

N | E | C

New England  
Conservatory

# 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". The signature is stylized and fluid.

Andrea Kalyn  
President

# First Monday at Jordan Hall

Fortieth Anniversary Season  
Laurence Lesser, *artistic director*

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

PROGRAM

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**Johann Sebastian Bach**  
(1685–1750)

**Concerto No. 2 in F Major, BWV 1047**

- I.
- II. Andante
- III. Allegro assai

\* Richard Watson, trumpet  
\* Amanda Hardy, oboe  
Aldo Abreu, recorder  
\* ‡ Daniel Chong, violin  
*ripieno*  
\* ‡ Ken Hamao, \* Yoonhee Lee, violin  
\* ‡ Jessica Bodner, viola  
\* ‡ Kee-Hyun Kim, cello  
Thomas van Dyck, double bass  
\* Oscar Jiang '25 DMA, harpsichord  
‡ *The Parker Quartet*

**Samuel Barber**  
(1910–1981)

***Despite and Still, op. 41***

- A Last Song
- My Lizard
- In the Wilderness
- Solitary Hotel
- Despite and Still

Heidi Stober, soprano  
\* Tanya Blaich, piano

*Intermission*

\* *NEC alum*



**Gabriel Fauré**  
(1845–1924)

*Après un rêve, op. 7 no. 1*  
*Clair de lune, op. 46 no. 2*

Heidi Stober, soprano  
\* Tanya Blaich, piano

**Piano Quartet No. 1 in C Minor, op. 15**

Allegro molto moderato  
Scherzo: Allegro vivo  
Adagio  
Allegro molto

\* Daniel Chong, violin  
\* Jessica Bodner, viola  
Lluís Claret, cello  
\* Max Levinson, piano

**Upcoming First Monday at Jordan Hall concerts**

Bach *Trio Sonata in G Major, BWV 1039*

Rebecca Clarke *Piano Trio*; Schoenberg *Verklärte Nacht*

performers include Paula Robison, Sooyun Kim, flute

Miriam Fried, Hye-jin Kim, Christina Nam, violin; Ara Gregorian, Paul Biss, viola

Guy Fishman, Kee-Hyun Kim, Oliver Eldort, Blaise Dejardin, cello

Pei-Shan Lee, piano

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

Beethoven *Trio in E-flat Major, op. 38*

Thelonious Monk *Bolivar Blues, Round Midnite, Evidence*

Mozart *Serenade No. 12 in C Minor, K. 388/384a*

performers include Keisuke Wakao, oboe; Jason Palmer, trumpet  
Eden MacAdam-Somer, violin; Christine Lee, cello; Cecil McBee, bass  
Dina Vainshtein, Hankus Netsky, piano; Austin McMahon, drums

Farayi Malek, vocals

*Monday, December 2, 2024 at 7:30 p.m.*

**Barber** *Despite and Still, op. 41*

**A Last Song**

A last song, and a very last, and yet another  
O, when can I give over?  
Must I drive the pen until blood bursts from my nails  
And my breath fails and I shake with fever,  
Or sit well wrapped in a many colored cloak  
Where the moon shines new through Castle Crystal?  
Shall I never hear her whisper softly:  
"But this is truth written by you only,  
And for me only;  
Therefor, love, have done?"

*Robert Graves*

**My Lizard (Wish for a Young Love)**

My lizard, my lively writher,  
May your limbs never wither,  
May the eyes in your face  
Survive the green ice  
Of envy's mean gaze;  
May you live out your life  
Without hate, without grief,  
And your hair ever blaze,  
In the sun, in the sun,  
When I am undone,  
When I am no one.

*Theodore Roethke*

**In The Wilderness**

He, of his gentleness,  
Thirsting and hungering  
Walked in the Wilderness;  
Soft words of grace he spoke  
Unto lost desert-folk  
That listned wondering.  
He heard the bittern call  
From ruined palace-wall,  
Answered him brotherly;  
He held communion  
With the she-pelican  
Of lonely piety.  
Basilisk, cockatrice,  
Flocked to his homilies,

With mail of dread device,  
With monstrous barbed stings,  
With eager dragon-eyes;  
Great bats on leathern wings  
And old, blind, broken things  
Mean in their miseries.  
Then ever with him went,  
Of all his wanderings  
Comrade, with ragged coat,  
Gaunt ribs — poor innocent —  
Bleeding foot, burning throat,  
The guileless young scapegoat;  
For forty nights and days  
Followed in Jesus' ways,  
Sure guard behind him kept,  
Tears like a lover wept.

*Robert Graves*

### **Solitary Hotel**

Solitary hotel in a mountain pass.  
Autumn. Twilight. Fire lit.  
In dark corner young man seated.  
Young woman enters.  
Restless. Solitary. She sits.  
She goes to window. She stands.  
She sits. Twilight. She thinks.  
On solitary hotel paper she writes.  
She thinks. She writes. She sighs.  
Wheels and hoofs. She hurries out.  
He comes from his dark corner.  
He seizes solitary paper.  
He holds it towards fire. Twilight.  
He reads. Solitary. What?  
In sloping, upright and backhands:  
Queen's hotel, Queen's hotel, Queen's ho . . .

*James Joyce, from Ulysses*



## Despite and Still

Have you not read  
The words in my head,  
And I made part  
Of your own heart?  
We have been such as draw  
The losing straw —  
You of your gentleness,  
I of my rashness,  
Both of despair —  
Yet still might share  
This happy will:  
To love despite and still.  
Never let us deny  
The thing's necessity,  
But, O, refuse  
To choose,  
Where chance may seem to give  
Love in alternative.

*Robert Graves*

## Fauré

### *Après un rêve*

*Dans un sommeil que charmaient ton image  
Je rêvais le bonheur, ardent mirage,  
Tes yeux étaient plus doux, ta voix pure et sonore,*

*Tu rayonnais comme un ciel éclairé par l'aurore;*

*Tu m'appelais et je quittais la terre  
Pour m'enfuir avec toi vers la lumière,  
Les cieux pour nous entr'ouvraient leurs nues,  
Splendeurs inconnues, lueurs divines entrevues.*

*Hélas! hélas, triste réveil des songes,  
Je t'appelle, ô nuit, rends-moi tes mensonges;*

*Reviens, reviens, radieuse,  
Reviens, ô nuit mystérieuse!*

Romain Bussine

### After a dream

In sleep made sweet by a vision of you  
I dreamed of happiness, fervent illusion,  
Your eyes were softer, your voice pure and  
    ringing,  
You shone like a sky that was lit by the dawn;

You called me and I departed the earth  
To flee with you toward the light,  
The heavens parted their clouds for us,  
We glimpsed unknown splendours, celestial  
    fires.

Alas, alas, sad awakening from dreams!  
I summon you, O night, give me back your  
    delusions;

Return, return in radiance,  
Return, O mysterious night!

## Clair de lune

*Votre âme est un paysage choisi  
Que vont charmant masques et bergamasques  
Jouant du luth et dansant et quasi  
Tristes sous leurs déguisements fantasques.*

*Tout en chantant sur le mode mineur  
L'amour vainqueur et la vie opportune,  
Ils n'ont pas l'air de croire à leur bonheur  
Et leur chanson se mêle au clair de lune,*

*Au calme clair de lune triste et beau,  
Qui fait rêver les oiseaux dans les arbres  
Et sangloter d'extase les jets d'eau,  
Les grands jets d'eau sveltes parmi les marbres.*

Paul Verlaine

## Moonlight

Your soul is a chosen landscape  
bewitched by masquers and bergamaskers,  
playing the lute and dancing and almost  
sad beneath their fanciful disguises.

Singing as they go in a minor key  
of conquering love and life's favours,  
they do not seem to believe in their fortune  
and their song mingles with the light of the  
moon,

The calm light of the moon, sad and fair,  
that sets the birds dreaming in the trees  
and the fountains sobbing in their rapture,  
tall and svelte amid marble statues.

*Translations © Richard Stokes, author of A  
French Song Companion (Oxford University  
Press). provided via Oxford International Song  
Festival ([www.oxfordsong.org](http://www.oxfordsong.org))*

## Artist biographies

**Aldo** Abreu has taken the recorder and its repertoire to many prestigious venues throughout the United States, Europe, New Zealand, Australia, and his native Venezuela. Since winning First Prize at the 1992 Concert Artists Guild Competition, Mr. Abreu has been heard in recital at the Ambassador Auditorium in Los Angeles, the Gardner Museum in Boston, Northwestern University's Pick-Staiger Hall in Chicago, Spivey Concert Hall in Atlanta, and the Metropolitan Museum of Art and Weill Recital Hall at Carnegie Hall in New York.

Laureate of the Premio Flauto Dolce (Germany) and the Concours Musica Antiqua (Belgium), Mr. Abreu has been featured in many festivals including Spoleto, OK Mozart, Boston Early Music Festival and Recorder 200 in Australia. He has been a concerto soloist with Solisti New York, the Handel and Haydn Society, Boston Baroque, the West Shore Symphony, the Illinois Chamber Symphony, the Savannah Symphony, the Billings Symphony, and the Dubuque Symphony Orchestra.

Mr. Abreu frequently performs contemporary works for the recorder. Among them, *The Kid from Venezuela* by composer Pete Rose, *Echoes and Shadows* by Christopher Cook, Concerto for Recorder and Orchestra, commissioned from Ricardo Lorenz by Concert Artists Guild, and most recently, Concerto for Recorders and Orchestra by Lawrence Weiner, all written for Mr. Abreu.

Mr. Abreu has also explored the rich but rarely heard music by Latin American

composers of the Baroque and Contemporary periods. Mr. Abreu is on the faculties of New England Conservatory, where he is the chair of the Early Music Department of the NEC Preparatory School, Berklee College of Music, and of the Boston University Historical Performance Department in the College of Fine Arts. In October 2019, Mr. Abreu was appointed El Sistema Symphonic Ensemble Conductor at the East Somerville Community School.

**Tanya Blaich** is a pianist and teacher with particular sensitivity for and expertise in the song and collaborative piano repertoire. A faculty member of New England Conservatory's collaborative piano and voice departments since 2006, Blaich is co-coordinator of NEC's Liederabend Series and teaches classes dedicated to the performance of song repertoire and in language diction and expression. Blaich has been praised for her "unfailingly expressive and finely judged" playing (*The Guardian*) and her "distinct and refined palette and textures" and "unwaveringly attentive" ensemble (*Opera Today*).

Blaich has performed in concert venues and festivals throughout the United States and Europe with such recitalists as Thomas Hampson, Paula Murrihy, Klemens Sander, and Sari Gruber. Recent highlights in the 2023-24 season include song recitals at the Frankfurt Opera with Paula Murrihy and at the Kurt Weill Festival with Ute Gfrerer. Upcoming concerts this year include song recitals at the Oxford International Song Festival with Heidi Stober and at the Concertgebouw in Amsterdam with Paula Murrihy. Blaich and Murrihy's first album, *I Will Walk With My Love: Folk-Inspired Songs and Myths*, was released on Orchid Classics in 2020 to great acclaim.

As a guest artist, Blaich has given song recitals and master classes at universities and colleges throughout the U.S. In addition to her collaborations with singers, she has performed as a chamber music partner with members of the Colorado, Lydian, and Miro string quartets. She has also served as a coach and rehearsal pianist for the Boston Symphony Orchestra, the Handel and Haydn Society, and Odyssey Opera.

Tanya Blaich attended the University Paris-Sorbonne and graduated from Walla Walla College in Washington. She moved to Vienna to pursue her passion for the German Lied repertoire, earning a diploma in performance from the Vienna Conservatory in vocal accompaniment and chamber music. She subsequently earned both her M.M. and D.M.A. from New England Conservatory.

Cellist **Lluís Claret** was born in 1951 in Andorra la Vella to exiled Andorran parents, and began his musical studies at the age of nine. In 1964 he moved to Barcelona, Spain, where he won major distinctions at the Conservatory of the Liceu, and began working with Enric Casals, brother of Pablo Casals. He continued his studies in France, Italy, and in the United States, with masters such as Maurice Gendron, Radu Aldulescu. Claret has said that his personal meetings with György Sebök, Eva Janzer, and Bernard Greenhouse were also implemental in the development of his artistic personality. Claret's professional career was launched into the international spotlight after he took first prizes at the Pablo Casals International Cello Competition in 1976



and the Rostropovich Cello Competition in 1977.

Chamber music, pedagogy, and a great interest in contemporary music are all essential elements of Claret's musical focus. His previous teaching posts include the "Victoria dels Angels" Music School at Sant Cugat in Barcelona, and the Toulouse Conservatory in France. He currently teaches at the Conservatori Superior de Música del Liceu in Barcelona, and has presented masterclasses in France, Portugal, Belgium, Italy, the U.S., Japan, and Korea. Also, together with Bernard Greenhouse he conducted seminars at the Abbey of Fontfroide in Narbonne, France.

A consummate performer, Claret has been on stage in the principal capitals of Europe, America, and Asia. Under the baton of Vaclav Neumann, Mstislav Rostropovitch, Pierre Boulez, Karl Münchinger, Dimitri Kitaienko, Sakari Oramo, George Malcolm, and many others, Claret has performed with orchestras such as the Washington National Symphony, Moscow Philharmonic, Hungarian Philharmonic, Czech Philharmonic, English Chamber Orchestra, and the French National Orchestra. He has also performed with notable orchestras in Tokyo, Seoul, Düsseldorf, Bamberg, Stuttgart, Moscow, Madrid, and Barcelona. In 1980, he founded the Barcelona Trio, which performed for nearly 15 years. He also was member of the Berlin Trio for ten years with Klaus Helwig and Christane Edinger. His interest on contemporary music has brought him to personal collaboration with prestigious musicians such as Henri Dutilleux, Witold Lutoslawski, Krzysztof Penderecki, Joan Guinjoan, Iannis Xenakis, and Pierre Boulez.

A regularly invited jury member for international competitions, Claret has served on the juries of the Rostropovitch Competition in Paris, France, Paulo Cello Competition in Helsinki, Finland, the International Pablo Casals Competition in Kronberg, Germany, and the Adam Cello Competition in Auckland, New Zealand. He joined the NEC faculty in 2016 and serves as co-chair of the String Department.

**Amanda Hardy**, oboe, joined the Portland (Maine) Symphony Orchestra as principal oboe in November 2013 where she occupies the Clinton Graffam Chair. As a recipient of the Gillet Scholarship and Tourjée Alumni Scholarship Award, Amanda studied with BSO principal oboist John Ferrillo at the New England Conservatory (NEC). Amanda was a winner of the 2010 Borromeo String Quartet Guest Artist Award Competition and also has appeared as soloist with the Boston Pops in Symphony Hall (2009), the NEC Bach Ensemble, the Drake Symphony Orchestra, and the Des Moines Youth Symphony at age sixteen. In 2006, she won the grand prize for Iowa's Bill Riley Talent Search, giving her state-wide televised recognition. Recently, Amanda has been guest principal oboe with the Boston Pops, Boston Philharmonic, A Far Cry Chamber Orchestra, Emmanuel Music, and the Des Moines Symphony, and frequently plays with the Boston Symphony, the Boston Pops, and the Boston Pops Esplanade Orchestra. She is on the faculty of New England Conservatory Preparatory School, teaches at Northeastern University, and has several years of private teaching experience on both oboe and piano. Amanda holds a Bachelor of Music degree in oboe with a piano minor from Drake University and a Master of Music degree and Graduate Diploma from NEC. Previous festivals include the Masterworks

Festival, the Aspen Music Festival and School, and Tanglewood Music Center in 2010 and 2011 where she was awarded the Mickey L. Hooten Memorial Award both summers.

Pianist, harpsichordist and fortepianist **Oscar Jiang** enjoys an increasingly varied performing career. He has appeared in concert in Australia, North America, Taiwan, UK, Poland and across South-East Asia, including venues such as Australia House in London, the Taichung National Theatre and the Melbourne Recital Centre. His musical work has expanded to include performance practice on harpsichord and pianos of the 18th and 19th centuries, devoting time to play and record on historically important instruments, and presenting recitals at the Boston Early Music Festival on an original Chopin-type Broadwood piano. He also works with the Mason & Hamlin piano company as a recording artist and education program coordinator.

Some of his awards include the Special Prize for a Work of Chopin at the 9th Lev Vlassenko Piano Competition, 1st place at the Melbourne Recital Centre Bach Competition, and he is a recipient of scholarships from the Australian Music Foundation and the Ian Potter Foundation. Recently, he participated in the International Piano Master Course in Radziejowice, the Art of Piano festival in Banff, Canada, and was invited as a Gilmore Festival Fellow in 2024.

He holds a Bachelor of Music degree from the Juilliard School, and a Master of Music degree from New England Conservatory. His mentors include Matti Raekallio, Alexander Korsantia, Dang Thai Son, Bruce Brubaker and Malcolm Bilson. Originally from Melbourne, Australia, Oscar has been based in Boston since 2021.

**Yoonhee Lee** is a Korean-American violinist. She enjoys a versatile career as a soloist, chamber musician, and orchestral player. Her biggest influences are the late Masuko Ushioda, Vera Beths, and the late Anner Bijlsma.

Lee has premiered and recorded numerous works by renowned composers, such as Rebecca Saunders, Sir Harrison Birtwistle, Richard Barrett, and Nina Young. Other luminaries with whom she has worked closely include Kaija Saariaho, Enno Poppe, Georg Friedrich Haas, Beat Furrer, Jörg Widmann, Lei Liang, Seán ó Dálaigh, and Shiuan Chang. She is the dedicatee of a solo violin piece by composer Simone Cardini, titled *Ramificazioni d'indistinto* (2018). She has appeared on stages worldwide, including the Berliner Philharmonie, St. Eustache in Paris, WDR Funkhaus Wallrafplatz Köln, Huddersfield Town Hall, Muziekgebouw aan 't IJ, Concertgebouw, Musiikkitalo, Concertgebouw Brugge, Royal Albert Hall, Glasgow Royal Concert Hall, Boston Symphony Hall, Jordan Hall, Calderwood Hall at Isabella Stewart Gardner Museum, Fraser Performance Studio at WGBH Boston, Shostakovich Hall, and Teatro Gran Rex in Buenos Aires. Lee has held two major concert tours in China.

Born in Seoul, Lee began the piano at the age of three and violin at five. She and her family immigrated to Boston just before her tenth birthday. She did not speak a word of English, and for years music became her means of communication as well as

refuge. Early experiences of navigating between languages and cultures remain a strong part of her identity; as an artist she is interested in fluidity and fragility of genres and boundaries, and she seeks innovation and experimentation in all her endeavors. Lee's primary instrument and bow are a Philip Ihle violin and a Joseph Henry bow circa 1860, previously owned by the late Masuko Ushioda. An alumna of NEC, she currently resides in Boston with her husband Tom, dog Schatzi, and cat Opus.

Pianist **Max Levinson** is known as an intelligent and sensitive artist with a fearless technique. Levinson's international career was launched when he won First Prize at the Dublin International Piano Competition, the first American to achieve this distinction. He is also recipient of the Avery Fisher Career Grant and the Andrew Wolf Award. He has performed as soloist with the Los Angeles Philharmonic, St. Louis Symphony, Detroit Symphony, San Francisco Symphony, Baltimore Symphony, St. Paul Chamber Orchestra, Oregon Symphony, Indianapolis Symphony, Colorado Symphony, New World Symphony, Utah Symphony, Boston Pops, San Antonio Symphony, Louisville Symphony, Los Angeles Chamber Orchestra, National Symphony Orchestra of Ireland, Ho Chi Minh Symphony, and others, and in recital at New York's Alice Tully Hall, Washington DC's Kennedy Center, London's Wigmore Hall, Zürich's Tonhalle, the Musée d'Orsay in Paris, Jordan Hall in Boston, and throughout the US, Canada, and Europe. Levinson is a graduate of Harvard and the New England Conservatory. His teachers include Patricia Zander, Aube Tzerko and Bruce Sutherland.

An active chamber musician, Levinson has performed with the Tokyo, Vermeer, Mendelssohn, Parker, Ulysses, and Borromeo Quartets, and appears at major music festivals including Santa Fe, Rockport, Perugia, Marlboro, Mostly Mozart, Bravo/Vail, La Jolla, Seattle and Cartagena. He is a member of the Boston Chamber Music Society and Artistic Director of the San Juan Chamber Music Festival in Ouray, Colorado. Max Levinson received his Artist Diploma and the Gunther Schuller Medal from NEC and is in his twelfth year as a faculty member at New England Conservatory. Max Levinson is the director of NEC's "Connections" Chamber Music Series.

Internationally recognized for their "fearless, yet probingly beautiful" (*The Strad*) performances, the Grammy Award-winning **Parker Quartet** (Daniel Chong and Ken Hamao, violin; Jessica Bodner, viola; Kee-Hyun Kim, cello) has distinguished itself as one of the preeminent ensembles of its generation, dedicated purely to the sound and depth of their music. They are renowned for their fresh and unique approach to the great classics while being passionate ambassadors for music of our time. Inspired performances and exceptional musicianship are hallmarks of the Quartet, having appeared at the world's most illustrious venues since its founding in 2002.

Recent seasons have included performances around North America and Europe, including Wigmore Hall, Konzerthaus Berlin, Music Toronto, Philadelphia Chamber Music Society, Strathmore, San Antonio Chamber Music Society, University of



Chicago, the Schubert Club, 92nd Street Y, Da Camera of Houston, UCLA's Clark Library, and Kansas City's Friends of Chamber Music. Recent festival appearances include Big Ears, Norfolk, Lake Champlain, Bridgehampton, Skaneateles, San Miguel de Allende, and at the Banff Centre.

The Quartet's 2024-25 season includes concerts at Carnegie Hall and the Philadelphia Chamber Music Society. Additionally, the Quartet will work with and record works by Paola Prestini, as well as curate a project which includes a newly commissioned quintet by Anthony Cheung for the Quartet and mezzo-soprano Fleur Barron. This project centers on themes of nature and heritage while weaving poetry and music throughout the program.

Throughout the 2022-23 season the quartet celebrated their 20th anniversary with The Beethoven Project, a multi-faceted initiative which included performances of the complete cycle of Beethoven's string quartets; the commissioning of six composers to write encores inspired by Beethoven's quartets; the creation of a new video library spotlighting each Beethoven quartet; and bringing Beethoven's music to non-traditional venues around the Quartet's home base of Boston, including homeless shelters and youth programs.

The Quartet is committed to working with composers of today — recent commissions include works by Augusta Read Thomas, Felipe Lara, Jaehyuck Choi, Zosha di Castri, Paul Wiancko, Anthony Cheung, Wang Lu, Michi Wiancko, Sky Macklay, and Jeremy Gill. Celebrating the process of creation, the Quartet recorded three new commissions by Kate Soper, Oscar Bettison, and Vijay Iyer as part of Miller Theatre's *Mission: Commission* podcast.

The Quartet regularly collaborates with a diverse range of artists, which have included pianists Menahem Pressler, Anne-Marie McDermott, Orion Weiss, Shai Wosner, Billy Childs, and Vijay Iyer; clarinetist and composer Jörg Widmann; clarinetists Anthony McGill and Charles Neidich; flutist Claire Chase; and violist Kim Kashkashian, featured on their recent Dvořák recording. The Quartet also continues to be a strong supporter of Kashkashian's project *Music for Food*, participating in concerts throughout the United States for the benefit of various food banks and shelters.

Recording projects continue to be an important facet of the Quartet's artistic output. Described by *Gramophone Magazine* as a "string quartet defined by virtuosity so agile that it's indistinguishable from the process of emotional expression," their newest release for ECM Records features Dvořák's Viola Quintet as well as György Kurtág's *Six Moments Musicaux* and *Officium breve in memoriam*. *The Strad* also declared the album as "nothing short of astonishing." Under the auspices of the Monte Carlo Festival Printemps des Arts, they recorded a disc of three Beethoven quartets, of which *Diapason* "admired the group's fearlessness, exceptional control, and attention to detail." The Quartet can also be heard playing Mendelssohn on Nimbus Records, Bartók on Zig-Zag Territoires, and the complete Ligeti Quartets on Naxos, for which they won a Grammy Award for Best Chamber Music Performance.

The members of the Parker Quartet serve as Professors of the Practice and Blodgett Artists-in-Residence at Harvard University's Department of Music. The

Quartet also holds visiting residencies at the University of South Carolina and Walnut Hill School for the Arts.

Founded and currently based in Boston, the Parker Quartet's numerous honors include winning the Concert Artists Guild Competition, the Grand Prix and Mozart Prize at France's Bordeaux International String Quartet Competition, and Chamber Music America's prestigious Cleveland Quartet Award.

American soprano **Heidi Stober**, whom *Opera News* exclaimed is a "distinctly American lyric soprano that makes the rest of the world listen" is enjoying an international career with a crystalline voice and method-like commitment to stage acting.

In the 2024/25 season, Ms. Stober will make her debut at the Royal Opera House, Covent Garden singing her acclaimed portrayal of Gretel in *Hansel und Gretel*, as well as appearances at the Deutsche Oper Berlin as Zdenka in *Arabella*, Pat Nixon in *Nixon in China*, the Semperoper Dresden as Pamina in *Die Zauberflöte* and the title role in Thea Musgrave's *Mary, Queen of Scots* with English National Opera. In concert, Ms. Stober will debut with the San Francisco Symphony in Mahler's *Symphony No. 2* with Esa-Pekka Salonen, perform Mozart's *Requiem* with the Musikkollegium Winterthur in Switzerland with Roberto González-Monjas, Pamina with Sir Donald Runnicles and the Grand Teton Music Festival, and Beethoven's *Symphony No. 9* with the Indianapolis Symphony Orchestra. In solo recital, Ms. Stober will appear at the Oxford International Song Festival, the New England Conservatory in Jordan Hall, at Deutsche Oper Berlin, and with the Collaborative Arts Institute of Chicago.

In the 2023/24 season, Heidi Stober returned to the Metropolitan Opera as Musetta in *La bohème*, conducted by Carlo Rizzi, premiered a new production of *Nixon in China* as Pat Nixon with Deutsche Oper Berlin, in addition to performances of Gretel, and sang the title role of Rahel in Detlev Glanert's world premiere opera, *Die Jüdin von Toledo* at the Semperoper Dresden in a production by Robert Carsen. Also at Dresden, she sang performances of Pamina, and debuted with Opernhaus Zürich in Andreas Homoki's production of *Sweeney Todd* as Johanna. In concert, Ms. Stober performed Mozart's *Requiem* at the Lyric Opera of Chicago, conducted by music director Enrique Mazzola. In Boston, Ms. Stober performed in Beethoven's *Symphony No. 9* with Boston Baroque and sang Haydn's *Lord Nelson Mass* on tour in Spain with Omer Meir Wellber and the Kammerphilharmonie Bremen.

**Thomas van Dyck** has been a member of the Boston Symphony Orchestra's double bass section since January 2013. An avid chamber musician, he is a member of the Boston Chamber Music Society (BCMS) and has played chamber music at the Mostly Mozart Festival, New York City's Town Hall and Carnegie Hall and the Kennedy Center among many others. Additionally, he is a member of the self-conducted East Coast Chamber Orchestra (ECCO) that is comprised of top solo, chamber and orchestral string players from around the country. Thomas has played with the Borromeo, Ying, Lydian and Parker String Quartets and was a founding member of A

Far Cry chamber orchestra. Thomas received his bachelor's degree at Rice University studying with Paul Ellison and his master's at Boston University with Ed Barker. In addition to enjoying a diverse performing career, Thomas enjoys and values teaching. He is on the String Faculty of New England Conservatory as well as Boston University. In his spare time, he likes to ride bicycles and spend time in the mountains but most of all loves spending time with his wife and two young boys.

Hailed by the *Boston Globe* as "exceedingly gifted," **Richard Watson's** performance has been described by the *Worcester Telegram & Gazette* as "stunning perfection." Principal Trumpet of Symphony NH since 1997, Richard has appeared as a soloist with Symphony NH, the Granite State, Worcester, and Boston Symphony Orchestras, the Salem and North Shore Philharmonic Orchestras, the New England Chamber Orchestra, the Monadnock Music Festival Orchestra, and the Waldstadt Kammerorchester, Karlsruhe. He has recorded extensively, appearing on dozens of albums with the Boston Symphony, the Boston Pops, the Boston Philharmonic, the Albany Symphony, the Boston Modern Orchestra Project, the Majestic Brass, and with organist Douglas Major.

As an alumnus of New England Conservatory (B.M., 1992) and of the NEC Prep School, Richard has a deep appreciation for Jordan Hall, for the immeasurable talent that has made it ring for the past twelve decades, and for the First Monday concert series that has brought so much of that talent to this stage.

## Upcoming Concerts at NEC

Visit [necmusic.edu](http://necmusic.edu) for complete and updated concert and ticketing information

### AD Recital: Yutong Sun, piano

Student of Alexander Korsantia and Dang Thai Son.

**Tuesday, October 8, 2024 at 7:30 p.m., Jordan Hall**

### NEC Chamber Orchestra, Donald Palma, artistic director

Schreker *Intermezzo and Scherzo*; Shostakovich *Symphony for Strings, op. 118A*;

Suk *Serenade for Strings, op. 6*

**Wednesday October 9, 2024 at 7:30 p.m., Jordan Hall**

### NEC Wind Ensemble, Patricia Cornett, guest conductor

"Inspiration from Song" - Martin y Soler *Divertimento No. 4*;

Sweelinck *Variations on "Mein junges Leben hat ein end"*; Horne *Deep River*;

Grainger *Lincolnshire Posy*; Grantham *Phantastische Spirites*;

**Thursday, October 10, 2024 at 7:30 p.m., Jordan Hall**

### Faculty Recital: Tanya Blaich, piano, with Heidi Stober, soprano

Barber *Despite and Still*; Tailleferre *6 chansons françaises*; and songs by Maude White,

Elisabeth Lutyens, Ethel Smyth, Florence Price, Margaret Bonds, and B.E. Boykin

**Tuesday, October 15, 2024 at 7:30 p.m., Jordan Hall**

### NEC Composers' Series, John Mallia, curator

Gavin Bryant *The Sinking of the Titanic*

**Wednesday, October 16, 2024 at 7:30 p.m., Jordan Hall**

### NEC Jazz Orchestra, Ken Schaphorst, director

"The See'r: Charles Ives at 150"

Arrangements by Ken Schaphorst of some Ives classics: *Three Places in New England*,

*A Set of Pieces for Theatre Orchestra*, and *Ragtime Dance No. 4*

**Thursday, October 17, 2024 at 7:30 p.m., Jordan Hall**

### AD Recital: Evren Ozel, piano

**Tuesday, October 22, 2024 at 7:30 p.m., Jordan Hall**

### Tuesday Night New Music

New music by NEC student composers, performed by their peers

**Tuesday, October 22, 2024 at 8:00 p.m., Brown Hall**

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