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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

Borromeo String Quartet

NEC Faculty Quartet-in-Residence

Nicholas Kitchen, Kristopher Tong, violin

Melissa Reardon, viola

Yeesun Kim, cello

Monday, November 25, 2024

7:30 p.m.

NEC's Jordan Hall

PROGRAM

Mehmet Ali Sanlıkol
(b. 1974)

The Demons & Humans of Siyah-Kalem (2024)
World Premiere

Commissioned by the Borromeo String Quartet

Fasl-ı İblis / Feast of the Demons

Bir Ailenin Hikayesi / The Story of a Family

Sitemkar İblis / A Reproachful Demon

Sohbet-i Sefil / Conversation of the Miserable

Gunther Schuller
(1925–2015)

from **String Quartet No. 3** (1986)

II. Canzona: Adagio

Aaron Jay Kernis
(b. 1960)

String Quartet No. 4, "Oasis" (2018/2024)

Soaring

Portal Nightsong

Oasis

Mysterium

Intermission

Ludwig van Beethoven
(1770–1827)

String Quartet in A Minor, op. 132

Assai sostenuto – Allegro

Allegro ma non tanto

Heiliger Dankgesang eines Genesenen an die

Gottheit, in der lidischen Tonart:

Molto adagio – Andante: Neue Kraft fühlend

Alla marcia, assai vivace

Allegro appassionato

Sanlıkol *The Demons & Humans of Siyah-Kalem*

This piece depicts several images I selected from a particular collection of extraordinary paintings thought to date from the 14th-15th cc. These paintings were created, most likely, somewhere in Central Asia or Eastern Anatolia by Mehmed Siyah-Kalem. They somehow remind me of a number of Turkic tales from a similar period which tend to blend pagan, shaman and Islamic beliefs. I feel that these paintings are not only fantastic, mysterious and, at times, even melancholic but there is also a certain quality in them that is perhaps somewhat crude. I tried to reflect on these particular qualities in the composition.

– Mehmet Ali Sanlıkol

Fasl-ı İblis / Feast of the Demons



Bir Ailenin Hikayesi / The Story of a Family



Sitemkar İblis / A Reproachful Demon





Grammy nominated composer and CMES Harvard University fellow (2013-15) **Mehmet Ali Sanlıkol** made his Carnegie Hall debut in 2016 premiering his commissioned piece *Harabat/The Intoxicated* with the American Composers Orchestra. Other recent works have been heard at Tanglewood's Ozawa Hall and Jordan Hall. He hails from Cyprus and Turkey, and is a Jazz pianist, a multi-instrumentalist, a singer, an ethnomusicologist as well as a full-time faculty member at the New England Conservatory. Sanlıkol was the recipient of numerous respected awards including the South Arts Jazz Road Creative Residency Grant in 2021, The Aaron Copland Fund for Music Grant twice in 2016 and 2020 as well as the New Music USA Grant twice in 2020 and 2024. He has been praised by critics all over the world for his unique, pluralist, multicultural and energetic musical voice. *The Boston Globe* noted that Sanlıkol's "music is colorful, fanciful, full of rhythmic life, and full of feeling. The multiculturalism is not touristy, but rather sophisticated, informed, internalized; Sanlıkol is a citizen of the world", "...and he (Sanlıkol) is another who could play decisive role in music's future in the world."

A musical polymath, Mehmet Ali Sanlıkol has composed for, performed and toured with international stars and ensembles such as Dave Liebman, Bob Brookmeyer, Billy Cobham, Antonio Sanchez, Anat Cohen, Ingrid Jensen, Tiger Okoshi, Miguel Zenón, John Patitucci, Gil Goldstein, Esperanza Spalding, The Boston Camerata, The Boston Cello Quartet, A Far Cry string orchestra, American Composers Orchestra, Okay Temiz, Erkan Oğur and Birol Yayla. Sanlıkol's unique blend of jazz composition and Turkish music has been praised by the *Boston Globe* as "a true fusion of jazz and folkloric Turkish language and colors." Sanlıkol pairs Turkish instruments such as zurna (double reed wind), ney (end-blown flute), kös (large kettledrums) and nekkare (small kettledrums) with the jazz orchestra/combo to perform his Turkish music-influenced compositions, in which

Turkish makam (mode) and usul (rhythmic cycles) are intertwined with modern jazz as well as specifically film noir influenced music. To achieve the same goal on keyboard instruments he has designed and conceived the SANLIKOL Renaissance 17, a digital microtonal keyboard with 17 keys per octave.

Sanlıkol studied western classical piano with his mother Fethiye Sanlıkol and started giving piano recitals as early as age five. Later on he studied with the internationally acclaimed Turkish composer/pianist Aydın Esen and won a scholarship to Berklee College of Music. While at Berklee Sanlıkol studied jazz composition with such accomplished composers like Herb Pomeroy and Ken Pullig. After studying with composers George Russell, Bob Brookmeyer and Lee Hyla, in the year 2004 Sanlıkol completed his Doctor of Musical Arts Degree in Composition. During his doctoral studies Sanlıkol also focused on Turkish music and ethnomusicology as a result of which he helped find the organization DÜNYA based in Boston, Massachusetts. Sanlıkol is the president of DÜNYA, a musicians' collective dedicated to contemporary presentations of Turkish traditions, alone and in interaction with other world traditions, through musical performance, publication, and educational activities. Since its founding Sanlıkol has produced, performed and delivered talks at over two hundred DÜNYA events. DÜNYA has also released 17 albums, 3 singles, a concert DVD, a feature film of Sanlıkol's opera *Othello in the Seraglio* and a documentary film. The unique nature and the success of DÜNYA resulted with Mehmet Ali Sanlıkol going on the air numerous times on NPR and PRI.

Sanlıkol actively delivers papers and talks at academic conferences such as International Conference on Analytical Approaches to World Music and Society for Ethnomusicology. Sanlıkol's first book, entitled *The Musician Mehters*, about the organization and the music of the Ottoman Janissary Bands, has been published during 2011 in English by The ISIS press and in Turkish by Yapı Kredi Yayınları. His second book, entitled *Reform, Notation and Ottoman music in Early 19th Century Istanbul: EUTERPE*, was published by Routledge in 2023. Currently, he is the director of New England Conservatory's Intercultural Institute and the project director and curator of Nilüfer Municipality Dr. Hüseyin Parkan Sanlıkol Musical Instruments Museum.

Kernis String Quartet No. 4, "Oasis"

My 4th string quartet, subtitled Oasis, was created as part of a trio of commissions I received from the performance venue, Tippett Rise, located inside a huge expanse of exquisite, bare open land in Montana. I took that location, the Beartooth mountains that surround it and certain sculptures on the property as the works' inspiration. I spent a lot of time looking at and thinking about the landscape and the sky and spent part of a winter there, drinking in the white-dusted surroundings. The "oasis" of the title is really about the natural world- and how that specific locale is truly an oasis for creativity and the arts in dialogue with an inherently rugged setting.

The first movement, Soaring, presents a rising cyclical idea in Vn. 1 (a sort of "idee fixe") which returns in movement 3. The highest register of strings always calls the sky to mind for me. Both that opening rising broken scale and the chorale that

follows define the harmonic world of the entire work, though it also contains sections of darting and scurrying contrapuntal music. Life in all its forms. The shape and spareness of the opening idea is reminiscent of the open Montana sky, as if a bird were floating on a cushion of air.

The title of Portal Nightsong comes from the Beartooth Portal sculpture at Tippet Rise, <https://images.app.goo.gl/mUfHCpLByysFEVKE8>, which reminded me of a nestling mother and child. The title came to me after the music was written, and is apt given the arching, gentle lyricism of the movement, tinged by hints of jazz harmonies.

Oasis, (movement 3) varies ideas and textures that appear in movement 1, but in an even more spacious environment. It brings forth a prominent cello for the first time in the piece, as so much of the work features the first violin in a “starring” role.

The final movement, Mysterium, is a departure for me, since it is written for string quartet with a recorded background of 31 lines of strings (recorded by the quartet members, or someday, realized with string orchestra). I wanted to make a sonically immersive soundscape that suggested the enormity of the winter landscape of Tippet Rise with the Beartooth Mountains in the background.

<https://images.app.goo.gl/CdaUbAModRaAweso9>

In crucial ways this music is like the slow movement of my 1st quartet, *Musica Celestis*, but while it considers the physical environment of middle Montana it is really looking much further out toward the vastness of the spacious universe that surrounds us all.

This work was written for the Borromeo Quartet and commissioned by Peter and Cathy Halstead for Tippet Rise. I am indebted to the Borromeo Quartet for their dedication to this project and their generosity of spirit and sound. – Aaron Jay Kernis

Pulitzer Prize and Grammy award-winning composer **Aaron Jay Kernis** draws artistic inspiration from a vast and often surprising palette of sources woven into the tapestry of a musical language of rich lyric splendor, vivid poetic imagery, and fierce instrumental brilliance. He has been praised for his "fearless originality [and] powerful voice" (*The New York Times*). He is dedicated to creating music which can be meaningful to people's lives, through its expressive intensity and abundance of expression.

His music has appeared on major stages world-wide, performed and commissioned by many of America's foremost artists, including; the New York and London Philharmonics; Philadelphia Orchestra; San Francisco, BBC, St Louis, Dallas, Toronto, Singapore, and Melbourne (AU) Symphonies; Los Angeles, Orpheus and Saint Paul Chamber Orchestras; Walt Disney Company; Yale's Schola Cantorum, among many others. His recent concerti are for violinist James Ehnes, cellist Joshua Roman, violist Paul Neubauer, and flutist Marina Piccinini. Upcoming works include a concerto for pianist Jean-Yves Thibaudet, and works for guitarist David Tannenbaum and pianist Anne-Marie McDermott.

His music has been recorded on Nonesuch, Koch, Onyx, Naxos, Signum, Cedille, Virgin and Argo, with which Mr. Kernis had an exclusive recording contract, and

many other labels. Recent recordings include his *Chromelodeon* with the Nashville Symphony, works for flute with Marin Alsop and Leonard Slatkin with the Peabody Symphony and his Grammy-award-winning violin concerto for James Ehnes with Ludovic Morlot and the Seattle Symphony.

One of America's most honored composers, he is a member of the American Academy of Arts and Letters, is an inductee of the Classical Music Hall of Fame, and has also won the coveted Grawemeyer Award for Music Composition and Nemmers Award. He was the Workshop Director of the Nashville Symphony Composer Lab and, for 15 years, served as New Music Adviser to the Minnesota Orchestra, with which he co-founded and directed its Composer Institute for 11 years. Kernis has taught composition at Yale School of Music since 2003. Leta Miller's book-length portrait of Kernis and his work was published by University of Illinois Press as part of its American Composer series.

Each visionary performance of the award-winning **Borromeo String Quartet** strengthens and deepens its reputation as one of the most important ensembles of our time. Admired and sought after for both its fresh interpretations of the classical music canon and its championing of works by 20th and 21st century composers, the ensemble has been hailed for its "edge-of-the-seat performances," by the *Boston Globe*, which called it "simply the best."

Inspiring audiences for more than 25 years, the Borromeo continues to be a pioneer in its use of technology, and has the trailblazing distinction of being the first string quartet to utilize laptop computers on the concert stage. Reading music this way helps push artistic boundaries, allowing the artists to perform solely from 4-part scores and composers' manuscripts, a revealing and metamorphic experience which these dedicated musicians now teach to students around the world. As the *New York Times* noted, "The digital tide washing over society is lapping at the shores of classical music. The Borromeo players have embraced it in their daily musical lives like no other major chamber music group." Moreover, the Quartet often leads discussions enhanced by projections of handwritten manuscripts, investigating with the audience the creative process of the composer. And in 2003 the Borromeo became the first classical ensemble to make its own live concert recordings and videos, distributing them for many years to audiences through its Living Archive, a music learning web portal for which a new version will soon be released.

Passionate educators, the Borromeos encourage audiences of all ages to explore and listen to both traditional and contemporary repertoire in new ways. The ensemble uses multi-media tools such as video projection to share the often surprising creative process behind some works, or to show graphically the elaborate architecture behind others. This produces delightfully refreshing viewpoints and has been a springboard for its acclaimed young people's programs. One such program is MATHEMUSICA which delves into the numerical relationships that under-pin the sounds of music and show how musical syntax mirrors natural forms. CLASSIC VIDEO uses one movement of a quartet as the platform from which to teach computer drawing, video editing, animation, musical form and production processes

to create a meaningful joining of music and visual art.

The BSQ has been ensemble-in-residence at New England Conservatory and Taos School of Music, both for 25 years, and has, for over two decades, enjoyed a long-term relationship with the Isabella Stewart Gardner Museum where it continues to regularly appear. It is quartet-in-residence at the Heifetz International Music Institute, where first violinist Nicholas Kitchen is Artistic Director. The quartet was also in residence at, and has worked extensively as performers and educators with the Library of Congress (highlighting both its manuscripts and instrument collections) and the Chamber Music Society of Lincoln Center. The ensemble joined the Emerson Quartet as the Hittman Ensembles in Residence at the Peabody Institute in Baltimore, and was recently was in residence at Kansas University, the San Francisco Conservatory, and Colorado State University, where it regularly appears.

The BSQ's presentation of the cycle of Bartók String Quartets as well as its lecture "Bartók: Paths Not Taken," both of which give audiences a once-in-a-lifetime chance to hear a set of rediscovered alternate movements Béla Bartók drafted for his six Quartets, has received accolades. Describing a Bartók concert at the Curtis Institute, the *Philadelphia Inquirer* wrote that the quartet "performed at a high standard that brought you so deeply into the music's inner workings that you wondered if your brain could take it all in ... The music's mystery, violence, and sorrow become absolutely inescapable."

Also noteworthy in the BSQ repertory are its dramatic discoveries within the manuscripts of the Beethoven Quartets, and its performances of the "Complete Cycle"; the "Beethoven Decathlon" (four concerts of Beethoven's last ten quartets, all with pre-concert lectures exploring his manuscripts); and single "Beethoven Triptych" concerts (one concert including three quartets). Its expansive repertoire also includes the Shostakovich Cycle and those of Mendelssohn, Dvořák, Brahms, Schumann, Schoenberg, Janáček, Lera Auerbach, Tchaikovsky, and Gunther Schuller.

The Quartet has collaborated with some of this generation's most important composers, including Gunther Schuller, John Cage, György Ligeti, Steve Reich, Aaron Jay Kernis, Osvaldo Golijov, Jennifer Higdon, Steve Mackey, John Harbison, Sebastian Currier, and Leon Kirchner, among many others; and has performed on major concert stages across the globe, including appearances at Carnegie Hall, the Berlin Philharmonie, Wigmore Hall, Suntory Hall (Tokyo), the Concertgebouw, Seoul Arts Center, Shanghai Oriental Arts Center, the Incontri in Terra di Siena Chamber Music Festival in Tuscany, Kammermusik Basel (Switzerland), the Prague Spring Festival, and the Haydn Festival in Eisenstadt.

The group recently premiered new works written for it by Sebastian Currier and Aaron Jay Kernis at recitals at Carnegie Hall, Shriver Concerts, and the Tippet Rise Art Center. The ensemble continues to perform violinist Nicholas Kitchen's transcriptions of Bach's *Goldberg Variations* and the *Well-Tempered Clavier Bk. I*, the latter of which the BSQ recently released an acclaimed premiere recording which hit the billboard charts.

"Nothing less than masterful" (Cleveland.com), the Borromeo Quartet has received numerous awards throughout its illustrious career, including Lincoln

Center's Avery Fisher Career Grant and Martin E. Segal Award, and Chamber Music America's Cleveland Quartet Award. It was also a recipient of the Young Concert Artists International Auditions and a prize-winner at the International String Quartet Competition in Evian, France.

Upcoming Concerts at NEC

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

NEC Saxophone Quartet, Kenneth Radnofsky, director

"Women and the Vote for Saxophone" - 100th Anniversary Memorial Concert for Elise Hall - works by Trester, Loeffler, Decruck, Tower, and Garrop

Tuesday, November 26, 2024 at 7:30 p.m., Jordan Hall

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

Beethoven *Trio in E-flat Major, op. 38*; Monk *Bolivar Blues, 'Round Midnight, Evidence*;
Mozart *Serenade No. 12 in C Minor, K. 388/384a*

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

NEC Percussion Group, Will Hudgins, director

Tuesday, December 3, 2024 at 7:30 p.m., Jordan Hall

Tuesday Night New Music

New music by NEC student composers, performed by their peers

Tuesday, December 3, 2024 at 8:00 p.m., Williams Hall

NEC Opera: Handel Scenes and Shakespeare Monologues

Tuesday, December 3 at 7:30 p.m., & Thursday, December 5 at 6:00 p.m.

Plimpton Shattuck Black Box Theatre

NEC Symphonic Choir and NEC Youth Chorale, Erica J. Washburn, conductor

Duruflé *Requiem*, Thomas Handel, organ

Thursday, December 5, 2024 at 7:30 p.m., Church of the Covenant

67 Newbury Street, Boston

NEC Jazz Orchestra, Ken Schaphorst, conductor

Thursday, December 5, 2024 at 7:30 p.m., Jordan Hall

NEC New Music Ensemble, Stefan Asbury, conductor

Brett Dean *Carlo* (1997); Binna Kim *Stacked Emotions* (2019);

Sarah Gibson *Soak Stain* (2023); Gandolfi *The Nature of Light* (2012)

Monday, December 9, 2024 at 7:30 p.m., Burnes Hall

Upcoming Concerts at NEC

–continued

NEC Chamber Singers, Symphonic Winds, Navy Band Northeast

“Into the Holidays”

Monday, December 9, 2024 at 7:30 p.m., Jordan Hall

Chamber Music Gala

Tuesday, December 10, 2024 at 7:30 p.m., Jordan Hall

NEC Jazz Composers’ Workshop Orchestra, Frank Carlberg, director

Tuesday, December 10, 2024 at 8:00 p.m., Brown Hall

NEC Chamber Singers, Symphonic Winds, Navy Band Northeast

“Into the Holidays” (repeat) - Audio streamed on [wicon](#)

Wednesday, December 11, 2024 at 12:00 noon, Mechanics Hall, Worcester

Liederabend LXXV, Cameron Stowe and Tanya Blaich, curators

Wednesday, December 11, 2024 at 6:00 p.m., Williams Hall

NEC Philharmonia, Hugh Wolff, conductor

Schoenberg *Begleitungsmusik zu einer Lichtspielszene (Accompaniment to a Film Scene)*

Bartók *Piano Concerto No. 3*, Evren Ozel ‘25 AD, piano; Mahler *Symphony No. 4*,

Jingdan Zhang ‘26 AD, soprano

Wednesday, December 11, 2024 at 7:30 p.m., Jordan Hall

NEC Lab Orchestra

Timothy Ren ‘25 MM, Jherrard Hardeman ‘25 GD, and Clancy Ellis ‘26 GD,

conductors - Esmail *Teen Murti*; Montgomery *Starburst*; Haydn *Symphony No 86 in D*

Major; Mendelssohn *Symphony No. 5 in D Major, “Reformation”*

Thursday, December 12, 2024 at 8:00 p.m., Brown Hall

Sonata Class Recital, Vivian Hornik Weilerstein, faculty

Friday, December 13, 2024 at 7:30 p.m., Williams Hall

Borromeo String Quartet Bartók Seminar Recital

Monday, December 16, 2024 at 7:30 p.m., Brown Hall

NEC Conductor’s Choir

Bailee Green ‘25 MM, Lena Wong ‘25 MM, Henri Youmans ‘25 MM

and Honghao Zheng ‘25 MM, conductors

Monday, December 16, 2024 at 7:30 p.m., Burnes Hall

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

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