



New England
Conservatory

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 *RE|Member* moves from the loneliness of isolation to the warmth of communion. Joel Thompson's *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 *Fifth Symphony* is a masterpiece that speaks truth to power in the dark days of Stalin's tyranny.

For **Reena Esmail**, *RE|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 *The Marriage of Figaro* and Bernstein's *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 *RE|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-membling, 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."

– 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 naive, 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 Isaac 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 Loushy 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 *

Trumpet

Maxwell DeForest *

Sebastián Haros §

Alexandra Richmond ‡

Trombone

Becca Bertekap ‡

Devin Drinan

Allie Klaire Ledbetter §

Alex Russell *

Bass Trombone

Jason Sato §

Shin Tanaka *‡

Tuba

Hayden Silvester

Timpani

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

*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

Tara Hagle

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 Yeesun 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

PIANO 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; Lluís 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.



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 Frieze 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
Will 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