



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, with a long horizontal line extending to the right.

Andrea Kalyn  
President

A Faculty Recital by

Kenneth Radnofsky  
*saxophones, clarinet, bass clarinet*

*A Question of Identity*

with guest artists

Carrie Cheron, mezzo-soprano

Adira Amram, readings

Francine Trester, violin

David Amram, piano

Ziang Yin, piano

Sunday, November 24, 2024

7:30 p.m.

NEC's Jordan Hall

PROGRAM

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*Please withhold your applause for the Kaddisch*

**Maurice Ravel**

(1875–1937)

transcr. Meryl Goldberg

*Kaddisch* from *Deux mélodies hébraïques* (1914)

Kenneth Radnofsky, alto saxophone

Ziang Yin, piano

**Erwin Schulhoff**

(1894–1942)

*Hot-Sonate* (1930)

I.

II.

III.

IV.

Kenneth Radnofsky, alto saxophone

Ziang Yin, piano

**Francine Trester**

(b. 1969)

*Neshot Hayil (Women of Valor)* (2024)

*\*World premiere*

Ya Ribon Olam

Shir Lama'alot

Eshet Hayil

Carrie Cheron, mezzo-soprano

Kenneth Radnofsky, alto saxophone

Francine Trester, violin

Ziang Yin '25 MM, piano

*Intermission*

**Scott Joplin**  
(1868–1917)  
edited by Gunther Schuller and  
Kenneth Radnofsky

*Bethena, A Concert Waltz* (1904)

Kenneth Radnofsky, clarinet  
Ziang Yin, piano

*Portraits of Improvisation*

**Igor Stravinsky**  
(1882–1971)

*Three Pieces for Clarinet Solo* (1918)

I. Sempre piano e molto tranquillo  
II.  
III.

Kenneth Radnofsky, clarinet

**Eric Dolphy**  
(1928–1964)  
Billie Holiday/Arthur Herzog  
transcr. Roger Janotta

*Improvisations on 'God Bless the Child'*

Kenneth Radnofsky, bass clarinet

**David Amram**  
(b. 1930)

*Three Poems by Sonia Sanchez* (2024)

*\*World premiere*

A Song for Sweet Honey in the Rock  
For Sister Gwen Brooks  
Blues for Deb

Adira Amram, reader  
Kenneth Radnofsky, clarinet, saxophones  
David Amram, piano

*\*commissioned by Kenneth Radnofsky*

All of the texts, composers, performers, arrangers, poets, writers, curators, as well as those who inspired them, are my heroes and my inspiration. They constantly remind me to be as curious as Gunther Schuller first demanded of all of us as students more than 50 years ago. We are responsible for the continuum of civilization, and in contributing to it in remembering and preserving the past, creating new works, and expressing those values in performances, in our own commitment to teaching, in continuing to learn, our students' performances, and their students', ...and so it goes...

*Special thanks to:*

Sally Millar, patient, kind and immensely able editor; Jamie Capatch and Frank Kozyra superb master artist technicians (clarinet/bass clarinet/ saxophone) from Boston Sax Shop; superb drummer and Amram colleague, Elliot Peper who suggested the historic Dolphy solo, (coincidentally transcribed by old friend, fantastic composer, arranger, multi-instrumentalist Roger Jannotta), Dr. Amalia Kedem, Printed and Archival Collections, Sound Archive & Music Department, The National Library of Israel, Jerusalem, and Violet Radnofsky, Littauer Hebraica Technical and Research Services Librarian, Harvard Library, Harvard University

*All program notes are by Kenneth Radnofsky, unless otherwise indicated.*

**Ravel *Kaddisch***

Ravel's *Kaddisch* (1914) was a work requested by the Russian soprano Alvin Alvi and first presented as one of *Deux mélodies hébraïques* in a concert with Alvi and the composer at the piano. It is written in Aramaic and French settings. It was also concurrently published for violin and piano (without words), but the setting is so perfect that one can be sure that each vowel, consonant and syllable, as well as meaning was carefully studied and considered by Ravel. I am so grateful to Merry Goldberg for this transcription.

The 2000 year old prayer itself was/is intended to offer healing for the LIVING (father, mother, brother, sister, son, daughter...), saying goodbye to the soul and sending it onward to a higher level, rather than—as many believe—“A prayer for the Dead,” but one praising God. For Christians it bears close relation to the later Lord's Prayer: 'Our Father who Art in Heaven, hallowed be thy name- thy kingdom come, thy will be done on earth as it is in heaven...' Compare that text to the earlier Kaddish (traditional spelling in English) provided by Violet Radnofsky:

*Glorified and sanctified be God's great name throughout the world, which he created according to His will. May He establish his kingdom in your lifetime and in your days, and within the life of the entire House of Israel, speedily and soon; and say, Amen.*

*Blessed and praised, glorified and exalted, extolled and honored, adored and lauded be the name of the Holy one, blessed be He, beyond all blessings, and hymns praises and consolations that are ever spoken in the world; and say, Amen.*

*May there be abundant peace from heaven, and life, for us and for all Israel; and say, Amen.*

*He who creates peace in His heaven, may He create peace for us and for all Israel; and say, Amen.*

I first performed the Ravel setting at NEC in September 2001 just after 9/11/2001, with the NEC Orchestra conducted by Richard Hoenich, at Jordan Hall in the first concert after that tragedy.

### **Schulhoff** *Hot-Sonate*

Erwin Schulhoff was one of the composers whose life represented one of 6 million Nazi atrocities. He was considered thrice cursed by the Nazis — as a Jew, a communist, and a 'degenerate' jazz musician/ pianist, as well as performer/composer of popular, cabaret as well as brilliant classical music. The *Hot-Sonate* (Jazz Sonata), combines all of those talents into one work. It is as wonderful a picture of America (mostly NY and New Orleans, combined with German cabaret and in classic form), as Gershwin's *An American in Paris*. And *Hot-Sonate* is more harmonically adventurous. Gunther Schuller admired this work, and it is easily classified as 'Third-Stream' in my book. Schulhoff was ahead of his time, and although never making the physical voyage West, he gave us a memorable view. Sadly, he died in a Nazi work camp in Wulzburg in 1942. His friends, teachers, and colleagues — all admirers — included Dvořák, Debussy and Berg.

### **Trester** *Neshot Hayil (Women of Valor)*

For some time, we have wanted to commission a piece based on Jewish texts that honored women. Now seemed the right time to do that. Violet, who is a curator of the Harvard Judaica Division at Harvard University Library, chose the three texts represented tonight. The poem 'Eshet Hayil', celebrating women, was written by King Solomon in the Book of Proverbs about 3000 years ago — perhaps the first text about feminism and honoring women. 'Shir Lama'alot', written by King David, also of that era, asks help from God at a time when the Jewish people were in horrific pain during war in Gaza. 'Ya Ribon Olam' was written in Aramaic by Rabbi Yisrael Nag'arah, a poet in Gaza, in 1628. It is sung on Shabbat.

All three poems have been sung or chanted in prayers around the world by Jews (both Ashkenazim and Sephardim) from the time they were written and up through today. We chose Francine Trester — Renaissance woman, transcendent composer, artist, poet, and one familiar with the prayers as a Jew — as THE person to set these texts in Hebrew.

— *Kenneth and Violet Radnofsky*

## **Yah Ribon Olam**

*Yah ribon alam v'al'maya  
ant hu malka melekh malkhaya.  
Ovad g'vur'teikh v'timhaya  
sh'far kodamakh l'hahavaya.*

*Yah ribon alam v'al'maya  
ant hu malka melekh malkhaya*

*Sh'vahin asadeir tsafra v'ramsha  
lakh elaha kadisha di v'ra kol nafsha,  
irin kadishin uv'nei enasha,  
heivat bara, v'ofei sh'maya.*

*Yah ribon alam v'al'maya ...*

*Ravr'vin ov'deikh v'takifin,  
makhikh r'maya v'zakif k'fifin.  
Lu yihyeh g'var sh'nin alfin  
la yei'ol g'vur'teikh b'hushb'naya.*

*Yah ribon alam v'al'maya ...*

*Elaha di leih y'kar ur'vuta,  
p'rok yat anakh mipum aryavata.  
V'apeik yat amakh migo galuta,  
ameikh di v'hart mikol umaya.*

*Yah ribon alam v'al'maya ...*

*L'mikd'sheikh tuv ul'kodesh kudshin,  
atar di veih yehedun ruhin v'nafshin.  
Vizam'run lakh shirin v'rahashin,  
birush'leim karta d'shufraya.*

## **Shir lama'alot**

*Esah einai el heharim, meayin yavo ezri?*

*Ezri me'im Adonai oseh shamayim va'aretz.*

*Al yiten lamot raglecha, al yanum shomrecha.*

G-d, Sovereign of all the Worlds,  
You are the Ruler, above all rulers.  
Your mighty deeds and wonders,  
it is beautiful to declare before You.

G-d, Sovereign of all the Worlds,  
You are the Ruler, above all rulers.

I speak your praises both morning and  
evening, to You, Holy G-d, who created all  
Life: Sacred spirits and human beings,  
beasts of the field and birds of the sky.

\*\*\*

Great and mighty are Your deeds,  
Humbling the proud and raising the humble.  
Even if one were to live a thousand years,  
these would not suffice to fathom Your  
might.

\*\*\*

O G-d, to whom glory and greatness belong,  
save Your flock from the lions' jaws. Bring  
Your people out of exile, the people which  
You chose from among all nations.

\*\*\*

Return to Your Temple and to the Holy of  
Holies, the place where spirits and souls can  
rejoice. They will sing to You songs and  
melodies in Jerusalem, city of beauty.

## **A Song of Ascents**

I will lift up my eyes to the hills, where does  
my help come from?

My help comes from Hashem, who made  
heaven and earth.

Hashem will not allow your foot to be  
moved. He that keeps you will not slumber.



*Hineh lo yanum - v'lo yishan shomer yisrael.*

Behold, Hashem, who keeps Israel will neither slumber nor sleep.

*Adonai shomrecha, Adonai tzilecha, al yad yeminecha.*

Hashem is your keeper. Hashem is your shade on your right hand.

*Yomam hashemesh lo yakeka, vayareich Baleilah*

The sun will not harm you by day, nor the moon by night

*Adonai yishmarcha mikol ra, yishmor et nafshecha.*

Hashem will keep you from all evil. He will keep your soul.

*Adonai yishmor tzietcha uvoecha meata vead olam.*

Hashem will keep your going out and your coming in, from this time forth and forevermore.

### **Eshet Hayil**

*Eshet hayil me yimtza  
Verachok mi'pninim michra  
Batach ba lev baala  
Veshalal lo yechar*

A woman of valor, who can find?  
Far beyond pearls is her value.  
Her husband's heart trusts  
in her and he shall lack no fortune

*Gemelat'hu tov velo ra,  
Kol yemay chayeha  
Darsha tzemer ufishtim,  
Vatas bechefetz kapeha*

She repays his good, but never his harm,  
all the days of her life.  
She seeks out wool and linen,  
and her hands work willingly

*Hayta ka'anivot socher,  
Memerchak tavee lachma  
Vatakem be'od layla,  
Vateeten teref levayta vechok lenaroteha*

She is like a merchant's ships;  
from afar she brings her sustenance  
She rises while it is still nighttime,  
and gives food to her household and a ration  
to her maids

*Zanema sadeh vatikacheyhu,  
Mepree chapeha nata karem*

She considers a field and buys it;  
from the fruit of her handiwork she plants a  
vineyard.

*Chagra b'oz matneha,  
Vateametz zro'oteha*

She girds her loins with might  
and strengthens her arms

*Ta'ama kee tov sachra,  
Lo yichbe balayla neyra  
Yadeha shilcha bekishor,  
Vechapeha tamchu falech*

She senses that her enterprise is good,  
so her lamp is not extinguished at night.  
She puts her hand to the distaff,  
and her palms support the spindle

*(The text continues on the following page. Please turn the page quietly.)*

*Kapa parsa le'ani,  
Veyadeha shilcha le'evyon  
Lo tira levayta meshaleg,  
Kee chol vayta lavoush shanim*

She spreads out her palm to the poor  
And extends her hands to the destitute.  
She fears not snow for her household,  
for her entire household is clothed with  
scarlet wool

*Marvadim as'ta la,  
Shesh vârgaman levusha  
Noda bashearim ba'la,  
Beshivto im ziknei aretz*

Bedspreads she makes herself;  
linen and purple wool are her clothing.  
Well-known at the gates is her husband  
as he sits with the elders of the land

*Sadin as'ta vatimkor,  
Vachagor natna laknani  
Oz vehadar levusha,  
Vatischak leyom acharon*

Garments she makes and sells,  
and she delivers a belt to the peddler.  
Strength and splendor are her clothing,  
and smilingly she awaits her last day

*Piha patcha bechachma,  
Vetorat chesed al leshona  
Tzofiya halichot bayta,  
Velechem atzlut lo tocheil*

She opens her mouth with Wisdom,  
and the teaching of kindness is on her tongue.  
She anticipates the needs of her household,  
and the bread of idleness, she does not eat

*Kamu vaneha vay'ashruha,  
Bala vayehal'la  
Rabot banot asu chayil,  
V'at alit al kulana*

Her children rise and celebrate her;  
and her husband, he praises her:  
"Many daughters have attained valor,  
but you have surpassed them all."

*Sheker hachen,  
Vehevel hayofi,  
Isha yirat A-donay,  
He tit'halal*

False is grace,  
and vain is beauty;  
a Gd-fearing woman,  
she should be praised.

*Tnu la  
Mipri yadeha,  
Vi'yhaleluha bashearim maseha*

Give her the fruit of her hands, and she will  
be praised at the gates  
by her very own deeds.

## **Joplin Bethena, A Concert Waltz**

By some accounts, Scott Joplin was born on this day (November 24) in 1868. *Bethena Waltz* was the first work Joplin wrote after his wife's death from pneumonia, just 10 weeks after their wedding. The published version of this serenely beautiful (perhaps Joplin's finest) waltz, used his wife's picture on the front cover, indicating that it may have been written and published with her in mind. Gunther Schuller's *Red Back Book* and Joshua Rifkin's *Piano Rags* led to the rediscovery of Joplin's genius in the early 1970s, while Schuller was President of NEC and I was a student. I had played Schuller's edition of *Bethena* (a clarinet solo feature) later with the New England Ragtime Ensemble just once, with Gunther conducting, fell in love with it, and asked Gunther if I could arrange it for clarinet, cello and piano. Gunther agreed, and I formed a short-lived trio (with Pam Frame and Tom Stumpf) which played Gunther's

transcription of Ellington's *Blue Light*, a Beethoven Trio, and the Joplin. From that I again used the original Schuller edition solo part (on A clarinet, a darker more somber one chosen by Gunther) to create tonight's iteration with pianist Ziang Yin.

In my reading of Joplin's early life I found the following entry (in Wikipedia), concerning Joplin's primary teacher, Julius Weiss. It is heartwarming on so many levels.

Julius Weiss, a German-born American Jewish music professor who had immigrated to Texas in the late 1860s and was employed as music tutor by a prominent local business family. Weiss, as described by *San Diego Jewish World* writer Eric George Tauber, "was no stranger to [receiving] race hatred ... As a Jew in Germany, he was often slapped and called a 'Christ-killer.'" Weiss had studied music at a German university and was listed in town records as a professor of music. Impressed by Joplin's talent, and realizing the Joplin family's dire straits, Weiss taught him free of charge. While tutoring Joplin from the ages of 11 to 16, Weiss introduced him to folk and classical music, including opera. Weiss helped Joplin appreciate music as an "art as well as an entertainment" and helped Florence acquire a used piano. According to Joplin's widow Lottie, Joplin never forgot Weiss. In his later years, after achieving fame as a composer, Joplin sent his former teacher "gifts of money when he was old and ill" until Weiss died.

– Wikipedia

### **Stravinsky** *Three Pieces for Clarinet Solo*

Igor Stravinsky's *Three Pieces for Clarinet Solo* could simply be described as 'Variations on 'Dwah', a metaphoric single syllable used to describe the genesis of 'scat singing' and in playing jazz instrumental music. Stravinsky acknowledges that, by 1918-1919, he had heard touring jazz bands in Europe. My early analysis of this work and an hypothesis of whom Stravinsky could have heard (was it Sidney Bechet?), based on research and clarinet folklore, follows:

[Portraits-of-Improvisation](#)

### **Dolphy** *Improvisations on 'God Bless the Child'*

Eric Dolphy was a superb instrumentalist and creative genius. He performed, recorded and was universally admired by Charles Mingus, Gunther Schuller, George Russell, Jaki Byard, and John Coltrane, to name just a few. Tonight's solo, transcribed by Roger Jannotta, show the explorative and virtuosic nature of his solos, regularly described as 'angular' and unique, in establishing the bass clarinet as a solo jazz instrument. Gone too quickly.

**Amram** *Three Poems by Sonia Sanchez*

**A Song for Sweet Honey in the Rock**

see me through  
your own eyes  
i am here.

don't look for me  
in poems  
i'm not there.

don't look for me in  
shadowy faces  
i'm not there.

see me through  
your own eyes  
i am here.

once, when or with whom  
i disappeared went  
into hiding behind  
my own skull  
wasn't seen for a decade or two  
wasn't seen for a decade or two.

now i am back  
carrying my life in a small bag  
now i am back  
holding open my hands  
holding open my hands.

see me through  
your own smile  
i am here.

see me through  
your own smell  
i am here.

see me through  
your own eyes  
i am here  
i am here...

**For Sister Gwen Brooks**

you tell the stars  
don't be jealous of her light  
you tell the ocean,  
you call out to Olukun,  
to bring her always to  
safe harbor,  
for she is a holy one  
this woman twirling  
her emerald lariat  
you tell the night  
to move gently  
into morning so she's  
not startled,  
you tell the morning,  
to ease her into a water  
full of dreams  
for she is a holy one  
restringing her words  
from city to city  
so that we live and  
breathe and smile and  
breathe and love and  
breathe her...  
this Gwensister called life.

## Blues for Deb

even though you came in december be my January man,  
i say, even though you came in december be my January man,  
but you know I'll take you any month i can.

woke up this morning, waiting for you to call  
say, i woke up this morning, waiting for you to call  
started shaking in my bed, thought i was taking another fall.

fortune teller, fortune teller, what you forecast for me today,  
fortune teller, fortune teller, what you forecast for me today,  
cuz i ain't got no time to be messing with yo yesterday.

even though you came in december be my january man,  
i say, even though you came in december be my january man,  
but you know I'll take you any month i can  
but you know I'll take you any month i can.

*Sonia Sanchez*

## About the artists (in alphabetical order)

**Adira Amram** is a multidisciplinary performer based in NYC. She is a comedian, singer/songwriter, dancer, choreographer, narrator and writer. She is most often seen performing with her award winning comedic dance music group Adira Amram & The Experience. She is frequent collaborator of scratch DJ virtuoso Kid Koala and has toured internationally with him since 2009, currently they are collaborating on puppet mockumentary. She is the co-host of "Ophira&Adira: A Variety Show" with comedian, writer and actress, Ophira Eisenberg and wrote and performed the theme song for Eisenberg's Webby Award winning podcast "Parenting is a Joke". Other career highlights include performances at Just For Laughs Montréal and Toronto, Edinburgh Fringe Festival, The Greene Space at WNYC and The New Museum.

**David Amram** began his professional life in 1951 as a French hornist in the National Symphony Orchestra in Washington DC. After serving in the US Army, he moved to New York City in 1955 and played French horn in the jazz bands of Charles Mingus, Dizzy Gillespie, Lionel Hampton, and Oscar Pettiford. In 1957, he created and performed in the first ever jazz + poetry readings in New York City with novelist Jack Kerouac, a close friend with whom he collaborated artistically for over 12 years. Since the early 1950s, David has traveled extensively, working as a musician and a conductor in over 35 countries and criss-crossing the United States and Canada.

His many film scores include those for *Pull My Daisy* (1959), *Splendor in the Grass* (1960) and *The Manchurian Candidate* (1962). He composed the scores for Joseph

Papp's Shakespeare in the Park from 1956 to 1967, and premiered his comic opera *Twelfth Night* with Papp's libretto in 1968. From 1964 to 1966, he was the Composer and Music Director for the Lincoln Center Theatre and wrote the scores for Arthur Miller's plays *After the Fall* (1964) and *Incident at Vichy* (1966).

Appointed by Leonard Bernstein as the first Composer in Residence for the New York Philharmonic in 1966, David is now one of the most performed and influential composers of our time. The New York Chamber Music Festival chose him as Composer in Residence for its 2016-17 season. His most popular recent symphonic compositions include *This Land, Symphonic Variations on A Song By Woody Guthrie* (2007), commissioned by the Guthrie Foundation; *Three Songs, A Concerto for Piano and Orchestra* (2009); *Greenwich Village Portraits for Alto Saxophone and String Orchestra* (2018); and *Partners: A Double Concerto for Violin, Cello and Orchestra* (2018)

He has collaborated as a composer with Elia Kazan, Arthur Miller, Eugene Ormandy, Sir James Galway, Langston Hughes and Jacques D'Amboise, and as a musician with Thelonious Monk, Johnny Depp, Hunter S. Thompson, Dizzy Gillespie, Odetta, Bob Dylan, Willie Nelson, Betty Carter, Floyd Red Crow Westerman, Arlo Guthrie, Pete Seeger, Paquito D'Rivera, Tito Puente and Jerry Jeff Walker.

In addition to eight honorary doctorates, the most recent at New England Conservatory in 2022, David has earned several New York City honors, among them the Harold Clurman Spirit Award "for courageous contribution to the culture of New York City and beyond" (2014). In 2017, he was made a Lifetime Member of the Actors Studio, received the first annual Lifetime Achievement Award from Folk Music International, and a special award by Farm Aid for 30 years of annual musical collaborations with Willie Nelson and his band to help support America's family farmers through music.

The subject of the prize-winning full-length feature documentary, *David Amram: The First Eighty Years*, he is the author of three memoirs. A fourth book, *Amram@90: Notes from a Promising Young Composer*, was published in November of 2022, celebrating his 92nd birthday.

Mezzo-soprano and contemporary vocalist **Carrie Cheron** is celebrated internationally for having "the voice of an angel." She is a regular soloist with and member of Emmanuel Music, Skylark Vocal Ensemble, Boston Baroque, Lorelei Ensemble, and folk/baroque collective Floyds Row and is a featured soloist on all three of Skylark's Grammy-nominated recordings. Recent and upcoming solo performances include Vivaldi's *Gloria, Stabat Mater*, and *Juditha Triumphans*, Bach's *St. Matthew Passion, St. John Passion, B Minor Mass, Christmas Oratorio*, countless Bach cantatas with Emmanuel Music; Reena Esmail's *This Love Between Us*, Caroline Shaw's *The Listeners*, multiple premieres by Francine Trester, and more. She has performed with Boston Landmarks Orchestra, Monadnock Music Festival, Portland Bach Experience, and this spring, she performed as a soloist with Emmanuel Music at BachFest Leipzig. In December, she will perform as a soloist alongside Tony Award-winning actress Christine Baranski and Skylark Ensemble in a performance of

Benedict Sheehan's musical interpretation of *A Christmas Carol* at The Morgan Library in New York City.

As a performing singer/songwriter, Ms. Cheron has been celebrated by the John Lennon Songwriting Contest, Great Waters Folk Festival, and Rocky Mountain Folks Fest. She has shared the stage with such artists as Sweet Honey In The Rock and Anaïs Mitchell. A dedicated educator, Carrie is an Associate Professor of Voice at Berklee College of Music. She is a proud alumna of New England Conservatory where she studied with Carole Haber. For more information, please visit [www.carriecheron.com](http://www.carriecheron.com).

**Kenneth Radnofsky** has appeared as soloist with leading orchestras including the Leipzig Gewandhaus, New York Philharmonic under Kurt Masur, Jerusalem Symphony with Gisele Ben-Dor and Boston Pops with John Williams. Radnofsky premiered Gunther Schuller's Concerto with the Pittsburgh Symphony (composer conducting), and David Amram's Concerto with the Portland Symphony, under Bruce Hagen. The 100 plus solo works he has commissioned also include those by Netzer, Trester, Colgrass, Harbison, Martino, Gandolfi, Olivero, Horvit, Fatas, Yannatos, Perker, Jakoulov, Schwartz, Yang and Bell, to name a few. He teaches world-wide and helped establish saxophone programs in Taiwan with Shyen Lee, and in Venezuela with Claudio Dioguardi. He is Professor of Saxophone and Chamber Music at New England Conservatory, Lecturer at Boston University and Director of the BU Tanglewood Institute Summer Saxophone Workshop, Past President (2014-24) and current Board member of the Boston Woodwind Society, and founder of World-Wide Concurrent Premieres and Commissioning Fund. He is a founding board member of Gunther Schuller Society with John Heiss and Charles Peltz, co-founded the Amram Ensemble, and is a Selmer Artist. He studied with Joseph Allard, Jeffrey Lerner, David Salge and Duncan Hale.

**Sonia Sanchez** is an American poet, writer, and professor. She was a leading figure in the Black Arts Movement and has written over a dozen books of poetry, as well as short stories, critical essays, plays, and children's books. In the 1960s, Sanchez released poems in periodicals targeted towards African-American audiences, and published her debut collection, *Homecoming*, in 1969. In 1993, she received Pew Fellowship in the Arts, and in 2001 was awarded the Robert Frost Medal for her contributions to the canon of American poetry. She has been influential to other African-American poets, including Krista Franklin. Sanchez is a member of The Wintergreen Women Writers Collective. In 2018, she won the Wallace Stevens Award from the Academy of American Poets for proven mastery in the art of poetry. At the 84th Annual Anisfield-Wolf Book Awards ceremony on September 26, 2019, Sanchez was honored with the Lifetime Achievement Award by the Cleveland Foundation. In October 2021, Sanchez was awarded the 28th annual Dorothy and Lillian Gish Prize "in recognition of her ongoing achievements in inspiring change through the power of the word." In 2022, Sanchez was awarded The Edward MacDowell Medal by The MacDowell Colony for outstanding contributions to

American culture.

– Wikipedia

Praised as “compelling” and “thought-provoking” by the *Boston Musical Intelligencer*, **Francine Trester’s** *A Walk In Her Shoes* was premiered by Boston Landmarks Orchestra at the Hatch Memorial Shell and most recently *In Her Element* was premiered at Sanders Theater by the Kendall Square Orchestra. Trester’s libretto and score to the chamber opera *Florence Comes Home*, about composer Florence Price, was commissioned by Shelter Music Boston and described by the *Intelligencer* as “meaningful...wide and comprehensive.” She was commissioned by Kenneth Radnofsky to write *Street Views* for the Amram Ensemble; World-Wide Concurrent Premieres commissioned her *Reminiscence: 3 Meditations on Friendship*, which was also premiered by Radnofsky.

Trester is a Professor of Composition at Berklee College of Music and a 2023 Berklee Faculty Fellowship recipient. She earned her undergraduate and doctoral degrees at Yale, where she studied composition with Jacob Druckman and Martin Bresnick, and violin with Syoko Aki. Trester’s music is recorded on Affetto/Naxos, Albany, Crystal and Stone Records labels and is available through the American Composers Alliance. [www.francinetrester.com](http://www.francinetrester.com)

**Ziang Yin** ('23 NEC, '19 Juilliard), is a current master's student at NEC studying with Bruce Brubaker. Ziang has received highly professional piano education from a young age, including instruction from pianists such as Chu-Fang Huang, Gary Graffman, Ignat Solzhenitsyn, Robert McDonald, Victor Rosenbaum, and Bruce Brubaker. Ziang has won several prestigious competitions, including both the Tennessee International Music Festival (with full scholarship) and the Canadian Music International Festival where he performed the Rachmaninov Second Piano Concerto with the Canadian Orchestra. On his musical journey, Ziang has performed with top maestros around the world and has held recitals in many countries, including a recital at Lincoln Center after winning the Metropolitan International Piano Competition as its youngest winner. Ziang not only performs as a soloist but also collaborates with many other musicians. He enjoys exploring the connections and effects between different instruments, as well as the exchange of ideas with different musicians.



## **Upcoming Concerts at NEC**

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### **Faculty Recital: Borromeo String Quartet**

*Monday, November 25, 2024 at 7:30 p.m., Jordan Hall*

**NEC Saxophone Ensemble**, Kenneth Radnofsky, director

“Women and the Vote for Saxophone” - 100th Anniversary Memorial Concert for Elise Hall - works by Trester, Price, Loeffler, Perry, Decruck, Tower, and Garrop  
*Tuesday, November 26, 2024 at 7:30 p.m., Jordan Hall*

**First Monday at Jordan Hall**, Laurence Lesser, artistic director - 40<sup>th</sup> 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

Durufle *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*

**NEC Chamber Singers, Symphonic Winds, Navy Band Northeast**

“Into the Holidays”

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

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