Concert Program

necmusic.edu
NEC Symphony

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

Wednesday, March 13, 2024
7:30 p.m.
NEC’s Jordan Hall
PROGRAM

Reena Esmail
(b. 1983)  
*RE|Member* (2021)

Joel Thompson
(b. 1988)  
*An Act of Resistance* (2022)

**Intermission**

Dmitri Shostakovich
(1906–1975)  
*Symphony No. 5 in D Minor, op. 47*  
Moderato  
Allegretto  
Largo  
Allegro non troppo
Tonight’s program is about struggles against adversity and music’s power to speak the truth in difficult situations. Reena Esmail celebrates the return of live orchestra performances after the Covid pandemic. With the theatrical device of offstage and onstage oboes – first alone, then brought together – her short work \textit{RE\textbackslash{}Member} moves from the loneliness of isolation to the warmth of communion. Joel Thompson’s \textit{Act of Resistance} similarly uses a theatrical device: after a loud, grim, and violent orchestral climax, the individual musicians stand and quietly sing. Thompson acknowledges the vulnerability and inherent riskiness of this unusual gesture, but its power to move is found in exactly those elements. And Dmitri Shostakovich’s \textit{Fifth Symphony} is a masterpiece that speaks truth to power in the dark days of Stalin’s tyranny.

For \textit{Reena Esmail}, \textit{RE\textbackslash{}Member} is a chance to explore what the world has gone through: “When I first spoke to Maestro Dausgaard [Seattle Symphony] about this piece, we thought it would be opening the 2020 season. We spoke about that feeling of returning to the concert hall after the summer – a change of season, a yearly ritual. But as the pandemic unraveled life as we knew it, the ‘return’ suddenly took on much more weight.”

Now the piece charts the return to a world forever changed… writing the musicians back onto a stage that they left in completely uncertain circumstances, and that they are re-entering from such a wide variety of personal experiences of this time.”

I wanted this piece to feel like an overture, and my guides were two favorites: Mozart’s \textit{The Marriage of Figaro} and Bernstein’s \textit{Candide}. Each is breathless and energetic, with pockets of intimacy and tenderness. Each contains many parallel universes that unfold quickly. Each has beautiful, memorable melodies that speak and beckon to one another. I strove for all of this in \textit{RE\textbackslash{}Member}.”

It is a multifaceted title, and by happy coincidence also allowed Esmail to ‘sign’ the work with her initials, RE: “I only noticed that after the fact! This piece connects two meanings of the word ‘remember’. Firstly, the sense that something is being brought back together. The orchestra is re-membering, coalescing again after being apart. The pandemic will have been transformative: the orchestra is made up of individuals who had a wide variety of experiences in this time. And they are bringing those individual experiences back into the collective group. There might be people who committed more deeply to their musical practice, people who were drawn into new artistic facets, people who had to leave their creative practice entirely, people who came to new realizations about their art, career, life. All these new perspectives, all these strands of thought and exploration are being brought back together.”

“And the second meaning of the word: that we don’t want to forget the perspectives which each of these individuals gained during this time, simply because we are back in a familiar situation. I wanted this piece to honor the experience of coming back together, infused with the wisdom of the time apart.”

\textit{– Excerpted from Seattle Symphony 2021 premiere notes by Raff Wilson}
Joel Thompson writes this about *An Act of Resistance*:
“If you don’t use it, you’ll lose it.” Many consider this oft-used saying to be true as it relates to physical fitness, artistic skills, and even mental fortitude. Given the ubiquitous divisiveness and turmoil in the world over the last few years, it seems that this adage may also have other applications. Maybe I’m naïve, but I think our current condition can be diagnosed as a severe deficiency in empathy — our world is lacking the strength to love. We haven’t been using it, so we’ve lost it.

This dearth in empathy is so pervasive that is now the new norm. People pride themselves in their rigid opposition of even listening to someone of differing viewpoints in a spirit of openness. So I decided to write a piece that would help me, and hopefully others, rebuild the strength necessary to love deeply, genuinely, and passionately.

This piece is essentially a battle between selfishness and empathy — pride v. love — and because one is easier than the other, the victor is clear towards the end of the piece. It is important that the decision to perform the music that follows “the end” remains a choice for each individual member of the ensemble.

Asking orchestral musicians to put down their instruments and stand up and sing is risky. The act requires a certain vulnerability. It can be perceived as cheesy; It can elicit negative reactions. Only a few people may choose to do it, and therefore be lonely. It can be uncomfortable. But such is the love that is required to truly change our current circumstance.

At the beginning of 1936, Dmitri Shostakovich was regarded as one the biggest musical talents in the Soviet Union. He had achieved success remarkably young: his First Symphony, premiered when he was 19, had been performed internationally, and a year later he won honorable mention as a pianist in the International Chopin Competition in Warsaw. His Second and Third Symphonies were avant-garde experiments that shrewdly praised the October Revolution and pleased the critics. His opera *Lady Macbeth of Mtsensk* (1934) was hailed as a masterpiece. By 1936 it had received 180 performances in Russia and had been produced New York and London. But everything changed on January 28, 1936 when an unsigned article entitled “Chaos, not Music” appeared in the Soviet newspaper *Pravda*. Stalin (certainly no music connoisseur) had seen the opera and was not pleased. He made sure this scathing review declaring the music “screaming and neurotic…coarse, vulgar and primitive” was published. This was a powerful warning to all creative artists that Modernism and avant-garde ideas were forbidden by the regime. For Shostakovich personally it was cataclysmic. Fellow composers rushed to denounce him; his music was suddenly unplayable. At this time, Stalin ruled by pure fear: people were routinely arrested and even executed on trumped-up charges. No one was immune from criticism; offending the wrong people could bring ruin. As the writer Isaak Babel noted, “a man could talk freely only with his wife and even then only at night, with the blankets pulled over their heads.” Fearful, Shostakovich withdrew his Fourth Symphony (already in rehearsals) and retreated into silence. It is no
exaggeration to say that from this moment on, Shostakovich lived in fear of arrest and kept a packed suitcase ready in case of a midnight knock on the door. This is the context in which his Fifth Symphony was created. Subtitled “The Creative Reply of a Soviet Artist to Justified Criticism,” it premiered a year and a half after the Pravda review. An immediate and enormous success, it helped rehabilitate the composer in the eyes of the regime.

But with this symphony Shostakovich began a lifelong cat-and-mouse game with the authorities. The aim was to invent a musical language that could speak truth to power without offending the party-appointed hacks who passed judgment on creative work. The music had to avoid excessive modernism and dissonance; melodic and harmonic language had to be based in traditional tonality. On one hand, it needed some degree of optimism to reflect the official view of Soviet society, but on the other, it had to reflect the darkness of that troubled time to anyone inclined to hear such a message. In this respect, the symphony is brilliant. The tone is at turns angry, tragic, and melancholy. Brief glimpses of light shine through, but the pervasive mood is somber. The finale ends with a powerful coda in D major, but its intent is ambiguous. Originally thought to be fast and jubilant, it is now often performed more slowly, with an unrelenting, even punishing sense of grim power.

Shostakovich himself quietly changed the metronome mark from quarter = 184 to eighth = 184 for later published editions. Years after Stalin’s death, Shostakovich was quoted saying, “I think that it is clear to everyone what happens in my Fifth Symphony. The rejoicing is forced, created under threat, as in Boris Godunov. It’s as if someone were beating you with a stick and saying, ‘Your business is rejoicing, your business is rejoicing’ and you rise, shaky, and go marching off, muttering, ‘Our business is rejoicing, our business is rejoicing.’”

Further evidence of the work’s hidden meaning can be found in a song Shostakovich wrote in 1936, between the publication of the Pravda review and the premiere of the Fifth Symphony. Shostakovich chose a politically safe poet in Alexander Pushkin (1799-1837), but the text is:

Rebirth

A barbarian artist with his lazy brush
Blackens the painting of a genius
And senselessly covers it with
His own illegitimate drawing.

But with the passing years, the alien colors
Flake off like threadbare scales;
The creation of the genius emerges
before us in its former beauty.
Thus vanish the delusions
From my tormented soul
And in it appear visions
Of former innocent times.

The melody of the first line of Shostakovich’s song is identical to the opening of the Fifth Symphony’s finale – Stalin as “the barbarian artist” defacing artwork. And the music for “Thus vanish the delusions” is identical to the harp’s gentle B-flat major figuration, a rare moment of quiet beauty just before the finale’s grim coda begins. The message is clear to those who notice: art will survive the worst tyranny, and the tormented artist will find peace.

– Hugh Wolff

NEC Symphony
Hugh Wolff, conductor

First Violin
Maxwell Fairman
Isabella Sun
Ravani Lousy Kay
Abby Reed
Ashley Tsai
Tzu-Ya Huang
Sofia Skoldberg
Jeremiah Jung
Yirou Zhang
HyoJeong Hwang
Eleanor Markey
Aidan Daniels
Ian Johnson
Ryan Tully

Second Violin
Emma Servadio
Tara Hagle
Ava Kenney
Yeji Hwang
Minkyung Kang
Audrey Weizer
Kevin Kang
Joseph Zamoyta
Joanna Peters
Kearston Gonzales
Lauren Ahn
William Kinney

Viola
Jessi Kaufman
Dylan Cohen
John Turner
QingHong He
Jiashu Yin
Harry Graham
Pharida Tangtongchit
Rita Hughes Söderbaum
Haobo Bi
Nina Dawallu
Charlie Picone
Yu-Heng Wang

Cello
Ethan Murphy
Zanipolo Lewis
Jonathan Fuller
Ching-yu Tseng
Nahar Eliaz
Amelia Allen
Eric Schindler
Angela Sun
Yuxin Du
Austin Topper
Phoebe Chen

Bass
Dennis McIntyre
Lawrence Hall
Brian Choy
Isabel Atkinson

Flute
Sadie Goodman ‡
Amelia Kazazian *
Anna Ridenour §
Nina Tsai *

Piccolo
Amelia Kazazian
JouYing Ting ¶

Oboe
Yuhsi Chang §
Rebecca Mack *
Victoria Solis Alvarado ¶
(* offstage)

Clarinet
Evan Chu *
Yi-Ting Ma ¶
Cole Turkel §

E-flat Clarinet
Evan Chu
Bass Clarinet
Cole Turkel
Bassoon
Daniel Arakaki
Yerin Choi
Seth Goldman §
Zilong Huang ‡
Wilson Lu *
Contrabassoon
Wilson Lu
French horn
Elijah Barclift
Mattias Bengtsson §
Mauricio Martinez ‡
Xiaoran Xu *
Trombone
Becca Bertekap ‡
Devin Drinan
Allie Klaire Ledbetter §
Alex Russell *
Bass Trombone
Jason Sato §
Shin Tanaka *‡
Tuba
Hayden Silvester
Mark Larrivee §
Rohan Zakharia ‡
Mingcheng Zhou *
Percussion
Isabella Butler *
Mark Larrivee ‡
Eli Reisz
Rohan Zakharia §
Mingcheng Zhou
Harp
Jingtong Zhang
Piano, Celeste
Yali Levy Schwartz
Principal players
* Esmail
‡ Thompson
§ Shostakovich

Orchestra Department
Hugh Wolff
Stanford and Norma Jean Calderwood Director of Orchestras

Marjorie Apfelbaum
David Loebel
Timothy Ren
Director of Large Ensemble Administration
Associate Director of Orchestras
Student Manager
Donald Palma
Andrés Almirall
Tara Hagle
Artistic Director of Chamber Orchestra
Performance Librarian
Student Librarian
Emma Boyd
Thompson Wang
Rachel Yi
Stage Crew

Special thanks to Zenas Hsu, Noriko Futagami, Guy Fishman and Anthony D’Amico for their work in preparing the orchestra for this evening’s concert.
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.
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 for complete and updated concert information:

**NEC Philharmonia**, Hugh Wolff, conductor
Chen Wu Xing (Five Elements); Strauss Death and Transfiguration; Prokofiev Piano Concerto No. 2, Changyong Shin ’24 AD, piano
*Wednesday, April 3, 2024 at 7:30 p.m., Jordan Hall*

**Strauss: Die Fledermaus**
performed by NEC Opera students and members of NEC Philharmonia; Joshua Major, director; Robert Tweten, conductor
*Thursday–Sunday, April 11-14, 2024, Plimpton Shattuck Black Box Theatre, times vary*

**NEC Chamber Orchestra**, Donald Palma, artistic director
Shaw Entr’acte; Schoenberg Verklärte Nacht for string sextet, op. 4; Harberg Concerto for Piccolo and Orchestra, Elizabeth McCormack, flute
*Wednesday, April 24, 2024 at 7:30 p.m., Jordan Hall*

**NEC Lab Orchestra**
*Thursday, April 25, 2024 at 8:00 p.m., Brown Hall*

**NEC Symphony**, David Loebel, conductor
Simon The Block; Mussorgsky Pictures at an Exhibition; Jennings Five Miniatures from Greenwich Village
*Tuesday, April 30, 2024 at 7:30 p.m., Jordan Hall*

**NEC Philharmonia**, Hugh Wolff, conductor
Mahler Symphony No. 7
*Wednesday, May 1, 2024 at 7:30 p.m., Jordan Hall*
Other Upcoming Concerts at NEC
Visit necmusic.edu for complete and updated concert information:

SONATA NIGHT 50, Music for Cello and Piano
a collaboration with the cello studio of Yeosun Kim
Thursday, March 14, 2024 at 6:30 p.m., Burnes Hall

HUMPERDINCK: Hansel and Gretel
performed by NEC Undergraduate Opera Studio, Michael Meraw, artistic director
Steven Goldstein, stage director
Thursday-Friday, March 14-15, 2024 at 7:30 p.m.
Plimpton Shattuck Black Box Theatre

FACULTY RECITAL: KENNETH RADNOFSKY, saxophone
Monday, March 25, 2024 at 7:30 p.m., Jordan Hall

TUESDAY NIGHT NEW MUSIC
New music by NEC composers, performed by their peers
Tuesday, March 26, 2024 at 7:00 p.m., Burnes Hall

NEC SAXOPHONE ENSEMBLE: Kenneth Radnofsky, director
Tuesday, March 26, 2024 at 7:30 p.m., Jordan Hall

PIANIST DEPARTMENT CONCERT: IVES 150
Bruce Brubaker, curator of piano programming - “Ives Extended”:
NEC piano students perform The Celestial Railroad, the Set of Five Take-Offs, works
by Carl Ruggles, Lou Harrison and Henry Cowell, and rarely heard music for
two pianos in quarter-tones by Ives, David Fulmer, and Georg Haas.
Wednesday, March 27, 2024 at 7:30 p.m., Jordan Hall

NEC Peyton Residency Concert, curated by Sid Richardson
“The Music of Valerie Coleman”
Thursday, March 28, 2024 at 7:30 p.m., Jordan Hall

“CONNECTIONS” CHAMBER MUSIC SERIES, Max Levinson, director
Thursday, March 28, 2024 at 8:00 p.m., Burnes Hall

FIRST MONDAY IN JORDAN HALL, Laurence Lesser, artistic director
Mozart Ein musicalisches Spass (A Musical Joke), K. 522; Smetana Trio in G Minor, op. 15;
Bruckner Quintet in F Major, WAB 112; Ayano Ninomiya, violin; Kim Kashkashian,
viola; Lluis Claret, cello; HaeSun Paik, piano; Borromeo String Quartet
Monday, April 1, 2024 at 7:30 p.m., Jordan Hall
Other Upcoming Concerts at NEC
–continued

NEC CMA HONORS ENSEMBLE: RED BIRD
Karl Henry, voice, cello; Yifei Marine Zhou, voice; Adrian Chabla, voice, piano, Jacqui Armbruster, voice, viola; Evan Haskin, guitar
Tuesday, April 2, 2024 at 7:30 p.m., Jordan Hall

NEC JAZZ HONORS ENSEMBLE: moon.unit
Koki Renwick, trumpet; Jake Walters, piano; Dominic Vance, percussion
Thursday, April 4, 2024 at 7:30 p.m., Jordan Hall

NEC PERCUSSION GROUP, Will Hudgins, director
Monday, April 8, 2024 at 7:30 p.m., Jordan Hall

ARTIST DIPLOMA RECITAL: Leland Ko ’24, cello
Tuesday, April 9, 2024 at 7:30 p.m., Jordan Hall

ENCHANTED CIRCLE, Steven Drury, artistic director
The Callithumpian Consort performs piano trios by Ives and Ravel and Elliott Carter’s Sonata for Violoncello and Piano
Tuesday, April 9, 2024 at 8:00 p.m., Williams Hall

NEC HONORS ENSEMBLE: TRIO NOMAD
Shalun Li, piano; Felicitas Schiffner, violin; Jiheuk Choi, cello
Wednesday, April 10, 2024 at 7:30 p.m., Jordan Hall

BRASS BASH, James Markey, director
Sunday, April 14, 2024 at 8:00 p.m., Jordan Hall

MARION RUBIN BERMAN ’31 PIANO HONORS CONCERT
Monday, April 15, 2024 at 7:30 p.m., Jordan Hall

TUESDAY NIGHT NEW MUSIC
New music by NEC composers, performed by their peers
Tuesday, April 16, 2024 at 7:00 p.m., Brown Hall

NEC WIND ENSEMBLE & SYMPHONIC WINDS
Carl Atkins, William Drury, Rachel Brake ’24 MM, and Jackie Hu ’24 MM, conductors
Atkins We Free Kings; Johnson Poem for Brass; Dello Joio Scenes from the Louvre;
Dove Figures in the Garden; Bach/Mowett Brandenburg Concerto No. 3;
Nieske Pop’s Parade; Schoenberg Theme and Variations, op. 43a
Tuesday, April 16, 2024 at 7:30 p.m., Jordan Hall
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

necmusic.edu/tonight
How can *you* keep the music playing?

Find out by visiting [www.necmusic.edu/give](http://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.
<table>
<thead>
<tr>
<th>Amount Range</th>
<th>Donors</th>
</tr>
</thead>
</table>
| $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
Jepson 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.
<table>
<thead>
<tr>
<th>Margaretta and Jerry Hausman</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mr. and Mrs. Samuel L. Hayes III</td>
</tr>
<tr>
<td>Elizabeth and Woody Ives</td>
</tr>
<tr>
<td>Vandana and Shankar Jagannathan</td>
</tr>
<tr>
<td>Diane Katzenberg Braun ’01 and Peter Braun</td>
</tr>
<tr>
<td>Kathleen and Matthew Kelly</td>
</tr>
<tr>
<td>Justin and LeAnn Lindsey</td>
</tr>
<tr>
<td>Elizabeth I. Lintz ’97 and John D. Kramer</td>
</tr>
<tr>
<td>Meghan Lytton</td>
</tr>
<tr>
<td>Jane E. Manopoli</td>
</tr>
<tr>
<td>Julie Marriott</td>
</tr>
<tr>
<td>Albert Mason</td>
</tr>
<tr>
<td>Kimberly McCaslin</td>
</tr>
<tr>
<td>Kevin N. Moll ’89, trustee for the Marilyn S. Moll Charitable Trust</td>
</tr>
<tr>
<td>Morgan Palmer Foundation</td>
</tr>
<tr>
<td>Virginia Nicholas</td>
</tr>
<tr>
<td>Lia and William Poorvu, in honor of Barbara W. Glauber</td>
</tr>
<tr>
<td>Helen C. Powell</td>
</tr>
<tr>
<td>James and Yuki Renwick</td>
</tr>
<tr>
<td>Allan G. Rodgers</td>
</tr>
<tr>
<td>John C. Rutherford</td>
</tr>
<tr>
<td>Jennifer Maloney ’88 and Peter Seka ’88</td>
</tr>
<tr>
<td>Lee T. Sprague</td>
</tr>
<tr>
<td>Eliza and Timothy Sullivan</td>
</tr>
<tr>
<td>C. Winfield Swarr ’62 ’65 MM and Winifred B. Swarr</td>
</tr>
<tr>
<td>The Adelaide Breed Bayrd Foundation</td>
</tr>
<tr>
<td>The Edmund &amp; Betsy Cabot Charitable Foundation</td>
</tr>
<tr>
<td>Janet Warren, in memory of Paul Warren</td>
</tr>
<tr>
<td>Lixiang Yao</td>
</tr>
<tr>
<td>Joan and Michael Yogg</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>$2,500 - $4,999</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>John Avery</td>
</tr>
<tr>
<td>Laura L. Bell ’85 and Robert Schultz</td>
</tr>
<tr>
<td>Willa C. and Taylor S. Bodman</td>
</tr>
<tr>
<td>Ferdinando Buonanno</td>
</tr>
<tr>
<td>Lisa Z. Burke and Edward L. Burke</td>
</tr>
<tr>
<td>Wha Kyung Byun ’74 and Russell Sherman</td>
</tr>
<tr>
<td>Cedar Tree Foundation</td>
</tr>
<tr>
<td>Catherine Tan Chan</td>
</tr>
<tr>
<td>Charles C. Ely Trust</td>
</tr>
<tr>
<td>Lluis Claret</td>
</tr>
<tr>
<td>James Curto and Nancy Gade, in honor of James M. Curto</td>
</tr>
<tr>
<td>Joanne W. Dickinson</td>
</tr>
<tr>
<td>Yelena Dudochkin</td>
</tr>
<tr>
<td>Yukiko Ueno ’01 and Eran Egozy</td>
</tr>
<tr>
<td>Mr. and Mrs. David Gaylin ’76</td>
</tr>
<tr>
<td>Thelma and Ray Goldberg</td>
</tr>
<tr>
<td>Carol T. Henderson</td>
</tr>
<tr>
<td>Douglas Hires ’80</td>
</tr>
<tr>
<td>Hubert Joly</td>
</tr>
<tr>
<td>Katherine Kidder</td>
</tr>
<tr>
<td>Christopher and Laura Lindop</td>
</tr>
</tbody>
</table>
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+

THE HAMILTON COMPANY CHARITABLE FOUNDATION
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 - $2,499
Point32Health Foundation

Mass Cultural Council

New England Conservatory receives support from the Massachusetts Cultural Council.