

N|E|C

New England
Conservatory

Concert Program

necmusic.edu



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.

Andrea Kalyn
President

NEC Symphonic Winds & Wind Ensemble

William Drury, Conductor of Wind Ensembles

with

Robert Spittal, guest conductor
Andrew McMahon, guest conductor

Thursday, February 13, 2025
7:30 p.m.
NEC's Jordan Hall

PROGRAM

NEC Symphonic Winds

Robert Spittal

(b. 1963)

Dogtown Fanfare (2025)

for Bill Drury upon his retirement from NEC

Richard Strauss

(1864–1949)

Serenade in E-flat Major, op. 7

Robert Spittal, guest conductor

Charles V. Stanford

(1852–1924)

arr. Ross Holcombe

Symphony No. 6 in E-flat Major, op. 94

Allegro con brio

Adagio e molto espressivo

Presto

Poco allegro – Moderato e maestoso

William Drury, conductor

Intermission

NEC Wind Ensemble
Andrew McMahon, guest conductor

Kurt Weill
(1900–1950)

from *Kleine Dreigroschenmusik*
(Suite from *The Threepenny Opera*) (1929)
I. Overture
II. The Murderous Deed of Mackie Messer
III. Instead-of Song
V. Polly's Song
Va. Tango – Ballade
VII. Three-Penny – Finale

Karel Husa
(1921–2016)

Smetana Fanfare (1984)

John Mackey
(b. 1973)

Aurora Awakes (2009)

Michael Daugherty
(b. 1954)
arr. Mark Spede

“Red Cape Tango” (1999)
from *Metropolis Symphony*

Spittal Dogtown Fanfare

Dogtown Fanfare honors the legacy of William Drury and his dedicated years of service to the students of New England Conservatory and the NEC Symphonic Winds, the ensemble he has led there for decades until his retirement in 2025.

"Dogtown" is a nickname used by locals of Spokane, WA, USA to describe a region of the city where Bill was born and raised. The area, once the center of the Inland Northwest railroad industry, was where hard-working roughnecks with strong work ethic and perseverance mixed with the colorful and disreputable characters that the railyards attracted. Today the railyards are mostly gone, but the work ethic, determination, and down-to-earth personality of *Dogtown* lives on in many from that community, including "Bill" Drury.

– Robert Spittal

Robert Spittal is an award-winning composer, conductor, flutist and saxophonist whose music has been described as "inventive", "clever" and "full of musicality" by critics and musicians alike. His work combines sophisticated art music forms and techniques with an appealing musical vernacular that reaches across boundaries of genre and style. This concern for aesthetic sophistication and artistic integrity in combination with a satisfying and often intentionally enjoyable appeal to the listener's ear has been developing since his adolescent years, when he was both a serious flute student in the Cleveland Institute of Music's Prep program and a free-lance saxophonist in horn sections of jazz, r&b and other dance bands. Recent commissions and collaborations include his *Partita for Oboe and Wind Ensemble* premiering in April, 2025 by renowned oboist Jung Choi and the Pacific Wind Ensemble in Whistler, BC, Canada, and in March, 2025, his *Concerto for Wind Ensemble*, premiered by the NEC Wind Ensemble under his direction in 2024, will be performed by the University of North Texas Wind Symphony at the College Band Directors National Association Conference.

His compositions have been commissioned and performed by some of the finest professional and academic musicians in North America, Europe, South America and Asia, including The Bay Brass, Borealis Wind Quintet, Atlanta Chamber Winds, Monmouth Winds, New England Conservatory Wind Ensemble, National Chamber Winds and North Texas Wind Symphony. His works have been performed in concert halls in New York, Bangkok, Vienna, Cologne, Milan, as well as Interlochen, the "Music for All" Honor Band of America, the WASBE international conference, the American Bandmasters Association conference, the National Flute Association conference, the Midwest Clinic, ASBDA, numerous All-State bands, and several CBDNA Conferences. Several of his works are included in GIA's "Teaching Music" series, two of which were recorded by the North Texas Wind Symphony for the series.

A tenured Professor of Music at Gonzaga University (USA), Spittal received a Doctor of Musical Arts from the Cincinnati College-Conservatory of Music, where he studied with Eugene Corporon. Prior to CCM, he studied conducting with Michael Haithcock and Craig Kirchoff. Robert regularly travels to lead ensembles as a guest conductor of his own works. This is his fourth conducting appearance at NEC.

Strauss Serenade in E-flat Major, op. 7

This serenade dates from 1881 or 1882. Franz Wüllner, who was to conduct the premiere of many later Strauss orchestral works, led the first performance in Dresden on November 27, 1882. It was this work that brought Strauss to the attention of the famous conductor Hans von Bülow, who promptly pulled strings in high places to further the career of this promising young talent.

Strauss, still writing under the influence of classically-oriented German masters like Mendelssohn and Brahms, scored the Serenade for a wind ensemble very similar to that of Mozart's great Serenade for Thirteen Winds, K. 361: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns and a contrabassoon for added richness and bass support. A peculiarity of Strauss's score is the totally unnecessary addition of a double bass for the last two bars only, merely to re-enforce the tonic pedal.

The ten-minute, single-movement Serenade is in traditional sonata form. Though the formal design may be classical, the nature of the melodic material points the way to the exuberant, wide-ranging themes imbued with passion and soaring lyricism that Strauss would employ in the years just ahead.

— Robert Markow

Weill *Kleine Dreigroschenmusik* (Suite from *The Threepenny Opera*)

First performed on August 31, 1928, Weill's *Die Dreigroschenoper* (The Threepenny Opera) was a "play with music" adapted by Bertolt Brecht from John Gay's eighteenth-century *The Beggar's Opera*. Eventually banned by the Nazi government, *The Threepenny Opera* paints a not-too-flattering portrait of 1920s German society, Brecht revealing the dregs of humanity (and casting a very wide net in the process) through an inspired political satire. Although the work was not expected to succeed, it proved to be the biggest theatrical success of the Weimar Republic, running for more than 350 performances over the next two years. In fact, the Dreigroschen fever that gripped Germany from 1928 to 1930 soon spread to other countries, including the United States, where in the mid-1950s 2,611 consecutive performances were given in New York, making *The Threepenny Opera* the longest-running musical show at the time.

Commissioned by the famous German conductor Otto Klemperer, the suite *Kleine Dreigroschenmusik* (Little Threepenny Music) was first performed four months after the opera's premiere at the Berlin Opera Ball. The convention of basing serenade-like suites for wind orchestra on the scores of successful operas and songspiels was common in Mozart's day; in fact, the "popular music" in the courts during the Classical period tended to be wind octet versions of operas. As the original cast of this "play with music" consisted principally of actors, not trained singers, it would seem likely that Weill added the music into this suite for musical, not commercial, reasons—the art of his music could now be heard under conditions not possible in the theater.

— California Polytechnic State University, San Luis Obispo, Wind Ensemble concert program, 2 June 2012

Husa *Smetana Fanfare*

Smetana Fanfare for Wind Ensemble was commissioned by the San Diego State University for the 1984 Festival of Music honoring the Czech composer Bedřich Smetana. It was first performed on April 3, 1984, in San Diego by the SDSU Wind Ensemble, on the occasion of the centennial celebration of Smetana's death.

Husa undertook the difficult task of combining his modern voice with the nationalist voice of Smetana. Husa accomplished this synthesis in *Smetana Fanfare* by borrowing heavily from Smetana's symphonic poem *Wallenstein's Camp*, integrating his own distinctive harmonic and developmental language. The work begins with a direct quote from *Wallenstein's Camp*: a fanfare intoned by four trumpets accompanied by a timpani roll. As the composition progresses, the fanfare begins to transform into Husa's style. The composer adds dissonance by stacking statements of the fanfares in different keys. This technique, coupled with the coexistence of major and minor chords (described by Husa as "Renaissance thirds"), and repeated rhythmic motives, make the fanfare characteristically Husa. The piece grows in volume and intensity from beginning to end, finishing with a climatic unison statement by the entire ensemble.

– *San Diego State University Wind Symphony concert program, 13 March 2014*

Mackey *Aurora Awakes*

Aurora now had left her saffron bed,
And beams of early light the heav'ns o'erspread,
When, from a tow'r, the queen, with wakeful eyes,
Saw day point upward from the rosy skies.

– *Virgil, The Aeneid, Book IV, Lines 584-587*

Aurora—the Roman goddess of the dawn—is a mythological figure frequently associated with beauty and light. Also known as Eos (her Greek analogue), Aurora would rise each morning and stream across the sky, heralding the coming of her brother Sol, the sun. Though she is herself among the lesser deities of Roman and Greek mythologies, her cultural influence has persevered, most notably in the naming of the vibrant flashes of light that occur in Arctic and Antarctic regions—the Aurora Borealis and Aurora Australis.

John Mackey's *Aurora Awakes* is, thus, a piece about the heralding of the coming of light. Built in two substantial sections, the piece moves over the course of eleven minutes from a place of remarkable stillness to an unbridled explosion of energy—from darkness to light, placid grey to startling rainbows of color. The work is almost entirely in the key of E-flat major (a choice made to create a unique effect at the work's conclusion, as mentioned below), although it journeys through G-flat and F as the work progresses. Despite the harmonic shifts, however, the piece always maintains a—pun intended—bright optimism.

Though Mackey is known to use stylistic imitation, it is less common for him to utilize outright quotation. As such, the presence of two more-or-less direct quotations of other musical compositions is particularly noteworthy in *Aurora Awakes*. The first,

which appears at the beginning of the second section, is an ostinato based on the familiar guitar introduction to U2's *Where The Streets Have No Name*. Though the strains of The Edge's guitar have been metamorphosed into the insistent repetitions of keyboard percussion, the aesthetic is similar—a distant proclamation that grows steadily in fervor. The difference between U2's presentation and Mackey's, however, is that the guitar riff disappears for the majority of the song, while in *Aurora Awakes*, the motive persists for nearly the entirety of the remainder of the piece:

"When I heard that song on the radio last winter, I thought it was kind of a shame that he only uses that little motive almost as a throwaway bookend. That's my favorite part of the song, so why not try to write an entire piece that uses that little hint of minimalism as its basis?"

The other quotation is a sly reference to Gustav Holst's *First Suite in E-flat for Military Band*. The brilliant E-flat chord that closes the Chaconne of that work is orchestrated (nearly) identically as the final sonority of *Aurora Awakes*—producing an unmistakably vibrant timbre that won't be missed by aficionados of the repertoire. This same effect was, somewhat ironically, suggested by Mackey for the ending of composer Jonathan Newman's *My Hands Are a City*. Mackey adds an even brighter element, however, by including instruments not in Holst's original:

"That has always been one of my favorite chords because it's just so damn bright. In a piece that's about the awaking of the goddess of dawn, you need a damn bright ending—and there was no topping Holst. Well... except to add crotales." — Program note by Jake Wallace

Daugherty *Red Cape Tango*

Red Cape Tango is the fifth movement of Michael Daugherty's *Metropolis Symphony*, dedicated to David Zinman and the Baltimore Symphony Orchestra.

As the title implies, the work is based around the Superman mythology, each movement taking the character of someone or something related to the Superman comics. *Red Cape Tango* was composed after Superman was "killed off" in the comic book series, the result of a fight with a fiendish supervillain Doomsday. The principal melody, first heard in the bassoon, is taken from the Latin hymn *Dies Irae* (literally, "day of wrath"). This hymn has often been paired in music with connotations of death or loss. This hymn of death is transformed into a tango, complete with castanets, finger cymbals, and string bass. The ensemble alternates between the legato and staccato sections to suggest a musical bullfight.

This transcription was crafted by Mark Spede, director of bands at Clemson University.

— Program Note by Nikk Pilato

NEC Symphonic Winds

William Drury, *conductor*

Flute

Sadie Goodman *^
Amelia Kazazian
Yuxin Song
JouYing Ting †
Nina Tsai

Oboe

Yuhsi Chang *†
Katherine Filiss
Annie Jung ^
Daniel Meza
Victoria Solis Alvarado

Clarinet

Sarah Cho
Evan Chu *^
Rohan Miovic
Haoran Sun
Hanlin Yu †
Zhenyue Zheng

Bassoon

Daniel Arakaki
Jiayue Chen
Sylva Goldman *†
Zilong Huang
Erik Paul ^

Saxophone

Xinyi Liao, soprano
Zhikong Chen, alto
Ethan Chen, tenor

French horn

Elijah Barclift *^
Chih-Yu Ashley Chiang
Mathys Elbaz
Flynn Ewer
Hans-Erik Jerosch
Mauricio Martinez †
Connor Wood

Trumpet

Lily Clark
Anry Ramirez-Garcia
Noah Semsar ^
Marion Teruel

Trombone

Max DiFonzo Jones
Quinton Krull
Allie Klaire Ledbetter ^

Bass Trombone

Kyeongmin You

Tuba

Hayden Silvester

Timpani

Camden Briggs

Harp

Shaylen Joos

Double Bass

Lawrence Hall

Principal players

* Spittal
† Strauss
^ Stanford

William Drury

Conductor of Wind Ensembles

William Drury is NEC's Conductor of Wind Ensembles and directs the NEC Symphonic Winds. He is also Music Director and Conductor of the Falmouth Chamber Orchestra and plays saxophone with the Jimmy Capone Big Band.

As a conductor, Drury has premiered works by composers such as Bell, Pinkham, Fletcher, Popkin, and Zorn; conducted orchestras at Harvard, Brown, and Brandeis universities and numerous Air Force bands throughout the nation; and has previously been MIT's Assistant Conductor of Orchestras, conductor of the Boston Conservatory's Wind Ensemble, assistant conductor of the Civic Orchestra of Boston, and conductor of the Auros Chamber Orchestra. As a jazz saxophonist, Drury has performed with Natalie Cole, the Coasters, Dave Stewart and MFB, and played lead tenor sax with the Bob Curnow Big Band. Before entering undergraduate studies, he worked for five years as a track laborer for the Burlington Northern Railroad.

NEC Wind Ensemble
Andrew McMahon, *guest conductor*

Flute

Anne Chao §
Shengyu Cui ‡
Jungyoon Kim *
Subee Kim
Emma Krause ^
Yufei Wu

Piccolo

Subee Kim *‡^
Yufei Wu §

Oboe

Kearsen Erwin §
Gwendolyn Goble ^
Kelley Osterberg
Christian Paniagua ‡
Caroline Wu

English horn

Kelley Osterberg

Clarinet

Xunan Chen ‡
Xianyi Ji
Alec Pin Kan
Phoebe Kuan
Juhyun Lee
Colin Merkovsky
Ethan Morad
Maxwell Reed
Zoe Schramm *
Frank Tao
Chasity Thompson ^§
Mingxuan Zhang

E-flat Clarinet

Alec Pin Kan §
Ethan Morad ‡
Maxwell Reed

Alto Clarinet

Xianyi Ji

Bass Clarinet

Colin Merkovsky ‡
Mingxuan Zhang ^§

Contrabass Clarinet

Xunan Chen

Bassoon

Valerie Curd ^
Matthew Heldt *
Carson Meritt ‡
Dominic Panunto §
Owen Schigiel

Contrabassoon

Matthew Heldt ‡
Owen Schigiel ^§

Soprano Saxophone

Andrés Almirall
Zhikang Chen
Xinyi Liao §

Alto Saxophone

Andrés Almirall
Xinyi Liao *‡^

Tenor Saxophone

Zhikang Chen

Baritone Saxophone

Ethan Shen

French horn

Grace Clarke
Chiu Hsuan
Huimin Mandy Liu ‡
Ishaan Modi ^
Xiaoran Xu
Yuqi Zhong
Qianbin Zhu §

Trumpet

Matthew Dao ^
Maxwell DeForest §
Sarah Flynn
Jake Hepler *
Harry James
Evan Jones
Alexandra Richmond ‡

Euphonium

Jeffrey Davison
Jaehan Kim

Trombone

Becca Bertekap ^
Aidan Davidson ‡
Alvin Tsz Yin Ho *
Noah Korenfeld
Ethan Lehman §
Alex Russell

Bass Trombone

Charles Johnson ‡§
Scott Odou ^

Tuba

Jeffrey Davison *
Vivian Kung §
Riley McMahon ‡^

Timpani

Gustavo Barreda §
Izzy Butler ^
Jordan Fajardo-Bird *
Liam McManus ‡

Percussion

Gustavo Barreda ^
Camden Briggs
Izzy Butler §
Jordan Fajardo-Bird
Samuel Kerr
Trygve Lebakken
Liam McManus *
Mingcheng Zhou ‡

Piano
Thomas Griffin

Banjo
Alma Vatyá

Principal players
* Weill
‡ Husa
^ Mackey
§ Daugherty

Double Bass
Nicolette Kindred

Stage crew: Emma Boyd, Sarah Flynn, Carla Fortmann, Charlie Johnson

Andrew McMahan is the director of wind bands and associate professor of music at Lamar University. He teaches graduate and undergraduate courses in conducting and music education and serves as the artistic director and conductor of the Wind Ensemble. He also oversees all ensembles under the purview of the Lamar University Wind Band Program, including the Jazz Orchestra, Symphonic Band, Pep Band and Marching Band. He also serves as the artistic and administrative director of the Lamar University Summer Band Camp as well as the founder and director of the annual Lamar University Honors Wind Symphony.

Prior to his appointment at Lamar University, McMahan served as the director of wind bands and associate professor at Cal Poly State University, a position he held from 2010-2017. He taught courses in music theory and conducting, as well as instrumental literature and rehearsal techniques. He also served as administrator, artistic director and conductor for the Wind Ensemble. During his tenure at Cal Poly, the Wind Ensemble performed internationally, including a 12-day performance tour of England, Ireland and Scotland in 2013. McMahan and the Cal Poly Wind Ensemble also hosted the 82nd annual American Bandmasters Association convention in 2016.

Before moving to California, McMahan served as the director and principal conductor of the University of Minnesota Campus Orchestra. Additionally, he often appeared as a guest conductor with the University of Minnesota Wind Ensemble, Symphonic and University Bands. He also served as the announcer and for the 320-member strong "Pride of Minnesota" Marching Band.

McMahan spent four years as the director of instrumental studies and instructor of secondary music education at Simpson College, just outside of Des Moines, Iowa. He also served as the executive director and founder of the Simpson College Big Band Jazz Camp, a week-long festival of jazz studies held each June.

A native of North Carolina, McMahan earned his Bachelor of Science in Music Education from Western Carolina University, Master of Music degree from the University of Wisconsin-Milwaukee, and Doctor of Musical Arts degree from the University of Minnesota. He began his career as a high school music teacher in the suburbs of Milwaukee, Wisconsin.

Upcoming Wind Ensemble Concerts at NEC

Visit necmusic.edu for complete and updated concert and ticketing information

NEC Wind Ensemble and Symphonic Winds

Kevin Holzman, guest conductor and William Drury, conductor

G. Gabrieli *Sonata pian e forte (Sacrae Symphoniae)*; Simon *Go down, Moses*;

Higdon *blue cathedral*; Maslanka *Symphony No. 4*; Ravello *As Time Bends the Path*;

Richardson *Sun Compass*; Minakakis *Vykinon*

Tuesday, April 1, 2025 at 7:30 p.m., Jordan Hall

NEC Chamber Singers, NEC Symphonic Winds, Erica J. Washburn, conductor

Thursday, April 24, 2025 at 7:30 p.m., Jordan Hall

Other Upcoming Concerts at NEC

Piano Department Concert, Bruce Brubaker, curator of piano programming

"Fauré and His Students", Part Two

Sunday, February 23, 2025 at 7:30 p.m., Jordan Hall

Contemporary Music Arts Dept. Concert

Tuesday, February 25, 2025 at 7:30 p.m., Jordan Hall

Composers' Series: Sid Richardson, curator

Arthur Berger Memorial Concert

Wednesday, February 26, 2025 at 7:30 p.m., Jordan Hall

NEC Jazz Orchestra. Ken Schaphorst, director

Thursday, February 27, 2025 at 7:30 p.m., Jordan Hall

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 - 40th season

Works by Berio, Ravel, and Schubert

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

Support the future of music at NEC!

Your gift to The NEC Fund has a direct and immediate impact on student scholarships, NEC's world-class faculty, and a collaborative and innovative learning environment rooted in the highest level of musical excellence.

Please consider making a gift to support NEC at necmusic.edu/givenow

Food and drink are not allowed in the concert hall,
and photography and audio or video recording are prohibited.

Assistive listening devices are available for all Jordan Hall concerts;
contact the head usher or house manager on duty or inquire at the Coat Room.

Latecomers will be seated at the discretion of management.

Stay connected




necmusic.edu/tonight

How can **you** keep the music playing?

Find out by visiting necmusic.edu/givenow.





Thank you to our generous community of donors who remain committed to elevating the NEC experience and make it possible for our students to continue their artistic pursuits. Every gift to **The NEC Fund** supports all pillars of an NEC education, from scholarship to community engagement, to our world-renowned faculty.



President's Circle

\$100,000 +

Tom and Lisa Blumenthal
Kennett F. Burnes '22 hon. DM and Barbara Burnes
Blair and Jackie Hendrix
Harold I. Pratt '17 hon. DM and Frances G. Pratt
David W. Scudder '03 hon. DM

\$75,000 - \$99,999

Barbara and Amos Hostetter
Richard K. Lubin Family Foundation

\$50,000 - \$74,999

Carroll L. Cabot
Deborah Bennett Elfers '82
The Friese Foundation
Barbara Winter Glauber
Sene and Eric A. Gray
Kimberly and Brian McCaslin
Wendy Shattuck '75 and Samuel Plimpton
Carlos Zarate in memory of Raquel Zarate

\$25,000 - \$49,999

Anonymous
Nikolaos and Katherine Athanasiou
Anne and Samuel Bartlett
Enid L. Beal and Alan Wolfe
Willia C. and Taylor S. Bodman
Joseph Bower '18 hon. DM and Elizabeth Potter
Lise M. Olney and Timothy W. Fulham
George F. and Elsie Barnard Hodder Classical Music Fund
Anna and David Goldenheim
Edwin D. Graves, Jr. '87 MM
Elizabeth B. Johnson
Andrea Kalyn
Elizabeth and John M. Loder
Murray Metcalfe and Louise Burnham Packard
Ute and Patrick Prevost
Mattina R. Proctor Foundation
Margaret E. Richardson
Peter J. Ross
Sally Rubin and Arthur Applbaum
Margarita Rudyak
Michael and Susan T. Thonis
Alice Welch Tolley

This list reflects those who contributed to The NEC Fund and our annual scholarship appeal between July 1, 2023 and June 30, 2024.

Dean's Circle

\$15,000 - \$24,999

Anonymous

Rebecca J. Bermont and Alexander D. Benik

Suki and Miguel de Bragança

The Charisma Fund – Lucy R. Sprague Memorial

Downey Family Charitable Foundation

Uzochi and Erik Erlingsson

Robert and Jane Morse

Margaret and David Nichols

Joanne Zervas Sattley

Jennifer Maloney '88 and Peter Seka '88

S. Douglas Smith

Jack and Anne Vernon

Frances B. and Patrick S. Wilmerding

\$10,000 - \$14,999

Anonymous

Rumiko and Laurent Adamowicz

Gianluca Gallori and Allison Bailey

Peggy and Bruce Barter

Henry P. Becton

Ann Macy Beha and Robert A. Radloff

Leon-Diego Fernandez

Erika Franke and David Brown

Margaret L. Goodman

Hamilton and Mildred Kellogg Charitable Trust

Whitney Hatch

Helen G. Hauben Foundation

Eloise and Arthur Hodges

Jephson Educational Trusts

Kathleen and Matthew Kelly

Pamela Kohlberg and Curtis Greer

Laurence Lesser '00 hon. DM

Jane E. Manopoli

Melody L. McDonald '70 MM in memory of

Professor Jack McDonald

Katharine M. and Anthony D. Pell

Slocumb H. Perry

Allan G. Rodgers

Barbara E. and Edward M. Scolnick

Norton Q. and Sandy Sloan

Jacob A. Smith

This list reflects those who contributed to The NEC Fund and our annual scholarship appeal between July 1, 2023 and June 30, 2024.

Lee T. Sprague
The Seth Sprague Educational and Charitable Foundation
Swanson Family Foundation
Daniel and Shera Mae Walker

\$5,000 - \$9,999

Anonymous
The Adelaide Breed Bayrd Foundation
Wally and Roz Bernheimer
Debora L. Booth '78
Dr. H. Franklin and Elizabeth Bunn
Mei-Ann Chen
F. Lyman Clark Trust
John A. Clark '81 MM
Cogan Family Foundation
J. D. de Veer
Charles C. Ely Trust
Margaretta and Jerry Hausman
Samuel L. Hayes III and Barbara L. Hayes
Elizabeth and Woody Ives
Saj-nicole Joni, Ph.D.
Diane Katzenberg Braun '01 MM and Peter Braun
Thomas Kearns
Justin and LeAnn Lindsey
Elizabeth I. Lintz '97 and John D. Kramer
Albert Mason
Kevin N. Moll '89 MM, trustee for the Marilyn S. Moll Charitable Trust
Morgan Palmer Foundation
Robert and Alexa Plenge
Helen C. Powell
Margaret D. Raymond Revocable Trust
Linda Reineman
Lee S. Ridgway '77 MM
Philip Rosenkranz
John C. Rutherford
Shrieking Meadow Foundation
Chad T. Smith '95, '98 MM and Bruce McCarthy
Madeleine H. Soren Trust
C. Winfield Swarr '62, '65 MM and Winifred B. Swarr
Ronald W. Takvorian
James L. Terry '93 hon. DM and Maude D. Terry
Lixiang Yao
Joan and Michael Yogg
Artiss D. Zacharias Charitable Trust

Leadership Circle

\$2,500 - \$4,999

Anonymous, in memory of Helen Kwan
Chris Bartel
Laura L. Bell '85 and Robert Schultz
Ferdinando Buonanno
Renée M. and Lee Burns
Wha Kyung Byun '74 and Russell Shermant
Paul C. and Virginia C. Cabot Charitable Trust
Cedar Tree Foundation
Catherine Tan Chan
Luís Claret
Gloria dePasquale '71, '73 MM
Joanne W. Dickinson
Melinda Donovan
Yukiko Egozy '01 and Eran Egozy
Nancy Gade and James Curto
David Gaylin '76 MM and Karen Gaylin
Mary J. Greer
Carol T. Henderson
Douglas Hires '80
Vandana and Shankar Jagannathan
A. Diehl Jenkins
Theodore N. Luu
Andre J. Messier
Richard K. Nichols
Louise Oremland
Fernande and George Raine
David J. Reider '89 MM and Gail Harris
Ted Reinert
James and Yuki Renwick
Anne Rippy Turtle
Robert L. Rosiello
Ann M. Bajart and John A. Schemmer
Vivian K. and Lionel B. Spiro
Eliza and Timothy Sullivan
Charles and Rae Terpenning
Neil L. and Kathleen Thompson
Michael Trach and Lisa Manning
David J. Varnerin
Clara B. Winthrop Charitable Trust

This list reflects those who contributed to The NEC Fund and our annual scholarship appeal between July 1, 2023 and June 30, 2024.

\$1,000 - \$2,499

Anonymous (4)
Beverly Achki
Alexandra Ackerman
Jeff and Keiko Alexander
Lawson P. Allen
Lindsay M. Miller and Peter W. Ambler
Vivian Pyle and Tony Anemone
Sunny L. Arata
Michelle A. Ashford
Deniz C. Ince and Clinton Bajakian '87
John and Molly Beard
Joan Bentinck-Smith
Clark and Susana Bernard
Miriam Fried and Paul Biss
Peter Boberg and Sunwoo Kahng
Allison Boehret Soderstrom
Charles and Julia Bolton
Brenda S. Bruce '66 MM
Lisa Z. Burke and Edward L. Burke
Richard Burnes, Jr.
Barbara and Richard Burwen
Katie and Paul Buttenwieser
The Edmund & Betsy Cabot Charitable Foundation
John Carey
Jenny Chang
Andy Chen
Chris and Denise Chisholm
Vernice Van Ham Cohen
Nathaniel S. and Catherine Coolidge
Dr. John J. Curtis
Brit d'Arbeloff
Gene and Lloyd Dahmen
David F. Dietz
Deborah C. and Timothy W. Diggins
Cole Dutcher
Richard B. Earle '76 and Alison M. Earle
Peter C. Erichsen and David R. Palumb
Andrew J. Falender '92 hon. DM and Jacquelyn A. Lenth
Ellen Feingold
Corinne and Tim Ferguson
Edwin G. Fischer
Elizabeth Coxe and David Forney

Marjorie and Lawrence Franko
Daniel P. Friedman
Garth and Lindsay Greimann
Marjorie P. and Nicholas P. Greville
Janice Guilbault
Stella M. Hammond
Dena Hardymon
Gardner C. Hendrie/The Fannie Cox Foundation
Julie and Bayard Henry
Eric Hoover
Michael C. Hutchinson '01 and Laura Hutchinson
F. Gardner and Pamela Jackson
Thomas R. Jackson
Hongyu Jiang and Xiaojun Li
Esther P. Kaplan
Susan Katzenberg
Raymond Kelleher
Sunwha M. Kim '70 and Kee H. Lee
Nancy Kim
Shirish and Paula Korde
Andrew M. Carter and Renée Krimmier Carter '78, '80 MM
Dr. Eng-Hwi and Sew-Leong Kwa
Paul LaFerriere
Christopher and Laura Lindop
James Mackey
Thomas W. Malone
Ruth Shefer and Earl S. Marmar
Eugene B. Meyer
Kyra Montagu
Jacqueline C. Morby
Richard P. and Claire W. Morse
Wanda J. and Ronald R. Mourant
Jo Ann Neusner
David and Elly Newbower
Cindy J. Null and Robert Goodof
Carol Burchard O'Hare
Violet Ohanasian
Susan W. Paine
Naimish Patel
The Plumb Family Fund of the Maine Community Foundation
Donna M. Regis '79
Julie H. Reveley '78 MM and Robert J. Reveley

This list reflects those who contributed to The NEC Fund and our annual scholarship appeal between July 1, 2023 and June 30, 2024.

Anne R. and James V. Righter
Jill Roff
Joshua Roseman
Michael and Karen Rotenberg
Stuart Rowe
Susan K. Ruf
Dr. Frank M. Sacks
Rebecca B. and Preston H. Saunders
Drs. Richard and Mary Scott
Carol P. Searle
Aviva Selling
Pedro Sifre and Caroline Fitzgerald
Karl Sims
Eve E. Slater
Judi Smolinski
Peter Solomon
Benjamin Sosland
Emilie D. Steele
Daniel Stern and Deborah Nadel
The Helena Segy Foundation
M. Sternweiler
Stephen L. Symchych
Thomas W. Thaler
James and Deb Thomas
Jane Wen Tsuang '86 and Jason Warner
Dr. Joseph B. Twichell
Monte Wallace
Robert Weisskoff and Ann Marie Lindquist
Edward B. White
Thomas A. Wilkins '82 MM
Elizabeth and Bill Leatherman
Elsie and Patrick Wilmerding
Judith Kogan and Hugh Wolff
Heather Woods
Janet Wu
Allan Yudacufski

Corporate Partners

\$25,000 +

The Hamilton Company Charitable Foundation
Kirkland & Ellis

\$15,000 - \$24,999

JPMorgan Chase & Co.
Loews Corporation

\$10,000 - \$14,999

AECOM Tishman
Eastern Bank
PwC
Strategic Investment Group

\$5,000 - \$9,999

Dewey Square Group
East Meets West Catering
Eaton Vance
M. Steinert & Sons
NFP

\$2,500 - \$4,999

Aptiv
Blue Cross Blue Shield of Massachusetts
Carriage House Violins
Clarion Associates, Inc.
Fiducient Advisors
Jenzabar
Nutter
USENTRA Security
Wessling Architects, PLLC

\$1,000- \$2,499

Brown Advisory
Collegiate Press Co.
EMCOR Services Northeast
Encore Tours
HUB International New England
Isaacson, Miller
Sweetwater Sound

This list reflects those who contributed to The NEC Fund and our annual scholarship appeal between July 1, 2023 and June 30, 2024.





N | E | C

necmusic.edu