

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

# First Monday at Jordan Hall

Fortieth Anniversary Season  
Laurence Lesser, *artistic director*

Monday, December 2, 2024  
7:30 p.m.  
NEC's Jordan Hall

PROGRAM

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**Ludwig van Beethoven**  
(1770–1827)

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

Adagio – Allegro con brio

Adagio cantabile

Andante con moto alla Marcia – Presto

Keisuke Wakao, oboe

Christine J. Lee, cello

Dina Vainshtein, piano

**Thelonious Monk**  
(1917–1982)

*Ba-lue Bolivar Bal-lues-Are*

*'Round Midnight*

*Evidence*

\* Farayi Malek, vocals

\* Eden MacAdam-Somer, violin

Jason Palmer, trumpet

\* Hankus Netsky, piano

Cecil McBee, bass

Austin McMahan, drums

*Intermission*

**Wolfgang Amadeus Mozart**    **Serenade No. 12 in C Minor, K. 388/384a**  
(1756–1791)

Allegro  
Andante  
Menuetto in Canone  
Allegro

John Ferrillo, \* Amanda Hardy, oboe  
Andrew Sandwick, \* Kai-Yun Lu, clarinet  
Richard Svoboda, Evan Judson '25 GC, bassoon  
Rachel Childers, Austin Ruff, horn

\* *NEC alum*

### **Upcoming First Monday at Jordan Hall concerts**

*Spring 2025*

Berio *Naturale*  
Ravel *La Valse*  
Schubert *Octet*

***Monday, March 3, 2025 at 7:30 p.m.***

Kreisler *Recitative and Scherzo; Scherzo in the style of Dittersdorf;*

*Schon Rosmarin; Liebesfreud*

Schubert *Divertissement à la hongroise, D 818*

Shostakovich *Piano Trio No. 2*

***Monday, April 7, 2025 at 7:30 p.m.***

arrangements and works by Fritz Kreisler

Mozart *Duo in B-flat Major, K. 424*

Beethoven *String Quartet in C-sharp Minor, op. 131*

***Monday, May 5, 2025 at 7:30 p.m.***

## Artist biographies

Michigan native **Rachel Childers** has been a member of the Boston Symphony Orchestra since 2011. As Second Horn of the BSO, she occupies the John P. II and Nancy S. Eustis chair. She is notably the first female member of the Boston Symphony brass section. Prior to moving to Boston, Ms. Childers was the Acting Assistant Principal/Utility Horn of the Colorado Symphony Orchestra. She also held several positions in orchestras throughout California, affectionately referred to as the Freeway Philharmonic. Rachel holds the distinction of being in the first class of admitted horn players to the Colburn School, in Los Angeles, where she studied with David Jolley and David Krehbiel. Rachel received her bachelor's and master's degrees at the University of Michigan, where she studied with Søren Hermansson.

**John Ferrillo** joined the Boston Symphony Orchestra as principal oboe at the start of the 2001 Tanglewood season, occupying the Mildred B. Remis Principal Oboe Chair, and having previously appeared with the orchestra several times in previous seasons as a guest performer. From 1986 to 2001 he was principal oboe of the Metropolitan Opera Orchestra. Ferrillo grew up in Bedford, Massachusetts, and played in the Greater Boston Youth Symphony Orchestra. He is a graduate of the Curtis Institute, where he studied with John de Lancie and received his diploma and artist's certificate. He also studied with John Mack at the Blossom Festival and has participated in the Marlboro, Craftsbury, and Monadnock festivals. Prior to his appointment at the Metropolitan Opera, Ferrillo was second oboe of the San Francisco Symphony, and was a faculty member at Illinois State University and West Virginia State University. He also formerly served as a faculty member at the Mannes School of Music and Juilliard School of Music in New York City and has taught and performed at the Aspen and Waterloo festivals. He currently serves on the faculties of New England Conservatory, Boston University, and Boston University Tanglewood Institute. His previous BSO appearances as soloist have included Ligeti's Double Concerto for Flute and Oboe with BSO colleague Elizabeth Rowe; Frank Martin's Concerto for Seven Winds, Timpani, Percussion, and String Orchestra, also with his BSO colleagues; Richard Strauss's Concerto for Oboe; two collaborations with violinist Pinchas Zukerman at Tanglewood in music of J.S. Bach; Wayne Barlow's *The Winter's Past*, led by Leonard Slatkin in a 2014 Tanglewood program celebrating the conductor's 70th birthday; Mozart's *Sinfonia Concertante* for Oboe, Clarinet, Bassoon, and Horn in E-flat major, with BSO colleagues on the opening program of the 2014-15 season; and in May 2018, Marcello's Concerto for Oboe in C minor with Moritz Gnanm conducting. As principal oboe of the BSO, Ferrillo is also a faculty member at the Tanglewood Music Center and a member of the Boston Symphony Chamber Players, with whom he can be heard in BSO Classics recordings of Mozart's Quartet for Oboe and Strings in F Major; William Bolcom's *Serenata Notturna*; and Dutilleux's *Citations for Oboe, Harpsichord, Double Bass, and Percussion*.

**Amanda Hardy** joined the Portland (Maine) Symphony Orchestra as principal oboe

in November 2013 where she occupies the Clinton Graffam Chair. An in-demand artist in New England and beyond, Amanda is a frequent performer with the Boston Symphony Orchestra and the Boston Pops, with whom she has both toured internationally and recorded. She has performed as guest principal oboe with the Boston Symphony Orchestra and the Boston Pops, A Far Cry Chamber Orchestra, Emmanuel Music, the Des Moines Symphony, and the Boston Philharmonic. Amanda has appeared as soloist with the Boston Pops in Symphony Hall (2009), the Portland Symphony, the Chelsea Music Festival, the Bach Virtuosi Festival, the NEC Bach Ensemble, and the Drake Symphony Orchestra. As a recipient of the Gillet Scholarship and Tourjée Alumni Scholarship Award, Amanda studied with BSO principal oboist John Ferrillo at the New England Conservatory (NEC). Amanda was winner of the 2010 Borromeo String Quartet Guest Artist Award Competition. As a chamber musician, she co-founded the St. Mary's Quarantine Series with soprano Tamra Grace Jones, a chamber music series during the pandemic that both raised money for a food pantry in Dorchester and employed musicians during the pandemic. She also is on the planning team for Boston Conservatory's Artistry in Action Faculty Chamber Music Series.

Amanda recently joined the faculty at Boston University as Lecturer in Oboe, is Assistant Professor of Oboe at the Boston Conservatory at Berklee, and is on the faculty of New England Conservatory Preparatory School. She holds a Bachelor of Music in oboe with a piano minor from Drake University and a Master of Music and Graduate Diploma from NEC. Previous festivals include the Masterworks Festival, the Chelsea Music Festival, the Aspen Music Festival and School, and Tanglewood Music Center in 2010 and 2011 where she was awarded the Mickey L. Hooten Memorial Award both summers. Her solo work can be heard on, *Dancing with J.S. Bach* (2019), on the Chelsea Music Festival Live label. Her teachers include John Ferrillo, Marilyn Zupnik, Anne Gabriele, and Jay Light; summer studies with Elaine Douvas and Richard Woodhams.

**Evan Judson** is a Minnesota-born, Boston-based bassoonist with wide-reaching musical passions. Especially passionate about opera and vocal music, he has played with opera orchestras around the world including Berlin, Boston, Minneapolis, and Baton Rouge. In 2020, he worked with Pulitzer-finalist composer Alex Weiser to create and premiere a bassoon version of Weiser's song cycle *in a dark blue night*. Evan's work in new music has also led to commissions and premieres of works from Amanda Harberg, Thomas Van Dun, and Quinn Rosenberg, among others. Evan studies at New England Conservatory of Music under Suzanne Nelsen and Richard Svoboda. He previously studied with Fei Xie, John Miller, and Norbert Nielubowski. Away from the music stand and the reed desk, he loves cooking global foods and walking around Boston's Jamaica Pond.

**Christine J. Lee** joined the cello section of the Boston Symphony Orchestra in August 2023. Renowned for her unrelenting curiosity, Lee is an exceptionally versatile artist regularly performing as both soloist and chamber musician. Among her many

competition triumphs, Lee won first prize in the International Isang Yun Competition and was a top laureate of the Queen Elisabeth Competition. Her inaugural album, *Voyage*, was released in May 2021 on the label Outhere. With this album, she invites her listeners to embark on a journey of self-discovery and cultural exchange, building bridges through her musical expression. She launched “Christine’s Notes” on YouTube and conducts live interviews with leading musicians of her generation on Instagram with the aim of revitalizing classical music’s relevance in contemporary society. As the artistic director of the “We’ve got your Bach” project during the initial months of the COVID-19 pandemic, she facilitated the creation and performance of music online, providing solace and comfort to people in need. Dedicated to using her musical talents for the benefit of her community, Lee has organized charity concerts and fundraisers, fostering a sense of togetherness through music. Among her recent endeavors, she raised funds for building a mobile library for underprivileged children in North Philadelphia, a community close to her heart. She has also orchestrated a benefit concert to aid the victims of the earthquake in Turkey. Christine Lee is on the faculties of the Tanglewood Music Center and the Curtis Institute of Music, her alma mater.

**Kai-Yun Lu** has been the principal clarinetist of the Atlantic Symphony Orchestra since 1998, proudly holding its prestigious Muriel Bledsoe Chair. She is a newly appointed member of the Pro Arte Chamber Orchestra and maintains a prominent presence with esteemed ensembles such as the Boston Symphony Orchestra, Boston Pops, Boston Pops Esplanade, and the Boston Woodwind Society.

Her extensive performance credits include engagements with the Boston Philharmonic Orchestra, Boston Modern Orchestra Project, Brockton Symphony Orchestra, Vermont Symphony Orchestra, Eastern Connecticut Symphony Orchestra, Springfield Symphony Orchestra, and the Tanglewood Music Center/New Fromm Players. Ms. Lu has performed under the baton of distinguished conductors including Andris Nelsons, Seiji Ozawa, James Levine, Sir Simon Rattle, Charles Dutoit, Rafael Frühbeck de Burgos, James Conlon, Sir Neville Marriner, Robert Spano, André Previn, Gunther Schuller, Keith Lockhart, and John Williams.

As a prominent soloist in Taiwan, Ms. Lu achieved notable success in national competitions for both piano and clarinet. She pursued advanced studies at New England Conservatory of Music in the United States, earning her Bachelor of Music (BM) and Master of Music (MM) degrees on full scholarships from the Evergreen Foundation and the Chi Mei Culture Foundation. She also holds an Artist Diploma from Boston University. During her time at New England Conservatory, she won the annual Concerto Competition as a sophomore, becoming one of the youngest recipients of this accolade in the institution’s history.

Ms. Lu is currently a faculty member at Boston University College of Fine Arts, New England Conservatory Preparatory School, Walnut Hill School for the Arts, and Boston University Tanglewood Institute, where she serves as both clarinet faculty and woodwind coordinator.



Co-Chair of NEC's Department of Contemporary Musical Arts composer/performer/improviser **Eden MacAdam-Somer** is one of today's most exciting and versatile artists. Hailed by the *New York Times* as reflecting "astonishing virtuosity and raw expression," her music transcends genre through soaring violin, vocals, and percussive dance, weaving in and out of the many cultures that have formed her experience. She has been a featured soloist with symphony and chamber orchestras, jazz and swing bands, and Romanian, Jewish Music, and American folk ensembles. She has been a guest artist at such institutions as the Afghanistan National Institute of Music and the Dundalk Institute of Technology, a featured performer at the Eastbourne, Texas, and Beijing International Music Festivals, and she has toured across the contiguous United States, Alaska, Hawaii, India, Iceland, Europe, the UK, and Afghanistan.

Eden has written numerous works for solo artist on voice, violin, and body percussion, such as *Rumi Songs*, a partially composed, partially improvised song cycle. Her works are performed internationally, and she has received commissions by such groups as the New Gallery Concert Series, Cuatro Puntos Resident Artists, the Providence Mandolin Orchestra, and the AURA Ensemble. Her 2015 live solo album, *My First Love Story*, was listed as one of the top ten jazz albums of the year in the *Boston Globe*.

While growing up in Houston, Texas, Eden studied classical music formally, spending her free time at the local folk music sessions and working as an arranger and studio musician. She attended Houston's High School for Performing and Visual Arts, winning the Music Teacher's National Association State Division and the Lennox Young Artists Competitions.

A dynamic and passionate teacher, Eden works with each student to attain the skills they need to become creative and successful artists, strengthening unique personal style with a good foundation in aural skills and technical facility. Outside of the classroom, Eden maintains an active, eclectic international performance and recording career as a soloist and with such bands as Notorious Folk and the Klezmer Conservatory Band.

With a warm soulful voice, **Farayi Malek** has traveled the world as a Grammy-nominated vocalist with Danilo Perez' Global Messengers; and now musically, she's going back to her own roots.

The child of a Zimbabwean immigrant and a white American mother, Farayi grew up in a small, rural town in Southern Idaho, playing the fiddle and absorbing the culture of seemingly conflicting communities. Her goal is to bring all of the diverse sounds and experiences of her life into her music: the Gospel of the church she grew up in, the American folk music and hymns of her childhood, and the blues and jazz she studied, all woven into pure, resonant songs that allow her effortless vocals to shine

Now a Salt Lick Incubator award-winner, fans are elated to see Farayi step out as a solo artist on her much anticipated debut recording project produced by Alain Mallet [Phil Woods, Paul Simon, Paquito D'Rivera, Marc Johnson, and Madeleine

Peyroux.] Her writing showcases very accessible themes with a unique compositional intelligence demonstrated in songs like *Tonight*.

When she is not performing and recording, Farayi shares her vast musical knowledge as a professor at various esteemed institutions including Berklee College of Music, New England Conservatory and Berklee's City Music Boston High School Academy. In an interview with *The Boston Globe*, Farayi says, "Seeing my students be so brave and confident, so artistic and free...they're the ones who actually inspired me to pursue my artistic career."

Whether she is engaging with her audience through performance or education, Farayi is driven by the desire to make people feel seen and at home in their otherness.

Double bassist **Cecil McBee** got his start with the Paul Winter Sextet, and earned international acclaim in the mid-60s touring with Charles Lloyd and Pharoah Sanders. He went on to perform around the world with such artists as Elvin Jones, McCoy Tyner, Miles Davis, Bobby Hutcherson, Keith Jarrett, Wayne Shorter, Freddie Hubbard, Sonny Rollins, and Joe Henderson. McBee has written works that are performed worldwide, and have been recorded by Elvin Jones, McCoy Tyner, Pharoah Sanders, Charles Tolliver, and many others. McBee is now working on a book about technique for string bass improvisation.

His recordings and compositions are on Blue Note, Atlantic, Impulse, United Artists, Strata East, Flying Dutchman, Enja, Galaxy, Gramavision, RPR, Choice, RCA, Columbia.

In addition to teaching at NEC, McBee is a member of the faculty of The New School (New York).

**Austin McMahan** is one of the most in-demand jazz drummers in Boston. He regularly performs with Jerry Bergonzi, and has recently appeared with Marquis Hill, Walter Smith III, Kate McGarry, Noah Preminger, Jason Palmer, Kim Nazarian (New York Voices), and David Liebman. He recently recorded with the Ayn Inserto Jazz Orchestra (featuring: Sean Jones, George Garzone and John Fedchock), and has appeared at iconic venues such as Carnegie Hall, the Kennedy Center, Dizzy's and numerous festivals, clubs and concert halls throughout the United States, Latin America, Italy, Germany, Ireland, Finland, China and India.

A multi-instrumentalist, composer, and ethnomusicologist, **Hankus Netsky** is co-chair of New England Conservatory's Contemporary Musical Arts Department and founder and director of the Klezmer Conservatory Band, an internationally renowned Yiddish music ensemble. He has composed extensively for film, theater, and television, collaborated closely with such artists as Itzhak Perlman, Robin Williams, Joel Grey, Theodore Bikel, and Robert Brustein, and produced numerous recordings, including ten by the Klezmer Conservatory Band. He has also recorded with Ran Blake, Marty Ehrlich, Rosalie Gerut, Linda J. Chase, Theodore Bikel, Margot Leverett, and Cantor Jeff Warschauer. He received the Yosel Mlotek Award and a

“Forward Fifty” award for his role in the resurgence of traditional Eastern European Jewish ethnic musical culture. He was also awarded a New England Conservatory Outstanding Alumni award, along with the school’s Louis Krasner and Laurence Lesser awards for Excellence in Teaching. He is a sessional lecturer at McGill University and has taught at Hampshire College, Wesleyan University, and Hebrew College. His essays on Jewish music have been published by the University of California Press, the University of Pennsylvania Press, the University of Scranton Press, Hips Roads, Indiana University Press, and the University Press of America, and Temple University Press published his book *Klezmer, Music and Community in 20th Century Jewish Philadelphia* in 2015. Dr. Netsky is on the faculty of Silk Road’s Global Musician Workshop and performs regularly with violinist and vocalist Eden MacAdam-Somer, gospel singer Janice “Octavia” Allen, cantor George Mordecai, and in former U.S. Poet Laureate Robert Pinsky’s “PoemJazz” project. He served as vice president for education at the Yiddish Book Center in Amherst, Mass. and has been a key figure in Jewish cultural education workshops, including Klezkamp, KlezKanada, Paper Bridge, Yidstock, Aleph Ordination Week, Me’ah, and Circle Lodge.

Trumpeter, composer, and educator **Jason Palmer** is one of the most in demand musicians of his generation. He has performed with Roy Haynes, Herbie Hancock, Jimmy Smith (the organist), Wynton Marsalis and the Lincoln Center Jazz Orchestra, Kurt Rosenwinkel, Ravi Coltrane, Mark Turner, Jeff Ballard, Lee Konitz, Phil Woods, Common, Roy Hargrove, Lewis Nash.

Having made Boston, MA, his home for 22 years, Jason was recently named to the inaugural class of the Boston Artist in Residence Fellowship for Music Composition.

In addition to performing on over forty albums as a sideman, Jason has recorded 14 albums under his own name on labels Ayva, Steeplechase, Newvelle, and most recently with Giant Step Arts. Four of his recordings were reviewed by *Downbeat Magazine*, all receiving four stars or better. Jason has toured in over 30 countries with saxophonists Mark Turner, Greg Osby, Grace Kelly, and Matana Roberts and has been a featured guest artist on multiple projects in Portugal, Mexico, Canada, and Russia.

For the past fifteen years, Jason’s quintet has been the house band every weekend at Boston’s historic Wally’s Jazz Café. He has presented his band at numerous clubs throughout the northeast United States including the Tanglewood Jazz Fest, Sculler’s Jazz Club, the Stone in NYC, the Jazz Gallery in NYC, and the Beantown Jazz Festival. In 2007 Jason Palmer was commissioned by the Festival of New Trumpet Music in NYC to premier a new work (based on a Sudoku game) for his quintet at the Jazz Standard. The music from that suite was later featured on his 2016 recording on SteepleChase entitled *Beauty ‘n’ Numbers: The Sudoku Suite*.

In addition to a heavy performing schedule, Jason Palmer offers his passion for improvised music as Assistant Professor of Ensembles and Brass at Berklee College of Music and as VP of the JazzBoston organization. Jason has also served as an Assistant

Professor at Harvard University and at New England Conservatory. He has also served on the faculty at the New School of Jazz and Contemporary Music in New York City.

Originally from Richardson, Texas, **Austin Ruff** began playing horn when he was 11. Having fallen in love with symphonic music, he went on to study music performance at Southern Methodist University, graduating in 2021 with a Bachelor of Music in Horn Performance and a Bachelor of Science in Mathematics. While at SMU, he studied under Greg Hustis, Haley Hoops, David Heyde, and Alex Kienle and was awarded the Presser Undergraduate Scholar Award. Ruff also studied with Gail Williams and Jon Boen while pursuing a master's degree at Northwestern University. Other notable mentors include John Henes and Neil Kimmel. During his time in Chicago, Ruff was an Associate Musician with the Civic Orchestra of Chicago. Austin Ruff was appointed associate principal horn of the Omaha Symphony in spring 2022. He also performed in the Kansas City Symphony, Rochester Philharmonic, New World Symphony, and Dallas Symphony Orchestra, where he also appeared as guest principal horn. He was a Fellow of the Tanglewood Music Center, Sarasota Music Festival, and the National Repertory Orchestra, where he was a concerto competition winner and featured soloist. He joined the Boston Symphony Orchestra horn section at the start of the 2024-2025 season.

A native of Chicago, clarinetist **Andrew Sandwick** was appointed the Boston Symphony Orchestra's bass clarinetist in September 2022, having previously served as bass/utility clarinet of the Dallas Symphony Orchestra since September 2018. Prior to his appointment in Dallas, Sandwick was second/bass clarinet of the San Francisco Ballet Orchestra from 2015-2018. As an orchestral musician, Sandwick has performed with the Cleveland Orchestra, Los Angeles Philharmonic, San Francisco Symphony, and San Francisco Opera.

Sandwick's awards and honors include the Gino B. Cioffi Memorial Prize at the 2015 Tanglewood Music Center, third place in the 2015 Vandoren Emerging Artist Competition, and first place in the 2012-13 Pasadena Showhouse Instrumental Competition. During the summers, Sandwick has attended festivals including the Bravo Vail Music Festival, Tanglewood Music Center, Pacific Music Festival, and Aspen Music Festival. Sandwick holds a Bachelor of Music from University of Southern California and was a Master of Music candidate at Rice University prior to his appointment in San Francisco. His principal teachers include Yehuda Gilad, Richie Hawley, and David Howard. Sandwick serves on the clarinet faculty of New England Conservatory and is a Buffet Crampon USA Performing Artist/Clinician.

**Richard Svoboda** has been principal bassoon of the Boston Symphony Orchestra and a member of the Boston Symphony Chamber Players since 1989; as the BSO's principal bassoon he occupies the Edward A. Taft Chair. An active chamber music collaborator, orchestral soloist, and recitalist, he is currently on the faculties of New England Conservatory (where he has served as Chair of Woodwinds since 2011),

Tanglewood Music Center, and Sarasota Music Festival, and has given master classes throughout the world. Prior to his BSO appointment he was principal bassoon of the Jacksonville Symphony for 10 seasons. Svoboda's solo appearances with the Boston Symphony Orchestra have included John Williams's concerto for bassoon, *The Five Sacred Trees*, with the composer conducting, and Weber's *Concerto for Bassoon* under Seiji Ozawa. He made his first solo appearance with the BSO in April 1991 in Haydn's *Sinfonia Concertante in B-flat major*. Other solo performances have included playing the world premiere of Marc Neikrug's BSO-commissioned *Concerto for Bassoon and Orchestra* in 2013 with Rafael Frühbeck de Burgos conducting; appearing with the orchestra on two occasions in Martin's *Concerto for Seven Winds, Timpani, Percussion, and String Orchestra* under Seiji Ozawa and Charles Dutoit; and making a solo appearance with the BSO in September 2014 with Marcelo Lehninger conducting Mozart's *Sinfonia Concertante for Oboe, Clarinet, Bassoon, and Horn in E-flat major*. Svoboda premiered Michael Gandolfi's *Concerto for Bassoon* in 2007, and in 2011 premiered Gandolfi's *Concerto for Clarinet and Bassoon* alongside his daughter, clarinetist Erin Svoboda—on both occasions he also collaborated with Yoichi Udagawa and the Melrose Symphony Orchestra. Svoboda has more than 30 recordings to his credit with the Boston Symphony Orchestra and Boston Symphony Chamber Players, as well as the soundtracks to *Schindler's List* and *Saving Private Ryan*. His recordings include Gandolfi's *Concerto for Bassoon* with Gil Rose and the Boston Modern Orchestra Project; a solo album called *Le Phénix, 18th-Century French Music for Bassoon*, which includes the music of Boismortier, Corrette, and Devienne; and a CD of early 20th-century European music. Svoboda is married and the proud father of four daughters. He and his family reside in Melrose.

Pianist **Dina Vainshtein** collaborates with some of the most promising musicians of our time. Now based in Boston, she is the daughter of two pianists, and studied with Boris Berlin and Arthur Aksenov at the Gnesin Russian Academy of Music in Moscow.

At the 1998 International Tchaikovsky Competition, she received the Special Prize for the Best Collaborative Pianist.

She came to the United States in 2000 to attend the Cleveland Institute of Music, where she worked with Vivian Hornik Weilerstein and Donald Weilerstein. She soon found numerous performing opportunities in the US, from Alice Tully Hall and Weill Recital Hall in New York City, to the Caramoor Festival, Music at Menlo, the Ravinia Festival, the Music Academy in the West at Santa Barbara, not to mention tours of Japan, China, Europe, and Russia.

Bob McQuiston reviewed the Naxos release of Emile Sauret's violin showpieces featuring Michi Wianko and Vainshtein: "She couldn't have a better partner than Ms. Vainshtein, who plays the perfect supporting role in these fiddle-dominated pieces. More specifically, she exercises a perfect balancing act between artistic reserve during bravura violin passages as opposed to compelling dramatic assertiveness when the piano is spotlighted." Vainshtein made another acclaimed Naxos recital disc with Frank Huang, the concertmaster of the New York Philharmonic.

For nearly a decade, Vainshtein has been affiliated with the New England Conservatory. For many years she worked with Benjamin Zander in his renowned interpretation classes. Maestro Zander praised their collaboration as “the perfect partnership; [she is] the ultimate professional.”

**Keisuke Wakao** was appointed assistant principal oboe of the Boston Symphony Orchestra and principal oboe of the Boston Pops in the fall of 1990. He was previously a member of the New World Symphony from its 1988 inaugural season. A native of Tokyo, Wakao performed with the New Japan Philharmonic under Seiji Ozawa in 1985 and made his concerto debut with the Tokyo Symphony Orchestra under Kazuyoshi Akiyama in the summer of 1989. He made his Tokyo recital debut in 1997 and performed with pianist Christoph Eschenbach in a recital at Sapporo's 1998 Pacific Music Festival.

Wakao received his performance diploma from Manhattan School of Music, where he served on the faculty following his graduation in 1987. His teachers include former New York Philharmonic principal oboe Joseph Robinson at Manhattan School of Music, and former Boston Symphony Orchestra principals Alfred Genovese and Ralph Gomberg at Tanglewood, where he was a TMC Fellow. A talented teacher himself, Wakao founded the annual Keisuke Wakao Oboe Camp in Tokyo in 1988 and is currently on the faculty of Longy School of Music. He is also director of Daikanyama Hillside Terrace Music Festival in Tokyo; founder of the Church of the Redeemer Concert Series in Chestnut Hill, and the Ventfort Hall Summer Chamber Music Concert Series in Lenox; and sponsor of the American-Japanese Cultural Concert Series, which featured performances with Emmanuel Ax in 2010.

Wakao has made three solo recordings on the Denon label, including *Abendlied* (1997) with pianist Christoph Eschenbach, and *Keisuke Wakao Plays John Williams* (1998), a disc featuring film music by John Williams, with whom Keisuke also collaborated in a performance of the Mozart *Oboe Concerto* with the Boston Pops in 1994. Williams has also written an oboe concerto for Wakao, which saw its world premiere on May 25 and 26, 2011, with Williams conducting the Boston Pops at Symphony Hall in Boston.

## **Upcoming Concerts at NEC**

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

**NEC Percussion Group**, Will Hudgins, director

Works by Cangelosi, Laurello, Peacocke, Akiho, and Kraft

*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

Durufié *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

“The Music of Toshiko Akiyoshi”

*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*

## **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](http://wicon)

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

## **Upcoming Concerts at NEC**

*–continued*

**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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and photography and audio or video recording are prohibited.  
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