



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 read "Andrea Kalyn". The signature is stylized with loops and a long horizontal stroke at the end.

Andrea Kalyn  
President

# NEC Philharmonia

Hugh Wolff, conductor

*Stanford and Norma Jean Calderwood Director of Orchestras*

with

Jonah Kernis '25, cello

*Winner, NEC Concerto Competition*

Wednesday, April 30, 2025

7:30 p.m.

NEC's Jordan Hall



## PROGRAM

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**Tan Dun**  
(b. 1957)

*Fanfare Overture* (2019)

**Antonín Dvořák**  
(1841–1904)

**Concerto in B Minor for Cello and Orchestra, op. 104**

Allegro

Adagio ma non troppo

Finale: Allegro moderato

Jonah Kernis '25, cello

*Winner, NEC Concerto Competition*

*Intermission*

**Igor Stravinsky**  
(1882–1971)

***The Rite of Spring*** (1913), 1947 revision  
***(Le sacre du printemps)***

Part I: Adoration of the Earth

Introduction

The Augurs of Spring – Dances of the Young Girls

Abduction Game

Spring Rounds

Games of the Rival Tribes

Procession of the Sage

The Sage

Dance of the Earth

Part II: The Sacrifice

Introduction

Mystic Circle of the Young Girls

Glorification of the Chosen One

Evocation of the Ancestors

Ritual Action of the Ancestors

Sacrificial Dance (The Chosen One)

The title page of *Fanfare Overture* by Chinese composer **Tan Dun** reveals that it was commissioned by the Philadelphia Orchestra to honor Ambassador Nicholas Platt, “in recognition of his defining role in connecting the people of the United States and China.” Platt was a lifelong American diplomat, ambassador to several countries, and president of the Asia Society. As a young diplomat, he accompanied Richard Nixon on his historic 1972 trip to China. The overture is short and exuberant, with hints of both Chinese and American folk melodies. Premiered in Beijing in 2019 with Yannick Nezet-Seguin conducting, this is its second performance.

**Antonín Dvořák** was lured from Europe to the New World by a wealthy patron of the arts who wanted to found a music school in New York City. The composer spent three years in the United States as the Director of the National Conservatory of Music (1892-1895) and composed seven major works, the last of which is the Cello Concerto. At first reluctant to write for solo cello, Dvořák was encouraged by the success of Victor Herbert’s Second Cello Concerto, which he heard in New York. By the end of his American sojourn, he was clearly longing to return to Bohemia. The Black and Native American folk tunes he had incorporated into some earlier works are here replaced by Czech melodies. The news of his sister Josefina’s illness and subsequent death immediately after his return to Bohemia hit him hard, and caused him to change the end of the finale significantly. Before the last jubilant outburst, he inserted a long, quiet coda full of nostalgia and longing. The solo violin quotes his own song, “Let me be alone with my dreams!”

The concerto is certainly the most popular ever written for the cello. Symphonic in length, orchestration, and character, all three movements utilize the full orchestra, including timpani and three trombones. The woodwinds and horns have unusually prominent roles, underlining the symphonic nature of the writing. The concerto is dedicated to Hanuš Wihan, a cellist friend and colleague, but some of Wihan’s many suggestions (especially the request to add a 59-measure cadenza) were adamantly rejected by the composer. It is not surprising then, that the 1896 premiere was given not by Wihan, but by Leo Stern, in London. Wihan did finally perform the concerto (presumably as Dvořák wrote it) three years later.

May 29, 1913 is a day that lives in musical infamy. At the beautiful new Théâtre des Champs-Élysées in Paris, Serge Diaghilev’s Ballets Russes presented the world premiere of *The Rite of Spring* by the promising thirty year-old Russian composer **Igor Stravinsky**. Stravinsky had earned a modicum of fame the previous seasons with his ballets *The Firebird* and *Petrushka*, both based on Russian folk tales, but no one was prepared for the giant leap forward of *The Rite*. Based on a dream Stravinsky had and subsequent conversations with the mystical Russian designer and artist Nicholas Roerich, the ballet tells the story of a pagan Russian tribe celebrating the arrival of spring with the ritual sacrifice of a young girl who dances herself to death to propitiate the gods. To create a dance of such visceral and hypnotic power Stravinsky unleashed rhythm like no composer before him. And to capture the exotic color and atmosphere of the occasion, he expanded the orchestra to unprecedented

size, employing such unusual instruments as the alto flute, bass trumpet, and Wagner tuba. Diaghilev cleverly hedged his bets: he knew *The Rite* would cause a scandal, and, knowing that nothing sells tickets like controversy, surely wanted one. But he also knew the wealthy conservative patrons upon whom he relied needed to be pleased. So the mammoth *Rite* was sandwiched among popular confections: Chopin's *Les Sylphides*, Weber's *Introduction to the Dance*, and the *Polov'tsian Dances* of Borodin, orchestrated by Stravinsky's teacher Nikolai Rimsky-Korsakov. The white-gloved ladies and men in top hat and tails in the expensive seats got ballets they knew and loved; the bohemians in the balconies got something *avant garde*. And these two opposing camps went at it with the fervor of fighters at a boxing match. Diaghilev got the scandal he wanted, far larger than anything he imagined. The first quiet notes of the solo bassoon, higher than anything ever written for the instrument, drew gasps of disbelief. As the music unfolded, the reaction spread like wildfire; within minutes, the audience drowned out the orchestra. The unflappable conductor Pierre Monteux somehow kept the music together; the choreographer Vaslav Nijinsky shouted beat numbers to his dancers from the wings; the house manager flicked the house lights on and off trying to restore order, while fist fights and shouting matches broke out in the crowd. The distraught composer fled from his seat in the hall to backstage. Critics were as divided as the audience. To some, Stravinsky "worked at bringing his music close to noise. He has concentrated on destroying all sense of tonality." To others, he was "the Messiah we've been waiting for since Wagner, and for whom Mussorgsky and Debussy, as well as Richard Strauss and Arnold Schoenberg, seem to have prepared the way." Within months the scandal had died down and the work was performed uninterrupted to general acclaim. More than a century later, it is as fresh and daring as ever. Far from bringing "music close to noise," it opened up a new world of harmony and rhythm, rigorously organized, organic, and above all, deeply moving.

– Hugh Wolff

Twenty-two year old **Jonah Kernis** is from New York City, has been playing the cello since the age of three, and currently studies with Paul Katz at the New England Conservatory. His previous teachers have included Natasha Brofsky, Yari Bond, and Amy Barston. Jonah has played in multiple chamber groups at NEC, coached by Merry Peckham, Yeesun Kim, Nicholas Kitchen, Kristopher Tong, Mai Motobuchi, and Soovin Kim. He has also played with the NEC Baroque Ensemble and the Jazz for Non-Majors Ensemble, and was invited to play in jazz residencies with Sara Serpa and Nicole Mitchell. Jonah has been principal cellist in NEC's Symphony Orchestra, and has played in the Philharmonia Orchestra. He has also been a member of the Boston Philharmonic Orchestra, conducted by Benjamin Zander, which performed Beethoven's *Ninth Symphony* in Carnegie Hall and Symphony Hall in February, 2023, and was principal cellist of the Boston Philharmonic's Youth Orchestra, playing Bartók's *Concerto for Orchestra* and Mahler's Second Symphony in Symphony Hall. Jonah has won the NEC x A Far Cry Collaborative Competition, performing Beethoven's 6th Symphony for Chamber Orchestra in Jordan Hall.

Jonah is the cellist of the Alira String Quartet, which formed at NEC in 2024 and are coached by his teacher, Paul Katz. The quartet was selected as one of NEC's 2024-2025 Honors Ensembles and performed a full recital at Jordan Hall in April. They also won the Borromeo String Quartet Guest Artist Award, performing Mendelssohn's String Octet in Jordan Hall alongside the Borromeo String Quartet. The Alira Quartet recently participated in the Classical Music Institute's String Quartet Fellowship, where they received coachings from the Escher String Quartet and concluded with a performance of Ravel's String Quartet at the McNay Art Museum in San Antonio, Texas. The quartet made it to the finals of the Coltman Chamber Music Competition in March and will be competing at the Fischhoff Chamber Music Competition in May.

Jonah has played in masterclasses given by renowned cellists Steven Isserlis and Zlatomir Fung, and he has also played in chamber music masterclasses with Michael Kannen, Eugene Drucker, Fred Sherry, Ani Kavafian, Daniel Phillips, Gil Kalish, Anne-Marie McDermott, Amy Yang, and Wolfram Koessel.

Jonah has participated in summer music programs including the Tanglewood Music Center, Taos School of Music, Aspen Music Festival and School, Yellow Barn's Young Artist Program, Greenwood Music Camp, Bowdoin Music Festival, and the Kinhaven Summer Music School. This year he has been invited to play in the Tanglewood Festival Orchestra as a part of the Shostakovich Festival in Leipzig, Germany (May, 2025). Fellows will work under the batons of BSO Music Director Andris Nelsons and former BSO Assistant Conductor Anna Rakitina. In February 2017, Jonah premiered a new composition for solo cello by Mario Davidovsky at Greenwich House Music School. He has traveled to Shanghai to perform a cello and piano duo *First Club Date*, written by his father, Aaron Jay Kernis. He has also played in his father's concert series at the Yale School of Music, "New Music New Haven".

Jonah will complete his Bachelor of Music degree next month and will enter the Master of Music degree program at the Curtis Institute of Music in the fall.

# NEC Philharmonia

## Hugh Wolff, conductor

### *First Violin*

Yeji Lim  
David Carreon  
Jeremiah Jung  
Jisoo Kim  
Sarah Campbell  
Tzu-Ya Huang  
Sydney Scarlett  
Anatol Toth  
Jia-Ying Wei  
Olga Kaminsky  
Kearston Gonzales  
Gabriella Foster  
Aidan Daniels  
Rina Mori Kubota

### *Second Violin*

Peixuan Wu  
Hayoung Choi  
Isabella Sun  
Emma Servadio  
Kitty Amaral  
Emma Boyd  
Chiung-Han Tsai  
Rachel Wang  
Yeji Hwang  
Hannah Park  
Kristy Chen  
Emily Lin  
Ian Cheung

### *Viola*

Maureen Sheehan  
Po-Sung Huang  
Harry Graham  
Yu-Heng Wang  
Aidan Garrison  
Joy Hsieh  
Peter Jablowski  
Jowen Hsu  
Yeh-Chun Lin  
Eunjoo Hong  
ChiJui Chen

### *Cello*

Jae Eun Kim  
Sophia Knappe  
Yi-I Stephanie Yang  
Amelia Allen  
Bennet Huang  
Asher Kalfus  
Thomas Hung  
Miruna Eynon  
Hazel Han  
Hyeonmin Lee

### *Bass*

Colby Heimbürger  
Cailin Singleton  
Luisa Brown-Hernandez  
Yushu Mei  
Nicolette Kindred

### *Flute*

Anne Chao +  
Shengyi Cui ‡  
Emma Krause  
Subin Oh \*  
Anna Ridenour  
Yufei Wu

### *Piccolo*

Shengyi Cui \*+  
Subin Oh ‡  
Yufei Wu

### *Alto Flute*

Yechan Min

### *Oboe*

Donovan Bown  
Gwendolyn Goble +  
Alexander Lenser  
Kelley Osterberg ‡  
Christian Paniagua \*

### *English horn*

Alexander Lenser \*+  
Kelley Osterberg

### *Clarinet*

Sarah Cho ‡  
Xianyi Ji \*  
Alec Pin Kan +  
Frank Tao  
Mingxuan Zhang

### *E Clarinet*

Ethan Morad

### *Bass Clarinet*

Maxwell Reed +  
Frank Tao

### *Bassoon*

Sylva Goldman  
Abigail Heyrich  
Heejeong Jeong +  
Evan Judson  
Wilson Lu \*  
Carson Meritt ‡  
Erik Paul

### *Contrabassoon*

Sylva Goldman  
Andrew Salaru +

### *French horn*

Mattias Bengtsson +  
Grace Clarke ‡  
Noah Hawryluck  
Huimin Mandy Lin  
Mauricio Martinez

Ishaan Modi

Sage Silé

Noah Silverman

Xiaoran Xu \*

Yuqi Zhong

Qianbin Zhu

### *Wagner Tuba*

Noah Hawryluck  
Noah Silverman



*Trumpet*  
Ko-Te Chen +  
Matthew Dao \*  
Aidan Davidson  
Sarah Flynn ‡  
Sebastián Haros

*Piccolo Trumpet*  
Maxwell DeForest

*Bass Trumpet*  
Aidan Davidson

*Principal players*

\* Dun

‡ Dvořák

+ Stravinsky

*Trombone*  
Becca Bertekap ‡  
Jaehan Kim +  
Ethan Lehman \*  
  
*Bass Trombone*  
Caleb Christiansen ‡  
Scott Odou +  
David Paligora \*

*Tuba*  
Zev Barden  
Jeffrey Davison \*+  
Riley McMahon ‡

*Timpani*  
Izzy Butler ‡  
Patrick Sorah \*  
Lucas Vogelman  
Connor Willits +

*Percussion*  
Gustavo Barreda  
Izzy Butler +  
Jordan Fajardo-Bird  
Liam McManus \*  
Patrick Sorah  
Lucas Vogelman ‡  
Connor Willits

*Harp*

Shaylen Joos

### *Orchestra Department*

Hugh Wolff

*Stanford and Norma Jean Calderwood Director of Orchestras*

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Charlie Johnson  
*Stage Crew*

Special thanks to  
Zenas Hsu, Daniel Getz, Mickey Katz, and Anthony D'Amico,  
for their work in preparing the orchestra  
for this evening's concert.

## **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.

## **Upcoming Concerts at NEC**

Visit [necmusic.edu](http://necmusic.edu) for complete and updated concert and ticketing information

### **NEC Composers' Series, John Mallia, curator**

Malcolm Peyton Composers-in-Residence - Ingrid Laubrock and Ikue Mori

*Thursday, May 1, 2025 at 7:30 p.m., Jordan Hall*

### **NEC Lab Orchestra**

Jherrard Hardeman '25 GD, and Clancy Ellis '26 GD, conduct Beethoven *Symphony*

No. 4; Stravinsky *Concerto in E-flat, "Dumbarton Oaks"*; Kodály *Dances of Galanta*

*Thursday, May 1, 2025 at 8:00 p.m., Brown Hall*

### **Chirp 2: Music Technology, Davide Ianni, curator**

*Friday, May 2, 2025 at 8:00 p.m., Plimpton Shattuck Black Box Theatre*

### **Chirp 3: Music Technology, Stratis Minakakis, curator**

Beyond the "world of unsuspected sounds": a concert of Computer-Assisted Music

*Sunday, May 4, 2025 at 8:00 p.m., Plimpton Shattuck Black Box Theatre*

### **NEC Honors Ensemble: Nth° Wind Quintet**

*Sunday, May 4, 2025 at 8:00 p.m., Jordan Hall*

### **First Monday at Jordan Hall, Laurence Lesser, artistic director - 40<sup>th</sup> season**

Works by Mozart, Beethoven, and music and arrangements by Kreisler

*Monday, May 5, 2025 at 7:30 p.m., Jordan Hall*

### **Chirp 4: Music Technology, Katarina Miljkovic, curator**

*Monday, May 5, 2025 at 8:00 p.m., Plimpton Shattuck Black Box Theatre*

### **Tuesday Night New Music**

New music by NEC student composers, performed by their peers

*Tuesday, May 6, 2025 at 7:30 p.m., Jordan Hall*

### **Chirp 5: Music Technology, Lautaro Mantilla, curator**

*Wednesday, May 7, 2025 at 8:00 p.m., Plimpton Shattuck Black Box Theatre*

### **Chirp 6: Music Technology, John Mallia, curator**

*Thursday, May 8, 2025 at 8:00 p.m., Plimpton Shattuck Black Box Theatre*

### **NEC Commencement Concert**

*Saturday, May 17, 2025 at 7:30 p.m., Jordan Hall*

## Upcoming Student Recitals at NEC

*all programs subject to change*

Visit [necmusic.edu](http://necmusic.edu) for complete and updated concert information

**Jonah Kernis**, *cello* (BM)

Student of Paul Katz

*Friday, May 2, 2025, at 4:00 p.m., Pierce Hall*

**Michael Fisher**, *violin* (BM)

Student of Soovin Kim

*Friday, May 2, 2025, at 8:30 p.m., Keller Room*

**Yechan Min**, *flute* (MM)

Student of Paula Robison

*Friday, May 2, 2025, at 8:30 p.m., Brown Hall*

**Claire Park**, *cello* (MM)

Student of Lluís Claret

*Friday, May 2, 2025, at 8:30 p.m., Burnes Hall*

**Sydney Pexton**, *soprano* (MM)

Student of Carole Haber

*Friday, May 2, 2025, at 8:30 p.m., Williams Hall*

**Yoomin Kang**, *soprano* (BM)

Student of Carole Haber

*Saturday, May 3, 2025, at 8:00 p.m., Burnes Hall*

**Tiffany Lin**, *piano* (BM)

Student of Pavel Nersessian

*Saturday, May 3, 2025, at 8:00 p.m., Williams Hall*

**Yeh-Chun Lin**, *viola* (MM)

Student of Mai Motobuchi and Beth Guterman Chu

*Saturday, May 3, 2025, at 8:00 p.m., Brown Hall*

**Pin-Han Huang**, *collaborative piano* (MM)

Student of Pei-Shan Lee

*Sunday, May 4, 2025, at 12:00 p.m., Burnes Hall*

**Ru-Yao Van der Ploeg**, *viola* (BM)

Student of Mai Motobuchi

*Sunday, May 4, 2025, at 12:00 p.m., Keller Room*

## **Upcoming Student Recitals at NEC**

*—continued*

**Aidan Garrison, viola** (GD)

Student of Nicholas Cords and Mai Motobuchi

*Sunday, May 4, 2025, at 4:00 p.m., Keller Room*

**Olga Kaminsky, violin** (BM)

Student of Nicholas Kitchen

*Sunday, May 4, 2025, at 4:00 p.m., Burnes Hall*

**Haekyung Ju, violin** (MM)

Student of Soovin Kim and Donald Weilerstein

*Sunday, May 4, 2025, at 8:00 p.m., Williams Hall*

**Tristan Leung, collaborative piano** (DMA '26)

Student of Cameron Stowe

*Sunday, May 4, 2025, at 8:00 p.m., Burnes Hall*

**Yi-I Stephanie Yang, cello** (MM)

Student of Laurence Lesser

*Sunday, May 4, 2025, at 8:00 p.m., Brown Hall*

**Evan Judson, bassoon** (GC)

Student of Suzanne Nelsen

*Monday, May 5, 2025 at 4:00 p.m., Brown Hall*

**Dongyang Li, soprano** (MM)

Student of MaryAnn McCormick

*Monday, May 5, 2025, at 4:00 p.m., Burnes Hall*

**Daniel Slatch, double bass** (BM)

Student of Donald Palma

*Monday, May 5, 2025 at 4:00 p.m., Williams Hall*

**Inés Issel Burzynska, violin** (GC)

Student of Miriam Fried

*Monday, May 5, 2025, at 8:00 p.m., Burnes Hall*

**Yejin Jang, soprano** (MM)

Student of Carole Haber

*Monday, May 5, 2025, at 8:00 p.m., Williams Hall*



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Yukiko Egozy '01 and Eran Egozy  
Nancy Gade and James Curto  
David Gaylin '76 MM and Karen Gaylin  
Mary J. Greer  
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Fernande and George Raine  
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Vivian K. and Lionel B. Spiro  
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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  
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Joan Bentinck-Smith  
Clark and Susana Bernard  
Miriam Fried and Paul Biss  
Peter Boberg and Sunwoo Kahng  
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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 Coxé 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  
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Dena Hardymon  
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Eric Hoover  
Michael C. Hutchinson '01 and Laura Hutchinson  
F. Gardner and Pamela Jackson  
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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  
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Julie H. Reveley '78 MM and Robert J. Reveley

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