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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, which appears to be "Andrea Kalyn". The signature is stylized and fluid.

Andrea Kalyn
President

Trio Eris

*Resident Ensemble in the
NEC Professional Piano Trio program*

K. J. McDonald, violin
Annie SeEun Hyung, cello
Andrew Jun Chen, piano

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

PROGRAM

Katherine Balch ('14)
(b. 1991)

from *different gravities* for piano trio (2023)

- I. Agile, crisp
- II. Fragile, sinking
- III. Jittery, mechanical

Maurice Ravel
(1875–1937)

Piano Trio in A Minor

- Modéré
- Pantom: Assez vif
- Passacaglia: Très large
- Final: Animé

Intermission

Franz Schubert
(1797–1828)

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

- Allegro
- Andante con moto
- Scherzo: Allegro moderato
- Allegro moderato

*Thank you first and foremost to our families and friends —
your support and love mean everything to us!
To the nurturing community at NEC, the home and birthplace of our little musical family,
we are forever indebted.*

*We are especially grateful for the generosity of
Vivian and Don Weilerstein, Larry Lesser, Merry Peckham, and Yeesun Kim,
who have provided invaluable guidance throughout our time together.
We look forward to sharing the joyful journey to come!*

Balch *different gravities*

different gravities is a musical take on ideas and images that have been rolling around in my head since reading Liu Cixin's *Three Body Problem* trilogy. In this science-fiction saga, Cixin introduces readers to many concepts in theoretical physics and astrophysics, one of which is the trilogy's namesake, the problem of solving the motion of three gravitationally interacting bodies. Cixin's book led me down many delightful Wikipedia rabbit-holes, thinking about the way gravity looms omnipresent in my life on this planet and the fantastical number of other kinds of gravitational circumstances besides Earth's little *g*. It also seemed an apt way to think about the relationships in chamber music: mutual attraction of greater or lesser strength between musicians or musical materials, the downward fall of a musical line or phrase towards some resolution, the push and pull of intonation. *different gravities* imagines a kind of musical planet-hopping: each movement lets musical relationships play out according to their unique "gravitational" circumstances. – Katherine Balch

Ravel *Piano Trio in A Minor*

Maurice Ravel's Piano Trio in A minor was composed in 1914 and dedicated to André Gedalge, his counterpoint teacher. A cornerstone of the piano trio repertoire, the effervescent work draws upon Ravel's Basque heritage through both melodic and rhythmic elements.

The first movement, titled *Modéré*, begins with a tranquil, dream-like opening which introduces the lilting dance rhythms of Basque folk music. The movement is full of liquid textures and harmonies, or in Ravel's own words, "bathed in sonorous fluid." The intense fragility of the opening quickly breaks away into a lively storm of activity as the three instruments join in a unison sequence of ascending sixteenth notes. The overarching scope of the movement is marked by returning motives in variant settings and tempos, which imperceptibly relax into a weightier sense of gravity by its conclusion, with fading cello harmonics against a somber descending piano line.

The second movement is titled *Pantoum*, after a genre of short folk poems from 15th century Malaysia. The teasing nature of this glittering music morphs various textures, with an array of electrifying pizzicatos and harmonics in the strings, contrasted against the indulgent warmth of a singing middle section. The writing combines the virtuosity of a lively piano part with animated string interjections, laced with traces of Ravel's fondness for mechanical toys and miniatures.

The *Passacaille* is a Spanish musical form in a slow triple time, with variations of melodic material over a ground bass. The movement begins with a solemn melody in the piano's lower register, and is followed by seemingly timeless iterations of the theme in different instrumental configurations. The hypnotic quality of this movement combines a sense of prehistoric meditation with passionate outbursts. Following a grand climax of unison string melody, the music descends again into an otherworldly atmosphere as the instrumentation is reduced to the bare setting of solitary strings, before the eventual return of solo piano, retreating with gravitas into its lowest register.

The final movement implements the widest range of vivid sonorities and colors, beginning with a gust of shiny textures in the strings, establishing a backdrop for a bright piano melody. The movement conjures images of the grandeur of a symphony orchestra, with moments of respite in passages of both romantic lyricism and whimsical militarism. The trio reaches peak brilliance at its finale in an ecstatic coda with massive chords resounding through a flurry of textural activity in the strings.

Schubert Piano Trio No. 2 in E-flat Major

In January of 1828, thirty-year-old Franz Schubert attended a private party in Vienna to celebrate the engagement of his close school friend, Josef Von Spaun. The Piano Trio No. 2 in E-flat Major, which he had composed a few months prior, was performed for the first time at the event; it was likely routine that Schubert's works were performed only in intimate settings like this one, surrounded by friends and acquaintances. In Schubert's thirty-one years of life, he only gave a single public performance — at an occasion to honor Beethoven's death.

The trio unfolds with a grand call to adventure in the heroic key of E-flat Major, followed immediately by a questioning exchange between piano and strings, before a bold reaffirmation of the home key. Throughout the course of the massive primary movement, Schubert intertwines several themes and motifs which venture to distant keys, especially in the wandering, searching development, marked by modulating melancholy lyricism in the strings and ornamented by twinkling triplets by the piano. The recapitulation emerges suddenly from the stormiest section of the movement, triumphantly charging toward resolution.

The *Andante Con Moto*, perhaps the most intimate core of the sprawling work, begins with a still, march-like procession, as the cello begins to sing a solitary, yearning song. The movement explores moments of blinding hope in contrast with the depth of unbearable despair.

In the aftermath of the hefty first half of the piece, the Scherzo arrives as a pleasant surprise with its childlike glow and lilting simplicity. However, the movement maintains a multidimensional quality with a darkness lurking underneath such unassuming youthfulness. The Trio section marks a sudden shift, conjuring a scene of the brazen raucous stomping of Viennese crowds. But again, Schubert maintains a sense of veiled uncanny yearning, which remains understated as the Scherzo returns, eventually pattering out with a fading dialogue between strings and piano.

The finale, titled *Allegro moderato*, stands parallel to the first movement in both structure and spirit. It serves as both a joyful reflection of the journey thus far, and a discovery of a new destination. The movement is uniquely genuine in the simplicity of its thematic material, but complex in its eerie variations of themes from previous movements. The return of the cello melody from the second movement, with a celestial setting of piano ornamentation and violin pizzicato, forms one of the most touching moments of nostalgia, an inward contemplation of memory. The conflict between these separate sections and consequent variations leads the movement through another turbulent cycle of distant key areas, much like the primary

movement of the work. Following unexpected plays on minor and major iterations of thematic material, in addition to imaginative combinations of textural motifs, the final reemergence of E-flat Major marks a celebratory closing of the curtain on a mainstay of the chamber music canon.

Trio Eris, New England Conservatory's Professional Trio-in-Residence, is united by a genuine love of collaboration, and a deeply personal approach to music-making. The trio comprises violinist K.J. McDonald, cellist Annie SeEun Hyung, and pianist Andrew Jun Chen, students of Donald Weilerstein, Laurence Lesser, Vivian Weilerstein and HaeSun Paik.

Originating from three distinct musical and personal backgrounds, the trio was introduced to one another in 2023 under the guidance of Merry Peckham and quickly developed a sense of camaraderie over the course of a serendipitous video call. During an eventful inaugural year as an ensemble, an unconventional artistic chemistry and compatibility was immediately apparent. The trio has since had the opportunity to work with Vivian Weilerstein, Laurence Lesser, Don Weilerstein, Laurie Smukler, and Areta Zhulla, and has performed in masterclasses for Itzhak Perlman, Ara Gregorian, and Lucy Chapman. In the summer of 2024, Trio Eris was chosen to participate in the Perlman Music Program's Chamber Music Workshop, and look forward to studying with Claudio Martínez Mehner at IMS Prussia Cove in the spring of 2025. Season engagements include performances at Rockport Music, Martha's Vineyard Chamber Music Society, Jordan Hall, and the Panama Jazz Festival.

Each member of the ensemble is an avid chamber musician with previous festival experiences at the Perlman Music Program, Yellowbarn, Kronberg Academy's Chamber Music Connects the World, the Taos School of Music, and the Chautauqua School of Music.

Named, ironically, after the Greek goddess of discord and strife, the ensemble finds itself perpetually embroiled in a dynamic whirlwind of activity and relative chaos — outside the rehearsal studio, the trio can be found engaging in a number of diverse hobbies including hiking, reading, cooking, and lifting weights.

Under the direction of Vivian Hornik Weilerstein, NEC's **Professional Piano Trio Program** is open to advanced ensembles who show the talent and commitment necessary to pursue a concert career. One trio is in residence at a time, typically for a period of two years.

The program offers intensive training and coaching for exceptional piano trios. Highlights include three hours of ensemble coaching per week, weekly individual studio instruction from NEC strings and piano faculty, daily group rehearsals, and training in all aspects of musicianship and career development. Piano trios perform an annual recital in world-renowned Jordan Hall and give performances in venues such as the Kennedy Center, the Isabella Stewart Gardner Museum, and the Rhinebeck Chamber Music Society.

Previous graduates of the program include Trio Cleonice, The New Trio, Moët Trio, Trio Cavatina, Tel-Aviv Trio, the Tal Trio, the Merz Trio, and Trio Gaia.

Upcoming Concerts at NEC

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

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

Upcoming Concerts at NEC

–continued

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

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 Baroque Orchestra, Guy Fishman, director
Wednesday, April 2, 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

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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.

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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.

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necmusic.edu/tonight

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