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New England
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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

NEC Philharmonia

Hugh Wolff, conductor

Stanford and Norma Jean Calderwood Director of Orchestras

with

Song-Hyeon Kim '26 MM, piano

Winner, NEC Concerto Competition

Wednesday, November 6, 2024

7:30 p.m.

NEC's Jordan Hall

PROGRAM

James Lee III
(b. 1975)

Sukkot Through Orion's Nebula (2011)

Robert Schumann
(1810–1856)

Concerto for Piano in A Minor, op. 54

Allegro affettuoso

Intermezzo: Andantino grazioso

Allegro vivace

Song-Hyeon Kim '26 MM, piano
winner, NEC Concerto competition

Intermission

Piotr Ilich Tchaikovsky
(1840–1893)

Symphony No. 2 in C Minor, op. 17
"Ukrainian"

Andante sostenuto – Allegro vivo

Andantino marziale, quasi moderato

Scherzo: Allegro molto vivace

Finale: Moderato assai – Allegro vivo

Born in St. Joseph, Michigan, **James Lee III** began his musical studies as a piano student. After earning a bachelor's degree from the University of Michigan, he was advised by a friend – Latin GRAMMY Award-winning composer Gabriela Lena Frank – to enter the university's Master of Music program in composition, where he earned both master's and doctoral degrees in composition. His career began in earnest when *Beyond Rivers of Vision* (2005) was premiered by Leonard Slatkin and the National Symphony Orchestra.

Lee's compositions have been performed by major orchestras and soloists across the United States, Europe, and Latin America, and can be heard on many recordings, including Anthony McGill and the Pacifica Quartet's GRAMMY nominated *American Stories*, and the Vienna Radio Symphony led by Marin Alsop.

Lee currently lives with his wife Adnéia in Maryland, where he is a professor of theory and composition at Morgan State University. In addition to English, he speaks German, French, Spanish, Portuguese and Hebrew. His passions beyond music include his faith, travel, languages, and international soccer.

His 2011 orchestra work, *Sukkot Through Orion's Nebula*, was co-commissioned by the Sphinx Organization and seven orchestras and premiered by the New World Symphony under Michael Tilson Thomas. The composer provides the following note in the score (condensed and edited):

Sukkot Through Orion's Nebula is a festive work for orchestra. Sukkot is a Hebrew word for the "Feast of Tabernacles." In biblical days, this holiday was celebrated on the 15th day of the month of Tishrei (late September to late October). It was the most joyous of the fall festivals that God mandated the Hebrews to observe. It was also a thanksgiving celebration for the blessings of the fall harvest. "Orion's Nebula" refers to a nebula seen in the Orion constellation, visible to us in the fall and winter. The nebula forms a roughly spherical cloud that peaks in density near the core. The cloud displays a range of velocities and turbulence, particularly around the core region.

This work is loosely constructed in a ternary form of seven small sections. It is a musical commentary on the eschatological application of the antitypical "day of atonement" (Yom Kippur) and the "feast of tabernacles" (Sukkot). The seven sections are briefly summarized below:

1. Reminiscences of the Feast of Trumpets (Rosh Hashanah) and the Day of Atonement (Yom Kippur) by forceful percussive sounds of the snare and bass drums open the work. This is further enhanced by the horns, which imitate the calls of the shofar (an animal horn sounded on those holy days).
2. The full orchestra continues to a cadence foreshadowing the grand advent of God.
3. The woodwinds follow with joyful passages of flourishes and dancelike celebrations, which imitate the people's reception of the Messiah. As this music

continues, the motives pass to the percussion section, piano, harp, and eventually the strings.

4. Previous melodies and motives are developed and transformed among the orchestra. This section is a musical commentary celebrating the Second Coming of God.

5. The Orion constellation is the one constellation mentioned specifically in the Old Testament. The muted brass, singing violins, percussion instruments, and woodwinds evoke celestial images of the Messiah, redeemed saints, and New Jerusalem coming down out of heaven through the Orion constellation.

6. The bass and snare drums provide a reprise of the shofar theme. This continues with orchestral exclamations of joy.

7. There are passages of call-and-response among the ensemble in the final celebration. The work ends with an explosion of sound.

Now one of his most popular works, **Robert Schumann's** Piano Concerto had a complicated birth. A pianist himself and married to one of Europe's finest virtuosos, Schumann long had ambitions to write a piano concerto. After several false starts, he completed a Phantasie for piano and orchestra in 1841. This stand-alone movement did not catch on so Schumann's wife, Clara, urged him to add an intermezzo and finale, creating a traditional three-movement concerto. There were years of delay before he finally finished it in 1845. Clara premiered it to great success and played it often in her long career. In cryptic fashion, Schumann acknowledged the importance of her in its creation: the first four notes of the opening melody in the oboe (later the piano) are C, H, A, A, code (in musical German) for the Italian version of Clara – CHiArA (Chiara), Schumann's pet name for his wife.

Piotr Ilyich Tchaikovsky had a life-long fondness for Ukraine. His sister lived in the lush countryside near Kamenka, about 150 miles southeast of Kiev, where Tchaikovsky spent many happy summers. It was there in the summer of 1872 that he began work on his Second Symphony. He completed it that fall and the premiere in January 1873 was a major triumph. It was particularly admired by a group of composers, headed by Nikolai Rimsky-Korsakov, who were promoting a style based on the rich folk-music tradition of the Russian empire. Tchaikovsky uses three folk melodies in this symphony: the opening horn solo is the Ukrainian version of *Down the Mother Volga*, the second subject of the second movement is the Russian folk song *Spin, Oh My Spinner*, and the finale is an infectious set of variations on the Ukrainian song *The Crane*. The elegant music that opens the second movement is the wedding march from Tchaikovsky's early opera *Undine* (The Water Nymph), which he destroyed before finishing.

For years this symphony had the moniker "Little Russian," bestowed by the critic Nikolai Kashkin after the composer's death. Referring to Ukraine as Little Russia is an old, pejorative, colonial habit nowadays highly insulting to Ukrainians. We update the title to "Ukrainian" to acknowledge its musical sources without prejudice.

Full of exuberant high spirits, with a few downright comic touches, the symphony is virtually free of the melancholy and anguish often associated with Tchaikovsky. But Tchaikovsky's melodic gift and ear for color are on full display in this charming and rarely performed work.

– Hugh Wolff

With his excellent musical understanding and solid organization, pianist **Song-Hyeon Kim** won second place at the 2023 Isang Yun Competition, as well as the Seong-Yawng Park Special Prize, awarded to the most talented young Korean participant. In addition, he received the UNESCO Creative City of Music Special Award, which is the audience award, thereby winning three categories simultaneously and announcing the emergence of the next generation of pianists. Recently, he won first place at the 2024 New York Liszt International Piano Competition, held at the Stern Auditorium Perelman Stage of Carnegie Hall.

Prior to this, at the 12th Shinhan Music Awards, the judges unanimously awarded him the grand prize in the piano category, where he received favorable reviews. Praises included: "A performer with a classic and elegant interpretation," "Kim elicits exquisite internal and external expression without exaggeration or excessive emotion," and "Kim possesses rich imagination and musicality, full of expressiveness, talent, and above all, passion and love for music."

He has won prizes at the Chicago International Music Competition, Sendai International Music Competition, Tchaikovsky Competition for Young Musicians, and Ishikawa Music Awards, and he is building an active international career, including being selected as a finalist at the 64th Ferruccio Busoni Competition.

He has performed with the Orchestra of St. Luke, Korean National Symphony Orchestra, Sendai Philharmonic Orchestra, Busan Philharmonic Orchestra, Eurasian Philharmonic Orchestra, etc. He has also shown a deep interest in chamber music; in 2018, he appeared on stage at Alice Tully Hall at the invitation of the Chamber Music Society of New York at Lincoln Center. In January 2023, he performed with the Borromeo String Quartet, one of America's leading string quartets.

After graduating from Yewon School, he moved to the U.S. while attending Seoul Arts High School. His teachers have included Soo Jung Shin, and Marc-André Hamelin. He is currently a master's student at NEC, studying with HaeSun Paik and Dang Thai Son.

NEC Philharmonia
Hugh Wolff, conductor

First Violin

Hayong Choi
Yeji Lim
Bella Hyeonseo Jeong
Kearston Gonzales
Jiaxin Lin
Ashley Tsai
Rina Mori Kubota
Sungin Cho
Gabriella Foster
Hannah Park
William Kinney
Céline Bethoux
Yeji Hwang
Daniel Dastoor

Second Violin

Jeremiah Jung
Anatol Toth
Tzu-Tung Liao
Olga Kaminsky
Emily Lin
Chiung-Han Tsai
Thompson Wang
David Carreon
Hannah Chaewon Kim
Sarah McGuire
Aidan Daniels
Helena Hwang

Viola

Peter Jablokow
Harry Graham
Eunha Kwon
Chijui Chen
Yu-Heng Wang
Ru-Yao Ven der Ploeg
JeongJae Lee
John Harry Clark
Yeh-Chun Lin
Aidan Garrison

Cello

Andrew Ilhoon Byun
Thomas Hung
Chien-Yu Ho
Asher Kalfus
Shoshanah Israilevich
Zanipolo Lewis
Isaiah Kim
Jonathan Fuller
Hazel Han
Phoebe Chen

Bass

Nicolette Kindred
Misha Bjerken
Diego Martinez
Daniel Slatch

Flute

Anne Chao ‡
Jungyoon Kim
Junhyung Park §
Yufei Wu *

Piccolo

Jungyoon Kim ‡
Nina Tsai §

Oboe

Donovan Bown ‡
Kearsen Erwin
Abigail Hope-Hull *
Alexander Lenser §

English horn

Abigail Hope-Hull

Clarinet

Xunan Chen
Sarah Cho
Xianyi Ji
Alec Pin Kan *
Zoe Schramm §
Mingxuan Zhang ‡

Bass Clarinet

Robert Ray

Bassoon

Abigail Heyrich ‡
Carson Meritt *
Dominic Panunto §
Erik Paul

Contrabassoon

Jialu Wang

French horn

Noah Hawryluck
Chiu Hsuan §
Ishaan Modi *
Mauricio Martinez ‡
Xiaoran Xu, *asst.*

Trumpet

Ko-Te Chen *
Matthew Dao §
Jake Hepler ‡
Evan Jones

Trombone

Becca Bertekap §
David Casazza ‡
Jaehan Kim

Bass Trombone

Scott Odou ‡
David Paligora §

Tuba

Zev Barden §
Jeffrey Davison ‡

Timpani

Gustavo Barreda ‡
Jacob Haskins *
Lucas Vogelmann §

Percussion

Gustavo Barreda
Jacob Haskins §
Lucas Vogelman ‡
Rohan Zakharia

Harp

Ji Ma

Keyboard

Yali Levi Schwartz

Principal players

‡Lee
*Schumann
§Tchaikovsky

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Special thanks to Jason Horowitz, Noriko Futagami, Mickey Katz,
and Anthony D'Amico for their work in preparing the orchestra
for this evening's concert.

Hugh Wolff

*Stanford and Norma Jean Calderwood Director of Orchestras;
Chair, Orchestral Conducting*

Hugh Wolff joined the New England Conservatory faculty in 2008 and has conducted a large share of NEC's orchestral concerts every year since then. He has taught graduate students in an elite training program for orchestral conductors since 2009.

Wolff has appeared with all the major American orchestras, including those of Boston, Chicago, New York, Philadelphia, Los Angeles, San Francisco, and Cleveland. He is much in demand in Europe, where he has conducted the London Symphony, the Philharmonia, the City of Birmingham Symphony, the Orchestre National de France, Czech Philharmonic, Leipzig Gewandhaus, Munich Philharmonic, and the Bavarian and Berlin Radio Orchestras. A regular guest conductor with orchestras in Japan, Korea, Scandinavia, Canada and Australia, he is also a frequent conductor at summer festivals.

Currently Laureate Conductor of the Belgian National Orchestra, Wolff was principal conductor of the Frankfurt Radio Orchestra from 1997 to 2006 and maintains a close relationship with that ensemble. He led it on tours of Europe, Japan, and China, and at the Salzburg Festival. Wolff was principal conductor and then music director of the Saint Paul Chamber Orchestra (1988-2000), with which he recorded twenty discs and toured the United States, Europe, and Japan.

Performances with the Boston Symphony have included the world premiere of Ned Rorem's *Swords and Ploughshares* in Symphony Hall. Wolff was music director of the New Jersey Symphony (1986-1993) and principal conductor of Chicago's Grant Park Music Festival (1994-1997). He began his professional career in 1979 as associate conductor of the National Symphony Orchestra under Mstislav Rostropovich.

Wolff's extensive discography includes the complete Beethoven symphonies with the Frankfurt Radio Orchestra and music from the baroque to the present. He has recorded or premiered works by John Adams, Stephen Albert, John Corigliano, Brett Dean, Lukas Foss, John Harbison, Aaron Jay Kernis, Edgar Meyer, Rodion Shchedrin, Bright Sheng, Michael Torke, Mark-Anthony Turnage, and Joan Tower and has collaborated on CD with Mstislav Rostropovich, Yo-Yo Ma, Steven Isserlis, Joshua Bell, Hilary Hahn, Dawn Upshaw, Jennifer Larmore, Jean-Yves Thibaudet, and jazz guitarist John Scofield. Three times nominated for a Grammy Award, Wolff won the 2001 Cannes Classical Award.

A graduate of Harvard College, Wolff studied piano with George Crumb, Leon Fleisher and Leonard Shure, composition with Leon Kirchner and Olivier Messiaen, and conducting with Charles Bruck. In 1985, Wolff was awarded one of the first Seaver/ National Endowment for the Arts Conducting Prizes.

A gift from the Calderwood Charitable Foundation endowed the Stanford and Norma Jean Calderwood Director of Orchestras chair now occupied by Hugh Wolff.

He and his wife, harpist and radio journalist Judith Kogan, have three sons.

Symphonic Music at New England Conservatory

Stanford and Norma Jean Calderwood Director of Orchestras Hugh Wolff is joined by Associate Director of Orchestras David Loebel, Chamber Orchestra founder Donald Palma, and a rich array of guest conductors and coaches for dozens of FREE orchestral concerts in NEC's Jordan Hall this year.

Visit necmusic.edu for complete and updated concert information:

Crawford Seeger/Ives Festival

NEC Chamber Orchestra, Donald Palma, artistic director

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

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

Crawford Seeger/Ives Festival

NEC 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

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

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

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

Plimpton Shattuck Black Box Theatre

NEC Baroque Orchestra, Susanna Ogata, guest artist

Music by Frescobaldi, Lully, Corelli, Biber, and Muffat

Wednesday, November 20, 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 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

Symphonic Music at New England Conservatory

–continued

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

Other Upcoming Concerts at NEC

Crawford Seeger/Ives Festival

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

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

Crawford Seeger/Ives Festival

NEC Contemporary Musical Arts Dept, Eden MacAdam-Somer, curator
"I, Too, Sing America: Ruth Crawford Seeger and Other Untold Stories of America"
special guest Raven Chacon - Diné composer, musician and artist
Chacon *American Ledger No. 1*; Malek *I, Too* (commissioned work) and music by John
Heiss, Ives, Ruth Crawford Seeger, Zorn, Peggy Seeger, and Gabe Boyarin

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

Song and Verse, Brett Hodgdon, curator

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

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

Other Upcoming Concerts at NEC

–continued

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

Tuesday Night New Music

New music by NEC student composers, performed by their peers
Tuesday, November 19, 2024 at 8:00 p.m., Brown Hall

Liederabend LXXIV, JJ Penna, curator

Wednesday, November 20, 2024 at 6:00 p.m., Williams Hall

BSO Prelude: What I Hear

Kevin Puts, composer

Thursday, November 21, 2024 at 5:30 p.m., Brown Hall

NEC Wind Ensemble, Symphonic Winds and Symphonic Choir

Joseph Higgins, guest conductor; William Drury, conductor
G. Gabrieli *Canzon per Sonar Septimi Toni No. 2*; Bernstein *Profanation*
Copland *Variations on a Shaker Melody*; Hailstork *American Guernica*
Shaw *and the swallow*; Grantham *Southern Harmony*
Gulda *Konzert fur Violoncello und Blasorchester*, Amit Peled '99, cello
Stanford/Bettany *At the Abbey Gate*
Thursday, November 21, 2024 at 7:30 p.m., Jordan Hall

Connections Chamber Music, Max Levinson, director

Thursday, November 21, 2024 at 8:00 p.m., Burnes Hall

Gunther Schuller Legacy Concert, Kenneth Radnofsky, curator

“Every Day in the Forever Musical Life of Gunther Schuller”, a 99th birthday celebration - Schuller *Songs*; Ives *Three Songs*; Sanlıkol *Songs of the Conjuror* (world premiere); works by Ellington, Mingus, Monk, and Bergonzi
Friday, November 22, 2024 at 7:30 p.m., Jordan Hall

NEC Undergraduate Opera Seminar: Opera Scenes, Michael Meraw, director

Sunday & Monday, November 24 & 25, 2024 at 7:30 p.m.
Plimpton Shattuck Black Box Theatre

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