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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". The signature is stylized and fluid, with a long horizontal line extending to the right.

Andrea Kalyn
President

NEC Chamber Orchestra

Donald Palma, artistic director

with

Claire Park, cello

Winner, NEC Concerto Competition

Wednesday, April 9, 2025

7:30 p.m.

NEC's Jordan Hall

PROGRAM

Fazil Say
(b. 1970)

Chamber Symphony, op. 62 (2015)
Introduction
Nocturne
Finale

Franz Josef Haydn
(1732–1809)

1st movement cadenza by
Lluís Claret

Cello Concerto in C Major, Hob VIIb:1
Moderato
Adagio
Allegro molto

Claire Park, cello
Winner, NEC Concerto Competition

Intermission

Arthur Honegger
(1892–1955)

Symphony No. 2
Molto moderato – Allegro
Adagio mesto
Vivace non troppo

NEC Chamber Orchestra
Donald Palma, artistic director

| | | |
|----------------------------|----------------------|----------------------------------|
| <i>Violin</i> | <i>Cello</i> | <i>Trumpet</i> |
| Darwin Chang †† | Andrew Ilhoon Byun * | Sarah Flynn |
| June Chung | Jihyeuk Choi § | |
| Lingyu Dong * | Lexine Feng ‡ | |
| Michael Fisher §§ | | |
| Evan Johanson § | <i>Double Bass</i> | |
| Hojung Kwon ** | Alyssa Peterson | |
| Hyunji Lee | | <i>Principal players</i> |
| Seungwon Park | <i>Oboe</i> | * Say |
| Caroline Smoak ‡ | Caroline Wu | ‡ Haydn |
| | Abigail Hope-Hull | § Honegger |
| <i>Viola</i> | | |
| Inácia Afonso | <i>French horn</i> | Double symbol for |
| Wednesday Hsu § | Ishaan Modi | principal 2 nd violin |
| Nicolette Sullivan-Cozza ‡ | Mattias Bengtsson | |
| Jeonghwan Yoon * | | |

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Hugh Wolff

Stanford and Norma Jean Calderwood Director of Orchestras

| | | |
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| <i>Chamber Orchestra</i> | | |

Say Chamber Symphony, op. 62

I composed the Chamber Symphony in 2015, and it is entirely inspired by Turkish music. This 20 minute-long composition dwells on the complexities of modern day Turkey as well as a certain introspection, where I attempt to convey the story with rhythm and time signatures. The time signature of the first movement is the 7/8 “devr-i hindi” which is widely used in Turkish music of old. The middle section of the first movement is much slower, inspired by classical palace music in the *hecaz*

makam and hints at a certain nostalgia for “old Istanbul.” However, the movement reverts back to and ends with the 7/8 archaic rhythm.

The second movement is calm and quiet, and it is here that I particularly wanted to underline the need for romanticism in our age. The final movement is a very fast-paced dance. It no longer exists, but Istanbul’s old gypsy neighbourhood of Sulukule housed places of dance and entertainment. and this final movement incorporates all the energetic and effervescent elements of Turkish-Roma music and is to be played in the Balkan style.

– Fazil Say

Haydn's Cello Concerto in D major, his second concerto for the instrument, was composed in 1783 while Haydn was employed by Prince Nikolaus at Esterházy. The concerto was written for and premiered by Antonin Kraft, a cellist in the Esterházy Orchestra. For many years the work was believed to have been written by Kraft but in 1951 the discovery of the autograph score in the composer’s hand finally affirmed that the concerto is indeed by Haydn.

– Donald Palma

Korean American cellist **Claire Park** is deeply committed to musical excellence and brings a profound understanding of the cello repertoire to her performances. She has garnered numerous national accolades, including the Grand Prize at the LA Finals of the American String Teachers Association Solo Competition, the Bernstein Prize at the Mondavi National Competition, and the Alfred Newman Award from the Palisades Symphony. Most recently, she was a quarterfinalist in the 12th Lutosławski International Cello Competition in 2024.

Claire is currently pursuing her master’s degree at New England Conservatory of Music, where she studies with Lluís Claret. She also completed her bachelor’s degree at NEC under the guidance of Laurence Lesser.

An ardent orchestral musician, Claire has performed as a guest cellist with A Far Cry in their 2023 “Unrequited” program and served as Assistant Principal Cellist of the New York String Orchestra. Her orchestral experience also includes membership in the American Youth Symphony, section cellist with the YMF Debut Orchestra, and principal cellist of both the Sierra Chamber Music Orchestra and the New England Conservatory Chamber Orchestra.

She has performed at renowned summer festivals around the world, including the Taos School of Music, Moritzburg Festival Academy, Music Academy of the West, Music@Menlo Young Performers Program, Orford Musique Academy, and the Aspen Music Festival.

Claire’s passion for chamber music has been a defining element of her artistic journey. She was the cellist of NEC’s Honors Quartets “Sano” and “Arcturus” from 2021 to 2023, performing full programs each semester. She also participated in the Music Academy of the West’s String Quartet Seminar with the Takács Quartet in 2023 and the Finckel-Wu Han Chamber Music Workshop at the Aspen Music Festival, where she was a New Horizon Fellowship recipient. This coming summer, she will be at both the Tanglewood Music Center and the Spoleto Festival.

In 1937, Paul Sacher commissioned **Arthur Honegger** to compose a work for his Basel Chamber Orchestra. World War II and the occupation of Paris temporarily halted Honegger's progress on the work, which he finally completed in 1941. The *Symphony No. 2* is an intense reaction to what Honegger described as the "cultural disintegration" of the times, and it gives voice to the composer's horror of mankind's barbarity and inhumanity perpetrated during the conflict. Consisting of three movements, the work derives its power from the seamless construction and the intensity of its expression. Particularly noteworthy are the desperate pleadings of the solo cello in the Adagio mesto and the hint of optimism when the trumpet enters in the bi-tonal finale with a Bach-like chorale tune doubled in the first violins. Sacher premiered the work in Zurich on May 18, 1942.

The NEC Chamber Orchestra was created to provide the students with an opportunity to apply the principals of chamber music in a small orchestral setting. The participants are chosen by audition at the beginning of the academic year and remain together throughout. As the ensemble rehearses and performs without a conductor, leadership responsibilities are rotated for every work performed. This affords the students an opportunity to develop communication skills, take responsibility for musical decisions and broaden their aural and score reading capabilities. Participation in the program also allows them to explore a wide range of the incredibly rich chamber orchestra literature.

Donald Palma

Artistic Director

Donald Palma has an active career as double bassist, conductor, and educator. A native New Yorker, Don attended at the Juilliard School and at the age of nineteen joined Leopold Stokowski's American Symphony Orchestra. As a member of the newly formed contemporary music ensemble, *Speculum Musicae*, he went on to win the Naumburg Competition and secure management with Young Concert Artists. A founding member of the Orpheus Chamber Orchestra, Don has toured the globe and recorded over fifty compact discs for Deutsche Grammophone, including the Grammy Award winning Stravinsky CD, *Shadow Dances*. Don has also been a member of the Los Angeles Philharmonic and played Principal Bass in the National Arts Centre Orchestra under Trevor Pinnock. He played principal bass for Leonard Bernstein on his recording of *West Side Story* and was a featured artist on Kathleen Battle's recording, *Grace*. As a performer devoted to contemporary music, he has played and conducted dozens of premieres and recordings of important works. Elliott Carter's *Figment III*, Mario Davidovsky's *Synchronism No. 11*, and Charles Wuorinen's *Spin-Off* are among the many works composed for him. He has conducted three critically acclaimed CDs of American music with the Odense Symphony in Denmark. Don has conducted the Xalapa Symphony, the Bridgeport Symphony, at the Chamber Music Society of Lincoln Center and at the Teatro Colon in Buenos Aires. He recorded Stravinsky's *L'histoire du soldat* with Rogers Waters

narrating which was released by SONY in 2018. Don also appears with Orpheus on Wayne Shorter's *Emanon*, which won a 2018 Grammy. He frequently performs with Mistral, the Walden Chamber Players, at the Bridgeton Chamber Music Festival, the White Mountains Festival and is Music Director of the Symphony-by-the-Sea in Beverly, MA.

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 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,
Masha Lakisova, soloist
Wednesday, April 23, 2025 at 7:30 p.m., Jordan Hall

NEC Philharmonia, Hugh Wolff, conductor
Tan Dun *Fanfare Overture*; Dvořák *Cello Concerto in B Minor*, op. 104, Jonah Kernis,
cello soloist; 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

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

Sonata Night 56, Pei-Shan Lee, director

Ravel's Violin and Piano Works

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

[nec]shivaree, Stephen Drury, director

"The Music of Christian Wolff"

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

Song and Verse 3, JJ Penna, curator

"Where I Lived: Writers and Composers of the Asian Diaspora"

Friday, April 11, 2025 at 6:00 pm., Burnes Hall

NEC Honors Ensemble: Alira String Quartet

Saturday, April 12, 2025 at 7:30 p.m., Jordan Hall

Marion Rubin Berman '31 Piano Honors Concert

Music of Ravel

Sunday, April 13, 2025 at 7:30 p.m., Jordan Hall

NEC Honors Ensemble: Calandra Quartet

Monday, April 14, 2025 at 7:30 p.m., Jordan Hall

Faculty Recital: Joseph Bozich

Bozich *From the Valley of Dry Bones*; Rossini *Overture to Eduardo e Cristina*;

Sibelius *Jungfrun i tornet* (American premiere)

Tuesday, April 15, 2025 at 7:30 p.m., Jordan Hall

NEC Jazz Orchestra, Ken Schaphorst, conductor

"Music of Maria Schneider"

Thursday, April 17, 2025 at 7:30 p.m., Jordan Hall

Tuesday Night New Music

New music by NEC student composers, performed by their peers

Thursday, April 17, 2025 at 8:00 p.m., Williams Hall

Connections Chamber Music, Max Levinson, director

Thursday, April 17, 2025 at 8:00 p.m., Burnes 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.

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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.



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