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

Andrea Kalyn
President

NEC Symphonic Winds & Wind Ensemble

William Drury, Conductor of Wind Ensembles

with

Kevin Holzman, guest conductor

and guests

Mark Zaleski, saxophone

Frank Carlberg, Jake Walters, piano

Robert Nieske, Ben Walker, double bass

Dor Herskovits, Victor Giraldez, drums

Tuesday, April 1, 2025

7:30 p.m.

NEC's Jordan Hall

PROGRAM

NEC Symphonic Winds

Sid Richardson *
(b. 1987)

Sun Compass (2025)
World Premiere, dedicated to Bill Drury

featured performers:
* Frank Carlberg, piano
* Robert Nieske, double bass
Dor Herskovits, drums

William Drury conductor

Dave Rivello
(b. 1963)

As Time Bends the Path (2024)
World Premiere, dedicated to Bill Drury

featured performers:
* Mark Zaleski, saxophone
Jake Walters, piano
Ben Walker, double bass
Victor Giraldez, drums

Dave Rivello, conductor

* *NEC faculty*

short pause

NEC Wind Ensemble
Kevin Holzman, guest conductor

Carlos Simon
(b. 1986)

Go Down Moses (2023)

David Maslanka
(1943–2017)

Symphony No. 4 (1993)

Richardson *Sun Compass*

Sun Compass takes its primary inspiration from desert navigation and, more broadly, from the idea of the exploration of an “imaginary landscape” along the lines of Paul Klee’s conception. I am drawn to solar navigation because of its propitious, mystical overtones in ancient cosmology. There are many forms of sun compasses, such as those invented by William Austin Burt and Ralph Bagnold, which make use of the sun’s direction rather than magnetism to calculate one’s bearing on the earth. Their complex calculations serve as an aid to explorers traversing long distances in sunlit landscapes such as the desert, the arctic, or grassland steppes and plains. *Sun Compass* seeks to navigate musical “deserts” through the cooperation of its diverse instrumental parts, namely a rhythm section of jazz players and a small wind band. On its journey, the ensemble confronts many differentiated musical objects, which reorient the ensemble and listener to different styles, feels, and textures. Through repetition, juxtaposition, and variation, these objects are recast and reconsidered as the band traverses imaginary landscapes of the mind and soul.

Sun Compass was written for Bill Drury in celebration of his decades-long tenure as a conductor of New England Conservatory’s Wind Ensembles, a role in which he has dedicated himself to the service of his students and touched many lives through music and his ineffable good nature.

– Sid Richardson

Rivello *As Time Bends the Path*

As Time Bends the Path is cast in a single movement featuring soprano saxophone, accompanied by jazz rhythm section (piano, bass, and drum set) and symphonic winds. The solo soprano saxophone part includes both written and improvised material. The title refers to any big life change that occurs as part of time moving forward. In this case, it refers to the moving of time that leads to retirement, and the new path that comes out of that. It is written for and dedicated to Bill Drury as his path bends towards retirement and the new path ahead.

– Dave Rivello, 2025

Dave Rivello is an American-born composer, arranger, conductor and bandleader working primarily in Jazz, Contemporary Media, and Modern Classical idioms. He apprenticed with Rayburn Wright, Bob Brookmeyer, Manny Albam, Bill Holman, and Sam D’Angelo.

He leads a 12-piece ensemble (The Dave Rivello Ensemble) that is his main orchestral voice. He is also the author of the book, *Bob Brookmeyer in Conversation with Dave Rivello* (ArtistShare). His debut recording, *Facing The Mirror*, received strong praise from reviewers in the United States, Italy and Ireland. The *Village Voice* Jazz Critics Poll chose *Facing The Mirror* as the Debut Release of that year.

He co-produced the Gil Evans Project live recording, *Lines of Color* – with leader Ryan Truesdell, which was nominated for a Grammy. He also recently co-produced Jennifer Bellor’s recording, *Reflections at Dusk*, on Innova Recordings.

He has served as composer-in-residence at a number of schools, writing for their ensembles, giving clinics as well as private lessons. His residencies have been sponsored by Meet The Composer, Harvard Project Zero, and The New York Council

of the Arts. He has written for and been commissioned by: The Smithsonian Institute, The United States Air Forces in Europe Band, The University of North Carolina-Wilmington, The Youngstown Symphony Orchestra, The Penfield Symphony Orchestra, The Eastman Wind Ensemble, Bobby McFerrin, David Taylor, Phil Woods, Randy Brecker, Regina Carter, the Airmen of Note, The Rochester Philharmonic Orchestra, and many others. His music has been widely performed throughout the U.S. as well as in Germany and Spain.

He is also on the faculty at the world-renowned Eastman School of Music.

Simon *Go Down Moses*

The Jewish biblical story of the Plagues of Egypt resonated with the enslaved, and they created songs that related to this story of bondage. While the horrific plagues that swept across Egypt are compelling in and of itself, the focus of this piece is recounted from the perspective of the stubborn Pharaoh, who unwillingly loosens his grip on the enslaved people. Pharaoh's hardened heart is conveyed through two sharp, accented chords. The spirit of God, represented by light, heavenly, metallic sounds from the percussion, signal the beginning of each new plague. Frogs, pestilence, sickness are not enough to break the Pharaoh's will. It is only with the "Angel of Death", which takes the life of Pharaoh's first-born child, represented by dark, brooding harmonies, that he relents in despair. The orchestral texture grows thinner and thinner as Pharaoh writhes in emotional anguish. The once prideful Pharaoh is now broken down to a powerless whimper. I use the Negro Spiritual, *Let My People Go (Go Down Moses)* as a musical framework throughout this movement.

– Carlos Simon

Go down Moses
Way down in Egypt land
Tell ol' Pharaoh to
Let my people go!
When Israel was in Egypt land
Let my people go!
Oppressed so hard they could not stand
Let my people go!

Maslanka *Symphony No. 4*

The sources that give rise to a piece of music are many and deep. It is possible to describe the technical aspects of a work – its construction principles, its orchestration – but nearly impossible to write of its soul nature except through hints and suggestions.

The roots of Symphony No. 4 are many. The central driving force is the spontaneous rise of the impulse to shout for the joy of life. I feel it is the powerful voice of the Earth that comes to me from my adopted western Montana, and the high plains and mountains of central Idaho. My personal experience of the voice is one of being helpless and tom open by the power of the thing that wants to be expressed – the welling-up shout that cannot be denied. I am set aquiver and am forced to shout and sing. The response in the voice of the Earth is the answering shout of thanks-

giving, and the shout of praise.

Out of this, the hymn tune *Old Hundred*, several other hymn tunes (the Bach chorales *Only Trust in God to Guide You* and *Christ Who Makes Us Holy*), and original melodies which are hymn-like in nature, form the backbone of Symphony No. 4.

– David Maslanka

NEC Symphonic Winds

William Drury, *conductor*

Flute

Rylan Collins
Meredith Daly *
Amelia Kazazian †
JouYing Ting

Oboe

Yuhsi Chang
Katherine Filiss †
Victoria Solís Alvarado *

Clarinet

Evan Chu *
Rohan Miovic †
Hanlin Yu
Zhenyue Zheng

Bass Clarinet

Haoran Sun

Bassoon

Daniel Arakaki *
Keer Zhou

Saxophone

Xinyi Liao, alto
Vladyslav Dovhan, tenor

French horn

Chih-Yu Ashley Chiang
Mathys Elbaz
Hans-Erik Jerosch

Trumpet

Harry James
Anry Ramirez-Garcia
Noah Semsar *
Richard Taylor †
Marion Teruel

Trombone

Becca Bertekap *
Max DiFonzo Jones
Jaewon Shim †

Tuba

Hayden Silvester

Timpani

Camden Briggs *
Abel Zhou

Harp

Shaylen Joos

Principal players

* Richardson
† Rivello

William Drury

Conductor of Wind Ensembles

William Drury is NEC's Conductor of Wind Ensembles and directs the NEC Symphonic Winds. He is also Music Director and Conductor of the Falmouth Chamber Orchestra and plays saxophone with the Jimmy Capone Big Band.

As a conductor, Drury has premiered works by composers such as Bell, Pinkham, Fletcher, Popkin, and Zorn; conducted orchestras at Harvard, Brown, and Brandeis universities and numerous Air Force bands throughout the nation; and has previously been MIT's Assistant Conductor of Orchestras, conductor of the Boston Conservatory's Wind Ensemble, assistant conductor of the Civic Orchestra of Boston, and conductor of the Auros Chamber Orchestra. As a jazz saxophonist, Drury has performed with Natalie Cole, the Coasters, Dave Stewart and MFB, and played lead tenor sax with the Bob Curnow Big Band. Before entering undergraduate studies, he worked for five years as a track laborer for the Burlington Northern Railroad.

NEC Wind Ensemble
Kevin Holzman *guest conductor*

<i>Flute</i> Subee Kim Yechan Min § Subin Oh Junhyung Park Anna Ridenour ^	<i>Contrabassoon</i> Dominic Panunto <i>Soprano Saxophone</i> Zhikang Chen Ethan Shen §	<i>Euphonium</i> Jeffrey Davison ^ Jaehan Kim § <i>Trombone</i> Aidan Davidson Alvin Tsz Yin Ho Noah Korenfeld § Ethan Lehman ^ Alex Russell
<i>Piccolo</i> Subee Kim § Emma Krause ^	<i>Alto Saxophone</i> Zhikang Chen ^ Sylva Goldman §	<i>Bass Trombone</i> Scott Odou ^ David Paligora §
<i>Alto Flute</i> Junhyung Park	<i>Tenor Saxophone</i> Andrés Almirall	<i>Tuba</i> Zev Barden Vivian Kung ^ Riley McMahon §
<i>Oboe</i> Donovan Brown Kearsen Erwin § Kelley Osterberg ^ Christian Paniagua Caroline Wu	<i>Baritone Saxophone</i> Vladyslav Dovhan § Ethan Shen ^ <i>French horn</i> Grace Clarke ^ Noah Hawryluck § Huimin Mandy Liu Mauricio Martinez Noah Silverman Xiaoran Xu Yuqi Zhong Qianbin Zhu	<i>Timpani</i> Izzy Butler § Patrick Sorah ^
<i>Clarinet</i> Carla Fortmann § Xianyi Ji Phoebe Kuan Robert Ray ^ Frank Tao	<i>Trumpet</i> Ko-Te Chen ^ Matthew Dao Maxwell DeForest Sebastián Haros Jake Hepler (asst) Evan Jones Alexandra Richmond §	<i>Percussion</i> Jordan Fajardo-Bird § Jacob Haskins ^ Liam McManus Jakob Schoenfeld Patrick Sorah Lucas Vogelmann
<i>E-flat Clarinet</i> Ethan Morad		<i>Harp</i> JT Zhang
<i>Bass Clarinet</i> Zoe Schramm		<i>Keyboard</i> Thomas Griffin, piano Zebo Yuan, organ
<i>Contrabass Clarinet</i> Alec Pin Kan		
<i>Bassoon</i> Valerie Curd § Evan Judson ^ Andrew Salaru Jialu Wang	<i>Piccolo Trumpet</i> Ko-Te Chen	<i>Principal players</i> § Simon ^ Maslanka

Stage crew: Emma Boyd, Sarah Flynn, Carla Fortmann, Charlie Johnson

Kevin Holzman serves as the Director of Wind Studies and Division Head of Ensembles and Conducting at University of Cincinnati College-Conservatory of Music (CCM). He joined CCM's faculty in 2017. As Director of Wind Studies, Holzman serves as the music director for the CCM Wind Symphony (CCM's premier wind ensemble), CCM Musica Nova, and CCM Chamber Winds, in addition to overseeing other CCM Wind Studies Ensembles. His academic responsibilities include teaching graduate conducting and related courses, as well as the advising and mentoring of wind conducting students in CCM's Masters and Doctoral programs. Holzman also serves as Director of the Cincinnati Youth Wind Ensemble Program through the CCM Preparatory Department.

In 2019, Holzman was appointed Music Director and Chief Guest Conductor of the Beijing Wind Orchestra, China's premier wind ensemble. Prior to his appointment at CCM, Holzman earned his Doctor of Musical Arts degree in conducting at the Eastman School of Music, where he studied with Music Director of the Eastman Wind Ensemble, Mark Scatterday, DMA. As a Frederick Fennell Conducting Fellow and 2016 recipient of the prestigious Walter Hagen Prize for Excellence in Conducting, Holzman served in a graduate student capacity as Associate Conductor of the world-renowned Eastman Wind Ensemble and Eastman Wind Orchestra.

Beyond CCM, Holzman has worked with professional ensembles including the Beijing Wind Orchestra, the Siena Wind Orchestra (Japan), the United States Army Band "Pershing's Own" and the Rochester Philharmonic Orchestra. Currently, he serves as Music Director and Conductor of the River's Edge Bras Band. In April 2017, Holzman served as recording conductor of the Music in the American Wild ensemble, a National Endowment for the Arts grant-funded ensemble that commissioned 11 new works in celebration of the 2016 U.S. National Parks Centennial.

In addition to his work with collegiate and professional ensembles, Holzman is a passionate advocate for music education and access to music in all schools. He regularly clinics high school and junior high school ensembles and has served as conductor of honor bands across the United States. He is an honorary member of Phi Mu Alpha, Tau Beta Sigma and Kappa Kappa Psi music fraternities.

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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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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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