

A young man with voluminous, curly brown hair is the central focus, wearing a dark t-shirt and looking down at a DJ mixer. He has tattoos on both forearms. The background is dark with colorful bokeh lights in shades of purple, blue, and orange. In the foreground, another person's hands are visible, also working at a DJ mixer. A tall, thin speaker is positioned to the right of the man.

N | E | C

New England
Conservatory

Concert Program

necmusic.edu



Welcome to NEC!

I am thrilled to share New England Conservatory's 2024-25 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 be "Andrea Kalyn".

Andrea Kalyn
President

NEC Composers' Series

Michael Gandolfi, series director
John Mallia, concert curator

Wednesday, October 16, 2024
7:30 p.m.
NEC's Jordan Hall

PROGRAM

Haleh Abghari, music
(1970–2024)
Remo Spada, video

The Voice of the Soul
in memory of Haleh Abghari
Haleh Abghari, voice
Remo Spada, video

Fixed media

Marti Epstein
(b. 1959)

The Mingled, Mingling Threads of Life,
Woven by Warp and Weft (2023)

Marti Epstein, piano, electronics

John Mallia
(b. 1968)

Vestige (2020)

Fixed media

Lautaro Mantilla

The minister regrets such statements

Lautaro Mantilla, voice, electronics

Gavin Bryars
(b. 1943)
arr. John Mallia

The Sinking of the Titanic (1969)

Trygve Lebakken, vibraphone
Aaron Michael-Smith, viola, electronics
Kei Otake, cello
Sid Richardson, electric bass
Lautaro Mantilla, electric guitar, effects
John Mallia, electronics

Abghari/Spada *The Voice of the Soul*

The video *The Voice of the Soul* was born from the collaboration [in the contemporary art residency SOUNDRES 2007] with the Iranian singer Haleh Abghari, member of the artistic collective VIA [VisionIntoArt of New York). It is an impromptu live performance in which she improvised the unfiltered power and sweetness of her voice. The video was presented in April 2008 as part of an environmental installation created in the Castle Charles V of Lecce, Italy on the occasion of the collective "A journey called love - art against violence against women" which was curated by Alessandra De Donatis.

Haleh Abghari, a native of Iran who divided her time between California and Colorado Springs and had performed to great acclaim as part of the New York new music scene, was murdered in her Colorado Springs home in early August, 2024. She was 54 years old. Haleh was a multi-talented artist who excelled as a singer, actor, and voice-over artist, captivating audiences in the U.S., Canada, and Europe with her remarkable performances.

A dedicated, selfless and generous daughter, sister, friend, performer, and advocate, Haleh was known for her fearless and passionate approach to life, engaging with diverse perspectives, advocating for human rights, and making meaningful connections with everyone she met.

In addition to collaborating with visual artist Remo Spada on an installation version of *The Voice of the Soul* that was included as part of a exhibit in Lecce, Italy addressing the subject of violence against women, she recently, as a faculty member of the University of Colorado, Colorado Springs, "was instrumental in supporting the Visual and Performing Arts students there following the tragic death of student/guitarist Sam Knopp in February 2024. Following that tragedy, she became an unstoppable voice to change gun laws and testified at the state capitol."

Renowned for her extraordinary vocal performances, Haleh's work in Georges Aperghis' *Recitations* for solo voice was hailed as a virtuoso and winning performance by *The New York Times*. Her portrayal of King George III in Peter Maxwell Davies' *Eight Songs for a Mad King* showcased her exceptional talent.

Haleh was one of the founding members of "Mouths Wide Open", an ad hoc group of volunteers who use art to advocate for active citizenship civic dialogue. She was also an integral member of Conway & Pratt Projects, from 1997-2001, a community-based arts group creating large-scale installation and performance.

Haleh pursued her studies in music at The University of California at Davis, Peabody Conservatory, The Mannes College of Music, and the Banff Centre for the Arts in Canada. Haleh was also awarded a Fulbright Scholar Grant to work on the vocal music of György Kurtág in Budapest. For the last 12 years, she taught at the University of Colorado at Colorado Springs. Besides teaching voice and novel interdisciplinary music ensembles, she created and developed classes that inspired curiosity and excellence in performance. Her courses raised awareness of other innovative multidisciplinary artists who utilize their art for social justice. She constantly reiterated the critical roles artists play in our world and communities.

Haleh's life was a testament to her passion for the arts, human rights, and her commitment to her family and friends. She leaves behind a legacy of courage, creativity, and deep connections with those who knew her. As her family, friends, and community mourn this profound loss, they hold onto the memories of the incredible person Haleh was and the light she brought to this world.

from the obituary published by Dignity Memorial at

<https://www.dignitymemorial.com/obituaries/colorado-springs-co/haleh-abghari-11939084#> and a news announcement at the University of Colorado, Colorado

Springs which can be found at

https://app.uccs.edu/prospective_student/scribe_news/detail?feed=scribe_news&id=a307b0c0-a893-52b1-8087-c0b21c5cbde3

Remo Spada is an independent artist working with photography, video, installations and materials recovery. He is a visual and conceptual artist, not tied to any particular expressive language, but faithful to continual experimentation. In 2004, he won third prize of OpenArt04 in the graphics section. Since 2005, he has participated in numerous international artistic residences. In 2006, he was included in the national catalog of the National "Celeste Prize" (curated by Gianluca Marziani) and is in the collective in Berlin with *Hypegallery*. In 2008, he was among the 25 finalists "RomaeuropaWebFactory" with the video *ERRARE*. In 2009, he produced the video *Violence Victoria* for the event "Art against Violence" interacting with the world of theater, participating in the workshop "MUSIKI" led by Paolo Pisanelli, and the short film screened at "Notte della Taranta 2009." He has participated in numerous exhibitions in Italy and abroad. He lives and works in Lecce, Italy.

from SCI-ART Lab <https://kkartlab.in/profile/RemoSpada?overrideMobileRedirect=1>

Epstein *The Mingled, Mingling Threads of Life, Woven by Warp and Weft*

The Mingled, Mingling Threads of Life, Woven by Warp and Weft was commissioned by the Nebraska Music Teachers Association in 2023 and is for piano and fixed media.

The fixed media was made from recordings of my friend Patty's gorgeously out-of-tune Steinway piano. It is meant to sound as if the live pianist is playing a duet with herself in the past and in her own memory.

Deepest gratitude to Nikhil Singh and Mrityunjay Sathyanarayanan for technical assistance, and especially to Patty Thom for the use of her gorgeous piano.

– Marti Epstein

Marti Epstein started studying composition in 1977 with Professor Robert Beadell at the University of Nebraska. She has degrees from the University of Colorado and Boston University, and her principal teachers were Cecil Effinger, Charles Eakin, Joyce Mekeel, Bunita Marcus, and Bernard Rands.

Marti was a fellow in composition at the Tanglewood Music Center in 1986 and 1988 and worked with Oliver Knussen and Hans Werner Henze. As a result of her association with Henze, she was invited by the City of Munich to compose her puppet opera, *Hero und Leander*, for the 1992 Munich Biennale for New Music

Theater. She was on the jury for the 1994 Biennale.

Marti has received commissions from the Paul Jacobs Memorial Commissioning Fund, the CORE Ensemble, ALEA III, Sequitur New Music Ensemble, the Fromm Foundation, guitarist David Tanenbaum, the American Dance Festival, the A*DEvant-garde Festival of Munich, tubist Samuel Pilafian, flutist Marianne Gedigian, the New England Brass Quintet, the Iowa Brass Quintet, Boston Conservatory, Boston University Marsh Chapel Choir, pianist Kathleen Supové, the CrossSound New Music Festival of Juneau Alaska, the Pro Arte Chamber Orchestra of Boston, the Radius Ensemble, the Ludovico Ensemble, and the Callithumpian consort. The Longy School of Music commissioned her to compose *Quartet* for BSO English horn soloist Robert Sheena to be played at the Inauguration of Karen Zorn, their new president. Marti's music has been performed all over the world by ensembles, which include the San Francisco Symphony, the Radio Symphony Orchestra of Frankfurt, the Atlantic Brass Quintet, and Ensemble Modern.

The Atlantic Brass Quintet, Sequitur New Music, The Seattle Trumpet Consort, pianist Kathleen Supové, guitarist Ulf Golnast, Robert Sheena with the Boston Conservatory Wind Ensemble, and the University of Iowa Brass Quintet have recorded Marti's music. In 2015, the Ludovico Ensemble recorded and released *Hypnagogia*, a CD of Marti's music. *Nebraska Impromptu*, an album of her chamber music with clarinet, featuring Rane Moore and Winsor Music, was released in 2021 by new Focus Recordings. She was a resident at the MacDowell Colony in 1998, 1999 and 2022. She was a recipient of a 1998 Fromm Foundation Commission, and she won the 1998 Lee Ettleson Composition Prize. She is a recipient of a 2005 grant from the Massachusetts Cultural Council. Marti is a 2020 Guggenheim Fellow to compose works for Hinge Ensemble, loadbang, and soundicon. She is a recipient of a 2023 Chamber Music of America Commission to compose a new work for the Kozar/Byrne duo.

Marti is an active pianist and a devoted teacher. She plays prepared piano with guitarist David Tronzo in the Epstein/Tronzo Duo. She is Professor of Composition at Berklee College of Music, where she has taught harmony, counterpoint, and composition since 1991, and is also on the faculty of Boston Conservatory. Marti is a 2020 Guggenheim Fellow in Music Composition.

Mallia *Vestige* (2020)

In this study, a noise-veiled chord progression with slowly oscillating trills is grafted onto the upper harmonic structure of a 'hidden' chorale melody that lies below the lower limit of audible frequency. The majority of recorded sounds utilized in *Vestige* were produced by bowing string instruments (guitars, mandolin, banjo, phonoharp, and e-bowed dulcimer). Noise and artifacts resulting from bowing with unstable materials pervades the composition. Sustained tones from the reeds of a pump organ are also present. All recordings were made by me and carefully re-tuned to match the construct of the hidden model.

—John Mallia

Mantilla *The minister regrets such statements*

(with excerpts of the Dada Sound Poem *Der Minister* and Emma González's March for our Lives speech)

The minister regrets such statements
The minister regrets such statements
The minister regrets such statements
The minister regrets such statements
The minister regrets such sttmnts
The minister regrets sch sttmnts
The minister rgrts sch sttmnts
The mnstr rgrts sch sttmnts
Th mnstr rgrts sch sttmnts

e iie ee u aee
e iie ee u statements
e iie ee such statements
e iie regrets such statements
e minister regrets such statements
The minister regrets such statements

The minister regrets such statements
The minister regrets such
The minister regrets
The minister
The

"It has to start somewhere - it has to start sometime - what better place than here - what better time than now." Rage Against The Machine

Bryars *The Sinking of the Titanic* (1969)

This piece originated in a sketch written for an exhibition in support of beleaguered art students at Portsmouth in 1969. Working as I was in an art college environment, I was interested to see what might be the musical equivalent of a work of conceptual art. It was not until 1972 that I made a performing version of the piece for part of an evening of my work at the Queen Elizabeth Hall, London and during the next three years I performed the piece several times. In 1975 I made a recorded version for the first of the ten records produced for Brian Eno's *Obscure* label. In 1990 I re-recorded the piece 'live' at the Printemps de Bourges festival when the availability of an extraordinary space – the town's disused water tower dating from the Napoleonic period – and the rediscovery of the wreck by Dr. Ballard made me think again about the music. In any case the piece has always been an open one, being based on data about the disaster but taking account of any new information that came to hand after the initial writing.

All the materials used in the piece are derived from research and speculations about the sinking of the “unsinkable” luxury liner. On April 14th 1912 the Titanic struck an iceberg at 11.40 PM in the North Atlantic and sank at 2.20 AM on April 15th. Of the 2201 people on board only 711 were to reach New York. The initial starting point for the piece was the reported fact of the band having played a hymn tune in the final moments of the ship’s sinking. A number of other features of the disaster which generate musical or sounding performance material, or which ‘take the mind to other regions’, are also included. The final hymn played during those last 5 minutes of the ship’s life was identified in an account by Harold Bride, the junior wireless operator

“...from aft came the tunes of the band.....The ship was gradually turning on her nose – just like a duck that goes down for a dive... The band was still playing. I guess all of the band went down. They were playing “Autumn” then. I swam with all my might. I suppose I was 150 feet away when the Titanic, on her nose, with her afterquarter sticking straight up in the air, began to settle slowly.... The way the band kept playing was a noble thing... the last I saw of the band, when I was floating out in the sea with my lifebelt on, it was still on deck playing “Autumn”. How they ever did it I cannot imagine.”

This Episcopal hymn, then, becomes the principle element of the music and is subject to a variety of treatments and it forms a base over which other material is superimposed. Although I conceived the piece many years ago, I continue to enjoy finding new ways of looking at the material in it and welcome opportunities to look at it afresh.

— Gavin Bryars

Tonight’s version of the piece includes elements of Bryars’ original version released on Brian Eno’s Obscure record label as well as many new materials informed by the research-based text document that Bryars provides as a kind of concept score. The hymn tune (“Autumn”) is present in varied ways; as a distant backdrop veiled with instrumental layers and/or electronic noises, as fragments at the surface, and is sometimes interwoven with additional hymns and/or rhythmicized according to Morse-code distress signals sent from the Titanic that were referenced in the research document.

In August 2010, I created a version of the piece in collaboration with Steve Drury and his Callithumpian Consort. The performance was site-specific, utilizing the lighting and shading capabilities of the ICA’s indoor performance space, as well as their outdoor dock area. At the close of that performance, a cellist was rowed out into Boston harbor as the sun set while playing a Celtic folk tune with live electronic processing of a signal transmitted via wireless microphone. This evening’s performance will utilize some of the materials from the 2010 performance, alongside many newly created elements and Bryars’ original ‘tape’ materials (hymn + excerpts of interviews with two Titanic survivors) that are sometimes altered through layering, editing, and signal processing.

— John Mallia

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/givenow

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 necmusic.edu/givenow.





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.



President's Circle

\$100,000 +

Tom and Lisa Blumenthal
Kennett F. Burnes '22 hon. DM and Barbara Burnes
Blair and Jackie Hendrix
Harold I. Pratt '17 hon. DM and Frances G. Pratt
David W. Scudder '03 hon. DM

\$75,000 - \$99,999

Barbara and Amos Hostetter
Richard K. Lubin Family Foundation

\$50,000 - \$74,999

Carroll L. Cabot
Deborah Bennett Elfers '82
The Friese Foundation
Barbara Winter Glauber
Sene and Eric A. Gray
Kimberly and Brian McCaslin
Wendy Shattuck '75 and Samuel Plimpton
Carlos Zarate in memory of Raquel Zarate

\$25,000 - \$49,999

Anonymous
Nikolaos and Katherine Athanasiou
Anne and Samuel Bartlett
Enid L. Beal and Alan Wolfe
Willia C. and Taylor S. Bodman
Joseph Bower '18 hon. DM and Elizabeth Potter
Lise M. Olney and Timothy W. Fulham
George F. and Elsie Barnard Hodder Classical Music Fund
Anna and David Goldenheim
Edwin D. Graves, Jr. '87 MM
Elizabeth B. Johnson
Andrea Kalyn
Elizabeth and John M. Loder
Murray Metcalfe and Louise Burnham Packard
Ute and Patrick Prevost
Mattina R. Proctor Foundation
Margaret E. Richardson
Peter J. Ross
Sally Rubin and Arthur Applbaum
Margarita Rudyak
Michael and Susan T. Thonis
Alice Welch Tolley

This list reflects those who contributed to The NEC Fund and our annual scholarship appeal between July 1, 2023 and June 30, 2024.

Dean's Circle

\$15,000 - \$24,999

Anonymous

Rebecca J. Bermont and Alexander D. Benik

Suki and Miguel de Bragança

The Charisma Fund – Lucy R. Sprague Memorial

Downey Family Charitable Foundation

Uzochi and Erik Erlingsson

Robert and Jane Morse

Margaret and David Nichols

Joanne Zervas Sattley

Jennifer Maloney '88 and Peter Seka '88

S. Douglas Smith

Jack and Anne Vernon

Frances B. and Patrick S. Wilmerding

\$10,000 - \$14,999

Anonymous

Rumiko and Laurent Adamowicz

Gianluca Gallori and Allison Bailey

Peggy and Bruce Barter

Henry P. Becton

Ann Macy Beha and Robert A. Radloff

Leon-Diego Fernandez

Erika Franke and David Brown

Margaret L. Goodman

Hamilton and Mildred Kellogg Charitable Trust

Whitney Hatch

Helen G. Hauben Foundation

Eloise and Arthur Hodges

Jephson Educational Trusts

Kathleen and Matthew Kelly

Pamela Kohlberg and Curtis Greer

Laurence Lesser '00 hon. DM

Jane E. Manopoli

Melody L. McDonald '70 MM in memory of

Professor Jack McDonald

Katharine M. and Anthony D. Pell

Slocumb H. Perry

Allan G. Rodgers

Barbara E. and Edward M. Scolnick

Norton Q. and Sandy Sloan

Jacob A. Smith

This list reflects those who contributed to The NEC Fund and our annual scholarship appeal between July 1, 2023 and June 30, 2024.

Lee T. Sprague
The Seth Sprague Educational and Charitable Foundation
Swanson Family Foundation
Daniel and Shera Mae Walker

\$5,000 - \$9,999

Anonymous
The Adelaide Breed Bayrd Foundation
Wally and Roz Bernheimer
Debora L. Booth '78
Dr. H. Franklin and Elizabeth Bunn
Mei-Ann Chen
F. Lyman Clark Trust
John A. Clark '81 MM
Cogan Family Foundation
J. D. de Veer
Charles C. Ely Trust
Margaretta and Jerry Hausman
Samuel L. Hayes III and Barbara L. Hayes
Elizabeth and Woody Ives
Saj-nicole Joni, Ph.D.
Diane Katzenberg Braun '01 MM and Peter Braun
Thomas Kearns
Justin and LeAnn Lindsey
Elizabeth I. Lintz '97 and John D. Kramer
Albert Mason
Kevin N. Moll '89 MM, trustee for the Marilyn S. Moll Charitable Trust
Morgan Palmer Foundation
Robert and Alexa Plenge
Helen C. Powell
Margaret D. Raymond Revocable Trust
Linda Reineman
Lee S. Ridgway '77 MM
Philip Rosenkranz
John C. Rutherford
Shrieking Meadow Foundation
Chad T. Smith '95, '98 MM and Bruce McCarthy
Madeleine H. Soren Trust
C. Winfield Swarr '62, '65 MM and Winifred B. Swarr
Ronald W. Takvorian
James L. Terry '93 hon. DM and Maude D. Terry
Lixiang Yao
Joan and Michael Yogg
Artiss D. Zacharias Charitable Trust

Leadership Circle

\$2,500 - \$4,999

Anonymous, in memory of Helen Kwan
Chris Bartel
Laura L. Bell '85 and Robert Schultz
Ferdinando Buonanno
Renée M. and Lee Burns
Wha Kyung Byun '74 and Russell Shermant
Paul C. and Virginia C. Cabot Charitable Trust
Cedar Tree Foundation
Catherine Tan Chan
Luís Claret
Gloria dePasquale '71, '73 MM
Joanne W. Dickinson
Melinda Donovan
Yukiko Egozy '01 and Eran Egozy
Nancy Gade and James Curto
David Gaylin '76 MM and Karen Gaylin
Mary J. Greer
Carol T. Henderson
Douglas Hires '80
Vandana and Shankar Jagannathan
A. Diehl Jenkins
Theodore N. Luu
Andre J. Messier
Richard K. Nichols
Louise Oremland
Fernande and George Raine
David J. Reider '89 MM and Gail Harris
Ted Reinert
James and Yuki Renwick
Anne Rippy Turtle
Robert L. Rosiello
Ann M. Bajart and John A. Schemmer
Vivian K. and Lionel B. Spiro
Eliza and Timothy Sullivan
Charles and Rae Terpenning
Neil L. and Kathleen Thompson
Michael Trach and Lisa Manning
David J. Varnerin
Clara B. Winthrop Charitable Trust

This list reflects those who contributed to The NEC Fund and our annual scholarship appeal between July 1, 2023 and June 30, 2024.

\$1,000 - \$2,499

Anonymous (4)
Beverly Achki
Alexandra Ackerman
Jeff and Keiko Alexander
Lawson P. Allen
Lindsay M. Miller and Peter W. Ambler
Vivian Pyle and Tony Anemone
Sunny L. Arata
Michelle A. Ashford
Deniz C. Ince and Clinton Bajakian '87
John and Molly Beard
Joan Bentinck-Smith
Clark and Susana Bernard
Miriam Fried and Paul Biss
Peter Boberg and Sunwoo Kahng
Allison Boehret Soderstrom
Charles and Julia Bolton
Brenda S. Bruce '66 MM
Lisa Z. Burke and Edward L. Burke
Richard Burnes, Jr.
Barbara and Richard Burwen
Katie and Paul Buttenwieser
The Edmund & Betsy Cabot Charitable Foundation
John Carey
Jenny Chang
Andy Chen
Chris and Denise Chisholm
Vernice Van Ham Cohen
Nathaniel S. and Catherine Coolidge
Dr. John J. Curtis
Brit d'Arbeloff
Gene and Lloyd Dahmen
David F. Dietz
Deborah C. and Timothy W. Diggins
Cole Dutcher
Richard B. Earle '76 and Alison M. Earle
Peter C. Erichsen and David R. Palumb
Andrew J. Falender '92 hon. DM and Jacquelyn A. Lenth
Ellen Feingold
Corinne and Tim Ferguson
Edwin G. Fischer
Elizabeth Coxe and David Forney

Marjorie and Lawrence Franko
Daniel P. Friedman
Garth and Lindsay Greimann
Marjorie P. and Nicholas P. Greville
Janice Guilbault
Stella M. Hammond
Dena Hardymon
Gardner C. Hendrie/The Fannie Cox Foundation
Julie and Bayard Henry
Eric Hoover
Michael C. Hutchinson '01 and Laura Hutchinson
F. Gardner and Pamela Jackson
Thomas R. Jackson
Hongyu Jiang and Xiaojun Li
Esther P. Kaplan
Susan Katzenberg
Raymond Kelleher
Sunwha M. Kim '70 and Kee H. Lee
Nancy Kim
Shirish and Paula Korde
Andrew M. Carter and Renée Krimsier Carter '78, '80 MM
Dr. Eng-Hwi and Sew-Leong Kwa
Paul LaFerriere
Christopher and Laura Lindop
James Mackey
Thomas W. Malone
Ruth Shefer and Earl S. Marmar
Eugene B. Meyer
Kyra Montagu
Jacqueline C. Morby
Richard P. and Claire W. Morse
Wanda J. and Ronald R. Mourant
Jo Ann Neusner
David and Elly Newbower
Cindy J. Null and Robert Goodof
Carol Burchard O'Hare
Violet Ohanasian
Susan W. Paine
Naimish Patel
The Plumb Family Fund of the Maine Community Foundation
Donna M. Regis '79
Julie H. Reveley '78 MM and Robert J. Reveley

This list reflects those who contributed to The NEC Fund and our annual scholarship appeal between July 1, 2023 and June 30, 2024.

Anne R. and James V. Righter
Jill Roff
Joshua Roseman
Michael and Karen Rotenberg
Stuart Rowe
Susan K. Ruf
Dr. Frank M. Sacks
Rebecca B. and Preston H. Saunders
Drs. Richard and Mary Scott
Carol P. Searle
Aviva Selling
Pedro Sifre and Caroline Fitzgerald
Karl Sims
Eve E. Slater
Judi Smolinski
Peter Solomon
Benjamin Sosland
Emilie D. Steele
Daniel Stern and Deborah Nadel
The Helena Segy Foundation
M. Sternweiler
Stephen L. Symchych
Thomas W. Thaler
James and Deb Thomas
Jane Wen Tsuang '86 and Jason Warner
Dr. Joseph B. Twichell
Monte Wallace
Robert Weisskoff and Ann Marie Lindquist
Edward B. White
Thomas A. Wilkins '82 MM
Elizabeth and Bill Leatherman
Elsie and Patrick Wilmerding
Judith Kogan and Hugh Wolff
Heather Woods
Janet Wu
Allan Yudacufski

Corporate Partners

\$25,000 +

The Hamilton Company Charitable Foundation
Kirkland & Ellis

\$15,000 - \$24,999

JPMorgan Chase & Co.
Loews Corporation

\$10,000 - \$14,999

AECOM Tishman
Eastern Bank
PwC
Strategic Investment Group

\$5,000 - \$9,999

Dewey Square Group
East Meets West Catering
Eaton Vance
M. Steinert & Sons
NFP

\$2,500 - \$4,999

Aptiv
Blue Cross Blue Shield of Massachusetts
Carriage House Violins
Clarion Associates, Inc.
Fiducient Advisors
Jenzabar
Nutter
USENTRA Security
Wessling Architects, PLLC

\$1,000- \$2,499

Brown Advisory
Collegiate Press Co.
EMCOR Services Northeast
Encore Tours
HUB International New England
Isaacson, Miller
Sweetwater Sound

This list reflects those who contributed to The NEC Fund and our annual scholarship appeal between July 1, 2023 and June 30, 2024.





N | E | C

necmusic.edu