

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

# NEC Philharmonia

Hugh Wolff, conductor

*Stanford and Norma Jean Calderwood Director of Orchestras*

with

Evren Ozel '25 AD, piano

Dani Jingdan Zhang '26 AD, soprano

Wednesday, December 11, 2024

7:30 p.m.

NEC's Jordan Hall

PROGRAM

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**Arnold Schoenberg**  
(1874–1951)

*Accompaniment to a Cinematographic Scene*  
*(Threatening Danger, Fear, Catastrophe)* (1930)

**Béla Bartók**  
(1881–1945)

*Concerto No. 3 for Piano and Orchestra* (1945)  
Allegretto  
Adagio religioso – Poco più mosso – Tempo I  
Allegro vivace

Evren Ozel '25 AD, piano

*Intermission*

**Gustav Mahler**  
(1860–1911)

**Symphony No. 4 in G Major** (1900)  
Haupttempo: Recht gemächlich  
In gemächlicher Bewegung, ohne Hast  
Ruhevoll (Poco adagio)  
Sehr behaglich

Dani Jingdan Zhang '26 AD, soprano

By 1930 **Arnold Schoenberg** had refined his twelve-tone compositional technique and taken the principal teaching position at the top conservatory in Berlin (formerly held by Busoni). Silent film was an exciting new art form and the German music publisher Heinrichshofen Verlag commissioned Schoenberg to write music for an imaginary short film. Schoenberg, who found the assignment intriguing, conceived *Begleitmusik zu einer Lichtspielszene (Accompaniment to a Cinematographic Scene)*, an eight-minute work built around a bleak three-part scenario: Threatening Danger, Fear, Catastrophe. The piece is based entirely on a twelve-tone row played by the oboe over a nervous skittering accompaniment after a short introduction. What follows is a set of quick variations (about two minutes – threatening danger), followed by faster, agitated rhythmic ostinati (three more minutes – fear) leading to a fortissimo climax of brass and tam-tam (catastrophe) and a three-minute coda where the tension ebbs away. The work is concise and dramatically effective. Though not paired with any particular film, Schoenberg's music is well-suited to the art form.

Diagnosed with leukemia, **Béla Bartók** spent the summer of 1945 convalescing on Saranac Lake in upstate New York. There, despite his weakening condition, he wrote his **Third Piano Concerto**, a work of beguiling serenity and warmth with little or no hint of the composer's pain and suffering. Written with his pianist wife Ditta in mind, it has classical simplicity and logic. A gently lyric first movement and a rhythmically driven finale frame a nocturne typical of many of Bartók's slow movements. Quiet string and piano phrases alternate – the strings contrapuntal, the piano a chorale. A middle section evokes nature – birds and insects – before the opening returns with the piano chorale taken up by the winds and the piano playing ever more elaborate and passionate decorations. Bartók did not live to hear the music; the first performance was in February 1946, five months after he died.

**Gustav Mahler** escaped the stress and strain of his fulltime job as music director of the Vienna State Opera by spending summers in the countryside composing. He wrote his **Fourth Symphony** in the summers of 1899 and 1900 in lakeside cottages, (like Bartók in the summer of 1945). After his gigantic second and third symphonies, this one is more traditional in structure and scope. With the four movements of a classical symphony and a smaller orchestra, it looks back at the nineteenth century with affection and has moments of Haydn-esque charm and elegance. The first movement is a genial stroll in the Austrian countryside, peppered with a few more dangerous moments in the development section – atypical German romantic story with a safe return home. The scherzo requires the concertmaster to play with a violin tuned a whole-step sharp to give it a bright, even harsh, sound. This triple meter dance is macabre, sunny, threatening, then ecstatic, a kaleidoscope of colors and emotions. The G major slow movement is the emotional heart of the piece – a set of double variations: the first theme a gentle major key cello melody, the second a darker minor key episode led by the oboe. The major key melody goes through two variations gradually transforming from a song to a dance. Two minor key episodes build to shattering climaxes of unfulfilled longing so typical of Mahler. The reprise of

the opening Poco Adagio is interrupted by an astonishing outburst of pure joy in the remote key of E major: trumpets blazing, timpani pulsing, harp sweeping up and down the strings. What is this music doing in this slow movement? The answer is revealed in the finale, a setting of a *Knaben Wunderhorn* poem of a child's vision of paradise. The child sings of all the wonders of paradise. That these are mainly about good and plentiful food, friendly angels, and serene music reveals much about the human condition here on earth. Each rapturous verse is interrupted by music recalling the first movement, but now angry and agitated. Mahler is juxtaposing heavenly visions with earthly realities. The music shifts abruptly to E major for a final verse about the special place of music in paradise. E major is revealed as the key of heaven, G major is for the earthbound. So in retrospect, the fanfare in the third movement was a glimpse of the gates of heaven opening, but the listener (and the composer) are not yet ready to go in. The slow movement ends ambiguously: a half-cadence in G major with an oddly persistent E prominent in the bass line. The finale follows without break, starting in G major, but finally bringing us into heaven in E major. No glorious fanfare now, just sublime peace and serenity as the music fades into silence.

### *Das himmlische Leben*

*Wir genießen die himmlischen Freuden,  
Drum tun wir das Irdische meiden,  
Kein weltlich Getümmel  
Hört man nicht im Himmel,  
Lebt alles in sanftester Ruh;  
Wir führen ein englisches Leben,  
Sind dennoch ganz lustig daneben,  
Wir tanzen und springen,  
Wir hüpfen und singen,  
Sankt Peter im Himmel sieht zu.*

*Johannes das Lämmlein auslasset,  
Der Metzger Herodes drauf passet,  
Wir führen ein geduldigs,  
Unschuldigs, geduldigs,  
Ein liebliches Lämmlein zu Tod.  
Sankt Lukas den Ochsen tät schlachten  
Ohn einigs Bedenken und Achten,  
Der Wein kost't kein Heller  
Im himmlischen Keller,  
Die Englein, die backen das Brot.*

*Gut Kräuter von allerhand Arten,  
Die wachsen im himmlischen Garten,  
Gut Spargel, Fisolen,  
Und was wir nur wollen,*

### Heavenly Life

We revel in heavenly pleasures,  
So we shun all that is earthly,  
No worldly turmoil  
Is heard in Heaven,  
Everyone lives in sweetest peace;  
We lead an angelic existence,  
And yet we are perfectly happy,  
We dance and leap,  
We skip and sing,  
Saint Peter in Heaven looks on.

Saint John has lost his little lamb,  
And Herod the butcher is lurking,  
We lead a patient,  
Innocent, patient,  
Darling little lamb to death.  
Saint Luke would slay the oxen  
Without the slightest hesitation,  
The wine doesn't cost a penny  
In the cellars of Heaven,  
The angels, they bake the bread.

Fine herbs of every description  
Are growing in heaven's garden,  
Fine asparagus, green beans  
And everything we desire,

Ganze Schüsseln voll sind uns bereit.  
Gut Äpfel, gut Birn und gut Trauben,  
Die Gärtner, die alles erlauben!  
Willst Rehbock, willst Hasen?  
Auf offener Straßen,  
Sie laufen herbei.  
Soll' ein Festtag etwa kommen,  
Alle Fische gleich mit Freuden angeschwommen!  
Dort läuft schon Sankt Peter  
Mit Netz und mit Köder,  
Zum himmlischen Weiher hinein.  
Sankt Martha die Köchin muß sein.

Kein' Musik ist ja nicht auf Erden,  
Die unsrer verglichen kann werden.  
Elftausend Jungfrauen  
Zu tanzen sich trauen,  
Sankt Ursula selbst dazu lacht,  
Cäcilie mit ihren Verwandten  
Sind treffliche Hofmusikanten,  
Die englischen Stimmen  
Ermuntern die Sinnen,  
Daß Alles für Freuden erwacht!

Anonymous, from Des Knaben Wunderhorn

Platfuls of food all ready for us,  
Fine apples, fine pears and fine grapes,  
The gardeners let us pick everything.  
If you want venison and hare –  
In the open streets  
They come running up.  
And when there's a holiday,  
All the fish swim gleefully up,  
And off runs Saint Peter  
With net and with bait,  
Into the pond of Heaven;  
Saint Martha will have to be cook.

No music on earth  
Can ever compare with ours,  
Eleven thousand virgins  
Venture to dance,  
Saint Ursula herself laughs to see it,  
Saint Cecilia with her companions  
Are splendid court musicians.  
The angelic voices  
So delight the senses,  
That all creatures awake with joy!

Translation © Richard Stokes, author of The  
Book of Lieder (Faber) provided courtesy of  
Oxford International Song Festival  
([www.oxfordsong.org](http://www.oxfordsong.org))

American pianist **Evren Ozel** has established himself as a musician of “refined restraint” (*Third Coast Review*), combining fluent virtuosity with probing, thoughtful interpretations. Having performed extensively in the United States and abroad, Ozel is the recipient of a 2023 Avery Fisher Career Grant, 2022 Salon de Virtuosi Career Grant, and is currently represented by Concert Artists Guild as an Ambassador Prize Winner of their 2021 Victor Elmaleh Competition.

Since his debut with the Minnesota Orchestra at age 11, Ozel has been a featured soloist with the Cleveland Orchestra, Jacksonville Symphony, and The Orchestra Now at Bard College, with conductors Jahja Ling, Ruth Reinhardt, Courtney Lewis, and Leon Botstein. In March of 2025, his first album of Mozart Concertos with the ORF Radio Symphony of Vienna and conductor Howard Griffiths will be released on Alpha Classics.

Ozel's 2024-25 season highlights include solo recitals for La Jolla Music Society, Capital Region Classical, and Cal Performances. Previously, he has performed recitals for Harvard Musical Association, Schubert Club, Chopin Society of Minnesota, and The Gilmore. Carrying a vast and varied recital repertoire, his 2023-24 season included a program ranging from Bach and Rameau to Ligeti, as well as a program of

Beethoven's last three Piano Sonatas. As a laureate of the 2024 Cleveland International Piano Competition, Ozel will appear in recitals internationally in the coming years at Salle Cortot in Paris, Brandenburgische Sommerkonzerte in Germany, and Vilnius Piano Festival in Lithuania.

An esteemed chamber musician, Ozel performs alongside artists like David Finckel and Wu Han, Stella Chen, Zlatomir Fung, Paul Huang, and Peter Wiley. He spent four summers at the Marlboro Festival, and is currently a 2024-27 Bowers Program Artist for the Chamber Music Society of Lincoln Center. His 2024-25 season includes a tour with Musicians from Marlboro, as well as CMS concerts at Alice Tully Hall.

Ozel resides in Boston, where he is currently part of New England Conservatory's prestigious and highly-exclusive Institute for Concert Artists, under the tutelage of Wha Kyung Byun. Other important mentors include Jonathan Biss, Imogen Cooper, Richard Goode, Andras Schiff, and Mitsuko Uchida.

Soprano **Dani Jingdan Zhang** is currently pursuing an Artist Diploma in Opera at the New England Conservatory under the tutelage of Professor Bradley Williams.

Her operatic roles include Ruth Baldwin from *Later the Same Evening*, Ilia from *Idomeneo*, Cleopatra from *Giulio Cesare*, Nedda from *I Pagliacci*, Nannetta from *Falstaff*, Micaela from *Carmen*, Euridice from *Orfeo ed Euridice* and Cunégonde from *Candide*. Dani made her debut with the Opera Hong Kong as Norina in *Don Pasquale* at the Hong Kong City Hall, followed by Musetta in *La bohème* at the Hong Kong Cultural Centre Grand Theatre. For her upcoming engagements, she will be performing Poppea in *L'incoronazione di Poppea* at NEC and Adele in *Die Fledermaus* at Opera Hong Kong. She has won awards in national and international competitions, including First Place in the Chinese Golden Bell Award for Music (Hong Kong competition area), and Gold Award of the PREMIA International Young Artists Music Festival Competition, which invited her to perform in the Prizewinners Gala Concert at Carnegie Hall.

As a concert soloist, Dani performed Bach's *Mass in B minor* as soprano soloist in collaboration with the Hong Kong Bach Choir conducted by Jerome Hoberman. In HKU MUSE, she made her debut with Hong Kong Philharmonic Orchestra in the Fauré *Requiem* under the baton of Yu Long. In the 2023/24 season, while the HK Phil was celebrating its 50th anniversary, she was once again invited to jointly perform in Mendelssohn's *A Midsummer Night's Dream*. She later also appeared as soprano soloist in Poulenc's *Gloria* with Chloé Dufresne at HK Phil. With the Macao Orchestra, she performed Bach's *Easter Oratorio* and excerpts from Handel's *Messiah* with Learners Chorus. She was also featured in the concert commemorating the 20th anniversary of the Opera Hong Kong. Recently, she has taken the stage at Sichuan Cultural and Arts Center, singing soprano solo in *Carmina Burana* with Shinik Hahm and the Sichuan Symphony Orchestra.

Dani received her master's degree with distinction from the Hong Kong Academy for Performing Arts under the guidance of Professor Nancy Yuen. She has sung in masterclasses by various world-renowned singers, including José Carreras,



Diana Damrau, Sumi Jo, Nelly Miricioiu, Barbara Bonney and Shenyang.

**NEC Philharmonia**  
Hugh Wolff, conductor

*First Violin*

Hannah Chaewon Kim  
Haekyung Ju  
Yiqian Peng  
Emma Servadio  
Helen Yu  
Tara Hagle  
Peixuan Wu  
Cherin Lee  
David Carreon  
Anatol Toth  
Jusun Kim  
Gabriella Foster  
Sarah Campbell  
Aidan Daniels  
Arayana Carr-Mal

*Second Violin*

Hyunji Lee  
Daniel Dastoor  
Sydney Scarlett  
Tzu-Ting Chen  
Jisoo Kim  
Ian Cheung  
Yirou Ronnie Zhang  
Sofia Skoldberg  
Ryan Tully  
Isabella Sun  
Inés Issel Burzynska  
Alice Lee

*Viola*

Maureen Sheehan  
Chijui Chen  
Katie Purcell  
John Harry Clark  
Yeh-Chun Lin  
JeongJae Lee  
Eunjoo Hong  
Sachin Shukla  
Harry Graham  
Peter Jablokow  
Aidan Garrison

*Cello*

Bennet Huang  
Ingrid Tverberg  
Zac Fung  
Hazel Han  
Jonah Kernis  
Miruna Eynon  
Asher Kalfus  
Chih-Yi Joy Chu  
Amelia Allen  
Shijie Ma

*Bass*

Misha Bjerken  
Isabel Atkinson  
Nicolette Kindred  
Cailin Singleton  
Yushu Mei  
Brian Choy  
Lawrence Hall

*Flute*

Subee Kim  
Emma Krause §  
Yechan Min †  
Anna Ridenour \*

*Piccolo*

Subee Kim \*§  
Anna Ridenour

*Oboe*

Yuhsi Chang  
Gwendolyn Goble \*  
Abigail Hope-Hull †  
Christian Paniagua §

*English horn*

Alexander Lenser

*Clarinet*

Xunan Chen  
Xianyí Ji †  
Alec Pin Kan  
Phoebe Kuan §  
Maxwell Reed \*  
*E-flat Clarinet*  
Alec Pin Kan

*Bass Clarinet*

Robert Ray \*  
Maxwell Reed §

*Basoon*

Sylva Goldman §  
Abigail Heyrich \*  
Evan Judson †  
Erik Paul  
Andrew Salaru  
Owen Schigiell

*Contrabassoon*

Andrew Salaru

*French horn*

Mattias Bengtsson  
Grace Clarke \*  
Noah Hawryluck §  
Chiu Hsuan †  
Qianbin Zhu

*Trumpet*

Ko-Te Chen §  
Jake Hepler \*  
Evan Jones †

*Trombone*

Becca Bertekap  
Jaehan Kim †\*

*Bass Trombone*

Caleb Christiansen

*Tuba*  
Jeffrey Davison

*Timpani*  
Gustavo Barreda §  
Jacob Haskins \*  
Patrick Sorah ‡

*Percussion*  
Gustavo Barreda  
Jordan Fajardo-Bird ‡  
Jacob Haskins  
Patrick Sorah \*  
Lucas Vogelmann §  
Rohan Zakharia

*Harp*  
Shaylen Joos

*Keyboard*  
Yali Levy Schwartz

*Principal players*  
‡Schonberg  
\*Bartók  
§Mahler

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Special thanks to Eli Epstein, Jason Horowitz, Daniel Getz,  
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.

## **Upcoming Concerts at NEC**

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### **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*

## **Upcoming Student Recitals at NEC**

*all programs subject to change*

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**Daeun Hong**, *viola* (BM '24)

Student of Nicholas Cords

*Saturday, December 14, 2024 at 8:00 p.m., Pierce Hall*

**Abigail Hope-Hull Michaels**, *oboe* (MM)

Student of John Ferrillo

*Saturday, December 14, 2024 at 8:00 p.m., Burnes Hall*

**KeXin Tian**, *piano* (BM '24)

Student of Randall Hodgkinson

*Saturday, December 14, 2024 at 8:00 p.m., Williams Hall*

**Lily Stern**, *cello* (BM)

Student of Yeesun Kim

*Sunday, December 15, 2024 at 12:00 noon, Pierce Hall*

**Daniel Slatch**, *double bass* (BM '24)

Student of Donald Palma

*Sunday, December 15, 2024 at 4:00 p.m., Williams Hall*

**Felicia He**, *piano* (MM)

Student of Wha Kyung Byun and Alessio Bax

*Sunday, December 15, 2024 at 8:00 p.m., Williams Hall*

**Luther Warren**, *viola* (DMA)

Student of Kim Kashkashian

*Sunday, December 15, 2024 at 8:00 p.m., Pierce Hall*

**Sepehr Davalloukhounghar**, *collaborative piano*,

EM grant project: "Persian Vocal Music"

*Tuesday, December 17, 2024 at 8:30 p.m., Burnes Hall*

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Laura L. Bell '85 and Robert Schultz  
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Renée M. and Lee Burns  
Wha Kyung Byun '74 and Russell Shermant  
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David J. Reider '89 MM and Gail Harris  
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Julie H. Reveley '78 MM and Robert J. Reveley

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