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.

Andrea Kalyn
President
NEC Philharmonia
NEC Symphonic Choir

David Loebel, conductor

with soloists
Josie Larsen ’25 AD, Yeonjae Cho ’24 AD
Shiyu Zhuo ’24 MM, Ruoxi Peng ’25 GD, soprano
Suowei Wu ’25 MM, tenor
Hyungjin Son ’24 MM, baritone

Erica J. Washburn, Director of Choral Activities

Wednesday, November 8, 2023
7:30 p.m.
NEC’s Jordan Hall
PROGRAM

Arvo Pärt
(b. 1935)

Fratres (1977)

—There will be no break between Pärt and Mozart—

Wolfgang Amadeus Mozart
(1756–1791)

“Great” Mass in C Minor, K. 427
  Kyrie
    Josie Larsen ’25 AD, soprano
  Gloria
    Gloria in excelsis Deo
    Laudamus te
      Yeonjae Cho ’24 AD, soprano
    Gratias agimus tibi
    Domine Deus
      Shiyu Zhuo ’24 MM, soprano
      Ruoxi Peng ’25 GD, soprano
  Qui tollis
  Quoniam
    Josie Larsen, Yeonjae Cho, soprano
    Suowei Wu ’25 MM, tenor
  Jesu Christe - Cum Sancto Spiritu
  Credo
    Credo in unum Deum
    Et incarnatus est
      Josie Larsen, soprano
  Sanctus
  Benedictus
    Yeonjae Cho, Josie Larsen, soprano
    Suowei Wu, tenor
    Hyungjin Son ’24 MM, baritone

NEC Symphonic Choir
  Erica J. Washburn, director
NEC Philharmonia
Any composer setting the text of the Roman Catholic mass must surrender to the liturgical strictures it imposes on their musical thought. By contrast, Arvo Pärt’s Fratres (“Brothers” in Latin) evokes the simplicity, mystical awe and serenity associated with medieval and Renaissance vocal music. Existing in several versions for various combinations of instruments, Fratres springs from Pärt’s deep commitment to his Russian Orthodox faith, inviting the listener to a world of inner stillness and private contemplation.

Mozart’s Mass in C Minor is Janus-faced, its double choruses and fugues looking backwards to the complexities of Handel’s oratorios, while its soprano arias anticipate the memorable women who would soon populate Mozart’s greatest operas: Susanna, Donna Elvira, Fiordiligi and the Queen of the Night.

The story of the mass’ composition and its place in Mozart’s oeuvre gives rise to many questions:

Why was it composed? To give thanks for Mozart’s wife Constanze’s recovery from illness, to mark the birth of their first child or—in a modern, psychological interpretation of Mozart’s relationship with his father—as a peace offering to Leopold Mozart meant to reconcile him to his son’s marriage?

How committed was Mozart to Catholicism? Why does the Credo text break off just before it describes Christ’s crucifixion and resurrection?

And most important, why has the mass come down to us as an incomplete torso?

In his recent book, Mozart in Motion, Patrick Mackie offers this possible explanation: An unfinished mass setting was in effect the gesture with which Mozart finally left Salzburg behind. The C minor mass was among the most ambitious works that he ever attempted, a sort of total statement on everything music could be, at this point in the 1780s at least. It was a total statement that he could not complete, any more than he ever found completely satisfactory ways of being both Leopold’s son and Constanze’s husband, or a church-going believer and an enlightenment freethinker. The mass is by turns poignant and stern, twinkly and sweeping, serenely sensuous and tightly argued...Maybe (Mozart) failed to pursue the mass once its momentum had lapsed because he found that its energies could pour into secular music. The lengthening melodies and the cascades of harmonic argument throughout his later works can seem to carry a dispossessed feeling for the eternal.

The Mass in C Minor unquestionably engaged Mozart’s musical imagination more than most—if not all—of his other sacred works. Despite the uncertainties surrounding it, it remains a priceless entry point into Mozart’s spiritual world.

– David Loebel
Kyrie eleison.  
Christe eleison.  
Kyrie eleison.  

Lord have mercy.  
Christ have mercy.  
Lord have mercy.

Gloria in excelsis Deo.  
Et in terra pax hominibus bonae voluntatis.  

Glory to God in the highest.  
And on earth peace to all those of good will.

Laudamus te.  Benedicimus te.  
Adoramus te.  Glorificamus te.  

We praise thee.  We bless thee.  
We worship thee.  We glorify thee.

Gratias agimus tibi propter magnam gloriam tuam.  

We give thanks to thee according to thy great glory.


Lord God, King of Heaven, God the Father almighty.  Lord Jesus Christ, the only begotten Son.  Lord God, Lamb of God, Son of the Father.

Qui tollis peccata mundi, miserere nobis.  
Qui tollis peccata mundi, suscipe deprecationem nostram.  
Qui sedes ad dexteram Patris, miserere nobis.  

Thou who takest away the sins of the world, have mercy upon us.  
Thou who takest away the sins of the world, receive our prayer.  
Thou who sittest at the right hand of the Father, have mercy upon us.

Quoniam tu solus sanctus.  Tu solus Dominus.  Tu solus Altissimus.  

For Thou alone art holy.  Thou alone art the Lord.  Thou alone art the most high.

Jesu Christe, cum Sancto Spiritu in gloria Dei Patris, Amen.  

Jesus Christ, with the Holy Spirit in the glory of God the Father.  Amen.
Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium. Credo et in unum Dominum, Jesum Christum, Filium Dei unigenitum. Et ex Patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero. Genitum, non factum, consubstantialem Patri, per quem omnia facta sunt. Credo qui propter nos homines et propter nostram salutem descendit de coelis.

Et incarnatus est de Spiritu Sancto ex Maria Virgine. Et homo factus est.


Benedictus qui venit in nomine Domini. Osanna in excelsis.

I believe in one God, the almighty Father, creator of heaven and earth, and of all things visible and invisible. And I believe in one Lord, Jesus Christ, the only begotten Son of God. And born of the Father before all ages. God from God, light from light, true God from true God. Begotten, not made, of one substance with the Father, by whom all things were made. I believe that for us and our salvation he came down from heaven.

And was incarnate by the Holy Spirit of the Virgin Mary. And was made man.


Blessed is He who comes in the name of the Lord. Hosanna in the highest.

Yeonjae Cho is a Korean lyric coloratura soprano who has performed in numerous operas, including the roles of Queen of the Night in Die Zauberflöte, Norina in Don Pasquale, Eurydice in Orphée aux Enfers, Diana in L’arbore di Diana, Setsuko in An American Dream, Aminta in Il Re Pastore, Mrs. Jenks in The Tender Land and Erste Dame in Die Zauberflöte. This season, she will be featured as Diana in La Calisto and Adele in Die Fledermaus at the New England Conservatory. She has also performed the roles of Lucia from Lucia di Lammermoor, Tytania from A Midsummer Night’s Dream, and Zerlina from Don Giovanni in the NEC Perkin Opera Scenes Program. Last April, she performed as a soprano soloist in the East Coast premiere of Gabriela Lena Frank’s Conquest Requiem with NEC Philharmonia and Symphonic Choir in Boston’s Symphony Hall. Additionally, she was named as a Boston District Winner by the Metropolitan Opera Laffont Competition and has been awarded NEC’s Wendy Shattuck Presidential Scholarship in 2023. She earned the bachelor’s and master’s degrees at the Seoul National University with honors, and she earned a Graduate Diploma at New England Conservatory. She is currently pursuing an Artist Diploma at New England Conservatory under the tutelage of Bradley Williams.
A current Artist Diploma student of Bradley Williams at NEC, Josie Larsen is a lyric soprano from Sammamish, Washington. She completed her Master of Music degree at New England Conservatory and her Bachelor of Music degree at Brigham Young University, both in Vocal Performance. Recently, Josie took the NEC stage as the Governess in The Turn of the Screw. Her upcoming Operatic performances at NEC include Mimi in La bohème and Rosalinda in Die Fledermaus with Robert Tweten. Additionally, she is excited for an upcoming performance of Bachianas Brasileiras No. 5 by Villa-Lobos with Hugh Wolf. Josie’s greatest joy from performing comes from the opportunity it provides to connect with others from all around the world in any language.

Ruoxi Peng is a Chinese soprano currently studying under the guidance of MaryAnn McCormick at New England Conservatory, where she is pursuing a Graduate Diploma in Vocal Performance. Ruoxi completed both her Master of Music and Bachelor of Music degrees at New England Conservatory. Last April, Ruoxi played Britomarte in NEC’s Spring Main Stage production of Soler’s L’arbore di Diana, and in May she made her role debut as Pamina in Die Zauberflöte with Mass Opera. This was followed in July by her performance of Despina in Così fan tutte with Utah Vocal Arts Academy. Later this month she will be performing the role of Diana in NEC’s Main Stage production of La Calisto. She has also sung the roles of Zerlina, Serafina, Carolina, and Nellie in NEC’s Perkin Opera Scenes programs and has participated in various other NEC performances, including the Liederabend and Song and Verse recital series. Ruoxi recently won the Mozart Prize in UVAA’s Opera Competition, 2nd Place in the Mass Opera Vocal Competition and was the Semi-Finalist in the Camille Coloratura Awards.

Baritone Hyungjin Son, a native of South Korea, is an active opera, oratorio, and concert singer. Mr. Son has performed the roles of Uncle Bonze, Madama Butterfly; Don Giovanni, Don Giovanni; Doristo, L’arbore di Diana; Don Alfonso, Così fan tutte; Mr. Putnam, If I were you; “Pa” Zegner, Proving up; and Sir Thomas, Mansfield Park. He has also performed as a soloist for Brahms Ein deutsches Requiem with the BU Symphony Orchestra at Boston’s Symphony Hall. As a studio artist at Aspen Music Festival, he covered the role of Ford in Falstaff, with international bass-baritone Bryn Terfel in the title role and covered the title role in Don Giovanni as well. He was named an Encouragement Winner in 2020 and a district winner in 2022 in the Boston district of Metropolitan Opera National Council Auditions, and he was named in the national semi-finals of Metropolitan Opera Laffont Competition. He is pursuing master’s degree at New England Conservatory under the tutelage of Bradley Williams. He holds a Bachelor of Music degree in vocal performance from Seoul National University, and a graduate certificate from Opera Institute of Boston University. Recently, Mr. Son made his debut as Uncle Bonze in Madama Butterfly with Detroit Opera and Boston Lyric Opera.
Suowei Wu is a tenor from Wenzhou, China. He is currently in his first year of study for the Master of Music degree in Vocal Performance under the guidance of Bradley Williams. Prior to his graduate studies, he completed his Bachelor of Music degree at Xinghai Conservatory of Music in Guangzhou, China, under the tutelage of Chuangliang Wang and Xiaomeng Zhang. A recipient of the National Scholarship award in China, Suowei was also a recipient of the academic honors scholarship award at Xinghai Conservatory of Music for three consecutive years and a Silver prize winner of the Wenzhou Young Singers Young Prix Competition. He was previously a tenor lead singer at Xinghai Conservatory of Music’s Chamber Choir.

Chinese soprano Shiyu Zhuo has been honing her skills in vocal performance for the past several years and is currently studying for her Master of Music degree at New England Conservatory. In the 2022-2023 season, Ms. Shiyu made her debut at The Wiener Musikverein as Gretel in Hänsel und Gretel. In addition to her performance tonight as a soloist in Mozart’s Mass in C Minor, this year at NEC she will perform in the Liederabend series, will sing the role of Calisto in the November production of La Calisto, conducted by Robert Tweten, and will make her house debut as Musetta in La Bohème in February at NEC’s Jordan Hall.

**NEC Philharmonia**

David Loebel, conductor

First Violin

Yebin Yoo
Min-Han Hanks Tsai
Jisoo Kim
Arun Asthagiri
Ioaan-Octavian Pirlea
Chloe Hong
Emma Boyd
Olga Kaminsky
Emily Lin
Tsubasa Muramatsu

Second Violin

Rachel Yi
Hannah Park
Jusun Kim
Anatol Toth
Minami Yoshida
Jordan Hadrill
Peixuan Wu
Sydney Scarlett
Mitsuru Yonezaki

Viola

Nicolette Sullivan-Cozza
Sachin Shukla
Xinlin Wang
Bram Fisher
Katie Purcell
Yeh-Chun Lin
Sophia Tseng

Cello

Andres Sanchez
Zachary Keum
Max Zhenren Zhao
Lily Uijin Gwak
Lexine Feng
Nicholas Tsang Man To
Noah Lee

Bass

Shion Kim
Colby Heimburger
Alyssa Burkhalter
Cailin Singleton

First Violin

Honor Hickman
Oboe
Gwen Goble
Kelley Osterberg

Bassoon

Abigail Heyrich
Jialu Wang

French horn

Grace Clarke
Noah Silverman

Trumpet

Nelson Martinez
Alex Prokop

Trombone

Quinn McGillis
Noah Korenfeld
Bass Trombone
David Paligora

Percussion
Liam McManus

Organ
Lingbo Ma

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Stanford and Norma Jean Calderwood Director of Orchestras

Marjorie Apfelbaum
Director of Large Ensemble Administration

David Loebel
Associate Director of Orchestras

Timothy Ren
Student Manager

Donald Palma
Artistic Director of Chamber Orchestra

Andrés Almirall
Performance Librarian

Eddy Lanois
Student Librarian

Timothy Goliger
Bailee Green
Jackie Hu
Maggie Storm,
Calvin Isaac Wamser, Ying Ting Lena Wong, Henri Youmans,
and Honghao Howard Zheng - graduate conductors

Sally Millar, administrator
Lingbo Ma and Changjin Ha, rehearsal accompanists

New England Conservatory Choruses
Erica J. Washburn, Director of Choral Activities

NEC Symphonic Choir

Aislin Alancheril
Chen Chen

* Andrés Almirall
Daniel Chen Wang

Genie Alvarado
§ Xingyan Chen

* Charleen Andujár Ortiz
Bryan Chiang

* Ilan Balzac
Su Cong

* Alexis Boucugnani
Anjulie Djaram

Emelia Boydstun
Yuxin Duan

Peter Butler
Ivy Evers

Gia Cellucci
* Felix Feist

Coco Chapman
* Isaac Garrett

Baian Chen
Timothy Goliger

Bailee Green
Siyuan Guan
Jialin Han
Thatcher Harrison
Cameron Hayden
Jinyu He
Jackie Hu
Jane Ai Jian
Yoomin Kang
Dohyun Kim
Ian Yoo Kim
David Loebel  
Associate Director of Orchestras

Noted for performances that combine innate musicality with interpretive insight, David Loebel joined the faculty of New England Conservatory in 2010 as Associate Director of Orchestras following an eleven-year tenure as Music Director and Conductor of the Memphis Symphony Orchestra. Prior to his appointment in Memphis, he enjoyed a decade-long association with the Saint Louis Symphony Orchestra, serving as Associate and then Associate Principal Conductor, as well as Artistic Director of its summer festival, *Classics in the Loop*. He has also been Associate Conductor of the Cincinnati Symphony Orchestra.

As a guest conductor, David Loebel has appeared with the Philadelphia Orchestra, Chicago Symphony Orchestra, San Francisco Symphony Orchestra, National Symphony Orchestra, Minnesota Orchestra, Saint Paul Chamber Orchestra, Seattle Symphony Orchestra, and Brooklyn Philharmonic Orchestra. He has also conducted the symphony orchestras of Baltimore, Indianapolis, Milwaukee, New Jersey, and Syracuse, the Utah Symphony, the North Carolina Symphony, the Buffalo Philharmonic Orchestra, the Rochester Philharmonic Orchestra, the Kansas City Symphony, the Louisville Orchestra, Symphony Silicon Valley, the Louisiana Philharmonic Orchestra and the Calgary Philharmonic, among many others.

Internationally, Loebel has conducted the Taipei Symphony Orchestra, the Tokyo Philharmonic Orchestra, Orquesta Sinfónica de Xalapa, and toured Australia to great acclaim, leading the Sydney, Adelaide, Queensland, Western Australian, and
Tasmanian Symphony Orchestras. He has led family and educational concerts at Carnegie Hall with the Orchestra of St. Luke’s, the Saint Louis Symphony Orchestra, and the New Jersey Symphony Orchestra. Operatic engagements include productions at Opera Theatre of Saint Louis and Opera Memphis, and he has appeared at summer festivals including the Grant Park Music Festival, Eastern Music Festival, Sewanee Summer Music Festival, and Woodstock Mozart Festival.

Honored five times by ASCAP for his adventuresome programming, David Loebel is a recipient of the prestigious Seaver/National Endowment for the Arts Conductors Award. An equally articulate communicator off the podium, he is a popular speaker and hosted “The Memphis Symphony Radio Hour” on public radio station WKNO-FM. His writings on music have been widely published, including program notes for Telarc recordings. With the Grant Park Symphony Orchestra and Chorus he recorded the critically acclaimed CD Independence Eve at Grant Park.

Active throughout his career in the training of young musicians, Loebel has been Conductor-in-Residence of the New World Symphony and Music Director of the Saint Louis Symphony Youth Orchestra. He has also conducted the Civic Orchestra of Chicago, the National Repertory Orchestra, and at conservatories including the Juilliard School, Cleveland Institute of Music, San Francisco Conservatory of Music, and Indiana University. As a mentor to conductors, he has served on the faculties of the League of American Orchestras’ Conducting Workshop, the Kennedy Center’s National Conducting Institute, and the University of Cincinnati College-Conservatory of Music.

A native of Cleveland, David Loebel is a graduate of Northwestern University and a recipient of its Alumni Merit Award. http://davidloebel.com/

**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* and, most recently, with the Tanglewood Festival Chorus and the Boston Symphony Orchestra on their Deutsche Grammophon recording of Shostakovich *Symphony No. 13* (released on October 20).

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 Orchestral and Choral Music at NEC**

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

**NEC NEW MUSIC ENSEMBLE**, Hugh Wolff, conductor

Ligeti *Six Bagatelles*; Stravinsky *Octet*; Villa-Lobos *Bachianas brasileiras No. 5*; Boulez *Messagesquises*; Yuan-Chen Li *Butterfly*; Piazzolla *The Four Seasons of Buenos Aires*

*Tuesday, November 14, 2023 at 8:00 p.m., Brown Hall*

**NEC SYMPHONY**, Paul Biss, conductor

Zwilich *Jubilation*; Rachmaninoff *Piano Concerto No. 2* – Seongwoo Moon ’25 MM, piano; Dvořák *Symphony No. 8*

*Wednesday, November 15, 2023 at 7:30 p.m., Jordan Hall*

**CAVALLI: LA CALISTO**

Performed by opera students and members of NEC Philharmonia;
Brenna Corner, director; Robert Tweten, conductor

*Thursday-Sunday, November 16-19, 2023, times vary*

*Plimpton Shattuck Black Box Theatre*

**LESSONS AND CAROLS: NEC SYMPHONIC CHOIR & CHAMBER SINGERS**

Erica J. Washburn, conductor; Back Bay Ringers, Griff Gall, director

*Friday, December 8, 2023 at 7:30 p.m., Church of the Covenant, Boston, MA*

**“INTO THE HOLIDAYS”**

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

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

**NEC BAROQUE ENSEMBLE**

*Tuesday, December 12, 2023 at 8:00 p.m., Burnes Hall*
Upcoming Orchestral and Choral Music at NEC
–continued

NEC PHILHARMONIA, Hugh Wolff, conductor
Frank Escaramuza; Lutoslawski Cello Concerto, Leland Ko ’24 AD, soloist;
Rachmaninoff Symphonic Dances
Wednesday, December 13, 2023 at 7:30 p.m., Jordan Hall

NEC CONDUCTORS’ CHOIR
Graduate student conductors
Thursday, December 14, 2023 at 10:30 a.m., Jordan Hall

NEC LAB ORCHESTRA
Graduate student conductors
Thursday, December 14, 2023 at 8:00 p.m., Brown Hall

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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.

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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*
## CORPORATE PARTNERS

### $25,000+

<table>
<thead>
<tr>
<th>$25,000+</th>
<th>CORP Company</th>
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<tbody>
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<td>CORP Name</td>
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<tr>
<td>KIRKLAND &amp; ELLIS</td>
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### $15,000 - $24,999

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<td>JP MORGAN CHASE &amp; CO.</td>
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### $10,000 - $14,999

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<td>Eastern Bank</td>
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<td>NFP</td>
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<tr>
<td>Nichols &amp; Pratt, LLP, in honor of Harold I. Pratt</td>
<td>Nichols &amp; Pratt, LLP, in honor of Harold I. Pratt</td>
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<tr>
<td>East Meets West Catering</td>
<td>East Meets West Catering</td>
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<tr>
<td>Reuning &amp; Son Violins, Inc.</td>
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<tr>
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<td>Isaacson, Miller</td>
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### $1,000 - $2,499

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<td>King &amp; Bishop</td>
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### MATCHING GIFT DONORS

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<tr>
<th>MATCHING GIFT DONORS</th>
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<tr>
<td>Netflix</td>
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<tr>
<td>Intel Foundation</td>
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<td>KLA Foundation</td>
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<td>$2,500 - $4,999</td>
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<td>Bank of America</td>
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<td>Matching Gifts</td>
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<td>Google</td>
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<td>$1,000 - $2,499</td>
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<td>Point32Health Foundation</td>
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New England Conservatory receives support from the Massachusetts Cultural Council.