

N | E | C

New England
Conservatory

Concert Program

necmusic.edu

Leland P. Ko
cello

Recital in partial fulfillment of the
Artist Diploma, 2024
Student of Yeesun Kim and Donald Weilerstein

with
Adria Ye, piano

Volksgeist

Tuesday, April 9, 2024
7:30 p.m.
NEC's Jordan Hall

I have a fascination with folk music — not just as a link between popular music and classical music, but as a bridge between classical musicians and people from all over the world.

This program is full of some of the most vibrant and invigorating music I know for solo cello as well as piano and cello, and captures the dance and the spirit of life that so many cultures have in common. “Volksgeist” translates literally from German as “people’s spirit,” but refers more broadly to a national spirit or a shared cultural spirit.

William Henry Squire
(1871–1963)

Danse Rustique. Op. 20 no. 5

Adria Ye, piano

Béla Bartók
(1881–1945)

Rhapsody No. 1 for Cello and Piano, Sz. 88

Lassú

Friss

Adria Ye, piano

Bright Sheng 盛宗亮
(b. 1955)

***Seven Tunes Heard in China* (1995)**

Seasons (Qinghai)

Guessing Song (Yunnan)

The Little Cabbage (Hebei)

The Drunken Fisherman

Diu Diu Dong (Taiwan)

Pastoral Ballade (Mongolia)

Tibetan Dance

Robert Schumann
(1810–1856)

Five Pieces in Folk Style, op. 102

Vanitas vanitatum: Mit Humor
Langsam
Nicht schnell, mit viel Ton zu spielen
Nicht zu rasch
Stark und markiert

Adria Ye, piano

Zoltán Kodály
(1882–1967)

Sonata for Solo Cello, op. 8

Allegro maestoso ma appassionato
Adagio (con grand' espressione)
Allegro molto vivace

*Leland P. Ko is the recipient of the
Edward P. and Margaret Richardson Presidential Scholarship.*

Those of you who grew up or raised someone on the Suzuki Method might recognize **William Henry Squire's *Danse Rustique***, either by name or by the tune alone. I had the experience of rediscovering a core memory earlier this year teaching it to a young student: when I assign new pieces to young students I usually try to play just the beginning to give them an idea of what it might sound like, but with this piece I was so overcome by childlike joy that I ended up playing through the whole three-minute piece, perhaps to my student's annoyance.

It had occurred to me that this was the first piece I couldn't wait to go up on stage and play as a toddler (I started cello at age three, and I don't know the math works out exactly but I know this piece is in Suzuki Book Five). I now feel this kind of excitement about pretty much everything I play, and I wonder if I owe *Danse Rustique* for bringing that sensation to the forefront of my attention as a little boy.

For those historically curious, William Henry Squire was one of England's leading cellists at the turn of the 20th century. He taught at the Royal College of Music and the Guildhall School of Music, and composed a whole host of cello music, including charming miniatures such as *Danse Rustique* (or *Tarantella*, for those of you familiar with Suzuki Book Six). *Danse Rustique* was written in 1895, when Squire was in his early twenties.

I do think this piece is a nice prelude to the rest of the program, but I think the real reason I wanted to play it is that I still love it with every ounce of childlike joy in my now twenty-five-year-old frame.

"Bartók wrote his two Rhapsodies for violin and piano in 1928, a year he spent at home in Budapest after traveling much of the previous year giving piano recitals. Touring the world was naturally an eye-opening experience, and his letters show that a tour of the United States had left him duly impressed with the sheer size of the country, and with that warm weather wonder, the avocado, which he discovered in Los Angeles.

All the same, much of the music he wrote in 1928 is firmly grounded in his homeland. **The First Rhapsody**, which also exists in versions for violin and orchestra, and **cello and piano** is, like much of Bartók's music, based on Hungarian folk music, which intrigued him both as a composer and as an academic researcher who had traveled the countryside collecting tunes [alongside Zoltán Kodály]. The Rhapsody is full of the sounds of folk fiddling: improvisatory-sounding variations in the melodies and multiple stops of the sort that would be natural for a player creating his own harmonies as he goes along.

It consists of a *Lassú* and a *Friss*, two movements taken from the Hungarian *csárdás*, where they traditionally would be more or less synonymous with slow movement and fast movement. Things are seldom so simple with Bartók. His *Lassú* is divided into two outer sections, featuring a ponderous, throaty tune, and a more subdued middle section.

The *Friss* is based on a folk tune - with an uncanny resemblance to the American Shaker hymn "Simple Gifts" - which is shunted aside for a procession of other folk

tunes in a series of episodes in steadily accelerating tempo, reappearing toward the end in a recapitulation as surprising as it is inevitable.”
– Howard Posner

“Based on folk melodies and other songs collected by the composer from various regions of China, **[Bright Sheng’s] *Seven Tunes Heard in China*** was written for cellist Yo-Yo Ma. It was commissioned by the Pacific Symphony for Dr. George Cheng in honor of his wife Arlene Cheng, to whom the work is dedicated. The movements and their sources are as follows:

I. Seasons (Qinghai)

Spring is coming,
Narcissi are blooming,
The maiden is out from her boudoir seeking,
My love boy, lend me a hand, please.

II. Guessing Song (Yunnan)

Baby, I am testing you:
What is the long, long thing in the sky?
What is the long, long thing under the sea?
What is the long, long thing sold on the street?
What is the long, long thing in front of you, young girl?

III. The Little Cabbage (Hebei)

The little cabbage is turning yellow on the ground,
She lost her parents when she was two or three.
Mom, my Mom!

IV. The Drunken Fisherman

Classical, based on a tune originally written for the *qin*, an ancient seven-string Chinese zither.

V. Diu Diu Dong (Taiwan)

The train is coming,
It is going through the tunnel!

VI. Pastoral Ballade (Mongolia)

White clouds are floating in the blue, blue sky;
Under the clouds, the grass is covered by the snow-white sheep.

The sheep are like pieces of white silver,
Spreading over the green, green grass.
How lovely!

VII. Tibetan Dance

Based on a well-known Tibetan folk dance

– G. Schirmer, Inc., publisher

When I was younger, my mother used to write the date of when I started learning a piece in my brand new sheet music. My sheet music for this piece has “February 2009” written in the top right corner (I would’ve been 10 years old), as well as many fingerings, bowings, and other markings from my teacher at the time, Ron Lowry. My favorite is “good tone, don’t hit!!”

As far as my memory and the frequency of my mom’s and my old teacher’s markings serve me, I definitely didn’t learn the whole piece in 2009. I’ve been learning them one-by-one and out of order in the years since then, but haven’t until now had the chance to put the whole thing together. I’ve loved each of them on their own, but am now beginning to appreciate how brilliantly they work together as a complete set.

Much like with *Danse Rustique*, there is something personally significant (or satisfying?) about being able to put something from my childhood on a graduation recital, but even without that I would be extremely excited to share these seven pieces tonight.

“The late 1840s saw Schumann take up “house music” in a big way. This does not mean that he began to DJ at raves, playing dance music with repetitive drum tracks and synthesized basslines. Rather, he had a productive period composing music specifically designed for the home market: Hausmusik. This was music meant to be appreciated by amateurs making music in their own homes, a demographic that had come to make up an increasing proportion of the German middle class during the Biedermeier period (1815-1848) in which family life was celebrated and home activities like music-making cherished.

In *Schumann’s Five Pieces in Popular Style* (1849), his only work for cello and piano, the “popular” style of these pieces is evident in their simple A-B-A formal structure, their strongly profiled melodies, and their frequent use of drone tones in the bass.

The first piece is entitled *Vanitas vanitatum*, a phrase from the book of Ecclesiastes (“Vanity of vanities, all is vanity”). It is likely meant to depict a drunken soldier like the one featured in Goethe’s well-known poem of the same name. Its heavy peasant swing conveys something of the soldier’s alcoholic swagger, or perhaps even stagger, but offers glimpses of his tipsy charm, as well.

The second piece is like a drowsy lullaby, or perhaps just something cozy to play in a room with plenty of coals on the fire and a hot bowl of punch at the ready. This is warm home life distilled into sound.

An aura of mystery seems to pervade the third piece, which opens with a sad waltz in the cello dogged by furtive interruptions in the piano. More lyrical material occupies the middle section, notable for the high register used in the cello and the

double-stop writing in 6ths.

The fourth piece offers one of those bravely optimistic and celebratory anthems that one often finds in Schumann, alternating with more fretful expressive outpourings in its middle section.

The least 'amateur' of the set is the fifth piece that features copious scoops of double thirds in the piano part and a restless, roving cello line determined to sing out its line on its own terms."
— *Program note, Vancouver Recital Society*

“What musical features are characteristic of Hungarian music? In general, it is active rather than passive, an expression of will rather than emotion. Aimless grieving and tears of merriment do not appear in our music. Even the Székely [region] laments radiate resolute energy. Hungarian folk music has a form that is sharp, definite and varied. Its melody has buoyancy and freedom of movement, and does not unfold timidly from a premeditated harmonic basis. Its form is concise, proportionate, lucid and transparent. The form is lucid, for we always know where we are.”
— *“Kodály’s Sonata Opus 8: Transformation of Hungarian Lament”*
by Francesco Mastromatteo

As far as I’m concerned, this statement from **Kodály** himself is a highly complete description of his **Sonata for Solo Cello, Op. 8**, which he composed in 1915 and published in 1921, after gathering and studying Hungarian folk music as an ethnographer alongside Bartók. The piece very much begins with this resolute energy — two quadruple-stop chords — but is met quickly by rhapsodic and improvisatory bursts, and eventually by a vocal lament. Such is the blueprint of the movement: every bit of determination and gaining in strength allows the music to break free momentarily, but eventually results in that energy dying away (“what comes up must come down”). The first movement ends how it began, with the two same resolute chords.

The second movement is a true lament, beginning in the lowest, throatiest register of the cello before rising and vocalizing alongside a plucked drone. This duet of bowing and plucking simultaneously — a shepherd’s pipe and a lyre? Or perhaps a voice and a heartbeat? — runs through the whole movement. The duet is interrupted by a frenzied and improvisatory middle section, before returning to the opening material, this time fully-fleshed-out and embellished by rapidly-accelerating figures, as if transformed itself by that improvisatory frenzy. Sound and energy dissipate as the movement comes to a close, until the voice gives one final exhale and only the plucked drone is left.

The third movement is at once a sprint and a marathon. Folk tunes unfold rapidly one after the other, utilizing the full range and sounds of the cello as it imitates everything from a fiddle and a lyre to a cimbalom, a hammered dulcimer, and even bagpipes. Momentum only ever briefly stops in this movement, and every lull in energy is quickly swept back up again. Tune after tune, variation after variation, the movement eventually barrels to a frenetic and triumphant ending, very

much an “active expression of will.”

As with *Seven Tunes Heard in China*, this piece is not just one of my favorite and monumental works for solo cello, but also an unfinished project from my childhood. I think it’s also one of those pieces that has the ability to get a person, my younger self included, really excited about cello. I learned the first movement at the end of 2010 at the encouragement of my old teacher, Ron Lowry, who had studied it with Starker and played it on his own graduation recital. I remember being so excited to learn the rest of the piece, but each time I came to it every few years, it presented itself as an insurmountable task and I simply felt not ready to digest it as a whole, let alone even play all the notes. I’m quite stubborn, though, and after many years I think I’ve wrestled the piece into my mind and my body for the first time.

I always thought I would finally play the whole piece before I graduated, and I figured there’s no better time (or place!) to do it. I’ve still got a lot of growing to do, but I hope little Leland would be proud to see me playing Kodály Sonata here tonight.

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 

N | E | C
New England
Conservatory

necmusic.edu/tonight



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.

Andrea Kalyn
President

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.

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
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
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