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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.

A handwritten signature in black ink, which appears to read "Andrea Kalyn".

Andrea Kalyn
President

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the music playing?

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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.



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NEC Wind Ensemble

William Drury, Conductor of Wind Ensembles

with

Mary K. Schneider, guest conductor

with special guest

Mickey Katz, cello soloist

Thursday, February 15, 2024

7:30 p.m.

NEC's Jordan Hall

PROGRAM

Wolfgang Amadeus Mozart
(1756–1797)

Divertimento No. 3 in E-flat Major, K. 166

Allegro
Menuetto – Trio – Coda
Andante grazioso
Adagio – Allegro

Steven Stucky
(1949–2016)

***Voyages, for Solo Cello and Wind Ensemble* (1983)**

Ben moderato
Allegro brioso
Adagio
Allegro

Mickey Katz, cello
Member, Boston Symphony Orchestra

Intermission

Roshanne Etezady
(b. 1973)

***Anahita* (2005)**

The Light of the Night
Nightmares
Sleep and Repose/The Coming of Light

Roberto Sierra
(b. 1953)
arr. by Mark Scatterday

***Fandangos* (2000)**

Stucky *Voyages*

Although the music of *Voyages* for cello and wind orchestra is continuous, it falls into four distinct sections, or movements: slow/fast/slow/fast. The first movement is a kind of catalog of musical materials: a few chords, fragments of melody, gestures, and musical textures. Each of the three succeeding movements uses these same materials in new ways; each is patterned on the first movement, but each more loosely than the last. In this way, the whole composition creates a series of concentric circles orbiting around the central nucleus of musical ideas voyages outward from the work's opening.

But each movement has a character of its own, too. The second, a scherzo in near-perpetual motion, is dominated by ostinato figures. The slow third movement offers solos and duets for English horn, bass clarinet and bassoon, tuba and solo cello. The finale combines many elements, but most prominent is a series of brass fanfares alternating with a set of variations for the soloist accompanied by small groups of instruments.

Having long wanted both to write something for solo cello and to try my hand at writing for wind ensemble, I decided that to combine these two projects might provide very interesting compositional challenges and opportunities. *Voyages* was commissioned by the Yale Band; the solo part was written for cellist Lynden Cranham. The work was composed between mid-1983 and mid-1984. Ms. Cranham and the Yale Band gave the first performance in New Haven on 7 December 1984, with Thomas C. Duffy conducting.

– *Steven Stucky*

Mickey Katz joined the Boston Symphony Orchestra in September 2004, and occupies the BSO's Stephen and Dorothy Weber Chair. He joined the NEC Preparatory School faculty in fall 2011.

A native of Israel, Katz has distinguished himself as a solo performer, chamber musician, and contemporary music specialist. He received the Presser Music Award in Boston, the Karl Zeise Prize as a Tanglewood Music Center Fellow, and won first prizes at the Hudson Valley Philharmonic Competition and the Rubin Academy Competition in Tel Aviv. He has been a recipient of the America Israel Cultural foundation scholarships since 1988. As soloist, he has performed with several Israeli orchestras and locally with the Civic Symphony of Boston, Symphony Pro Musica, and the Hudson Valley Philharmonic.

Katz is a passionate performer of new music. He premiered and recorded Menachem Wiesenberg's Cello Concerto with the Israel Defense Force Orchestra, and has performed several American and Boston premieres of Elliott Carter's music, working with the composer. He has also worked with composers György Kurtág, John Corigliano, Leon Kirchner, and John Harbison in performing their music. Following his success in performing new music as a fellow at the Tanglewood Music Center, he was invited back to Tanglewood in the summer of 2002 as a member of the New Fromm Players, an alumni ensemble-in-residence, performing challenging new works and collaborating with young composers.

An active chamber musician, Katz has performed in such venues as Weill Hall at Carnegie Hall and Alice Tully Hall in New York, NEC's Jordan Hall, the Gallerie dell' Accademia in Venice, Italy, and Salle Gaveau in Paris, as well as all the major venues of Israel. He participated in the Marlboro Festival and was invited to take part in the Musicians from Marlboro tour. He has collaborated in performances with distinguished players such as violinists Pinkhas Zukerman and Gil Shaham, violists Tabea Zimmermann and Kim Kashkashian, members of the Juilliard and Guarneri string quartets, and pianist Gilbert Kalish.

Mickey Katz completed his mandatory military service in Israel as a part of the "Distinguished Musician Program," playing in the Israel Defense Force String Quartet, a group that performs throughout the country both in classical concerts and in many outreach and educational concerts for soldiers and other audiences. He graduated from New England Conservatory, where he was a Piatigorsky scholarship student of Laurence Lesser. His teachers included Paul Katz, Uzi Wiesel, Hillel Zori, and Uri Vardi. He teaches privately and is on the faculties of the Tanglewood Music Center and the Boston University Tanglewood Institute.

Etezady *Anahita*

In the Assembly Chamber of the State Capitol Building in Albany, New York, there are two murals that were completed in 1878 by the New England painter William Morris Hunt. These works are enormous -- each approaching 18 feet in length -- and are considered the culminating works of the artist's career.

One of these murals, *The Flight of Night*, depicts the Zoroastrian Goddess of the Night, Anahita, driving her chariot westward, fleeing from the rising sun. However, if you travel to Albany today, you won't see *The Flight of Night*. Two years after Hunt completed the giant murals (and only one year after his death), the ceiling in the Assembly Chamber began to leak. By 1882, *The Flight of Night* had already been damaged, and by 1888, the vaulted ceiling in the Assembly Chamber had to be condemned. A "false" ceiling was erected, completely obscuring Hunt's murals, and today, most of *The Flight of Night* has been destroyed by the elements. Only the lowest inches of the original painting are still visible.

Anahita draws inspiration from photographs of Hunt's masterpiece before its decay as well as from the Persian poem that inspired Hunt originally. The first movement, *The Flight of Night*, is characterized by dramatic, aggressive gestures that are meant to evoke the terrifying beauty of the goddess herself. Movement two, *Night Mares*, is a scherzo-like movement that refers to the three monstrous horses that pull the chariot across the sky. In the final movement, *Sleep and Repose/The Coming of Light*, we hear the gentler side of the night, with a tender lullaby that ends with trumpets heralding the dawn.

What follows is the translated Persian poem that Colonel Leavitt Hunt sent to his brother, William Morris Hunt.

– Roshanne Etezady

Anahita

Enthroned upon her car of light, the moon
Is circling down the lofty heights of Heaven;
Her well-trained courses wedge the blindest depths
With fearful plunge, yet heed the steady hand
That guides their lonely way. So swift her course,
So bright her smile, she seems on silver wings.
O'er-reaching space, to glide the airy main;
Behind, far-flowing, spreads her deep blue veil,
Inwrought with stars that shimmer in its wave.
Before the car, an owl, gloom sighted, flaps
His weary way; with melancholy hoot
Dispelling spectral shades that flee
With bat-like rush, affrighted, back
Within the blackest nooks of caverned Night.
Still Hours of darkness wend around the car,
By raven tresses half concealed; but one,
With fairer locks, seems lingering back for Day.
Yet all with even measured footsteps mark
Her onward course. And floating in her train
Repose lies nestled on the breast of Sleep,
While soft Desires enclasp the waist of Dreams,
And light-winged Fancies flit around in troops.

Sierra *Fandangos*

Antonio Soler's *Fandango* for keyboard has always fascinated me, for its strange and whimsical twists and turns. My *Fandangos* is a fantasy, or a "super-fandango," that takes as point of departure Soler's work and incorporates elements of the Boccherini's *Fandango* and my own Baroque musings. Some of the oddities in the harmonic structure of the Soler piece provided a bridge for the incorporation of contemporary sonorities, opening windows to apparently alien sound worlds. In these parenthetical commentaries, the same materials heard before are transformed, as if one would look at the same objects through different types of lenses or prisms. The continuous variation form over an ostinato bass gave me the chance to use complex orchestration techniques as another element for variation. - Roberto Sierra

Upcoming Wind Ensemble Concert

NEC Wind Ensemble & Symphonic Winds

William Drury and Carl Atkins, conductors

Messiaen *Apparition de l'église éternelle*; Schoenberg *Theme and Variations*, op. 43a

Tuesday, April 16, 2024 at 7:30 p.m., Jordan Hall

NEC Wind Ensemble Mary K. Schneider, *guest conductor*

Flute

Anne Chao
 Jeong Won Choe
 Shengyu Cui
 Isabel Evernham
 Jay Kim
 Jungyoon Kim
 Elizabeth McCormack
 Subin Oh
 Anna Ridenour

Oboe

Yuhsi Chang
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Zoe Beck
 Adam Chen
 Garrett Comrie
 Seth Goldman
 Matthew Heldt
 Abigail Heyrich
 Carson Meritt
 Erik Paul
 Andrew Salaru
 Jialu Wang

Saxophone

Vladyslav Dovhan
 Xinyi Liao
 Guanlong Shen
 Juchen Wang

French horn

Mattias Bengtsson
 Grace Clarke
 Jihao Li
 Mauricio Martinez
 Willow Otten
 Noah Silverman
 Quanbin Zhu

Trumpet

Ko Te Chen
 Matthew Dao
 Maxwell DeForest
 Eddy Lanois
 Reynolds Martin
 Nelson Martinez
 Alexandra Richmond
 Cody York

Trombone

Eli Canales
 Jaehan Kim
 Quinn McGillis
 Noah Nichilo
 Alex Russell
 Kevin Smith

Bass Trombone

Roger Dahlin
 Shin Tanaka

Euphonium

Scott Odou
 David Paligora

Tuba

James Curto
 Masaru Lin

Percussion

Gustavo Barreda
 Jordan Fajardo-Bird
 Eli Geruschat
 Ross Jarrell
 Danial Kukuk
 Nagaieng Lai
 Mark Larrivee
 Eli Reisz
 Jakob Schoenfeld
 Halle Hayoung Song
 Connor Willits
 Rohan Zakharia

Harp

Yoonsu Cha
 Shaylen Joos

Piano

Seulah Noh

Bass

Brian Choy

Wind Ensemble Graduate

Assistants

Weizhe Bai
 Rachel Brake

Mary K. Schneider is Professor of Music and Director of Bands at Eastern Michigan University, where she conducts the Wind Symphony, teaches graduate and undergraduate courses in conducting and music education, directs the Music Now Contemporary Music Festival, and oversees and guides all aspects of EMU's

comprehensive band program. Prior to this appointment, Schneider served on the faculty at the University of Minnesota for three years. She holds a doctor of musical arts degree in conducting from the University of Texas at Austin, and also earned degrees in horn performance and music education from the New England Conservatory of Music and the University of Connecticut.

Schneider maintains an active schedule as a guest conductor. Past engagements include performances with the Dallas Winds, U.S. Air Force Band, Sydney Conservatorium Wind Symphony, Concordia Santa Fe, and the Festival Band at Blue Lake Fine Arts Camp, as well as honor and all-state bands throughout the country. Recently, she has served as an adjudicator for the National Concert Band Festival, Thailand International Wind Ensemble Competition, the Victorian School Music Festival in Melbourne, and has been in residence as the featured instructor of the Australian Band and Orchestra Directors Conducting Symposium in Sydney, and at the Almeria Academy of Music in Spain.

An elected member of the American Bandmasters Association, Schneider has served on the executive board of the College Band Directors National Association, and as the first female president of the North-Central division. A strong advocate for new wind music, she has participated in commissioning and/or premiering over three dozen works for wind band, and has collaborated with a diverse group of composers including Carlos Simon, William Bolcom, Gilda Lyons, John Corigliano, Michael Daugherty, Roshanne Etezady, and Steven Stucky.

Upcoming Concerts at NEC

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THE ARTHUR BERGER MEMORIAL CONCERT, Sid Richardson, curator

Works by NEC faculty Kati Agócs, Stratis Minakakis, Arthur Berger, Rodney Lister, and Sid Richardson

Thursday, February 22, 2024 at 7:30 p.m., Jordan Hall

CORETTA SCOTT KING TRIBUTE CONCERT

presented by NEC's Black Student Union

Monday, February 26, 2024 at 7:30 p.m., Jordan Hall

PIANO DEPARTMENT CONCERT: IVES 150

Bruce Brubaker, curator of piano programming

The first in a two concert series featuring the piano works of Charles Ives;

NEC piano students perform his shorter and early works

Tuesday, February 27, 2024 at 7:30 p.m., Jordan 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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