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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 read "Andrea Kalyn".

Andrea Kalyn
President

NEC Philharmonia
and
NEC Symphonic Choir

Erica J. Washburn, Director of Choral Activities

Hugh Wolff, conductor

Stanford and Norma Jean Calderwood Director of Orchestras

with

Josie Larsen '25 AD, soprano

Zhanqi Wang '26 MM, baritone

Brahms: Ein deutsches Requiem, op. 45

Wednesday, April 16, 2025

7:30 p.m.

NEC's Jordan Hall

PROGRAM

Johannes Brahms
(1833–1897)

Ein deutsches Requiem, op. 45

Ziemlich langsam und mit Ausdruck

Chorus: Selig sind, die da Leid tragen

Langsam, marschmäßig – Allegro non troppo

Chorus: Denn alles Fleisch, es ist wie Gras

Andante moderato

Baritone, Chorus: Herr, lehre doch mich

Mäßig bewegt

Chorus: Wie lieblich sind deine Wohnungen

Langsam

Soprano, Chorus: Ihr habt nun Traurigkeit

Andante – Vivace – Allegro

Baritone, Chorus: Denn wir haben hie keine
bleibende Statt

Feierlich

Chorus: Selig sind die Toten

Josie Larsen '25 AD, soprano

Zhanqi Wang '26 MM, baritone

NEC Symphonic Choir

Erica J. Washburn, director

NEC Philharmonia

Hugh Wolff, conductor

In 1862, Johannes Brahms moved to Vienna to establish himself as a composer. To the Viennese public, he was just another young (twenty-nine year old) ambitious musician. Robert Schumann had hailed him as a genius, but that was years earlier. His mentor was gone, and times were changing. Richard Wagner and others were ascendant. In 1865, Brahms' mother died, and Brahms began work on a project that had been percolating in him since Schumann's death almost a decade earlier: *Ein deutsches Requiem* (a German requiem)– not a liturgical Latin mass, but a deeply personal reflection on mortality, based on texts from the Old and New Testaments. Brahms chose the texts himself from eleven Biblical and Apocryphal books. At no point is Jesus mentioned and the word "death" does not appear until the sixth movement – Brahms was more interested in the power of faith as consolation. The fourth movement, a setting of Psalm 84, "How lovely is thy dwelling place," came first. The second movement began as a somber symphonic sarabande, sketched shortly after Schumann's death. Now it was recast as triple-meter march with the text, "All flesh is grass... and the grass withers." Gradually the whole work took shape. Originally six movements, the fifth movement with its soprano soloist was added after the premiere. The final seven-movement work is Brahms' longest piece, and has a quasi-symmetrical structure. The first and last movements share text and musical material and offer consolation to the bereaved. The second, third, and sixth movements are more dramatic. Each begins with a reflection on the transitory nature of life and ends with a powerful fugue reaffirming strength derived from faith. The two inner movements are the most intimate. Psalm 84 never mentions death at all, and the soprano solo of the fifth movement offers comfort both as someone who has suffered loss and someone who consoles.

Brahms, now thirty-five, conducted the premiere in Bremen, on Good Friday 1868. It was a huge success, as was the Leipzig performance a year later with the added fifth movement. The work launched Brahms' international career. Schumann's proclamation was fulfilled, Brahms achieved critical and financial success, and the world was gifted a uniquely humanistic masterpiece.

– Hugh Wolff

Chorus

*Selig sind, die da Leid tragen, denn sie sollen
getröstet werden.*

*Die mit Tränen säen, werden mit Freuden
ernten.*

*Sie gehen hin und weinen und tragen edlen
Samen, und kommen mit Freuden und
bringen ihre Garben.*

Chorus

*Denn alles Fleisch es ist wie Gras
und alle Herrlichkeit des Menschen
wie des Grases Blumen.*

*Das Gras ist verdorret und die Blume
abgefallen.*

*So seid nun geduldig, lieben Brüder,
bis auf die Zukunft des Herrn.
Siehe, ein Ackermann wartet
auf die köstliche Frucht der Erde
und ist geduldig darüber,
bis er empfahe den Morgenregen
und Abendregen.*

*So seid geduldig.
Denn alles Fleisch es ist wie Gras ...*

Aber des Herrn Wort bleibet in Ewigkeit.

*Die Erlöseten des Herrn werden
wiederkommen,
und gen Zion kommen mit Jauchzen;
Freude, ewige Freude wird über ihrem
Haupt sein;
Freude und Wonne werden sie ergreifen,
und Schmerz und Seufzen wird weg müssen.*

Baritone Solo and Chorus

*Herr, lehre doch mich,
daß ein Ende mit mir haben muß,
und mein Leben ein Ziel hat,
und ich davon muß.*

Blessed are they that mourn, for they
shall be comforted. *(Matthew 5:4)*

They that sow in tears shall reap in joy.

They go forth and weep, bearing
precious seed, and return rejoicing
bringing their sheaves. *(Psalm 126:5-6)*

For all flesh is like the grass
and all the glory of mankind
is like the flowers of the grass.
The grass has withered, and the flower
has fallen away. *(Peter 1:24)*

Be patient therefore, dear brothers,
until the coming of the Lord.
Behold, a husbandman waits
for the precious fruit of the earth
and is patient about it,
until he receives the morning rain and
evening rain.
Be patient therefore. *(James 5:7)*
For all flesh is like the grass ...

But the word of the Lord endures
forever. *(Peter 1:25)*

The redeemed of the Lord shall return,
and come to Zion with shouts of joy;
joy, everlasting joy shall be upon their
heads;
Joy and delight will overcome them
and sorrow and sighing shall be forced
to flee. *(Isaiah 35:5)*

Lord, teach me,
that I must have an end,
and that my life has an end,
and that I must pass away.

*Siehe, meine Tage sind
einer Hand breit vor dir,
und mein Leben ist wie nichts vor dir.
Ach, wie gar nichts sind alle Menschen,
die doch so sicher leben.
Sie gehen daher wie ein Schemen,
und machen ihnen viel vergebliche Unruhe;
sie sammeln und wissen nicht
wer es kriegen wird.
Nun Herr, wes soll ich mich trösten?*

Ich hoffe auf dich.

*Der Gerechten Seelen sind in Gottes Hand
und keine Qual rühret sie an.*

Chorus

*Wie lieblich sind deine Wohnungen, Herr
Zebaoth!
Meine Seele verlangt und sehnet sich
nach den Vorhöfen des Herrn;
mein Leib und Seele freuen sich in dem
lebendigen Gott.
Wohl denen, die in deinem Hause wohnen,
die loben dich immerdar!*

Soprano Solo and Chorus

*Ihr habt nun Traurigkeit;
aber, ich will euch wiedersehen
und euer Herz soll sich freuen,
und eure Freude soll niemand von euch
nehmen.
Ich will euch trösten,
wie einen seine Mutter tröstet.*

*Sehet mich an: ich habe eine kleine Zeit
Mühe und Arbeit gehabt
und habe großen Trost funden.*

Behold, my days are
but an handsbreadth before you,
and my life is as nothing before you.
Ah, how insignificant are all mortals,
and yet they live so confidently.
They go about like a phantom,
and create so much vain disquiet;
they gather things and do not know
who shall receive them.
Now Lord, in whom shall I find
consolation?
I trust in you. *(Psalm 39:4-7)*

The souls of the righteous are in God's
hand
and no torment touches them.
(Wisdom of Solomon 3:1)

How lovely are thy tents, O Lord of
Hosts!
My soul yearns and longs
for the courts of the Lord:
my soul and body rejoice in the living
God.
Blessed are they that dwell in your
house;
those who praise you forever.
(Psalm 84:1-2, 4)

You now have sorrow;
but I will see you again,
and your heart shall rejoice,
and no one shall take your joy from you.
(John 16:22)
I will comfort you,
as one is comforted by his mother.
(Isaiah 66:13)

Look upon me; for a little time
I had toil and labor
and now I have found great comfort.
(Ecclesiasticus 51:35)

Baritone Solo and Chorus

*Denn wir haben hie keine bleibende Statt,
sondern die zukünftige suchen wir.*

*Siehe, ich sage euch ein Geheimnis.
Wir werden nicht alle entschlafen,
wir werden aber alle verwandelt werden;
und dasselbige plötzlich in einem
Augenblick
zu der Zeit der letzten Posaune.
Denn es wird die Posaune schallen
und die Toten werden auferstehen
unverweslich,
und wir werden verwandelt werden.
Dann wird erfüllet werden das Wort, das
geschrieben steht:
Der Tod ist verschlungen in den Sieg.
Tod, wo ist dein Stachel?
Hölle, wo ist dein Sieg?*

*Herr, du bist würdig zu nehmen Preis
und Ehre und Kraft,
denn du hast alle Dinge erschaffen,
und durch deinen Willen haben sie das
Wesen und sind geschaffen.*

Chorus

*Selig sind die Toten, die in dem Herren
sterben von nun an.
Ja, der Geist spricht,
daß sie ruhen von ihrer Arbeit,
denn ihre Werke folgen ihnen nach.*

For here on earth we have no
permanent place,
but we seek the one to come.
(Hebrews 13:14)

Behold, I tell you a mystery.
We shall not all sleep,
but we shall all be changed;
and changed, suddenly, in the blink of
an eye,
at the time of the last trumpet.
For the trumpet shall sound
and the dead will rise up incorruptible,
and we will be transformed.
Then will be fulfilled the word that is
written:
"Death is swallowed up in victory.
Death, where is your sting?
Hell, where is your victory?"
(I Corinthians 15:51-52, 54-55)

Lord, you are worthy to receive praise
and honor and power:
for you have created all things,
and by your will they have their being
and are created. (Revelation 4:11)

Blessed are the dead, which die in the
Lord from henceforth.
Yea, the Spirit says,
that they may rest from their labor,
for their works follow after them.
(Revelation 14:13)

Josie Larsen, an Artist Diploma student of Bradley Williams at New England Conservatory, is a lyric soprano from Sammamish, Washington. Recently, Josie performed as Fiordiligi in Mozart's *Così fan tutte*, Elaine in Musto's *Later the Same Evening*, Rosalinda in Strauss's *Die Fledermaus*, Mimi in Puccini's *La Bohème*, and the Governess in Britten's *The Turn of the Screw*.

This summer Josie will be a Lehrer Fellow at Music Academy of the West in Santa Barbara, California. She will sing as Annunciata in Bolcom's *Lucrezia* and cover Donna Anna in Mozart's *Don Giovanni*. Last summer Josie covered the Countess in Mozart's *Le Nozze di Figaro* at the Aspen Music Festival.

Her concert performances have included Mozart's *Mass in C Minor* and *Bachianas Brasileiras No. 5* by Villa-Lobos. At the end of this month, she will be singing "From Jewish Folk Poetry" as part of the BSO's Decoding Shostakovich series.

Josie has been heavily involved in competitions this year. Recently, she was honored to receive 3rd place at the New England Region of the Metropolitan Opera Laffont competition. One month later, she competed at the Shreveport Opera Singer of the Year competition and won 3rd place and the Audience choice award. She is currently competing in The Jensen Foundation Vocal Competition.

Josie completed her bachelor's degree at Brigham Young University in 2021 and her master's degree at New England Conservatory in 2023, both in Vocal Performance. This May she will complete the second and final year of her Artist Diploma. She will remain in Boston for the next year continuing to build her audition package, network, and brand. Josie's greatest joy from performing comes from the opportunity it provides to connect with others from all around the world, no matter the language.

Baritone **Zhanqi Wang** graduated with a Bachelor of Music degree from the China Conservatory of Music where he studied voice with Yi Song. In 2019 he won 2nd prize at the Urbania International Vocal Competition in the Aria and Art Song categories, 3rd prize in the 1st Sesto Bruscantini International Vocal Competition, and 3rd prize in the High School category at the 9th National Opera Vocal Competition for Higher Arts Institutions. In 2023 he won 2nd prize in the Undergraduate Aria category and an Outstanding Award in the Art Song category at the 10th National Opera Vocal Competition Higher Arts Institutions. He has sung the roles of Kublai Khan in *Marco Polo*, Colline in *La Bohème*, and Sarastro in *Die Zauberflöte*. He is currently a candidate for the Master of Music degree at New England Conservatory, studying with Bradley Williams, and has appeared in this year's NEC opera productions as Gus in *Later the Same Evening* and Seneca in *L'incoronazione di Poppea*.

New England Conservatory Choruses

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and Honghao Howard Zheng - graduate conductors

Sally Millar, administrator

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NEC Symphonic Choir

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Lila Brucia
Gia Cellucci
Coco Chapman
Baian Chen
Xingyan Chen
Bryan Chiang
Yiyang Dai
Anjolie Djearam
Jack Frederick
Zihan Johann Geng
Bailee Green
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Cameron Hayden
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Wei-An Huang
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Taitem Johnson
Shang-yi Kao
Jessi Kaufman
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Hugh Wolff, conductor

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Helen Yu
Emma Servadio
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Kristy Chen
Emma Boyd
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Tzu-Ting Chen
Jisoo Kim
Tessie Katz
Abby Reed
Yirou Ronnie Zhang
Maxwell Fairman
Peixuan Wu

Second Violin

Alice Lee
William Kinney
Ashley Tsai
Tzu-Tung Liao
Jusun Kim
Bella Hyeonseo Jeong
Aidan Daniels
Tara Hagle
Youngran Moon
Ravani Loushy Kay
Kitty Amaral
Thompson Wang

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John Harry Clark
Po-Sung Huang
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Eunjoo Hong
Yeh-Chun Lin
ChiJui Chen
Eunha Kwon
Harry Graham
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Ru-Yao Van der Ploeg

Cello

Isaac Pagano-Toub
Gayeon Kim
Austin Topper
Zanipolo Lewis
Angela Yining Sun
Chih-Yi Joy Chu
Thomas Lim
Jung ah Lee
Zachary Keum
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Bass

Brian Choy
Colby Heimburger
Alyssa Burkhalter
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Luke Tsuchiya

Flute

Yechan Min
Subin Oh

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Junhyung Park

Oboe

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Hugh Wolff
*Stanford and Norma Jean Calderwood Director of Orchestras;
Chair, Orchestral Conducting*

Hugh Wolff joined the New England Conservatory faculty in 2008 and has conducted a large share of NEC's orchestral concerts every year since then. He has taught graduate students in an elite training program for orchestral conductors since 2009.

Wolff has appeared with all the major American orchestras, including those of Boston, Chicago, New York, Philadelphia, Los Angeles, San Francisco, and Cleveland. He is much in demand in Europe, where he has conducted the London Symphony, the Philharmonia, the City of Birmingham Symphony, the Orchestre National de France, Czech Philharmonic, Leipzig Gewandhaus, Munich Philharmonic, and the Bavarian and Berlin Radio Orchestras. A regular guest conductor with orchestras in Japan, Korea, Scandinavia, Canada and Australia, he is also a frequent conductor at summer festivals.

Currently Laureate Conductor of the Belgian National Orchestra, Wolff was principal conductor of the Frankfurt Radio Orchestra from 1997 to 2006 and maintains a close relationship with that ensemble. He led it on tours of Europe, Japan, and China, and at the Salzburg Festival. Wolff was principal conductor and then music director of the Saint Paul Chamber Orchestra (1988-2000), with which he recorded twenty discs and toured the United States, Europe, and Japan.

Performances with the Boston Symphony have included the world premiere of Ned Rorem's *Swords and Ploughshares* in Symphony Hall. Wolff was music director of the New Jersey Symphony (1986-1993) and principal conductor of Chicago's Grant Park Music Festival (1994-1997). He began his professional career in 1979 as associate conductor of the National Symphony Orchestra under Mstislav Rostropovich.

Wolff's extensive discography includes the complete Beethoven symphonies with the Frankfurt Radio Orchestra and music from the baroque to the present. He has recorded or premiered works by John Adams, Stephen Albert, John Corigliano, Brett Dean, Lukas Foss, John Harbison, Aaron Jay Kernis, Edgar Meyer, Rodion Shchedrin, Bright Sheng, Michael Torke, Mark-Anthony Turnage, and Joan Tower and has collaborated on CD with Mstislav Rostropovich, Yo-Yo Ma, Steven Isserlis, Joshua Bell, Hilary Hahn, Dawn Upshaw, Jennifer Larmore, Jean-Yves Thibaudet, and jazz guitarist John Scofield. Three times nominated for a Grammy Award, Wolff won the 2001 Cannes Classical Award.

A graduate of Harvard College, Wolff studied piano with George Crumb, Leon Fleisher and Leonard Shure, composition with Leon Kirchner and Olivier Messiaen, and conducting with Charles Bruck. In 1985, Wolff was awarded one of the first Seaver/ National Endowment for the Arts Conducting Prizes.

A gift from the Calderwood Charitable Foundation endowed the Stanford and Norma Jean Calderwood Director of Orchestras chair now occupied by Hugh Wolff. He and his wife, harpist and radio journalist Judith Kogan, have three sons.

Erica J. Washburn

Director of Choral Activities

Conductor and mezzo-soprano Erica J. Washburn has been Director of Choral Activities at New England Conservatory since 2009. Known for her student-centric approach to classroom and rehearsal instruction, and commitment to the performance of new music, she is the recipient of several outstanding alumni awards, including the distinguished honor of induction to the Westminster Choir College Music Education Hall of Fame.

As a conductor, Washburn has worked with Kansas City, MO based Cardinalis, the Yale Schola Cantorum, the East Carolina University Women's Chorale, and the Eastman Women's Chorus. She is a sought-after guest clinician who frequently leads state and regional festival choruses, and spent five summers as a conductor and voice faculty member for the New York State Summer School of the Arts School of Choral Studies.

Under her direction the NEC choirs have been featured on several live and pre-recorded broadcasts, including the North Carolina based station WCPE Great Sacred Music, WICN Public Radio, and WGBH Boston. The choirs can also be heard in collaboration with the Boston Modern Orchestra Project on the BMOP/Sound recording *Paul Moravec: The Blizzard Voices* and, most recently, with the Tanglewood Festival Chorus and the Boston Symphony Orchestra on their Deutsche Grammophon recording of Shostakovich *Symphony No. 13*.

Washburn's stage credits include appearances as Madame Lidoine in Francis Poulenc's *Dialogues of the Carmelites*, Rebecca Nurse in Robert Ward's *The Crucible*, Mother/Allison in the premiere of Lee Hoiby's *This is the Rill Speaking* and others. Her recital and orchestral solo credits are numerous, and her live premiere from Jordan Hall of the late Richard Toensing's *Night Songs and Evening Prayers* with the New England Conservatory Symphonic Winds can be heard on Albany Records.

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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 Bittenwieser
The Edmund & Betsy Cabot Charitable Foundation
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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

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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 Krimsier 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
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David and Elly Newbower
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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

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Susan K. Ruf
Dr. Frank M. Sacks
Rebecca B. and Preston H. Saunders
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Carol P. Searle
Aviva Selling
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Peter Solomon
Benjamin Sosland
Emilie D. Steele
Daniel Stern and Deborah Nadel
The Helena Segy Foundation
M. Sternweiler
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James and Deb Thomas
Jane Wen Tsuang '86 and Jason Warner
Dr. Joseph B. Twichell
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Edward B. White
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Elizabeth and Bill Leatherman
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Eastern Bank
PwC
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\$5,000 - \$9,999

Dewey Square Group
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Eaton Vance
M. Steinert & Sons
NFP

\$2,500 - \$4,999

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

\$1,000- \$2,499

Brown Advisory
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HUB International New England
Isaacson, Miller
Sweetwater Sound

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