EXPERIENCE WORLD-CLASS ARTISTRY AT New England Conservatory

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NEC Philharmonia

Hugh Wolff, conductor
Stanford and Norma Jean Calderwood Director of Orchestras

with
Jonathan Swensen ’23 AD, cello

Sopranos and Altos of NEC Symphonic Choir
Erica J. Washburn, director

Wednesday, February 1, 2023
7:30 p.m.
NEC’s Jordan Hall
PROGRAM

George Walker  
(1922–2018)

Dmitri Shostakovich  
*Cello Concerto No. 2, op. 126*  
(1906–1975)  
Largo  
Allegretto  
Allegretto  
Jonathan Swensen ’23 AD, cello

*Intermission*

Gustav Holst  
*The Planets, op. 32*  
(1874–1934)  
Mars, the Bringer of War  
Venus, the Bringer of Peace  
Mercury, the Winged Messenger  
Jupiter, the Bringer of Jollity  
Saturn, the Bringer of Old Age  
Uranus, the Magician  
Neptune, the Mystic  
Sopranos and Altos of NEC Symphonic Choir  
Erica J. Washburn, conductor
**George Walker** was a highly successful performer and composer. Educated at Oberlin College and the Curtis Institute, he was the latter’s first Black Artist Diploma recipient in both piano and composition. His career blazed many new paths: he was the first Black soloist with the Philadelphia Orchestra and the first Black winner of the Pulitzer Prize in Music. Written for the New Jersey Youth Symphony, *Icarus in Orbit* is a brief and intense tone poem, inspired by the mythological story of Icarus and his father Daedalus, who escape captivity on Crete by attaching bird feathers to their arms with beeswax and flying away. Daedalus warns his son not to fly too close to the sun, but Icarus, bewitched by the experience, ignores his father. The sun melts the wax, his wings fall off, and Icarus plunges to his death at sea. The final frantic flute cadenza captures this tragic moment.

**Dmitri Shostakovich** wrote two cello concerti, both dedicated to and premiered by Mstislav Rostropovich. Written in just two months, March and April 1966, the *Cello Concerto no. 2* was premiered later that year at a concert honoring the composer’s 60th birthday. Two expansive outer movements frame a short, intense scherzo that features the 1920’s Russian popular song *Bubliks for Sale*. (A bublik is a bread roll similar to a bagel.) Rostropovich recalled a 1966 New Year’s party when Shostakovich delighted in playing this ditty for his guests. It seems this was the spark that lit the compositional process of the concerto. The music has many hallmarks of Shostakovich’s late style, with faint echoes of Mahler and Mussorgsky, two composers he admired deeply. Often spare and somber, low strings, harp, and solo cello combine to form a characteristic dark timbre. Winds and percussion are employed almost as *leitmotifs*: the two horns with dramatic fanfares (including a virtuoso passage that links the second and third movements), the tambourine, snare drum and bass drum as bizarre backdrops or punctuation to the cello cadenzas, and the percussion section as a clockwork machine that brings the concerto to an abrupt close. Like much late Shostakovich, the music is deceptively simple, masking rigorous manipulation of musical motifs and interrelationships between movements. At times deeply emotional and at others oddly detached, the music’s shifting moods have an almost cubistic quality – as if the composer were constructing a house from various found objects. The miracle is how Shostakovich makes it sound natural and logical – an organic whole from disparate parts.

British composer **Gustav Holst** cultivated a wide variety of interests, from Sanskrit and Hindu writings to astrology and the occult. He was curious enough to procure a copy of *What Is a Horoscope and How Is It Cast?* by Alan Leo, a somewhat notorious astrologer who was born William Frederick Allan and changed his name to reflect the astrological sign of his birth. Holst was clearly interested in the astrological attributes and the Greco-Roman mythology of the planets, not the astrophysics. *The Planets*, his suite for very large orchestra (including alto flute, bass oboe, and euphonium), was written between 1914 and 1916 and has seven planetary movements. (Pluto had not yet been detected and has, in any case, been demoted from full planetary status).
“Mars, the Bringer of War” features an ominous 5/4 *ostinato* that builds to terrifying volume. It is followed by its foil, “Venus, the Bringer of Peace,” a serene and sensuous poem. “Mercury, the Winged Messenger” serves as a quicksilver scherzo and “Jupiter, the Bringer of Jollity,” its boisterous and exuberant foil. The noble central melody in Jupiter, later adapted to a patriotic poem, has become a much-loved and essential hymn at solemn occasions in Great Britain. “Saturn, the Bringer of Old Age” is appropriately saturnine – a slow movement that builds to a dark and forbidding climax before dissolving into quiet contemplation. “Uranus, the Magician,” is another scherzo. Unlike the mercurial Mercury, this scherzo has a manic edge to it, with echoes of Dukas’ *Sorcerer’s Apprentice*. The final movement, “Neptune, the Mystic,” is strikingly original. The 5/4 meter of Mars returns but liquid and amorphous, the antithesis of the hyper-kinetic first movement. Holst employs some daring polytonality, stacking harmonically distant triads on top of each other: E minor and G-sharp minor, B minor and E-flat minor, F-sharp minor over B-flat major. The sound is at once dense and ethereal. The most original feature is the ending: an unseen choir of treble voices undulates more and more faintly between ambiguous harmonies, blurring the line between sound and silence, as if venturing out of the solar system and into deep space. — Hugh Wolff, January 2023

Rising star of the cello, **Jonathan Swensen** is the recipient of the 2022 Avery Fisher Career Grant and was recently featured as both *Musical America*’s ‘New Artist of the Month’ and ‘One to Watch’ in *Gramophone Magazine.*

Jonathan first fell in love with the cello upon hearing the Elgar Concerto at the age of six, and ultimately made his concerto debut at the age of twenty performing that very piece with Portugal’s Orquestra Sinfónica do Porto Casa da Música.

September 2022 saw the release of Jonathan’s debut recording *Fantasia*, on Champs Hill Records, an album of works for solo cello, including Bent Sørensen’s *Farewell Fantasia*, composed for and dedicated to Jonathan and which he premiered in 2021. The album received rave reviews on its release, including from *Gramophone*, *BBC Music*, and *The Strad* which printed “An exciting young talent emerges. I would gladly buy a ticket to see Swensen on the strength of this appealing calling card.”

Jonathan has performed with orchestras all over the world including The Philharmonia Orchestra (UK), Iceland Symphony Orchestra, The Armenian State Symphony Orchestra, The Copenhagen Philharmonic, Aarhus Symphony Orchestra, Sun Symphony Orchestra in Vietnam, Greenville Symphony Orchestra, Aalborg Symphony Orchestra, Leopoldinum Chamberorchestra in Poland, and the Slovak State Symphony Orchestra, and more.

Jonathan captured First Prizes at the 2019 Windsor International String Competition, 2018 Young Concert Artists Audition, 2018 Khachaturian International Cello Competition, and 2016 Danish String Competition. He co-created a festival in Copenhagen called “Festival & Friends”, which has had continued success, and was artistic director of this festival in 2020.

A graduate of the Royal Danish Academy of Music, Jonathan continued his
studies with Torleif Thedéen at the Norwegian Academy of Music in Oslo, and with Laurence Lesser at New England Conservatory, where he will complete his Artist Diploma in May 2023.

NEC Philharmonia
Hugh Wolff, conductor

First Violin
Angela Sin Ying Chan
Bree Fotheringham
Jeffrey Pearson
Tiffany Chang
Wangrui Ray Xu
Masha Lakisova
Joy Wei
Jordan Hadrill
Hannah O’Brien
Hanks Tsai
Minami Yoshida
Yiliang Jiang
Bella Jeong
Eric Chen

Viola
Lisa Sung
Samuel Zacharia
Haoyang Shi
Aidan Garrison
Chia-Rung Chen
ChengRong Li
Hyelim Kong
John Harry Clark
Ayano Nakamura
Anna Mann
Yeh-Chun Lin
Cara Pogossian

Second Violin
Tong Chen
Passacaglia Mason
Yeonsoo Kim
Arun Asthagiri
Tsubasa Muramatsu
Yilei Yin
Yixiang Wang
Youngji Choi
Claire Thaler
Ian Hsu
Nick Hammel
Chloe Hong
Hyeonah Hong

Cello
Barna Zsolt Karóly
Yi-I Stephanie Yang
Hechen Sun
Jeremy Tai
Macintyre Taback
Josephina YK Kim
Claire Deokyong Kim
Pi-Wei Lin
Heechan Ku
Anthony Choi

Bass
Willie Swett
Chiyang Chen
Daniel Slatch
Jesse Dale
Cailin Singleton
Shion Kim

Flute
Chia-Fen Chang
Jeong Won Choe
Jay Kim
Elizabeth Kleiber
Subin Serena Oh
Erika Rohrberg
Dianne Seo

Piccolo
Anne Chao
Amelia Libbey
Erika Rohrberg
Dianne Seo

Alto Flute
Erika Rohrberg

Oboe
Dane Bennett
Donovan Bown
Gwen Goble
Nathalie Vela

English horn
Nathalie Vela

Bass Oboe
Gwen Goble

Clarinet
Tristen Broadfoot
Hugo Heokwoo Kweon
Aleksis Martin
Soyeon Park
Erica Smith

Bass Clarinet
Tristen Broadfoot

Principal players
*Walker
‡Shostakovitch
§Holst
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<td>Andrew Brooks §</td>
<td>Jack Earnhart</td>
<td>Eli Geruschat *</td>
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<td>Adam Chen *</td>
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<td>Garrett Comrie</td>
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<td>Miranda Macias ‡</td>
<td>Eli Canales</td>
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<td>Julien Rollins</td>
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<td>Richard Veulek</td>
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<td>Contrabassoon</td>
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<td>Julien Rollins</td>
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<td>French horn</td>
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<td>Paolo Rosselli *</td>
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<td>Trumpet</td>
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<td>Nelson Martinez</td>
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**Orchestra Department**

Hugh Wolff

*Stanford and Norma Jean Calderwood Director of Orchestras*

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<th>Position</th>
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<td>Marjorie Apfelbaum</td>
<td>David Loebel</td>
<td>Rachel Brake</td>
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<td>Director of Large Ensemble</td>
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<td>Andrés Almirall</td>
<td>Hannah O’Brien</td>
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Special thanks to Jason Horowitz, Noriko Futagami, Mickey Katz, and Anthony D’Amico for their work in preparing the orchestra for this evening’s concert.
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
Lingbo Ma, Da-Yu Liu, and Changjin Ha, rehearsal accompanists

Sopranos and Altos of NEC Symphonic Choir

Oluwanimofe Akinyanmi  Blake Hetherington  Anisha Srinivasan
Aislin Alancheril  Chenzhejun Hu  Claire Stephenson
*Alexis Boucugnani  *Gabrielle Jaques  Margaret Storm
Brittany Bryant  *Molly Knight  Wanrou Tang
Isabella Butler  Lucci Zimeng Li  *Chloe Thum
Coco Chapman  Qianqian Li  Yuehan Echo Wang
Chen Chen  *Corinne Luebke-Brown  Shanshan Xie
Jing Chen  *Sally Millar  *Aimee Yermish
Ivy Evers  Hannah Miller  *Maggie Zheng
Molly Flynn  Sianna Monti  Zhaoqian Ellie Zhong
Siyuan Guan  Daniela Pyne
Jialin Han  Qiu Qiu
Wei He  Rachel Solyn  *community member

Hugh Wolff
Stanford and Norma Jean Calderwood Director of Orchestras; Chair, Orchestral Conducting

Hugh Wolff joined the New England Conservatory faculty in 2008 and has conducted a large share of NEC’s orchestral concerts every year since then. He has taught graduate students in an elite training program for orchestral conductors since 2009.

Wolff has appeared with all the major American orchestras, including those of Boston, Chicago, New York, Philadelphia, Los Angeles, San Francisco, and Cleveland. He is much in demand in Europe, where he has conducted the London Symphony, the Philharmonia, the City of Birmingham Symphony, the Orchestre National de France, Czech Philharmonic, Leipzig Gewandhaus, Munich Philharmonic, and the Bavarian and Berlin Radio Orchestras. A regular guest conductor with orchestras in Japan, Korea, Scandinavia, Canada and Australia, he is also a frequent conductor at summer festivals.

Currently Laureate Conductor of the Belgian National Orchestra, Wolff was principal conductor of the Frankfurt Radio Orchestra from 1997 to 2006 and maintains a close relationship with that ensemble. He led it on tours of Europe, Japan, and China, and at the Salzburg Festival. Wolff was principal conductor and then music director of the Saint Paul Chamber Orchestra (1988-2000), with which he recorded twenty discs and toured the United States, Europe, and Japan.
Performances with the Boston Symphony have included the world premiere of Ned Rorem’s *Swords and Ploughshares* in Symphony Hall. Wolff was music director of the New Jersey Symphony (1986-1993) and principal conductor of Chicago’s Grant Park Music Festival (1994-1997). He began his professional career in 1979 as associate conductor of the National Symphony Orchestra under Mstislav Rostropovich.

Wolff’s extensive discography includes the complete Beethoven symphonies with the Frankfurt Radio Orchestra and music from the baroque to the present. He has recorded or premiered works by John Adams, Stephen Albert, John Corigliano, Brett Dean, Lukas Foss, John Harbison, Aaron Jay Kernis, Edgar Meyer, Rodion Shchedrin, Bright Sheng, Michael Torke, Mark-Anthony Turnage, and Joan Tower and has collaborated on CD with Mstislav Rostropovich, Yo-Yo Ma, Steven Isserlis, Joshua Bell, Hilary Hahn, Dawn Upshaw, Jennifer Larmore, Jean-Yves Thibaudet, and jazz guitarist John Scofield. Three times nominated for a Grammy Award, Wolff won the 2001 Cannes Classical Award.

A graduate of Harvard College, Wolff studied piano with George Crumb, Leon Fleisher and Leonard Shure, composition with Leon Kirchner and Olivier Messiaen, and conducting with Charles Bruck. In 1985, Wolff was awarded one of the first Seaver/ National Endowment for the Arts Conducting Prizes.

A gift from the Calderwood Charitable Foundation endowed the Stanford and Norma Jean Calderwood Director of Orchestras chair now occupied by Hugh Wolff. He and his wife, harpist and radio journalist Judith Kogan, have three sons.

**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.

**Symphonic Music at New England Conservatory**

Stanford and Norma Jean Calderwood Director of Orchestras Hugh Wolff is joined by Associate Director of Orchestras David Loebel, Chamber Orchestra founder Donald Palma, and a rich array of guest conductors and coaches for dozens of FREE orchestral concerts in NEC’s Jordan Hall this year.

Visit [necmusic.edu](http://necmusic.edu) for complete and updated concert information:

**NEC SYMPHONY**, David Loebel, conductor

Mozart *Symphony No. 32 in G Major, K. 318*; Stravinsky *Violin Concerto in D Major*, Julian Rhee ’24 MM, violin; Florence Price *Symphony No. 3 in C Minor*

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

**MOZART: THE MAGIC FLUTE**

performed by NEC Opera students and members of NEC Philharmonia, under the direction of Robert Tweten

*Wednesday, & Thursday, February 8 & 9, 2023 at 7:30 p.m., Jordan Hall*

**NEC CHAMBER ORCHESTRA**, Donald Palma, artistic director

Bologne *Overture to “L’Amant anonyme”*; Mozart *Piano Concerto No. 14 in E-flat, K. 449* – Charles Berofsky ’24 MM, piano; Haydn *Symphony No. 80 in D Minor*

*Monday, February 13, 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 PHILHARMONIA**, David Loebel, conductor

Coleman *Seven o’clock Shout*; Dvořák *Symphony No. 7 in D Minor*; Schumann *Cello Concerto in A Minor*, op. 129 – Jeremy Tai ’23 MM, cello

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

**NEC PHILHARMONIA**, Carlos Miguel Prieto, guest conductor

Debussy *Nuages* and *Fêtes* from *Nocturnes*; Ortiz *Téénec*; Copland *Symphony No. 3*

*Wednesday, March 15, 2023 at 7:30 p.m., Jordan Hall*
Symphonic Music at NEC
–continued

NEC SYMPHONY, David Loebel, conductor
Berlioz Symphony fantastique
Wednesday, April 12, 2023 at 7:30 p.m., Jordan Hall

MARTIN Y SOLER: L’ARBORE DI DIANA
performed by NEC Opera students and members of NEC Philharmonia, under the direction of Robert Tweten
Thursday–Sunday, April 13–16, 2023 (times vary),
Plimpton Shattuck Black Box Theatre

NEC CHAMBER ORCHESTRA, Donald Palma, artistic director
Finzi Prelude; Bridge Suite for Strings; Britten Variations on a Theme of Frank Bridge
Wednesday, April 19, 2023 at 7:30 p.m., Jordan Hall

NEC PHILHARMONIA & SYMPHONIC CHOIR, Hugh Wolff, conductor
Brahms Tragic Overture in D Minor, op. 81; Gabriela Lena Frank Conquest Requiem – YeonJae Cho ’24 AD, soprano and Libang Wang ’23 MM, baritone; Lutoslawski Concerto for Orchestra
Wednesday, April 26, 2023 at 7:30 p.m., Symphony Hall

Other Upcoming Concerts at NEC
Visit necmusic.edu for complete and updated concert and ticketing information

NEC COMPOSERS’ SERIES
Works by NEC faculty Sid Richardson, Kari Agós, Malcolm Peyton, and Mark-Anthony Turnage - Malcolm Peyton Composer Artist-in-Residence
Monday, February 6, 2023 at 7:30 p.m., Jordan Hall

[NEC]SHIVAREE, Steven Drury, artistic director
Tuesday, February 7, 2023 at 8:00 p.m., Williams Hall

JAZZ/CMA FACULTY SPOTLIGHT
Works and performances by faculty including Jerry Leake, Anthony Coleman, Bob Nieske, Mal Barsamian, Lautaro Mantilla, Mehmet Ali Sanlikol, George Lernis, Cristi Catt, Jorrit Dijkstra, Billy Stark, Hankus Netsky, Cecil McBee, and others
Tuesday, February 7, 2023 at 7:30 p.m., Jordan Hall
Other Upcoming Concerts at NEC
–continued

NEC WIND ENSEMBLE, Charles Peltz, conductor
“*A Valentine to Contemporary Musical Arts*” – Gandolfi *Vientos y Tangos;*
Duffy *Three Places in New Haven;* Rodrigo *Adagio por vientos;* Netsky *Nonantum Bulgar;* Schuman from *New England Triptych* - CMA students perform
*Tuesday, February 14, 2023 at 7:30 p.m., Jordan Hall*

TUESDAY NIGHT NEW MUSIC
New music by NEC student composers, performed by their peers
*Tuesday, February 14, 2023 at 8:00 p.m., Williams Hall*

“**CONNECTIONS**” CHAMBER MUSIC SERIES
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 ’24 AD, soprano
*Tuesday, February 21, 2023 at 7:30 p.m., Jordan Hall*

SONATA NIGHT 44, Pei-Shan Lee, director
*Thursday, February 23, 2023 at 6:30 p.m., Burnes 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”
Works by Clara Schumann, Brahms, Satie, Meredith Monk, Florence Price, Griffes, Tania León, Messiaen. Joan Tower, Alkan
*Monday, February 27, 2023 at 7:30 p.m., Jordan Hall*
Support the musical journeys of NEC students!
Contributions to The NEC Fund directly support the musical journeys of our extraordinarily talented NEC students and help keep our concerts free. From student scholarships and faculty support to exceptional student resources and learning opportunities, your gift makes the unparalleled NEC experience possible. Learn more 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.

necmusic.edu/tonight