

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, consisting of several loops and a long horizontal stroke extending to the right.

Andrea Kalyn  
President

*Zildjians, Atlantic Records, and Jazz:  
The Legacy of Istanbul in America*

NEC Jazz Orchestra  
Ken Schaphorst, conductor

with  
Boston Mehter Band

and special guests  
Sam Newsome, soprano saxophone  
Nasheet Waits, drum set

Thursday, February 27, 2025  
7:30 p.m.  
NEC's Jordan Hall

A significant root of jazz music lies in marching bands, and since *mehter* (the so-called “Ottoman Janissary”) bands were the precursors to European military/marching bands, they are inherently connected to the evolution of jazz big bands (or jazz orchestras). This connection is evident in the instrumentation and characteristic timbre of the jazz big band, which remains largely based on the distinct mehter combination of reeds, brass, and percussion—in jazz, this traditional combination has been expanded with the addition of rhythm section instruments, other than the drum set. While the crucial African roots of jazz are often emphasized, this particular connection is frequently overlooked, apart from occasional references to the marching bands of New Orleans. Yet, there is another significant link between jazz and mehter bands: the famous Zildjian family, originally from Istanbul, who crafted cymbals for these bands for at least three centuries before opening their American branch in Massachusetts in 1929. The role of Zildjian cymbals in shaping the sound and timbre of the modern drum set cannot be overstated, and their early history in the U.S., coinciding with the advent of jazz, played a crucial part in this development.

Interestingly, another prominent Istanbul family that arrived in the U.S. in 1934 also played a pivotal role in music history. The Erteğün brothers, Ahmet and Nesuhi, were the sons of the Republic of Türkiye’s first Ambassador to the United States. Ahmet Erteğün, co-founder and president of Atlantic Records, and his older brother Nesuhi, a producer of many iconic jazz albums we are celebrating tonight, had a monumental influence on shaping modern music. The Erteğün brothers’ hiring of Arif Mardin—another member of a distinguished Istanbul family—as an arranger and producer in the early 1960s is yet another example of the legacy of Istanbul in America, which we are honoring this evening.

Mehmet Ali Sanlıkol, NEC faculty member and co-producer of tonight’s program, first assembled a mehter band in Boston nearly 20 years ago. Shortly after publishing his book *The Musician Mehters* in 2011, accompanied by a CD recorded by that mehter band, the ensemble ceased performing for various reasons. As a result, assembling a mehter band for tonight’s program proved challenging. We owe special thanks to NEC faculty member and saxophonist Mark Zaleski, who picked up the *zurna* (double-reed pipe), the primary melodic instrument of mehter bands, only this past September. We also appreciate our students for bravely agreeing to play instruments entirely new to them.

The majority of the music in the first set dates back to the late 16th and early 17th centuries. While melodic lines (with hints of trumpet parts) of mehter music appear in a collection by Ali Ufki from the mid-17th century, no individual parts were written down. As a result, Mehmet Ali Sanlıkol created the percussion parts and wrote the trumpet parts based on his studies of historical sources. The second set features the world premiere of *Echoes from a Forgotten Past*, a composition by Sanlıkol that unites the mehter band with the NEC Jazz Orchestra. This extended composition will feature faculty member Nasheet Waits on the drum set while highlighting the mehter-jazz connection in an unheard musical union.

The second half of the concert will include selected highlights from the Atlantic Records catalog. Ken Schaphorst not only had the challenging task of selecting pieces from the many influential jazz albums released by Atlantic, but also arranged three of these pieces for tonight's program. The resulting repertoire includes works by Jimmy Giuffre (former NEC faculty), Charles Mingus, Ornette Coleman, and John Lewis, along with Quincy Jones' famous arrangement of *Let the Good Times Roll*, popularized by Ray Charles. The evening will conclude with Schaphorst's arrangement of *My Favorite Things*, based on the iconic John Coltrane version, featuring saxophonist Sam Newsome.

## I. MEHTER BANDS

### *Zurna Taksim* (improvisation)

#### **Anonymous**

transcr. Salomon Schweigger  
(1551–1622)  
arr/ed. Mehmet Ali Sanlıkol

#### *Çeng-i Harbi*

#### **Anonymous**

transcr. Ali Ufki  
(1610-1675)  
arr. Mehmet Ali Sanlıkol

#### *Pişrev-i Mah-u Dünya*

*(A Prelude to the Moon and the world)*

#### **Anonymous**

transcr. Ali Ufki  
arr. Mehmet Ali Sanlıkol

#### *Nikriz Pişrev*

#### **Mehmet Ali Sanlıkol**

(b. 1974)

#### *Uşşak Saz Semai-i Harbi* "Ottomanist"

#### *Çeng-i Harbi*

##### *Boston Mehter Band*

Mehmet Ali Sanlıkol, director and zurna  
Mark Zaleski, zurna  
Woody Pierre, Charlie Watson, trumpet  
Khalil Afra, Dimitris Terpizis, nekkare  
Ruby Wagner, Zijian Luo, cymbals  
George Lernis, Tareq Rantisi, davul  
Carlo Kind, kös

## II. THE LEGACY OF ISTANBUL IN AMERICA

**Mehmet Ali Sanlıkol**

*Echoes from a Forgotten Past*  
*World premiere*

*Boston Mehter Band*  
*NEC Jazz Orchestra*  
Nasheet Waits, drum set

*Intermission*

## III. ATLANTIC RECORDS

**Jimmy Giuffre**

(1921–2008)

arr. Ken Schaphorst

*The Train and the River*

**Charles Mingus**

(1922–1979)

arr. Sy Johnson

(1930–2022)

*Sue's Changes*

**Ornette Coleman**

(1930–2015)

arr. Ted Nash

*Una Muy Bonita*

**John Lewis**

(1920–2001)

arr. Ken Schaphorst

*Django*

**Sam Theard/Fleecie Moore**

(1904–1982) (1909–1989)

arr. Quincy Jones

(1933–2024)

*Let the Good Times Roll*

**Richard Rodgers**

(1902–1979)

arr. Ken Schaphorst

*My Favorite Things*

*NEC Jazz Orchestra*  
Sam Newsome, soprano saxophone

**NEC Jazz Orchestra**  
Ken Schaphorst, conductor

*Winds*

Lenka Molcanyiova, alto saxophone, soprano saxophone, recorder  
Cosmo Lieberman, alto saxophone  
Gabriel Nieves, tenor saxophone, clarinet  
Lorenzo Cortese, tenor saxophone, clarinet  
Matt Wessner, baritone saxophone

*Trumpets*

Woody Pierre                      Charlie Watson  
Max DeForest                      Maddoc Johnson

*Trombones*

Jack English                      Julian Quinones  
Aiden Coleman                      Jim Connolly

*Rhythm*

Longfei Li, *piano*                      Daniel Mayer, *bass*  
Yingfan Su, *guitar*                      Carlo Kind, *drums*

**Sam Newsome** stands as a multifaceted figure in the world of jazz—a saxophonist, music professor, and accomplished writer. In 2022, Newsome received the prestigious Bronx BRIO Award for Instrumental Music and secured the title of Soprano Saxophonist of the Year in the 14th Annual International Critics Polls. His innovative voice has resonated in collaborations with notable artists such as Elliot Sharpe, William Parker, Fay Victor, Daniel Carter, Joe Morris, and Dave Liebman.

Grammy nominated composer **Mehmet Ali Sanlikol** is a Jazz pianist, a multi-instrumentalist, a singer, an ethnomusicologist as well as a full-time faculty member at the New England Conservatory. Sanlikol was the recipient of numerous respected awards including the South Arts Jazz Road Creative Residency Grant in 2021, The Aaron Copland Fund for Music Grant twice in 2016 and 2020 as well as the New Music USA Grant twice in 2020 and 2024. He has been praised by critics all over the world for his unique, pluralist, multicultural and energetic musical voice.

**Ken Schaphorst**, a founding member of the Boston based Jazz Composers Alliance, was awarded composition fellowships from the National Endowment for the Arts in 1988 and 1991, the Wisconsin Arts Board in 1997, Meet the Composer Grants in 1987 and 1997, and was a Music Composition finalist in the Massachusetts Fellowship

Program in 1986. Since coming to NEC as chair of the Jazz Studies department in 2001, Schaphorst has directed the Jazz Orchestra in its performance of new music and traditional big band repertoire.

**Nasheet Waits'** interest in playing the drums was encouraged by his father, legendary percussionist, Frederick Waits who performed with such legendary artists as Ella Fitzgerald, Sonny Rollins, Max Roach, McCoy Tyner, and countless others. As an originating member of pianist Jason Moran's Bandwagon, Jason, bassist Tarus Mateen and Nasheet have been deemed, "the most exciting rhythm section in jazz" by *JazzTimes*. The 2001 recording *Black Stars* with the Bandwagon, featuring Sam Rivers was named the "Best CD of 2001" by *The New York Times*.

## **Upcoming Concerts at NEC**

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

### **Tuesday Night New Music**

New music by NEC student composers, performed by their peers

*Friday, February 28, 2025 at 8:00 p.m., Burnes Hall*

### **Yutong Sun, piano (AD)**

Student of Alexander Korsantia and Dang Thai Son

*Sunday, March 2, 2025, at 8:00 p.m., Jordan Hall*

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

Works by Berio, Ravel, and Schubert

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

### **Piano Department Concert, Bruce Brubaker, curator of piano programming**

"Fauré and His Students", Part Three

*Tuesday, March 4, 2025 at 7:30 p.m., Jordan Hall*

### **Undergraduate Voice Showcase**

*Wednesday, March 5, 2025 at 6:00 p.m., Williams Hall*

### **NEC Symphony, Hugh Wolff and Tianyi Ren '25 MM conductors**

Wagner *Prelude and Liebestod* from *Tristan and Isolde*; Debussy *Prélude à l'après-midi d'un faune*; Kerr ('25 MM) *Desolate Void, Ecstatic Flight*; Elgar *Enigma Variations*

*Wednesday, March 5, 2025 at 7:30 p.m., Jordan Hall*



## **Upcoming Concerts at NEC**

*–continued*

### **NEC Symphonic Choir and Chamber Singers, Erica J. Washburn, conductor**

“Voices of NEC” - competition-winning works by NEC alumni:

Berofsky *Thou art my Lute*; Bosba *this is the garden*; Cohen *Street Haunting*; Hahn *I Can't Breathe*; Oberoi *Telescope*; Rindfleisch *Salmo de Alabanza*; Siegfried *One Heart*; Sussman *Higaleh Nah*; Yee-Paulson *Song of Hope*

*Thursday, March 6, 2025 at 7:30 p.m., Jordan Hall*

### **Perkin Opera Scenes**

Performances by graduate students in the NEC Opera Department

*Thursday & Friday, March 6 & 7, 2025 at 7:30 p.m.,*

*Plimpton Shattuck Black Box Theatre*

### **Jason Moran Residency Concert**

*Thursday, March 6, 2025 at 8:00 p.m., Williams Hall*

### **Coretta Scott King Tribute Concert: “One Soul. One Dream”**

Co- curated by the NEC Black Student Union & Castle of Our Skins

*Saturday, March 8, 2025 at 8:00 p.m., Jordan Hall*

### **Faculty Recital: Rachel Childers, French horn**

*Sunday, March 9, 2025 at 12:00 noon, Burnes Hall*

### **Faculty Recital: Nima Janmohammadi and Davide Ianni**

*Monday, March 10, 2025 at 7:30 p.m., Jordan Hall*

### **Tuesday Night New Music**

New music by NEC student composers, performed by their peers

*Tuesday, March 11, 2025 at 8:00 p.m., Brown Hall*

### **Song and Verse 2: Songs of Schubert**

Cameron Stowe, curator

*Wednesday, March 12, 2025 at 6:00 p.m., Williams Hall*

### **New Music Ensemble, Jacob Joyce, conductor**

Gruber *Charivari*; Balch *all around the sea blazes gold*; Mazzoli *These Worlds Within Us*; Saariaho *Semafor*; Wagner *Limbic Fragments*; Ligeti *Romanian Concerto*

*Wednesday, March 12, 2025 at 7:30 p.m., Jordan Hall*

### **Sonata Night 55, Pei-Shan Lee, director**

*Thursday, March 13, 2025 at 6:30 p.m., Burnes Hall*

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and photography and audio or video recording are prohibited.

Assistive listening devices are available for all Jordan Hall concerts;  
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Latecomers will be seated at the discretion of management.

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