Concert Program
NEC Wind Ensemble
William Drury, Conductor of Wind Ensembles

with
James M. Stephenson, guest conductor

Weizhe Bai ’24 MM, conductor

Thursday, October 12, 2023
7:30 p.m.
NEC’s Jordan Hall
PROGRAM

James M. Stephenson
(b. 1969)

Octet (2021)
agitato lyric
andante cantare
presto energico

James M. Stephenson, conductor

Johannes Brahms
(1833–1897)
arr. Mark Popkin

Variations on a Theme by Haydn, op. 56
Theme: Andante
Variation 1: Andante con moto
Variation 2: Vivace
Variation 3: Con moto
Variation 4: Andante
Variation 5: Vivace
Variation 6: Vivace
Variation 7: Grazioso
Variation 8: Presto non troppo
Finale: Andante

Weizhe Bai ’24 MM, conductor

Short Break

James M. Stephenson

Symphony No. 2, “Voices”
for symphonic winds (2016)
Prelude: ‘of Passion’
Shouts and Murmurs
Of One

James M. Stephenson, conductor
Stephenson  Octet
This piece is certainly meant to stand on its own, but so much of it is indebted to the gold-standard of octets – composed by Igor Stravinsky in 1923 – that a paired performance would certainly be most welcome.

I played Stravinsky’s Octet probably nearly 10 times during my career as a trumpet player. It was always a tremendous reward to try to accomplish all of the subtleties and clever writing he incorporated for all of the musicians.

One thing I have always loved about Stravinsky’s writing is how he dovetails lines, handing from one instrument to the other, and how it is therefore the players’ responsibilities to make those seamless. It’s like handing a baton from one runner to the next in a relay race.

But in the macro sense, composers are always handing the baton to each other, from one generation to the next. While I could never claim to be near Stravinsky’s level, I feel like we’re hanging out together while I’m writing a piece like this. He’s handing his piece to me like a baton in a relay, and I take it and do my own thing with it. As a result, there are tributes to him throughout this piece; some obvious, and some really subtle.

The first movement employs some of the aforementioned dovetailing immediately during a brief introduction. Right away, however, the music “grooves” in a modern way, as if to signify that we are no longer in the world of 100 years ago.

The second movement is entirely lyrical (no theme and variations like Stravinsky’s), and allows various soloists the spotlight, while accompanied by (again) a dovetailing effect over an unusual 9/8 pattern.

The third movement might be the most closely related to that of Stravinsky. Similar rhythmic and spiky writing are used, but again, presented in a language a bit more related to this century.

The ending, however, is entirely a tribute (I admittedly felt “risky” in writing it). The ending to his octet is absolutely magical. It takes us to another world. Mine attempts some of that—again, in an obvious tribute. I thought about shortening some of the repeated segments, but then I thought: “no—let’s see if we can allow the audience to enter some sort of zen-zoning-out phase.” To get the effect, the players will have to be totally committed to it. The last chord is entirely Stravinsky’s—but with the flute up an octave to signify that this octet is new!

Brahms  Variations on a Theme by Haydn, op. 56
Good things often come in modest packages, and this work is unquestionably an example of that rule. We have often observed that Johannes Brahms was the major successor to the legacy of Beethoven, in a century filled with musical progressives who moved in other directions. The darlings of that time—and in many regards, of today, as well—were those, like Wagner and Liszt, who opted for hyper-expressive means that explored new forms and which relaxed the conventions of the classic style. Brahms was the champion of those who eschewed extra-musical associations (stories and ideas, if you will), and persisted in composing music that referred to nothing but itself. He resisted more than anyone the blandishments of Wagner and
company.

This set of variations for orchestra was written in 1873, and is eloquent testimony to the composer’s growing mastery of the technique of variation. The variations are based upon a simple little theme that at the time of Brahms’ composition was thought to be by Joseph Haydn—we now know that the attribution is incorrect. But, the name lives on, in any case. Brahms’ variations are not the common kind that takes a memorable melody and simply embellishes it with growing animation and figuration as one follows along with the skeleton of the melody. Rather, those of Brahms’ “Haydn” variations are what are known as “character” variations. They abstract some small aspect—often without a clear connection in the listener’s mind—and create a series of meditations and rhapsodic developments in which the melody is not often palpable.

The theme itself, however simple, is interesting in that it is composed of two five-measure phrases—more commonly one will find four-measure phrases. The extra bar can easily be heard as the third measure in each of the two main phrases (count it for yourself). Following the statement of the theme are eight character variations and an extended finale. Hearing a connection between a character variation and the original theme can be difficult, but a close listen to the second variation will reveal how Brahms has constructed an entire section out of just the first three notes of the theme. Listen for it for a lesson in imagination! Other variations ensue accordingly. Particularly ingratiating is the seventh variation, wherein one hears, perhaps most clearly, a connection with the style of Brahms’ wonderful short works for piano, especially the ballades and intermezzos. Brahms often composed works first for two pianos before orchestrating them, and if you listen to that version of this work, the putative connection is easy to hear.

The finale is a tour de force of Brahms’ mastery of the higher techniques of traditional composition. J. S. Bach, himself, would have been proud of Brahms’ infusion into this section all manner of contrapuntal devices. It’s a veritable textbook of counterpoint: canons, double counterpoint, and more. But, the important point is that they don’t have to be understood, or even heard clearly, to sense the profound, but universal appeal of one of Brahms’ greatest achievements. And, it all takes place without the slightest need for a story. This is music spun from music, alone.

—William Runyan

Stephenson  

Symphony No. 2, “Voices”

On April 23, 2016, my mother, Shirley S. Stephenson, passed away, at the age of 74. It was the first time anyone that close to me had died, and I honestly didn’t know how to respond. As this new piece – the symphony – was the next major work on my plate, I thought the music would come pouring forth, as one would imagine in the movies, or in a novel. However, the opposite happened, and I was stuck, not knowing how to cope, and not knowing what to write. Eventually, after a month or so, I sat at the piano, and pounded a low E-flat octave, followed by an anguished chord answer. I did this three times, with three new response-chords, essentially recreating how I felt. This became the opening of the symphony, with emphasis on
the bass trombone, who gets the loudest low E-flat. I vowed I wouldn’t return to E-flat (major) until the end of the piece, thus setting forth a compositional and emotional goal all at once: an E-flat to E-flat sustaining of long-term tension, technically speaking, and the final arrival at E-flat major (letter I, 3rd movement) being a cathartic and powerful personal moment, when I finally would come to terms with the loss of my mother. The voice in the piece is that of my mother, an untrained alto, which is why I ask for it without vibrato. In the end, she finally sings once last time, conveying to me that “all will be ok”.

I think it is the most difficult times we endure that force us, inspire us, to dig deeper than we could ever imagine. On the one hand, I am, of course, deeply saddened by the loss of my mother; but on the other, I will always have this piece – which is the most personal to me – to in essence keep her alive in my heart. I always tear up at letter I. Always. But they are tears of joy and treasured memories of 74 years with my mother.

Upcoming Wind Ensemble Concerts

**NEC SYMPHONIC WINDS**, William Drury, conductor

Nielsen *Symphony for Brass and Organ*; Firsova *Oblivion*;
Nieske *Like Dancing* (world premiere)

*Wednesday, November 29, 2023 at 7:30 p.m., Jordan Hall*

**NEC WIND ENSEMBLE**, Robert Spittal, guest conductor

Strauss *Serenade in E-flat Major*, op. 7; Harbison *Three City Blocks*;
Spittal *Concerto for Wind Ensemble* (2023)

*Thursday, November 30, 2023 at 7:30 p.m., Jordan Hall*
**NEC Wind Ensemble**  
James M. Stephenson, *guest conductor*

<table>
<thead>
<tr>
<th>Flute</th>
<th>Saxophone</th>
<th>Euphonium</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anne Chao</td>
<td>Ethan Shen</td>
<td>Roger Dahlin</td>
</tr>
<tr>
<td>Jeong Won Choe</td>
<td>Zeyi Tian</td>
<td>Jason Sato</td>
</tr>
<tr>
<td>Shengyu Cui</td>
<td>Cheng Wang</td>
<td></td>
</tr>
<tr>
<td>Jay Kim</td>
<td>Juchen Wang</td>
<td></td>
</tr>
<tr>
<td>Jungyoon Kim</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Amelia Libbey</td>
<td><em>French horn</em></td>
<td></td>
</tr>
<tr>
<td>Yechan Min</td>
<td>Grace Clarke</td>
<td></td>
</tr>
<tr>
<td>Subin Oh</td>
<td>Jihao Li</td>
<td></td>
</tr>
<tr>
<td>Oboe</td>
<td>Yeonjo Oh</td>
<td></td>
</tr>
<tr>
<td>Kian Hirayama</td>
<td>Willow Otten</td>
<td>Daniel Kukuk</td>
</tr>
<tr>
<td>Abigail Hope-Hull</td>
<td>Noah Silverman</td>
<td>Michael Rogers</td>
</tr>
<tr>
<td>Sojeong Kim</td>
<td>Quanbin Zhu</td>
<td>Jeff Sagurton</td>
</tr>
<tr>
<td>Alexander Lenser</td>
<td>Daniel Barak</td>
<td>Halle Hayoung Song</td>
</tr>
<tr>
<td>Christian Paniagua</td>
<td>Ko Te Chen</td>
<td>Lucas Vogelman</td>
</tr>
<tr>
<td>Clarinet</td>
<td>Matthew Dao</td>
<td></td>
</tr>
<tr>
<td>Hyunwoo Chun</td>
<td>Eddy Lanois</td>
<td></td>
</tr>
<tr>
<td>Phoebe Kuan</td>
<td>Reynolds Martin</td>
<td></td>
</tr>
<tr>
<td>Hyeokwoo Kweon</td>
<td>Nelson Martinez</td>
<td></td>
</tr>
<tr>
<td>Chasity Thompson</td>
<td>Alex Prokop</td>
<td></td>
</tr>
<tr>
<td>Cole Turkel</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bassoon</td>
<td>Ethan Lehman</td>
<td></td>
</tr>
<tr>
<td>Zoe Beck</td>
<td>Quinn McGillis</td>
<td></td>
</tr>
<tr>
<td>Adam Chen</td>
<td>Noah Nichilo</td>
<td></td>
</tr>
<tr>
<td>Garrett Comrie</td>
<td>Kevin Smith</td>
<td></td>
</tr>
<tr>
<td>Matthew Heldt</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Abigail Heyrich</td>
<td><em>Bass Trombone</em></td>
<td></td>
</tr>
<tr>
<td>Evan Judson</td>
<td>Scott Odou</td>
<td></td>
</tr>
<tr>
<td>Erik Paul</td>
<td>David Paligora</td>
<td></td>
</tr>
</tbody>
</table>

**Jim Stephenson**'s music has been described as "astonishingly inventive" (*Musical America*). Since becoming a full-time composer in 2007, he has enjoyed premieres in all walks of the musical landscape, including The Chicago Symphony (Muti), San Francisco Ballet, Boston Pops, and "The President’s Own" US Marine Band. The latter premiered his *Fanfare for Democracy* at the Inauguration of President Joe Biden. Other orchestras premiering Stephenson’s works include the Minnesota Orchestra (twice), St. Louis Symphony, Houston Symphony, Cabrillo Festival of Contemporary Music, ROCO chamber orchestra, Pro Arte Chamber Orchestra of Boston, and many others. His 2023 one-act comedic opera, *Cărăboo* - "the true story of a false princess" - marked his first foray into the world of opera.
His award-winning catalog contains four symphonies, and roughly 30-each concertos and sonatas written for nearly every instrument, with premieres having been presented by renowned musicians across the globe. Using music to tell a story is a foremost and recent passion, and his educational work for young audiences, *Once Upon a Symphony*, is indicative of that, having received nearly 400 performances world-wide.

As a conductor, he has conducted the Traverse Symphony, Chattanooga Symphony, Modesto Symphony, Naples Philharmonic, along with symphonies of Bozeman, Wyoming, Southwest Florida, and others across the US. As an educator, he has visited numerous universities around the world, conducting and lecturing with the hopes of sharing how important each unique and individual voice is to the music world.

Stephenson resides with his wife, Sally, in the Chicago area, and is the proud father of four beautiful children. He spends his non-composing time traveling, doing athletic activity of almost any kind (he has ridden his bike across the country and run marathons), sometimes mowing the lawn, sometimes shoveling snow, and sometimes sampling good wine with good friends.

He is a proud alumnus of New England Conservatory.

**Upcoming Concerts at NEC**
Visit [necmusic.edu](http://necmusic.edu) for complete and updated concert and ticketing information

**NEC SYMPHONY**, David Loebel, conductor
Coleman *Seven O’Clock Shout*; Haydn *Symphony No. 95*; Sibelius *Symphony No. 2*
*Tuesday, October 17, 2023 at 7:30 p.m., Jordan Hall*

**LIEDERABEND LXVII**: “Lovers and Other Monsters: Celebrating the Legacy of Baudelaire”
*Wednesday, October 18, 2023 at 6:00 p.m., Williams Hall*

**NEC CHAMBER SINGERS**, Erica J. Washburn, conductor
“Wanting Memories” - reflective music by Barnwell, Barnum, Bosba, Brahms, David, Davids, Ives, McDowall, Panufnik, Peduto, and Wilby
*Wednesday, October 18, 2023 at 7:30 p.m., Jordan Hall*

**NEC JAZZ ORCHESTRA**: The Music of George Russell
Ken Schaphorst, conductor
*Thursday, October 19, 2023 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.
$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.
The NEC Fund
New England Conservatory

J. D. de Veer
Downey Family Charitable Foundation
Uzochi and Erik Erlingsson
Anna and David Goldenheim
Edwin D. Graves, Jr. ’87, in memory of Paul Carter
The Annie J. McColl Charitable Trust
Laurence Lesser ’00 hon. DM
Mr. and Mrs. Paul M. Montrone
Robert and Jane Morse
Mr. and Mrs. Norton Q. Sloan
S. Douglas Smith
The Seth Sprague Educational and Charitable Foundation
Jack and Anne Vernon

$10,000 - $14,999

Artiss D. Zacharias Charitable Trust
Allison Bailey and Gianluca Gallori
Henry P. Becton and Jeannie R. Becton
Ann Macy Beha and Robert A. Radloff
Alexi and Steven Conine, in honor of Annie Bartlett
Evon C. and Thomas F. Cooper
Maureen C. and Thomas A. Erickson
Leon-Diego Fernandez
Erika Franke and David Brown, in memory of Paul W. Franke
Margaret L. Goodman
Hamilton and Mildred Kellogg Charitable Trust
Serena Hatch
Eloise and Arthur Hodges
Jephson Educational Trusts
Elizabeth B. Johnson
Saj-nicole Joni, Ph.D.
Brillembourg-Ochoa Family Foundation
Mr. and Mrs. Anthony D. Pell
Slocumb H. and E. Lee Perry
Joanne Zervas Sattley
Barbara E. and Edward M. Scolnick
Eve E. Slater

$5,000 - $9,999

Anonymous (1)
Rumiko and Laurent Adamowicz
Wally and Roz Bernheimer
Debora L. Booth ’78
Dr. and Mrs. H. Franklin Bunn
Renée M. and Lee Burns
Gloria Chien and Soovin Kim
Clara B. Winthrop Charitable Trust
John A. Clark ’81
Cogan Family Foundation
F. Lyman Clark Trust
Margot and John Finley
Shrieking Meadow Foundation
Helen G. Hauben Foundation

This list reflects those who contributed to The NEC Fund and our annual scholarship appeal between July 1, 2022 and June 30, 2023.
Margaretta and Jerry Hausman
Mr. and Mrs. Samuel L. Hayes III
Elizabeth and Woody Ives
Vandana and Shankar Jagannathan
Diane Katzenberg Braun ’01 and Peter Braun
Kathleen and Matthew Kelly
Justin and LeAnn Lindsey
Elizabeth I. Lintz ’97 and John D. Kramer
Meghan Lytton
Jane E. Manopoli
Julie Marriott
Albert Mason
Kimberly McCaslin
Kevin N. Moll ’89, trustee for the Marilyn S. Moll Charitable Trust
Morgan Palmer Foundation
Virginia Nicholas
Lia and William Poorvu, in honor of Barbara W. Glauber
Helen C. Powell
James and Yuki Renwick
Allan G. Rodgers
John C. Rutherford
Jennifer Maloney ’88 and Peter Seka ’88
Lee T. Sprague
Eliza and Timothy Sullivan
C. Winfield Swarr ’62 ’65 MM and Winifred B. Swarr
The Adelaide Breed Bayrd Foundation
The Edmund & Betsy Cabot Charitable Foundation
Janet Warren, in memory of Paul Warren
Lixiang Yao
Joan and Michael Yogg

$2,500 - $4,999

John Avery
Laura L. Bell ’85 and Robert Schultz
Willa C. and Taylor S. Bodman
Ferdinando Buonanno
Lisa Z. Burke and Edward L. Burke
Wha Kyung Byun ’74 and Russell Sherman
Cedar Tree Foundation
Catherine Tan Chan
Charles C. Ely Trust
Lluís Claret
James Curto and Nancy Gade, in honor of James M. Curto
Joanne W. Dickinson
Yelena Dudochkin
Yukiko Ueno ’01 and Eran Egozy
Mr. and Mrs. David Gaylin ’76
Thelma and Ray Goldberg
Carol T. Henderson
Douglas Hires ’80
Hubert Joly
Katherine Kidder
Christopher and Laura Lindop
Sally Millar
Paul C. and Virginia C. Cabot Charitable Trust
Robert and Alexa Plenge
Mr. Ted Reinert
Julie H. Reveley ’78 MM and Robert J. Reveley
Lee S. Ridgway ’77
Michael and Karen Rotenberg
Ann M. Bajart and John A. Schemmer
Dr. Jie Shen
Vivian K. and Lionel B. Spiro, in honor of Joseph Bower
Stephen L. Symchych
Ute Tellini
Charles and Rae Terpenning
Mr. and Mrs. James L. Terry ’93 hon. DM
The Robert Treat Paine Association
Mr. and Mrs. Neil L. Thompson
Michael Trach and Lisa Manning
Jane Wen Tszuang ’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 Buttenwieser
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 Guibault
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
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

$2,500 - $4,999
Blue Cross Blue Shield of Massachusetts
Carriage House Violins
Fiduciary Advisors
Isaacson, Miller
M. Steinert & Sons
Nutter
Pigott Electric Co.
USENTRA Security Services

$1,000 - $2,499
College Press
EMCOR Services
HUB International
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
Google

$1,000 - $2,499
Point32Health Foundation

New England Conservatory receives support from the Massachusetts Cultural Council.