

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, appearing to read 'Andrea Kalyn'.

Andrea Kalyn
President

NEC Festival

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

Department of Contemporary Musical Arts

Produced by Eden MacAdam-Somer, Anthony Coleman, and Lautaro Mantilla

with special guest
Raven Chacon, composer

Tuesday, November 12, 2024

7:30 p.m.

NEC's Jordan Hall

NEC Festival 2024

This performance is part of the NEC Festival, which honors the legacy of John Heiss with a weeklong series of performances, discussions, and more.

Taking place from November 10–17, the festival celebrates visionary American composers Charles Ives (1874–1954) and Ruth Crawford Seeger (1901–1953) — both recognized and often unheard.

Learn more about upcoming festival events at necmusic.edu/nec-festival-2024.

*I first became acquainted with the work of **Ruth Crawford Seeger** many years ago, and various threads of her existence have continued to persistently wind their way across my path ever since. I encounter her playing traditional music. I think of her when teaching folk songs to children and when discussing musicology with my history students at NEC. Her compositions sink into my bones with their depth of harmonic and rhythmic intricacy, their intensity of emotion, and their ability to communicate so powerfully. I think of her as I attempt to balance the various joys and responsibilities of parenting and marriage, touring, teaching, rigorous musical discipline, wild creativity, innovation, tradition, expectations, humility, and ambition. In NEC's week-long celebration of American musical innovation, I could not pass up the opportunity to center our program around her legacy, and that of other artists whose brilliance is recognized only outside the so-called "canon." This feels especially important to me right now, at a time when the entire world feels like it is hovering on the brink of crisis. Bertolt Brecht famously said that "art is not a mirror held up to reality, but a hammer with which to shape it." Tonight's art speaks for itself. — Eden MacAdam-Somer*

Sincere thanks to Lisa Nigris, Bob Winters, Sally Millar, NEC's incredible recording and production crew, and our security team — we could not do the work we do without them.

John Heiss
(1938–2023)

Episode I for Violin with Electronic Sound

Eden MacAdam-Somer, violin
Frank Heiss, electronics
in memoriam John Heiss

Farayi Malek
(b. 1996)
Text by Langston Hughes

I, Too (2024)
Commissioned by NEC's CMA department for its premiere at this Festival

Contemporary Musical Arts Vocal Ensemble
Morgan Brookman, Anju Madhok, Haijie Du,
Yixin Liu, Tinley Gorman, Ting Zhou,
Jamie Eliot, Elias Shane, Yannick Yan,
Farrell Smith
Farayi Malek, director

Charles Ives
(1874–1954)

Memories

- A. Very Pleasant
- B. Rather Sad

Indie/Punk/Art Rock Ensemble

Pitiki Aliakai, voice
Bella Navarro, fiddle
Michael Yang Wierenga, keyboard
Moyu Zhang, piano, keyboard
Xiaofeng Hou, electric guitar
Solomon Caldwell, electric bass
Nick Charlton, drums
Lautaro Mantilla, director

Traditional American
arr. Agne Giedraitė

Dink's Song (Fare Thee Well)

Agne Giedraitė, voice, piano

Ruth Crawford Seeger
(1901–1953)
arr. CMA Chamber Ensemble

Music for Small Orchestra

Slow, pensive

Contemporary Musical Arts Chamber Ensemble
Gabriella Foster, Eden MacAdam-Somer,
violin, voice
Jing Xia, guzheng
David Harewood, piano
Solomon Caldwell, bass
Elfie Shi, Yilin Chen, percussion
Eden MacAdam-Somer, director

John Zorn

(b. 1953)

COBRA

COBRA Ensemble

Cosmo Lieberman, Lorenzo Cortese,
saxophone

Elias Shane, harp

Hidemi Akaiwa, keyboard

Riley Barker, piano

Evan Haskin, Gabe Boyarin, Kai Burns,
electric guitar

Beth Ann Jones, bass

Elfie Shi, vibraphone

Noah Mark, Treyan Nelson, drums

Anthony Coleman, director

Intermission

Gabe Boyarin '26

Text by Celia Dropkin

A Zummer Sonata

Agne Giedraityte, voice

Elfie Shi, percussion

Gabe Boyarin, electric guitar

Ruth Crawford Seeger

arr. Eden MacAdam-Somer

from **String Quartet** (1931)

IV. Allegro possibile

Jake Wise, clarinet

Lucy Wise, Anju Madhok, voice

Keilani Bolhuis, Bella Navarro, violin

Hangyeol Cho, cello

Jing Xia, guzheng

Yilin Chen, vibraphone

Bug Jaffe, Solomon Caldwell,

Beth Ann Jones, bass

Nick Charlton, drums

Eden MacAdam-Somer, conductor

Peggy Seeger
(b. 1935)

Song of Myself

Anju Madhok, voice
Solomon Caldwell, bass

Raven Chacon
(b. 1977)

American Ledger No. 1 (2018)

Tinley Gorman, voice
Jake Wise, clarinet
Keilani Bolhuis, Bella Navarro, violin
Hangyeol Cho, cello
Solomon Caldwell, hatchet
Hangyeol Cho, cello
Jing Xia, guzheng
Jamie Eliot, electric bass
Bug Jaffe, Beth Ann Jones, upright bass
Elias Shane, harp
Nick Charlton, Samandar Dehghani,
Yilin Chen, Elfie Shi, Paul July Joseph,
percussion

Heiss *Episode I*

In 1967, newly inaugurated NEC president Gunther Schuller hired John Heiss (1938-2023), who became one of the young stars of an innovative and forward-looking school. Starting in the 1970s, John designed and directed annual festivals that engaged students, faculty, and living composers, including Ligeti, Lutoslawski, Berio, Carter, Cage, Messiaen, Harbison, and Tippett. Every festival had a theme, from "The Magic Years, 1900-1915" (1990), which featured works by Ives, Berg, and Stravinsky, to "Music from the Source" (1992), a celebration of NEC at age 125, and "Playing with Time" (2002), devoted to the how and history of musical pulse. The festival programs, preserved in the NEC Archives, chronicle NEC passion and loss: a symposium "On the Nature of Teaching," with Louis Krasner, Eugene Lehner, Veronica Jochum, and Russell Sherman; a "Sundown Seminar" on Beethoven's Grosse fuge with the Borromeo Quartet; a conversation with conductors moderated by Richard Dyer. The life force behind these events was John Heiss, who captured the secret ingredient of NEC magic in a burst of joy: "We had a wonderful time preparing these works!"

– *Helen Greenwald*

Pedagogue, mentor, composer, flautist, sailor, and avid baseball fan, John Heiss was an exceptional human being. He had incredible ears and an inquiring mind, and was a demanding coach in his own way, but always through bringing everyone in to share his own excitement about and commitment to the music. I learned so much from him and I can't think of a better way to begin tonight's concert than by welcoming in his spirit with this tribute. Thank you, John Heiss.

– *Eden MacAdam-Somer*

Malek *I, Too*

I, Too

I, too, sing America.

I am the darker brother.
They send me to eat in the kitchen
When company comes,
But I laugh,
And eat well,
And grow strong.

Tomorrow,
I'll be at the table
When company comes.
Nobody'll dare
Say to me,
"Eat in the kitchen,"
Then.

Besides,
They'll see how beautiful I am
And be ashamed—

I, too, am America.

Langston Hughes

Ives *Memories*

A. Very Pleasant ?

We're sitting in the opera house;
We're waiting for the curtain to arise
With wonders for our eyes;
We're feeling pretty gay,
And well we may,
"O, Jimmy, look!" I say,
"The band is tuning up
And soon will start to play."
We whistle and we hum,
Beat time with the drum.

We're sitting in the opera house;
We're waiting for the curtain to arise
With wonders for our eyes,
A feeling of expectancy,
A certain kind of ecstasy,
Expectancy and ecstasy... Sh's's's. "Curtain!"

B. Rather Sad ?

From the street a strain on my ear doth fall,
A tune as threadbare as that "old red shawl,"
It is tattered, it is torn,
It shows signs of being worn,
It's the tune my Uncle hummed from early morn,
'Twas a common little thing and kind 'a sweet,
But 'twas sad and seemed to slow up both his feet;
I can see him shuffling down
To the barn or to the town,
A humming.

Charles Ives

Dink's Song

The original recording of *Dink's Song* was made by John A. Lomax in 1904, across the Brazos River from the Texas A&M campus. Dink had come up with other Black levee workers from Mississippi for a local project, and the supervisor invited Lomax to bring along his Edison machine. As she talked with Lomax while scrubbing clothes in the river, Dink mourned the man who left her, explaining, "That little boy there ain't got no daddy an' he ain't got no name...I comes from Mississippi...I brung along my little boy. My man drives a four-wheel scraper down there where you see the dust risin'. I keeps his tent, cooks his vittles and washes his clothes...someday I'm going on up the river where I belong." Over time, this song has woven itself into the fabric of American folk music, notably recorded by Pete Seeger, the son of composer Ruth Crawford Seeger. Inspired by Crawford Seeger's *19 American Folk Songs for Piano*, this arrangement honors her legacy in the American folk tradition, while paying tribute to the song's deep-rooted origins.

– Agne Giedraitė

If I had wings like Noah's dove
I'd fly up the river to the one I love.
Fare thee well, oh honey, fare thee well.

I had a man who was long and tall
He moved his body like a cannonball.
Fare thee well, oh honey, fare thee well.

Early one morning, 'was a drizzlin' rain,
And in my heart was an aching pain.
Fare thee well, oh honey, fare thee well.

One of these mornings, and it won't be long,
You'll call my name, and I'll be gone.
Fare thee well, oh honey, fare thee well.

If I had wings like Noah's dove
I'd fly up the river to the one I love.
Fare thee well, oh honey, fare thee well.

Crawford Seeger *Music for Small Orchestra*

I find this to be one of Ruth Crawford's most compelling works, beginning with a bell-like call to meditation, quickly deepening into rich harmonic textures vibrating over ostinati. It reminds me of Sufi chant in the way the harmonies and rhythms intensify over time. According to the composer's notes, the piece was never performed during her lifetime, and it is rarely performed today. Under typical circumstances, one is limited to performing classical repertoire only when one can assemble the right musicians on the right instruments. Years ago, I created the CMA Chamber Ensemble for the specific purpose of exploring works that non-traditional artists are often prevented from playing, always working both aurally and from the

score with whatever our current instrumentation happens to be. It is intense and extremely rewarding work, and everyone in the ensemble has contributed to the development of our version which is closely tied to the original score but drawing also on improvisation.

– Edén MacAdam-Somer

Zorn *COBRA*

American composer/multi-instrumentalist John Zorn composed COBRA in 1984. The work, which has been performed regularly since, is elusive to describe. Commonly referred to as a “game piece”, it is at once a composition, a framework for performance and a set of rules that organize a group of musicians into a community of sound. What sets Zorn’s game pieces apart is the intensity and degree of freedom and choice given to all members of the ensemble. Rather than a conductor who dictates interpretation or a score/lead sheet that specifies the music to be played, COBRA is led by a “prompter” who facilitates communication within the community-ensemble. All musical choices are determined through an intricate and delicate democratic process undertaken by all the members of the ensemble.

<https://event.newschool.edu/johnzornscobra>

Boyarin *A Zummer Sonata*

The writing of Russian-born American modernist Yiddish poet Tsilye Dropkin (born 1887) is some of the most tantalizing of the 20th century. A radical leftist with Bund affiliations, after studying in Warsaw and Kiev and a brief period of Russian-language literary activity Dropkin relocated to New York City with her husband and son in 1910, soon inserting herself in Yiddish cultural circles and translating much of her existing work into Yiddish. Characterized by free verse and provocative experimentation in both form and content, through her poetry Dropkin quickly set herself apart from the male-dominated Yiddish avant-garde of New York City by centralizing subject matter removed from the established idiom of Biblical and Talmudic references, and avoiding words of Hebrew and Aramaic origin entirely. Instead, her work often concentrates on an unfiltered and raw feminine experience, frequently sensual or erotic in nature. Groundbreakingly sober expressions of longing, guilt, and fury typify her frank explorations of depression, passion, sexuality, motherhood and daughterhood. *A Zummer Sonata* sets the first paragraph of Dropkin's poem of the same name, first published in the collection *In Heysn Vint* (In Warm Wind) in 1935. The work is part of a larger project of settings of Dropkin's poetry, attempting to highlight the genius of a central figure in a now rarely-discussed literary avant-garde permeated with socialism, feminism, and diasporic preoccupations, and to bring focus to Yiddish Culture as the fundamental yet increasingly neglected element of American Jewish life.

– Gabe Boyarin

I bathed in fresh, clear waters,
I saw my white feet through a bright, green stream.
I walked home barefoot through a thick forest,
The forest breathed heavily and intoxicated me sweetly.
I emerged into a wide field,
The wind caressingly licked my feet.
They kissed the grass, and even the bite
Of a huge fly was passionately tender.

I came home full of ecstasy and love,
My heart beat quickly, I breathed hotly,
And everything was wonderful before my eyes,
As if a great happiness would happen to me.

And when the night came on still and hot,
Something sharp gnawed in me and pulled at my heart,
As if someone were kissing me in the night,
As if snakes were sucking me.

Celia Dropkin

Crawford Seeger *String Quartet (fourth movement)*

Ruth Crawford's string quartet was written in 1931, funded by the Guggenheim Foundation while Crawford was in Berlin. She was the first woman composer to have received the prestigious award. This quartet is her most performed, recorded, and analyzed work. In it, one can hear her exploring new ways of engaging with dissonant counterpoint, serialism, mathematical transformations, and symmetry. When she wrote this piece, Ruth was struggling to assert her independence as an artist while craving the approval of her mentor (and eventual husband), Charles Seeger. The fourth movement is entitled "Allegro possibile" in the score, but in her personal notes Seeger used the expression "Allegro quasi recitative," indicating a connection with vocality and communication that she references in many of her works. Moreover, she wrote this movement with the first violin part in dialogue with the three other voices speaking as one. With that in mind, it is not surprising that this movement has often been analyzed as a conversation, some say between a male and female voice, some as voices of conflict and mediation. We accentuate this contrast in our arrangement with the clarinet (what I think of as Ruth's voice) railing solo against everyone else. Musicologist Judith Tick quotes Peggy Seeger, Ruth's daughter, as once having said "I don't understand how the woman that I knew as a mother created something like the 1931 string quartet. It is like someone crying; it is like someone beating on the walls...and I don't want to think about this as regarding my mother because my mother always seemed to me to have it all together, to have gotten a life that pleased her." It is that exact juxtaposition that I hear in this movement - the voice of a determined young innovative artist to both meet with and shrug off the confines of expectation, and soar. – *Eden MacAdam-Somer*

Seeger *Song of Myself*

This song is from the *Folkways Years, 1955-1992: Songs of Love and Politics* album, which is a collection of original and traditional songs sung by Seeger. Although autobiographical to Peggy's life, I was struck by how timely and powerful the lyrics are in regards to speaking to a 20th century society as a whole. With a few changes to the lyrics in keeping with our own stories, tonight we hope to capture the sense of urgency and quiet contemplation that I believe Peggy so effortlessly achieved in her music.

– Solomon Caldwell

I love those who labor. I sing of the farmers
And teachers and servers and migrants as well.
Now, all you who hear me, I pray you draw near me.
Before you grow weary, I'll sing of myself.

I was brought up in plenty until I was twenty,
A joy to myself as but children can be;
A joy to my father, a joy to my mother,
The pain of my country was nothing to me.

Good fortune attending, we don't lack a living,
Our children a blessing, our joy to renew.
But to live amid plenty can only torment me
When the wealth of the many belongs to the few.

I join with the angry, I join with the hungry.
For long years of anguish, the price will be paid.
To hate and to anger, I am not a stranger.
I welcome the danger, and yet I'm afraid.

For I fear the fate of the rebels and fighters
Who ransom the future with torture and pain.
As the trial comes near, if I find I can dare it,
With joy, I will share it, no longer afraid.

I've learned to be angry, I've learned to be lonely.
I've learned to be many, I've learned to be one.
I've earned all my friends, even foes will commend me.
I stand with the many; I am not alone.

In the presence of fighters, I find a new peace.
In the company of others, I replenish myself.
Of migrants and teachers, of rebels and dreamers,
When I sing of my brothers, I sing of myself.

adapted from *Peggy Seeger*

Chacon *American Ledger No. 1*

From the composer's notes: *American Ledger No. 1* is a narrative score for performance, telling the creation story of the founding of the United States of America. In chronological descending order, moments of contact, enactment of laws, events of violence, the building of cities, and erasure of land and worldview are mediated through graphic notation, and realized by sustaining and percussive instruments, coins, axe and wood, a police whistle, and a match.

The score is to be displayed as a flag, a wall, a blanket, a billboard, or a door.

<https://spiderwebsinthesky.com/portfolio/items/american-ledger-no-1/>

Biographies

Raven Chacon is a composer, performer, and visual artist, creating videos, prints, photographs and installations that bring sonic experimentation into the gallery. Score-based creation is fundamental to his practice, encouraging generous forms of collaboration among performers and audiences, sights of significance, nonhuman actors, found sounds, and natural elements. In this way, he connects Diné (Navajo) worldviews and relationship models with Western classical, avant-garde, and art-music traditions.

Chacon's early encounters with music included listening to his grandfather's Navajo songs and taking piano lessons with a neighbor. He studied music composition at the University of New Mexico (BA, 2001), exploring the sonic and symbolic potential of alternative instruments, graphic notation, and noise within music. He continued his studies at the California Institute of the Arts (MFA, 2004) with celebrated New Music composers James Tenney and Morton Subotnick.

Chacon's own renown is increasingly cross-disciplinary and international, with artworks in museum collections from the Whitney Museum of American Art to the Los Angeles County Art Museum, and compositions commissioned for ensembles around the world. One of these, *Voicelless Mass*, commissioned for a cathedral in Wisconsin, won the 2022 Pulitzer Prize for music, making him the first Native American and art-music composer to receive this honor. The piece, in his words, "considers the spaces in which we gather, the history of access of these spaces, and the land upon which these buildings sit." Other honors include the American Academy's Berlin Prize for Music Composition and a Creative Capital award in Visual Arts.

From 2009 to 2018, he was a member of Postcommodity, a Native American interdisciplinary arts collective creating large-scale media installations for major international exhibitions and institutions. Since 2004, he has mentored hundreds of high schoolers as part of the Native American Composer Apprenticeship Project (NACAP).

Charles Ives was a significant American composer who is known for a number of innovations that anticipated most of the later musical developments of the 20th

century. Ives received his earliest musical instruction from his father, who was a bandleader, music teacher, and acoustician who experimented with the sound of quarter tones. At 12 Charles played organ in a local church, and two years later his first composition was played by the town band. In 1893 or 1894 he composed *Song for the Harvest Season*, in which the four parts—voice, trumpet, violin, and organ—were in different keys. That year he began studying at Yale University under Horatio Parker, then the foremost academic composer in the United States. His unconventionality disconcerted Parker, for whom Ives eventually turned out a series of “correct” compositions. After graduation in 1898, Ives became an insurance clerk and part-time organist in New York City. In 1907 he founded the highly successful insurance partnership of Ives & Myrick, which he headed from 1916 to 1930. He devised the insurance concept of estate planning and considered his years in business a valuable human experience that contributed to the substance of his music. Nearly all his works were written before 1915; many lay unpublished until his death. Chronic diabetes and a hand tremor eventually forced him to give up composing and to retire from business. His music became widely known only in the last years of his life. In 1947 he received the Pulitzer Prize for his *Third Symphony (The Camp Meeting)*, composed 1904–11. His *Second Symphony (1897–1902)* was first performed in its entirety 50 years after its composition.

Ives’s music is intimately related to American culture and experience, especially that of New England. His compositions—with integrated quotations from popular tunes, revival hymns, barn dances, and classical European music—are frequently works of enormous complexity that freely employ sharp dissonance, polytonal harmonies, and polymetric constructions. He drew from European music what techniques he wished while experimenting with tone clusters, microtonal intervals, and elements of chance in music (in one bassoon part he directs the player to play whatever he wants beyond a specific point). Believing that all sound is potential music, he was somewhat of an iconoclast and occasionally a parodist.

Ruth Crawford was born to an itinerant Methodist minister and his wife. The family resided in Jacksonville, Florida when Crawford's father died in 1914. Upon graduating high school Crawford entered Foster's School of Musical Art, studying piano. The Foster School relocated to Miami in 1921, and Crawford enrolled in the American Conservatory of Music in Chicago. Originally planning to take a one-year teaching certificate in piano, she stayed until 1929, studying composition and theory with Adolf Weidig. Weidig encouraged her early efforts, and with her first *Piano Preludes* of 1924 Crawford had already developed her own unique, "ultra-modern" voice. In 1926 Crawford composed her *Sonata for Violin and Piano*, performed often at modern music concerts in the late twenties; critics remarked that Crawford could "sling dissonances like a man". She was recognized early on as a woman composer who did not fit the sentimental stereotypes associated with the standard profile. In Chicago, Crawford joined the circle of Djana Lavoie Herz, pianist and ex-follower of Scriabin; through Herz she met Dane Rudyhar, Henry Cowell and pianist Richard Buhlig. Cowell quickly enjoined Crawford's cause, arranging for performances of her

music in New York and publishing it in the periodical *New Music Quarterly*. Crawford worked as a piano teacher for the children of poet Carl Sandburg; it was he who first interested her in American folksongs. She contributed arrangements to his 1927 book *The American Songbag*, and later created significant original settings to eight of his poems.

By 1930, Ruth Crawford was a force to be reckoned with in American modernism. Stylistically her work stood out in its uncompromising use of dissonance, contrapuntal ostinati, striking choice of texts and tidy formal construction. In March 1930 Crawford won a Guggenheim Fellowship to travel to Europe; the first woman so honored. In Berlin Crawford composed *Three Chants* set to a wordless text for women's chorus; this eerie, experimental work has no obvious parallels to any music written before the 1960s. The following year witnessed her most famous work, *String Quartet* 1931, and with its publication Crawford provided the definitive foil to the old maxim that women "just can't write" classical music with the strength and seriousness of male composers. In 1929 she began study with Charles Seeger, a key figure in American music as a composer, theorist and musicologist. They married in 1932, with Ruth assuming responsibility for his children of a previous marriage, including son Pete, soon to become America's best-known folksinger. She likewise adopted several of Seeger's theoretical methods that mark the works of her most productive period, 1930-33; however her composing comes to a virtual standstill after 1934.

Among her children with Seeger were daughter Peggy and son Mike, both to become renowned folksingers and teachers in adulthood. In 1936 the Seegers moved to Washington, D.C. to work in folksong collecting for the Library of Congress. Crawford acted as transcriber for the book *Our Singing Country* and, with Charles Seeger, *Folk Song USA*, both authored by John and Alan Lomax. As Ruth Crawford Seeger she published her own pioneering collection, *American Folk Songs for Children*, in 1948, designed for use in elementary grades. This and the other "Crawford Seeger" books of the kind are yet regarded as key texts in primary music education, and were widely adopted and imitated in the field. Crawford only returned to serious composition with the *Suite for Wind Quintet* in 1952. By the time it was completed, she learned she had cancer, and she died at the age of 52, ending prematurely a career that had begun with extraordinary promise. – *written by David Lewis from <https://www.peggyseeger.com/ruth-crawford-seeger>*

About this NEC Festival

In Spring of 2024, NEC's Piano Department, under the leadership of Bruce Brubaker, celebrated the 150th birthday of Charles Ives with several programs devoted to his music. Titled "Ives 150," these events inspired the focus of this fall's newly-returned schoolwide festival. Organized by NEC's Faculty Senate Steering Committee, spearheaded by committee Chair Eden MacAdam-Somer, this year's festival honors the legacy of John Heiss with a broader exploration of the works of Charles Ives, an in-depth look at the life and work of composer and musicologist Ruth Crawford Seeger, and a celebration of American musical innovation, beyond genre and across

disciplines, in true NEC-fashion.

Upcoming Concerts at NEC

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

Song and Verse, Brett Hodgdon, curator

“An Evening of American Song and Verse”

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

Sonatas for Cello and Piano, a collaboration with the studio of Paul Katz

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

Crawford Seeger/Ives Festival

NEC Jazz Studies and Song Lab

“Ives in Song”

Thursday, November 14, 2024 at 8:00 p.m., Jordan Hall

Crawford Seeger/Ives Festival

NEC Opera: Musto “Later the Same Evening”

NEC opera students are joined by members of NEC Philharmonia under the direction of Robert Tweten; Joshua Major is the stage director

Thursday & Friday, November 14 & 15, 2024 at 6:00 p.m.;

Saturday, November 16, 2024 at 7:30 p.m.; Sunday, November 17, 2024 at 3:00 p.m.

Plimpton Shattuck Black Box Theatre

Crawford Seeger/Ives Festival

“An Evening of Chamber Music”

Ives *Third Violin Sonata* - Donald Weilerstein, violin; Vivian Hornik Weilerstein, piano; Crawford Seeger *Chant, 1930* - NEC Chamber Singers, Erica J. Washburn, conductor; Agócs *Sun and Shield* (US premiere), Melissa Reardon, viola; Katherine Balch *different gravities*; Ives *Piano Trio*, Trio Eris (NEC Piano Trio in Residence)

Escot *Jubilation*, Meraki String Quartet

Friday, November 15, 2024 at 8:00 p.m., Jordan Hall

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