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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, appearing to read 'Andrea Kalyn'.

Andrea Kalyn
President

NEC New Music Ensemble

Jacob Joyce, guest conductor

Wednesday, March 12, 2025

7:30 p.m.

NEC's Jordan Hall

PROGRAM

Missy Mazzoli
(b. 1980)

These Worlds in Us (2006)

HK Gruber
(b. 1943)

Charivari (1981, rev. 1984/1999)
An Austrian Journal for Orchestra

Intermission

Melinda Wagner
(b. 1957)

Limbic Fragments (2024)

Katherine Balch '14
(b. 1991)

all around the sea blazed gold (2022)

Kaija Saariaho
(1952–2023)

Semafor (2020)

György Ligeti
(1923–2006)

Romanian Concerto (1951)
Andantino
Allegro vivace
Adagio ma non troppo
Molto vivace – Presto

Mazzoli *These Worlds in Us*

The title *These Worlds In Us* comes from James Tate's poem *The Lost Pilot*, a meditation on his father's death in World War II:

(excerpt)

My head cocked towards the sky,
I cannot get off the ground,
and you, passing over again,

fast, perfect and unwilling
to tell me that you are doing
well, or that it was a mistake

that placed you in that world,
and me in this; or that misfortune
placed these worlds in us.

James Tate

This piece is dedicated to my father, who was a soldier during the Vietnam War. In talking to him it occurred to me that, as we grow older, we accumulate worlds of intense memory within us, and that grief is often not far from joy. I like the idea that music can reflect painful and blissful sentiments in a single note or gesture, and sought to create a sound palette that I hope is at once completely new and strangely familiar to the listener.

The theme of this work, a mournful line first played by the violins, collapses into glissandos almost immediately after it appears, giving the impression that the piece has been submerged under water or played on a turntable that is grinding to a halt. The melodicas (mouth organs) played by the percussionists in the opening and final gestures mimic the wheeze of a broken accordion, lending a particular vulnerability to the bookends of the work. The rhythmic structures and cyclical nature of the piece are inspired by the unique tension and logic of Balinese music, and the march-like figures in the percussion bring to mind the militaristic inspiration for the work as well as the relentless energy of electronica drum beats. — Missy Mazzoli

Gruber *Charivari, An Austrian Journal for Orchestra*

Charivari was conceived as an orchestral showpiece, and is based on the motif from Strauss's 'Perpetuum mobile' polka which I had previously borrowed for the purposes of some incidental music. In a purely musical sense *Charivari* is an attempt to repay that debt. But during the course of composition I realised that there was another reason why the 'perpetual motion' idea had been nagging my conscience. Strauss himself was already describing an endangered species. But from today's stand-point his motif alarmingly calls to mind that official mask of *Gemütlichkeit* behind which post-Hapsburg Austria has so often hidden its reactions to even the

most drastic changes of fortune, and its complicity with some of them.

In *Charivari* the 'mask' is gradually allowed to slip, until, in the final crisis, it is torn off. Although the coda hastily restores it, and adds a fleeting reminder of Strauss's *Wiener Blut*, it no longer fulfils its concealing function. The uglier facts of history cannot always be glossed over; and except perhaps for the tourist trade there's nothing to be gained from obsessively harking back to the 'good old days'.

– HK Gruber

Wagner *Limbic Fragments*

The limbic system is an immensely elegant and sophisticated network of interconnected brain structures that regulate certain features of human behavior, emotions, motivation, and arousal— as well as the formation and storage of memory. I am intrigued by the notion that episodic memories, when connected to strong emotions, become eligible for long-term storage in the brain, while other less "important" memories tend to fall victim to routine neurological "housekeeping." I have come to believe that stored ideas are very much alive, and continue to evolve, independent of us, even while we are performing mundane tasks—or sleeping. This miracle is an essential part of the creative process: composers in particular must remember not only the sounds around them, but also their own incipient, evolving ideas—while creating a new piece.

Limbic Fragments seemed an apt title for a work that involves a series of energetic, yet largely inconclusive episodes, whose "loose ends," I hope, serve to increase the momentum of the music from one section to the next—similar, perhaps, to the way memories sometimes come at us, cascading and tumbling over each other, fast and furious.

– Melinda Wagner

Balch *all around the sea blazed gold*

all around the sea blazed gold takes its title from the prelude to Virginia Woolf's experimental novel *The Waves*. Throughout the novel, six narrators weave their way from childhood to adulthood, their increasingly intertwined dialogues separated by nine interludes depicting a coastal scene from sunrise to sunset. There are many things I love about *The Waves* that pique my sonic imagination, from its evocative language to a form that seems to fold over itself while also progressing through time, so it has been the source of inspiration for several pieces of mine over the years. In *all around the sea blazed gold*, I focused on the imagery of Woolf's coastal interludes, which begin at dawn, when "the sea was indistinguishable from the sky, except that the sea was slightly creased as if a cloth had wrinkles in it," and patiently documents the uniformity of near-darkness transforming into an abundance of detail. I wanted to borrow this trajectory [for] my own piece, which begins with a very open sound world that gradually is saturated with more and more polyphony. While the six narrators in *The Waves* begin as distinct voices and gradually conglomerate into one, the instruments in my piece begin as a unified sonic body and [then] fragment into soloists.

Since the ocean is a bit of a thematic staple of 20th- and 21st-century music, I also couldn't resist "text painting" some of Woolf's descriptions of the sea, so you'll hear ocean drums and rain sticks and crotales dipped in water in the percussion, rolling breezes in the breath tones of winds and brass players, wave-like surges in the strings, and many other instrumental interpretations of the ocean's eternal song."

– Katherine Balch

Saariaho *Semafor*

Ideas for this piece started to turn in my mind when completing my orchestra piece *Vista*. There the orchestral texture is culminating at some point in a passage with quick xylophone ostinati on G in two alternating octaves, surrounded by short accented G-F# glissandi on solo wind instruments trying to cut violently that obsessive continuum. In that particular context the texture is short, and it couldn't have been longer—even if I would have wanted it to continue—but the intensity of the obsessive octaves versus those scream-like glissandi stayed in my mind, asking to be developed for more music.

When I then started to work on this material, I realized my use of octaves here was different from the usual in my music; normally the octave is for me an interval for releasing the harmonic tension. It unwinds the musical intensity and direction, or at least fixes it, and we feel it physically. Here the tempo, register and dynamics, but above all the disturbing, accented glissando-screams remove the feeling of resolution, and I started asking myself what would happen if the whole piece would be about this contradictory, but reduced, material. Gradually the music grew into a study on breaking the combination of the ostinato & scream, building it again, varying, modifying, developing/metamorphosing it. The idea of the octave and more generally of regulating harmonic tension via separate intervals rather than by harmonic successions stayed central here. The music changes character from joyous to calm throughout the piece, also with the help of changing tempi that regulate the musical flow.

The Swedish spelling of the word *semaphore* is a reference to the late Finnish artist Ernst Mether-Borgström, whose first language was Swedish. His work has been well-known to me since my childhood, and I grew up with his paintings. He also created several versions of playful and colorful sculptures which he called *Semafor*, since he thought of them as traffic signs in our urban jungle. In his mind, he considered that art should surround us everywhere as a messenger of spiritual values in our life. Who wouldn't agree?

– Kaija Saariaho

Ligeti *Romanian Concerto*

After spending some time in Romania in 1949/50, studying at the Folklore Institute in Bucharest, I participated in several trips to record partly Romanian, partly Hungarian folk music (in Covasint near Arad and in Inakelke near Cluj in the region of Kalotaszeg). The present four-movement concerto for orchestra (with string and wind solos) is based on a large number of Romanian folk tunes recorded by me, most of which exist on wax cylinders and records of the Bucharest Folklore Institute. In

Covasint, on the other hand, I got to know the common harmonic idioms of Romanian peasant music which I have used in the Concerto in a stylised form. This orchestral composition was one of the 'camouflage pieces', used to evade (1951) the imposed dictatorship in the field of arts. Though quite conforming to the rules, the piece nevertheless turned out to be 'politically incorrect' because of some forbidden dissonances (e.g. F sharp in B major). For today's listener, it is hardly understandable that such minor tonal jokes were declared subversive. The *Romanian Concerto* reflects my deep love of Romanian folk-music (and of Romanian-language culture absolute). The piece was banned at once and not performed until many decades later.

– György Ligeti

Currently serving as the Associate Conductor of the Pittsburgh Symphony Orchestra and the Music Director of the Pittsburgh Youth Symphony Orchestra, **Jacob Joyce**, age 31, is quickly gaining recognition as a dynamic and innovative presence on the podium. Joyce recently stepped in on short notice for performances on the PSO's subscription series of Sibelius's Symphony No. 5 and Bernstein's *Serenade* with James Ehnes, to widespread critical acclaim. He also recently concluded his tenure as the Resident Conductor of the Indianapolis Symphony Orchestra, and has made his debut with several American orchestras in past seasons, including the Detroit, St. Louis, Houston, Colorado, Florida, Ann Arbor, and Baton Rouge symphonies. Abroad, Mr. Joyce has conducted the London Symphony Orchestra, the NDR-Sinfonieorchester, the hr-Sinfonieorchester Frankfurt, and the Frankfurt Museumsorchester. For his work in Indianapolis and around the world, he was awarded a Solti Career Assistance Award in 2020.

Mr. Joyce previously served as the Conducting Fellow for the Fort Worth Symphony, with whom he collaborates frequently, and has also held positions as the Associate Conductor of the Yale Symphony Orchestra, Music Director of the Berkeley College Orchestra, Music Director of the Opera Theater of Yale College, and Cover Conductor of the Handel and Haydn Society of Boston. An avid promoter of contemporary music, he has conducted several premieres of orchestral and operatic works. Mr. Joyce is also an advocate for bringing classical music to new audiences. He is the host and creator of the podcast "Attention to Detail: The Classical Music Listening Guide", which provides people of all backgrounds with basic techniques for listening to classical music. He also works extensively with educators, music teachers, and orchestra directors, providing career advice and instruction to students across the country.

Mr. Joyce studied Orchestral Conducting with Hugh Wolff at the New England Conservatory. He has also received instruction at the Tanglewood Music Center and the American Academy of Conducting at Aspen. In recognition of his work, Joyce was awarded the Robert Spano Conducting Prize at Aspen, and was a semifinalist in the LSO Donatella Flick Conducting Competition and the Solti International Conducting Competition. Mr. Joyce graduated from Yale College in 2014, with a B.A. in Music and Economics. He also received a M.M. in Violin Performance from the Yale School of Music in 2015, studying with Syoko Aki.

As a violinist, Mr. Joyce has performed with several orchestras nationwide, and was awarded the Broadus Erle Prize for an Outstanding Violinist at the Yale School of Music. He served as the concertmaster of the Yale Symphony Orchestra, and performed regularly with the Boston Philharmonic and the Atlantic Symphony. He has previously attended the Tanglewood Music Center, the Bowdoin International Music Festival, and Encore School for Strings.

New Music Ensemble

small string group

Violin 1: David Carreon; Violin 2: Ravani Loushy Kay; Viola: William Chen
Cello: Ingrid Tverberg; Bass: Misha Bjerken

First Violin

Masha Lakisova
Isabella Sun
Emma Boyd
Sofia Skoldberg
Youngran Moon
Tzu-Ting Chen
Seungwon Park
Ryan Tully
Abby Reed

Bass

Alyssa Burkhalter
Nicolette Kindred
Luke Tsuchiya

Flute
Jungyoon Kim †\$@
Emma Krause +
Nina Tsai ^
Yufei Wu *

Bassoon

Sylva Goldman
Matthew Heldt *
Abigail Heyrich +
Evan Judson †\$
Carson Meritt ^

Contrabassoon

Evan Judson

Saxophone

Zhikang Chen

Second Violin

Hayoung Choi
Yeji Lim
Carson Howell
Gabriella Foster
Sarah McGuire
Kearston Gonzales
Sydney Scarlett
Kristy Chen

Piccolo

Jungyoon Kim †\$@
Emma Krause
Nina Tsai
Yufei Wu *+

Oboe
Gwendolyn Goble
Abigail Hope-Hull †@
Alexander Lenser *
Christian Paniagua +

French horn

Mattias Bengtsson ^
Noah Hawryluck †@
Chiu Hsuan
Noah Silverman +
Yuqi Zhong *

Viola

Phillip Rawlinson
Charlie Picone
Chijui Chen
Maureen Sheehan
Katie Purcell
JeongJae Lee

English horn

Alexander Lenser

Trumpet

Matthew Dao +
Maxwell DeForest †
Sarah Flynn *
Jake Hepler ^

Cello

Shoshanah Israilevich
Jonathan Fuller
Joanne Hwang
Zac Fung
Shijie Ma

Clarinet

Carla Fortmann
Phoebe Kuan ^+
Chasity Thompson †\$@
Mingxuan Zhang *

Trombone

Aidan Davidson *
Jaehan Kim ^
Ethan Lehman †

Bass Clarinet, E-flat Clarinet

Chasity Thompson

Bass Trombone

David Paligora

Tuba
Riley McMahon

Timpani
Jakob Schoenfeld

Principal players

^ Mazzoli

* Gruber

Percussion
Gustavo Barreda ^
Liam McManus ‡@
Jakob Schoenfeld
Lucas Vogelman +
Connor Willits *

@ Wagner

‡ Balch

Harp
Shaylen Joos

Piano
Grace Lee ‡@
Yali Levy Schwartz §

§ Saariaho

+ Ligeti

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Special thanks to

Stephen Drury for his assistance in coaching the pianist
on the prepared piano part in the Balch.

Symphonic Music at New England Conservatory

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

Visit necmusic.edu for complete and updated concert information:

NEC Baroque Orchestra, Guy Fishman, director
Wednesday, April 2, 2025 at 7:30 p.m., Jordan Hall

NEC Chamber Orchestra, Donald Palma, artistic director
Say *Chamber Symphony*, op. 62: Haydn *Cello Concerto in C Major*, Hob VIIIb:1
Claire Park, cello; Honegger *Symphony No. 2*
Wednesday, April 9, 2025 at 7:30 p.m., Jordan Hall

NEC Philharmonia and Symphonic Choir, Hugh Wolff, conductor
Brahms *Ein deutsches Requiem*; with soloists Josie Larsen '25 AD, soprano
and Zhanqui Wang '26 MM, baritone
Wednesday, April 16, 2025 at 7:30 p.m., Jordan Hall

NEC Opera: Monteverdi "L'Incoronazione de Poppea"
Joshua Major, director; Tim Ribchester, conductor
Wednesday-Saturday, April 16-19, 2025 at 7:30 p.m.
Plimpton Shattuck Black Box Theatre

NEC Symphony, David Loebel and Jherrard Hardeman '25 MM, conductors
Beethoven *Coriolan Overture*; Tomer Rozen '25 MM *Orchestral Overture*; Britten *Four Sea Interludes* from *Peter Grimes*; Brahms *Violin Concerto in D Major*, op. 77
Wednesday, April 23, 2025 at 7:30 p.m., Jordan Hall

NEC Philharmonia, Hugh Wolff, conductor
Tan Dun *Fanfare Overture*; Stravinsky *Le sacre du printemps*
Wednesday, April 30, 2025 at 7:30 p.m., Jordan Hall

NEC Lab Orchestra
Timothy Ren '25 MM, Jherrard Hardeman '25 GD, and Clancy Ellis '26 GD,
conductors
Thursday, May 1, 2025 at 8:00 p.m., Brown Hall

Other Upcoming Concerts at NEC

Sonata Night 55, Pei-Shan Lee, director

Music for Violin and Piano, a collaboration with the studio of Soovin Kim

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

Trio Eris, NEC Piano Trio in Residence

Balch *different gravities* for Piano Trio (2023); Ravel *Piano Trio in A Minor*;

Schubert *Piano Trio No. 2 in E-flat Major*, op. 100 D. 929

K. J. McDonald, violin; Annie Hyung, cello, and Andrew Chen, piano

Thursday, March 13, 2025 at 7:30 p.m., Jordan Hall

Changyong Shin, *piano* (AD)

Student of Wha Kyung Byun

Saturday, March 15, 2025, at 7:30 p.m., Jordan Hall

NEC Percussion Group, Will Hudgins, conductor

Monday, March 24, 2025 at 7:30 p.m., Jordan Hall

ICA Showcase

Works by Donizetti, Poulenc, Bachelet, Franck, Mozart, Britten, Puccini and Gershwin are performed by Artist Diploma candidates Josie Larsen and Jingdan Dani Zhang (soprano), Joshua Brown (violin) and Yutong Sun and Evren Ozel (piano)

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

Faculty Recital: Mehmet Ali Sanlıkol

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

NEC Composers' Series, Lingbo Ma '25 DMA, curator

DMA Composers Showcase

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

Connections Chamber Music, Max Levinson, director

Thursday, March 27, 2025 at 8:00 p.m., Burnes Hall

NEC Saxophone Ensemble, Kenneth Radnofsky, director

Works by Maslanka, Ravel, Glazounov, Lauba, and Tchaikovsky

Thursday, March 27, 2025 at 8:00 p.m., Pierce Hall

Undergraduate Opera Studio, Michael Meraw, director

Purcell *Dido and Aeneas*

Friday & Saturday, March 28 & 29, 2025 (times vary)

Plimpton Shattuck Black Box Theatre

Other Upcoming Concerts at NEC

–continued

Josie Larsen, *soprano* (AD)

Student of Bradley Williams

Sunday, March 30, 2025 at 8:00 p.m., Jordan Hall

NEC Honors Ensemble: CMA

Monday, March 31, 2025 at 7:30 p.m., Jordan Hall

NEC Wind Ensemble and Symphonic Winds

Kevin Holzman, guest conductor and William Drury, conductor

Simon Go down, Moses; Maslanka Symphony No. 4; Rivello As Time Bends the Path;

Richardson Sun Compass; Minakakis Vykinon

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

NEC Honors Ensemble: “Hear Your Story” (Jazz)

Thursday, April 3, 2025 at 7:30 p.m., Jordan Hall

NEC Brass Bash, James Markey, director

Andrew McCandless, trumpet, guest artist

Sunday, April 6, 2025 at 7:30 p.m., Jordan Hall

First Monday at Jordan Hall, Laurence Lesser, artistic director - 40th season

Works by Kreisler, Schubert. and Shostakovich

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

NEC Honors Ensemble: Elisa String Quartet

Tuesday, April 8, 2025 at 7:30 p.m., Jordan Hall

Tuesday Night New Music

New music by NEC student composers, performed by their peers

Tuesday, April 8, 2025 at 8:00 p.m., Williams Hall

Sonata Night 56, Pei-Shan Lee, director

Thursday, April 10, 2025 at 6:30 p.m., Burnes Hall

[nec]shivaree, Stephen Drury, director

Thursday, April 10, 2025 at 8:00 p.m., Williams Hall

Song and Verse 3, JJ Penna, director

Friday, April 11, 2025 at 6:00 pm., 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;
contact the head usher or house manager on duty or inquire at the Coat Room.

Latecomers will be seated at the discretion of management.

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