but it can also be delicate. Put em together and you’ve got magic.”

— Jody Stecher (born 1946)

“When you want a real syncopated rag, well done with plenty of gravy, have it served hot on a banjo.”

— Thomas Armstrong (1859-1932)

For decades around the turn of the 20th century classic finger-style banjo was the most popular kind of music in the English-speaking world, although today it is all but forgotten. This music comes from African-American music that was appropriated for minstrel shows and mingled with other popular styles of European and distinctly American origin. It gave rise to ragtime (for example, both of Scott Joplin’s parents played classic banjo), which fed into the development of jazz, etc. Classic banjo provides a missing link between the banjo of minstrel shows and the banjo of early jazz and country music.

Ragtime music represents the first music and dance movement of free Black people in the US. Its composers intended to create a music that would entertain and elevate, a music both lighthearted and dignified that could respond to Western European traditions and form a foundation for American popular and art music to come. Ragtime also represents the pinnacle of popular music before the widespread adoption of audio recording technology. These were the last days that the only way a person could hear music was by being within earshot of someone playing or singing, or by creating music themselves.

My primary interest and challenge in this project is to find ways to make a near-dead form of music compelling and engaging in an environment where many people regard any activity involving history or looking to the past as out-of-touch or moving backward. For me this music provides a missing link in our shared cultural history. It opens doors to discussion and understanding of how we got to where we are now.

PROGRAM

Scott Joplin

The Easy Winners

NEC Ragtime Orchestra

—*Hankus Netsky, director*

Hila Dahari, Michele Zimmerman,

Mitsuru Yonezaki, violin

Rita Hugues Soderbaum,

Jacqueline Armbruster,

Maureen Sheehan, Nathan Emans,

Po Sung Huang, viola

Giulia Haible, Yu Qin, Shannon Ross, cello

Lawrence Hall, bass

Itay Dayan, clarinet

Max Ignas, trumpet

Ethan Shen, bass saxophone

Aiden Coleman, trombone

Elfie Shi, percussion

Chi Wei Lo, piano

Wilbur Sweatman

Down Home Rag

NEC Jazz Department Early Jazz Ensemble

Itay Dayan, clarinet

Lemuel Marc, trumpet

Michele Zimmerman, violin

Jake Walters, piano

Roman Barten-Sherman, banjo

Mark Abramovski, bass

Noah Mark, drums

Scott Joplin

Bethena

Eubie Blake

Charleston Rag

Chi Wei Lo, piano

James Scott

Frog Legs Rag

Aaron Jonah Lewis, banjo
Roman Barten-Sherman, guitar
Giulia Haible, cello

James Scott

arr. Aaron Jonah Lewis

Grace and Beauty

Scott Joplin

arr. Aaron Jonah Lewis

The Ragtime Dance

Aaron Jonah Lewis, banjo
Honor Hickman, flute
Corinne Foley, oboe
Evan Chu, clarinet
Abigail Heyrich, bassoon
Graham Lovely, French horn
Ethan Shen, bass saxophone

Intermission

Duke Ellington

Drop Me Off in Harlem

Alex Stening, piano
Raquel Fioroti, Genny Kunkel, dancer

Johnny St. Cyr

Unidentified Rag

Roman Barten-Sherman, guitar

Haoyu Zheng

The Timeless Echo of Shanghai, 1923

NEC Chinese Music Ensemble
—Hui Weng, director
Emily Mitchell, voice, guitar
Shutong Li, erhu
Ethan Shen, tenor saxophone
Hui Weng, guzheng
Moyu Zhang, piano
Elfie Shi, percussion
Amber Sang, pipa
Harry Liu, zhongruan

special guests:
Xiaomei Bu, jinghu, erhu
Xiaojing Feng, guzheng

Jelly Roll Morton

Mamanita

Anthony Coleman, piano
Paul July Joseph, drums

King Porter Stomp

NEC CMA Department Early Jazz Ensemble
Itay Dayan, clarinet
Michele Zimmerman, violin
Yoona Kim, ajaeng
Roman Barten-Sherman, banjo
Giulia Haible, cello
Anthony Coleman, piano
Paul July Joseph, drums

Eubie Blake, Andy Razaf

Memories of You

Bo Winiker, trumpet
Hankus Netsky, piano

Jelly Roll Morton

Maple Leaf Rag

NEC Ragtime Orchestra

—Hankus Netsky, director

Hila Dahari, Michele Zimmerman,

Mitsuru Yonezaki, violin

Rita Hugues Soderbaum,

Jacqueline Armbruster,

Maureen Sheehan, Nathan Emans,

Po Sung Huang, viola

Giulia Haible, Yu Qin, Shannon Ross, cello

Lawrence Hall, bass

Itay Dayan, clarinet

Ethan Shen, bass saxophone

Max Ignas, trumpet

Aiden Coleman, trombone

Elfie Shi, percussion

Chi Wei Lo, piano

Sweatman *Down Home Rag*

Wilbur Sweatman (1882–1961) is mainly remembered for four things: playing three clarinets at the same time, giving Duke Ellington his first job in New York, holding onto Scott Joplin's archives (which were later tragically lost), and *Down Home Rag*. The underlying 3/8 pulsation/polyrhythm that Joplin used so strategically and creatively is here joyfully pounded into the ground, creating a kind of Trance Music of its time. As a 1913 sheet music ad put it: "Everyone who has heard it declares it to be the greatest stage hit since the days of the now old and famous *Turkey In the Straw*". Nothing much I can add to that.

– Anthony Coleman

Zheng *The Timeless Echo of Shanghai, 1923*

In the spirit of Gunther Schuller, we are delighted to include *The Timeless Echo of Shanghai, 1923* in this evening's program. When he first formulated the concept of "Third Stream," Gunther expressed the hope that, eventually, Asian musical traditions would become an integral part of the musical tapestry he envisioned and he lived to see that realized, not only through the music of such composers as Chou Wen Chung but also right here at NEC when Hui Weng arrived as the first Chinese student in our masters program.

Hui writes:

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.

The composer 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 girl who comes from Shanghai 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, from her dreamscape, 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.

Morton *Mamanita*

In one of the most important statements Jelly Roll Morton made about his music, he claimed “If you can’t manage to put tinges of Spanish in your tunes, you will never be able to get the right seasoning, I call it, for jazz.” This “Spanish Tinge”, as it has come to be called, was an essential aspect of Early Jazz, particularly New Orleans Early Jazz. If we had time and space, we could try to parse out which rhythmic elements from which parts of the Afro-Hispanic diaspora made their way into Jazz practice. But for the moment, I’ll just say that Morton, as the first great Jazz composer, made brilliant, systematic use of these elements, and *Mamanita* (dedicated to his partner, Anita Gonzales) is one his masterpieces of same. — Anthony Coleman

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

Biographies:

Roman Barten-Sherman is a Boston based guitarist, singer, and banjo player who performs American vernacular music inspired and informed by a lifelong exploration of pre-war country blues, ballads, and spirituals. Roman grew up in the high desert of Bisbee, Arizona; during formative travels to Mississippi, she learned the Bentonian blues style from Jimmy “Duck” Holmes, and the trance blues of Robert Belfour in Clarksdale juke joints. Her polyrhythmic guitar and banjo stylings and nuanced vocals have been honed through hundreds of performances to national and international audiences.

Anthony Coleman has been one of the key figures of New York music for nearly four decades. His work bridges the gap between Composition and Improvisation, Uptown and Downtown, and spans a wide range of genres and practices including Free Improvisation, Jazz, Jewish music (of various types), and Contemporary Chamber Music.

Coleman immersed himself in New York City’s forward-thinking circle of genre-confounding composers and improvisers that would come to be known as the

Downtown Scene. The first two records Coleman played on, Glenn Branca's *Lesson No. 1* and John Zorn's *Archery*, are classics of a then-emerging avant-garde.

Balancing a powerful sense of structural logic and expressionistic color, Coleman has had a prolific career as a composer. His works have been commissioned by the Concert Artist Guild, the Ruhrtriennale, the Festival Banlieues Blues, and the Bang on a Can All-Stars, among others. He has received grants from the New York Foundation for the Arts, New York State Council on the Arts, Meet the Composer, etc.

Coleman has recorded 20 CDs under his own name and has played on more than 150. His most recent recordings include *You* (New World) and *The End of Summer* (Tzadik), and *...im Gebirg* (ROS4), all of which are recordings of his Chamber Music, and three solo piano albums. His *Damaged by Sunlight* (2010) was issued on DVD by the French label La Huit.

Champion fiddler **Aaron Jonah Lewis** has been elbow-deep in traditional American fiddle and banjo music since their first lessons at the age of five with Kentucky native Robert Oppelt. Lewis has taken blue ribbons at the Appalachian String Band Festival in Clifftop, WV, and at the Old Fiddlers Convention in Galax, VA, the oldest and largest fiddlers convention in the country. They are also noted for their mastery of multiple banjo styles. They spend most of their time teaching, touring as a solo performer, with the Corn Potato String Band, and other projects.

Lewis has appeared on dozens of recordings from bluegrass and old time to traditional jazz, contemporary experimental and Turkish classical music projects. They have taught workshops at the Royal Scottish Academy of Music and Drama in Glasgow and at the English Folk Dance and Song Society in London. They also play and teach banjo, mandolin, and guitar and are currently based in Detroit.

As a banjoist, Lewis explores some interesting veins in the roots of Old Time, Bluegrass, Ragtime and Jazz music through their newest recording, *Mozart of the Banjo: The Joe Morley Project*. This project is devoted to the music of the great English prodigy and virtuoso composer Joe Morley (1867-1937), who wrote a significant body of great banjo pieces in a technique that people today call "classic fingerstyle." Greg Adams, Archivist at the Smithsonian Center for Folklife and Cultural Heritage, says, "Lewis is one of the few performing musicians with the facility to build compelling musical bridges between the printed banjo music and techniques of the 19th century and the instrument's journey into recorded sound by the turn of the 20th century."

Other musicians featured on the album include banjoist Ben Belcher, pianists Tessa Hartle and Cami Celestia, Grace van't Hof on ukulele and Rachel Pearson on bass. The album has been released on Tiki Parlour Recordings in early 2020.

Aaron Jonah Lewis is passionate about sharing early fingerstyle banjo music. They bring light to the fact that classic banjo was the most popular form of music a hundred years ago, though today it's almost entirely forgotten. They are "trying to keep (classic banjo) alive and spread it around, as it's a delightful style that brings joy and connects us to the depth of our shared American history."

“Nervy, cerebral, passionate, mysterious, and sensual” —as described by BMInt— **Chi-Wei Lo** is a pianist, improviser, and arranger who effortlessly breaks down the fourth wall. Lo’s work has graced esteemed stages such as the Foundation for Chinese Performing Arts, Harvard Musical Association, Longwood Symphony Orchestra, Ukraine Forward, College Music Society, Lancaster International Piano Festival, Tufts University, Atlantic Symphony Orchestra, UCLA, Chinese American Museum (LA), and The German Society of Pennsylvania, among others.

In 2018, Lo was commissioned by the Kaohsiung Rapid Transit Corporation (KRTC) for its 10th-anniversary celebration, resulting in the creation of the album *Twelve Over Twelve* and the release of a limited edition metro-card bearing his portrait.

Currently pursuing a doctoral degree in contemporary piano improvisation at the New England Conservatory, Chi-Wei Lo shares his knowledge as a theory faculty at the same institution and teaches piano/improvisation at the South Shore Piano School. He is also a co-founder of Psychopomp Ensemble and contributes as an author to the Boston Musical Intelligencer.

Also known as “The leading ladies,” dancers **Raquel Fioroti** and **Genny Kunkel** have a passion for lindy hop style of jazz social dancing made famous in the 1930s. Lindy hoppers have been swinging out to artists like Duke Ellington, Ella Fitzgerald, and Count Basie ever since! Raquel has performed for a variety of events including film productions and vintage lawn parties. Genny is the co-founder for local dance non-profit, Lindy Hopcats, and organizes regular street performances. Both teach classes to help inspire community and creativity. Odds are, if its got that swing, you will find them dancing to it!

A multi-instrumentalist, composer, and ethnomusicologist, Dr. **Hankus Netsky** is co-chair of New England Conservatory’s Contemporary Musical Arts Department, founder and director of the Klezmer Conservatory Band, and former Vice President for Education at the Yiddish Book Center in Amherst, MA. He has composed extensively for film, theater, and television, collaborated closely with Itzhak Perlman, Robin Williams, Joel Grey, Theodore Bikel, Robert Brustein, Eden MacAdam-Somer, Rosalie Gerut, and Robert Pinsky, and produced numerous recordings, including ten by the Klezmer Conservatory Band. He has taught at McGill University, Hampshire College, Wesleyan University, Hebrew College, and for Silkroad’s Global Musician Workshops. His essays on Jewish music have been published by the University of California Press, the University of Pennsylvania Press, Indiana University Press, the University of Scranton Press, Hips Roads, and the University Press of America. Temple University Press published his book *Klezmer, Music and Community in 20th Century Jewish Philadelphia* in 2015.

Alex Stening is a Boston-based hornist, pianist and teacher. Alex is a graduate from the New England Conservatory with a Master of Music degree in performance studying with Eli Epstein, former second horn of the Cleveland Orchestra and

additional instruction with Hankus Netsky, co-chair of New England Conservatory's Contemporary Musical Arts Department. As an orchestral player, Alex has performed with the Boston Philharmonic Orchestra, Boston Modern Orchestra Project, The Florida Orchestra and has spent previous summers attending the Aspen Music Festival and School and Eastern Music Festival under the direction of major conductors including Robert Spano, Leonard Slatkin, Joann Falletta and Gerard Schwarz. Alex is a dedicated teacher and has led jazz workshops in Florida and Massachusetts and teaches private lessons at the John Payne Music Center in Brookline, Ma.

Bo Winiker began his professional music career at ten years of age, performing in his hometown of Millis, MA alongside his mother, father, and older brother as the Winiker Family Band. Bo went on to graduate from the New England Conservatory of Music, where he joined the Grammy-award-winning New England Conservatory Ragtime Ensemble. Bo remained a member of the ensemble for 25 years, touring around the world under conductor and former NEC president Gunther Schuller. From 1972-1973, he was the featured trumpet soloist with the Stan Kenton Orchestra and has also soloed with the New York Philharmonic and the Cleveland Orchestras. In 1992, Bo recorded the movie soundtrack for *A League of Their Own* with Billy Joel. He has performed at the White House for President Ford, at President Carter's Inauguration, and at Bill Clinton's Inaugural Ball alongside the incredible Aretha Franklin. Bo conducted the Boston Pops Swing Orchestra for five consecutive sold-out New Year's Eve Galas from 2013-2017. On NYE in 2018, Bo was honored to once again take the stage at Symphony Hall, opening for the Pops with his swing orchestra. Bo and his band members can be seen performing all over New England at a diverse range of parties and events. Bo's horn playing, singing, and band-leading have been described as captivating, and he brings his infectious energy to every performance, no matter how large or small the stage!

Upcoming Concerts at NEC

Visit necmusic.edu for complete and updated concert and ticketing information

NEC SAXOPHONE ENSEMBLE, Kenneth Radnofsky, director

Monday, November 27, 2023 at 7:30 p.m., Jordan Hall

FACULTY RECITAL: BORROMEO STRING QUARTET

Bartók *String Quartets*

Tuesday, November 28, 2023 at 7:00 p.m., Jordan Hall

NEC SYMPHONIC WINDS, William Drury and Weizhe Bai '24 MM., conductors

Nielsen *Symphony for Brass and Organ*; Huling *Into the Forest of Strange Beasts*;

Nieske *Like Dancing* (world premiere)

Wednesday, November 29, 2023 at 7:30 p.m., Jordan Hall

LIEDERABEND LXVIII, Cameron Stowe and Tanya Blaich, directors

Poulenc Songs

Thursday, November 30, 2023 at 7:00 p.m., Williams Hall

NEC WIND ENSEMBLE, Robert Spittal, guest conductor

Harbison *Three City Blocks*; Spittal *Concerto for Wind Ensemble* (2023)

Gabrieli *Canzone septimi toni* No. 2 and *Sonata pian' e forte*

Thursday, November 30, 2023 at 7:30 p.m., Jordan Hall

"CONNECTIONS" CHAMBER MUSIC SERIES - Max Levinson, director

Live Triangle? Music by the Schumanns and Brahms

Thursday, November 30, 2023 at 8:00 p.m., Burnes Hall

UNDERGRADUATE OPERA STUDIO: Opera Scenes, Michael Meraw, director

Opera scenes performed by the members of the Undergraduate Opera Studio

Friday & Saturday, December 1 & 2, 2023 at 7:30 p.m.,

Plimpton Shattuck Black Box Theatre

FIRST MONDAY IN JORDAN HALL, Laurence Lesser, artistic director - 39th season

Mozart *Quintet in C Minor*, K. 406; Shostakovich *Symphony* No. 15

(transcr. for sextet)

Monday, December 4, 2023 at 7:30 p.m., Jordan Hall

[NEC]SHIVAREE, Stephen Drury, director

Monday, December 4, 2023 at 8:00 p.m., Williams Hall

Upcoming Concerts at NEC

—continued

HANDEL ARIAS & SHAKESPEARE MONOLOGUES

Performances by graduate students in the NEC Opera Department

Tuesday & Thursday, December 5 & 7, 2023 at 7:30 p.m.,

Plimpton Shattuck Black Box Theatre

TUESDAY NIGHT NEW MUSIC

New music by NEC student composers, performed by their peers

Tuesday, December 5, 2023 at 8:00 p.m., Brown Hall

LIEDERABEND LXIX & SONG AND VERSE

Wednesday, December 6, 2023 at 6:00 p.m., Williams Hall

CHAMBER MUSIC GALA

Wednesday, December 6, 2022 at 7:30 p.m., Jordan Hall

NEC JAZZ ORCHESTRA: “Music of Ken Schaphorst”

Ken Schaphorst, conductor

Thursday, December 7, 2023 at 7:30 p.m., Jordan Hall

WIND ENSEMBLE STUDENT CONDUCTORS

Thursday, December 7, 2023 at 8:00 p.m., Brown Hall

LESSONS AND CAROLS “Winter Scenes”: NEC Choruses

NEC Symphonic Choir, NEC Chamber Singers, NEC Youth Chorale

NEC Children’s Chorus; Erica J. Washburn and Laura Nevitt, conductors;

Back Bay Ringers, Griff Gall, director; Thomas Handel, organ; brass and percussion -

Maglione *Winter Scenes* (world premiere); Esmail *A Winter Breviary*; Chesnokov *In*

Winter; Myers *The Winter Night*; Stanford *The Blue Bird*; traditional carols

Friday, December 8, 2023 at 7:00 p.m., Church of the Covenant, Boston, MA

(free admission)

“INTO THE HOLIDAYS”

NEC Chamber Singers, Symphonic Winds, & Navy Band, NE perform works

of the season; Erica J. Washburn and Lt. David A. Harbuziuk, conductors

Monday, December 11, 2023 at 7:30 p.m., Jordan Hall

NEC BAROQUE ENSEMBLE - Ingrid Matthews, leader

Works by Purcell, Lully, Biber, Marini, and Castello

Tuesday, December 12, 2023 at 8:00 p.m., Burnes Hall

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David W. Scudder '03 hon. DM

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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)
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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.

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 Gloria Chien and Soovin Kim
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 Margot and John Finley
 Shrieking Meadow Foundation
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This list reflects those who contributed to The NEC Fund and our annual scholarship appeal between July 1, 2022 and June 30, 2023.

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Mr. and Mrs. Samuel L. Hayes III
Elizabeth and Woody Ives
Vandana and Shankar Jagannathan
Diane Katzenberg Braun '01 and Peter Braun
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Elizabeth I. Lintz '97 and John D. Kramer
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 Lindsay M. Miller and Peter W. Ambler, in honor of Harold I. Pratt
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 Richard B. Earle '76 and Alison M. Earle
 Peter C. Erichsen and David R. Palumb

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

The Fannie Cox Foundation
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 Ms. Janet Wu
 Allan Yudacufski
 J Zhou and Xuqiong Wu, in honor of Peter Jarvis

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 The NEC Fund
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 appeal between
 July 1, 2022 and
 June 30, 2023.

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