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Concert Program

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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

Evren Ozel
piano

Recital in partial fulfillment of the
Institute for Concert Artists and Artist Diploma, 2025
Student of Wha Kyung Byun

Music of the Night

Tuesday, October 22, 2024
7:30 p.m.
NEC's Jordan Hall

PROGRAM

Ludwig van Beethoven
(1770–1827)

**Sonata quasi una fantasia in C-sharp Minor,
op. 27 no. 2 "Moonlight"**
Adagio sostenuto
Allegretto
Presto agitato

Claude Debussy
(1862–1918)

Images, Book II, L. 111
Cloches à travers les feuilles
Et la lune descend sur le temple qui fut
Poissons d'or

Béla Bartók
(1881–1945)

Out of Doors, Sz. 81
With Drums and Pipes
Barcarolla
Musettes
The Night's Music
The Chase

Intermission

Robert Schumann
(1810–1856)

Fantasiestücke, op. 12

Des Abends
Aufschwung
Warum?
Grillen
In der Nacht
Fabel
Traumes Wirren
Ende vom Lied

Maurice Ravel
(1875–1937)

Gaspard de la nuit, M. 55

Ondine
Le gibet
Scarbo

*I hope this recital can adequately symbolize my immense gratitude to NEC,
for being my home for a full decade.*

Thank you to my friends, my colleagues, my mentors, and my family.

*A special thanks to my parents, who have supported me and put their faith in me
for my entire life, giving me the opportunity to live as an explorer.*

Thank you to Nan Ni, who makes the world infinitely more interesting and inspiring.

*Thank you to my greatest mentor, Wha Kyung Byun,
for filling me with hope and curiosity as I continue wandering
through the forest where the rivers of music and life intersect.*

*Evel Ozel is the recipient of the
Dorothy Hinton Congleton Memorial Presidential Scholarship.*

Beethoven *Sonata quasi una fantasia, op. 27 no. 2 ("Moonlight") (1801)*

Beethoven's two Op. 27 sonatas, both titled "Sonata quasi una fantasia," are the first of Beethoven's which completely turned the sonata form on its head. As he struggled with the gradual onset of his deafness, the force of his genius began to awaken more and more. In a letter written to Franz Wegeler while writing the Moonlight Sonata in 1801, Beethoven writes "I shall seize fate by the throat; it shall certainly never wholly overcome me." The beloved Adagio sostenuto movement which begins the piece was not actually inspired by the moonlight over Lake Lucerne (as told by German poet Ludwig Rellstab), but was rather inspired by music from Mozart's *Don Giovanni*, in the scene following the death of Il Commendatore. A haunting accompaniment of slow triplets provides the background for the sorrowful tune.

The second movement, described by Liszt as "a flower between two chasms," presents a simple, melodious dance, functioning as an intermezzo between the solemnity of the Adagio and the passion of the Presto. The middle section is a joyfully syncopated jaunt.

Full of unrest and turmoil, the Presto agitato drives forcefully to the end, with a short but dramatic cadenza leading into the final flourish.

Debussy *Images II (1907)*

Between 1894 and 1907, Debussy wrote, among other things, four sets of solo piano works, with each set containing three short pieces: *Pour le piano* (1894-1901), *Images I* (1901-1905), *Estampes* (1903), and *Images II* (1907). While *Pour le piano* is a tribute to the Baroque era composers (with its three movements titled Prelude, Sarabande, and Toccata), the three later sets show Debussy's incredibly unique and groundbreaking style. The pointillistic color of each movement is matched by a creative and evocative title. *Images II* is perhaps the most interesting in this respect.

In *Cloches à travers les feuilles* (Bells across the leaves), a shimmering and fantasy-like middle section is framed by eerie clock-like outer sections. *Et la lune descend sur le temple qui fut* (And the moon descends on the temple that was) evokes gamelan music which Debussy may have heard at the Paris Universal Exposition. This second movement was dedicated to Louis Laloy, a friend of Debussy's who studied Chinese language, philosophy, and literature. *Poissons d'or* (Golden fish), is a virtuosic finale to this short set which demands very light and quick fingers, subtle voicing, and moments of extreme dynamic power.

Bartók *Out of Doors, Sz. 81 (1926)*

Written in 1926, *Out of Doors* makes use of two unique features to Bartók's compositional style: "Night Music" (described perfectly by musicologist David Schneider as "eerie dissonances providing a backdrop to sounds of nature and lonely melodies"), and the inclusion of folk song. As an ethnomusicologist, Bartók collected and analyzed peasant songs from rural areas of Hungary, and sometimes included fragments in his pieces. The principal example in *Out of Doors* is a song called "Sippal, Dobbal" ("With Drums and Pipes"), which is the title of the first movement. "Barcarolla" plays on the idea of a boating song, and "Musettes" imitates a bagpipe-

like instrument. “The Chase” ends the set with bravura, as the left hand acts like a galloping horse while the right hand chants a hunting tune, drawing nearer after each phrase.

Schumann *Fantasiestücke, op. 12 (1837)*

Greatly inspired by literature, Robert Schumann’s piano cycles often feature traits of two vastly different characters which represented two sides of his own personality: the outgoing and eccentric showman, Florestan, and the quiet, introspective thinker, Eusebius. *Des Abends* (the evenings) opens the set with suave delicacy, followed by a wild and passionate *Aufschwung* (soaring/upswing). *Warum?* perhaps represents Eusebius questioning Florestan’s extreme self-introduction to the audience, or to the reader. *Grillen* (whims) ends the first part of the cycle with odd yet dance-like bravura. The second set begins with *In der Nacht*, to which Clara Schumann (one of the most eminent pianists of the time, who was also married to Robert) envisioned a story of lovers separated, reunited, and separated again at sea. *Fabel* follows, like a bedtime story with vivid imagery. *Traumens wirren* (Dream’s confusions) combines both the dreamy nature and the exciting aura of Eusebius and Florestan, respectively. *Ende vom Lied* concludes the set with what Schumann himself described as both wedding bells and funeral bells.

Ravel *Gaspard de la nuit (1908)*

Considered one of the most challenging pieces in the repertoire, *Gaspard de la nuit* is inspired by three darkly-hued poems by Aloysius Bertrand. *Ondine* depicts a water nymph, using her beauty and charm in an attempt to entice a man to join her in the sea for life. When he confesses to her that he is in love with a mortal, she weeps quietly before laughing and swimming away. *Le gibet* is simply a haunting image, a corpse hanging from a gallows, and a setting sun over the desert in the background. Throughout the movement, a distant bell persists, permeating the sound of the harmonies. *Scarbo* represents a fantastic little goblin, dancing, shape-shifting, gently dragging his fingernails on the walls and the bed curtains. A languid “lyrical” section is sandwiched between ferocious buildups and two terrifying climaxes. At the end, *Scarbo* slowly retreats, and suddenly disappears.

– Evren Ozel

Upcoming Concerts at NEC

Visit necmusic.edu for complete and updated concert and ticketing information

NEC Symphony, David Loebel, conductor

Thomas *Sunburst*; Prokofiev *Suite No. 2 from Romeo and Juliet*

Beethoven *Symphony No. 7*

Wednesday, October 23, 2024 at 7:30 p.m., Jordan Hall

Perkin Opera Scenes

Thursday, October 24, 2024 at 6:00 p.m., Friday, October 25, 2024 at 7:30 p.m.,

Plimpton Shattuck Black Box Theatre

Sonata Night 52, Pei-Shan Lee, director

Sonatas for Viola and Piano, a collaboration with the studio of Nicholas Cords

Thursday, October 24, 2024 at 6:30 p.m., Burnes Hall

NEC Chamber Singers, Erica J. Washburn, conductor

“Great Music for a Great Space: Of Im/mortals”

Tormis *Raua Needmine (Curse Upon Iron)*; Wilhelm *Hjaðningaríma*;

Holst *Choral Hymns from the Rig Veda* (group 1); Iliya *avoonan dbishmayya*;

Brahms *Schicksalslied*; Crawford Seeger *Chant, 1930*

Thursday, October 24, 2024 at 7:30 p.m., Jordan Hall

Liederabend LXXIII, Cameron Stowe and Tanya Blaich, curators

Monday, October 28, 2024 at 7:00 p.m., Williams Hall

Faculty Recital: Anthony Coleman

Tuesday, October 29, 2024 at 8:00 p.m., Brown Hall

NEC Philharmonia, Stefan Asbury, guest conductor

Smetana *Vyšehrad* from *Má Vlast*; Tania León *Pasajes*;

Shostakovich *Symphony No. 11, “The Year 1905”*

Wednesday, October 30, 2024 at 7:30 p.m., Jordan Hall

NEC Jazz Residency: Theo Bleckmann, composer, singer

Wednesday, October 30, 2024 at 8:00 p.m., Burnes Hall

Faculty Recital: Minsoo Sohn, piano

Thursday, October 31, 2024 at 7:30 p.m., Jordan Hall

Upcoming Concerts at NEC

—continued

First Monday at Jordan Hall, Laurence Lesser, artistic director - 40th season

Bach *Trio Sonata in G Major, BWV 1039*; Clarke *Piano Trio (1922)*;

Schoenberg *Verklärte Nacht*

Monday, November 4, 2024 at 7:30 p.m., Jordan Hall

NEC Philharmonia, Hugh Wolff, conductor

Lee *Sukkot Through Orion's Nebula*; Schumann *Piano Concerto*;

Tchaikovsky *Symphony No. 2 "Ukrainian"*

Wednesday, November 6, 2024 at 7:30 p.m., Jordan Hall

Crawford Seeger/Ives Festival

NEC Contemporary Musical Arts Dept, Eden MacAdam-Somer, curator

Barn Dance

Sunday, November 10, 2024 at 2:00 p.m., Brown Hall

Crawford Seeger/Ives Festival

NEC Chamber Orchestra, Donald Palma, artistic director

Crawford Seeger *Andante for Strings*; Haydn *Symphony No. 44*; Ives *Symphony No. 3*

Monday, November 11, 2024 at 7:30 p.m., Jordan Hall

Crawford Seeger/Ives Festival

NEC Contemporary Musical Arts Dept, Eden MacAdam-Somer, curator

"I, Too, Sing America: Ruth Crawford Seeger and Other Untold Stories of America"

special guest Raven Chacon - Diné composer, musician and artist

Chacon *American Ledger No. 1*; Malek *I, Too* (commissioned work)

Tuesday, November 12, 2024 at 7:30 p.m., Jordan Hall

Song and Verse, Brett Hodgdon, curator

Wednesday, November 13, 2024 at 6:00 p.m., Burnes Hall

Crawford Seeger/Ives Festival

NEC Symphony, David Loebel, conductor

Dvořák *Symphony No. 9 "From the New World"*; Ives *Symphony No. 2*

Wednesday, November 13, 2024 at 7:30 p.m., Jordan Hall

Sonata Night 53, Pei-Shan Lee, director

Thursday, November 14, 2024 at 6:30 p.m., Burnes Hall

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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