

Concert Program

A woman with dark hair is shown from the chest up, holding a lit matchstick in her right hand. The matchstick is held vertically, with the flame at the top, just below her mouth. She is looking directly at the camera. A microphone on a stand is positioned to her right, partially visible. She is wearing a light-colored, possibly white, sleeveless top and a pearl necklace. The background is dark, and the lighting is focused on the woman and the matchstick, creating a dramatic effect. A small red rectangular object is visible on her left shoulder.

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Great Music for a Great Space: *Beyond Borders and Boundaries*

NEC Chamber Singers

Erica J. Washburn, conductor

with

Rafe Lei Schaberg, piano

Thursday, October 23, 2025

7:30 p.m.

NEC's Jordan Hall

PROGRAM

Hildegard von Bingen

(1098–1179)

arr. Katerina Gimon

O Virtus Sapientiae

Victoria Marquez, Olivia Nelson, soprano

Grace Navarro, Ivy Jiayue Yin, mezzo-soprano

Lili Boulanger

(1893–1918)

Pour les funérailles d'un Soldat

McLain Weaver, baritone

trio: Valentine Umeh, tenor

Ryan Carpenter, baritone

Louis Shriber, bass

Joel Thompson

(b. 1988)

***Seven Last Words of the Unarmed* (2015)**

Kenneth Chamberlain Sr, 68

“Officers why do you have your guns out?”

Trayvon Martin, 17

“What are you following me for?”

Amadou Diallo, 23

“Mom, I’m going to college”

Michael Brown, 18

“I don’t have a gun! STOP shooting!”

Oscar Grant III, 22

“You shot me!”

John Crawford III, 22

“It’s not real.”

Eric Garner, 43

“I can’t breathe”

Amy Li, soprano

Darwin Chang, Lingyu Dong, violin

Jeonghwan Yoon, viola

Austin Topper, cello

Rafe Lei Schaberg, piano

African American Spiritual
adapted by Sylvia Olden Lee
arr. Evelyn Simpson Curenton
(b. 1953)

Lord, How Come Me Here?

Ogechi Victoria Okoye, soprano

Michael Bussewitz-Quarm
(b. 1971)

My Name is Lamiya: Don't Call Me "Refugee"

Caroline Shaw
(b. 1982)

from *To the Hands* (2016)
III. Her beacon-hand beckons

We are deeply grateful to
Bob Winters, Catherine Cooper, and the Concert Halls staff;
Lisa Nigris and the Recording and Performance Technology engineers;
Rafe Lei Schaberg;
and our string colleagues
Darwin Chang, Lingyu Dong, Jeonghwan Yoon, and Austin Topper.

This evening's program, "Beyond Borders and Boundaries," offers an immersive exploration of critical social narratives, inviting the audience to examine and experience diverse lives and events. The repertoire has been curated to address themes of gender bias and identity, racism, prejudice, slavery, immigration, and the global refugee crisis.

The program begins by celebrating the resilience and artistry of female composers who challenged established norms. Through the works of Hildegard von Bingen, Katherine Gimon, Lili Boulanger, and Caroline Shaw, we trace a lineage of groundbreaking creativity that contributed to shattering the glass ceilings of their respective eras. The program then shifts its focus to poignant social commentary:

- Joel Thompson's powerful cantata, *Seven Last Words of the Unarmed*, compels performers and listeners alike to confront the final moments in the lives of seven Black men, providing a profound, human-centered examination of racial injustice.
- Evelyn Simpson Curenton's arrangement of *Lord, How Come Me Here* earnestly expresses the devastating grief of a Black mother facing the loss of her children to enslavement, bearing witness to a history of systemic trauma.
- Michael Bussewitz-Quarm's *My Name is Lamiya; Don't Call Me "Refugee"* shares the moving, raw poetry of Lamiya Safarova, an Azerbaijani refugee. Her distress underscores the plight of the estimated 49 million children under the age of 18 who are currently forcibly displaced globally, prompting reflection on the impact such displacement has on a developing world-view. (Source: unhcr.org/refugee-statistics)
- The evening concludes with Movement III of Caroline Shaw's *To the Hands, Her beacon-hand beckons*. Featuring text from Emma Lazarus's "The New Colossus," the piece culminates in Shaw's own humanitarian statement, "we will be your refuge," offering a closing message of hope and solidarity.

We encourage our audience members to approach this program with the same commitment to empathy and open-mindedness that the performers have demonstrated throughout their preparation. Engaging with the topics presented tonight—from systemic injustice to the global humanitarian crisis—is not easy. However, it is through persistent dialogue, whether conveyed through musical performance, verbal discussion, or other artistic media, that we can continue to foster communication and move forward as a cohesive global community.

I extend my deepest gratitude to the New England Conservatory Chamber Singers for their unwavering commitment to musical excellence, their artistic bravery, and their fundamental belief in their capacity to contribute positively to this expansive world.

Sincerely,
Erica J. Washburn

von Bingen *O Virtus Sapientiae*

Hildegard von Bingen was and remains a peerless polymath and mystic. At a moment in history when women were considered the weaker sex and expected to behave as such, Hildegard achieved amazing things during her long life as the head Abbess in a German Benedictine convent. From the time Hildegard was a child, she received “visions” of the Divine: and she reported these visions as coming to her via all five senses. Perhaps this explains her prolificacy; besides composing music, Hildegard communicated her visions through writings on theology, artwork of the Divine, and books on natural science and medicine. Hildegard even created a “lingua ignota” - a made-up language of letters and words based on Latin - and wrote down recipes for food in the convent. Hildegard, though known to be “uneducated” in the contemporary sense of the word, was widely renowned in her time; there are accounts of her preaching to the general public beyond the abbey where she resided, and the fact that she received visions directly from God garnered her prestige in the eyes of men and women both.

Hildegard’s music consists entirely of religious, monophonic (one voice, unaccompanied) chant. Like the music of all great church composers, Hildegard’s music is intended for daily use and written with specific singers in mind. This gives us some insight into its performance practice, although there are still vastly different interpretations of her music even among experts. The general consensus is that these melodies should be sung relatively quickly: not so quickly as regular spoken words, but not ponderously slow. We know this because of the way Hildegard sets text combined with various musical “turns-of-phrase” that are obviously meant to be ornaments. Performers of her music will often employ drones as a backdrop for the chant; there’s historical evidence for this practice, and also evidence that Hildegard’s music can be performed unaccompanied by a drone.

Hildegard’s music can be demanding listening for today’s audiences: without the grounding factors of rhythm, meter, and harmonic structure, it can be challenging to find “a way in” to enjoying her music. But make no mistake—these chants are as dramatic and heartfelt as any other great music. Hildegard creates this sense of drama by using changes in vocal register, the speed of text recitation, and whether the music moves by step or by leap. And performers will often use this to inform their interpretation of things like volume, the speed of musical gestures, and text painting.

– Holly Druckman

*Founder and Artistic Director of Carduus
Artistic Director, Cappella Clausura*

O Virtus Sapientiae

O virtus Sapientiae,
quae circuiens circuisti
comprehendendo omnia
in una via, quae habet vitam,
tres alas habens,
quarum una in altum volat,
et altera de terra sudat
et tertia undique volat.
Laus tibi sit, sicut te decet,
O Sapientia.

O strength of Wisdom
Who, circling, circled,
Enclosing all
In one lifegiving path,
Three wings you have:
One soars to the heights,
One distils its essence upon the earth,
And the third is everywhere.
Praise to you, as is fitting,
O Wisdom

Hildegard von Bingen

Boulanger *Pour les funérailles d'un Soldat*

Born Marie-Juliette Boulanger on August 21, 1893, in the Opéra district of Paris, Lili Boulanger was destined for musical greatness. She was the younger sister of the future legendary composition pedagogue, Nadia Boulanger, and the child and grandchild of accomplished musicians. Her prodigious musical talent was evident from the age of two.

Despite this early promise, Boulanger's formal training was delayed due to persistent ill health throughout her later childhood and early adolescence, which initially prevented her enrollment at the Conservatoire de Paris. However, her musical education continued rigorously under the guidance of her family, especially Nadia. Lili frequently audited her elder sister's classes at the Conservatoire, ensuring her studies in harmony and counterpoint progressed. At the age of sixteen, she was finally permitted to formally enroll in classes, pursuing composition alongside studies in piano, violin, cello, harp, and voice.

In 1912, Boulanger entered the prestigious Prix de Rome competition for the first time. Although she was forced to withdraw that year due to illness—a setback preceding her historic win in 1913 as the first female recipient of the prize at age 19—it was during this period that she composed *Pour les funérailles d'un Soldat* (For the Funeral of a Soldier). The work premiered on February 11, 1913, with Boulanger herself at the piano accompanying the chorus.

This powerful piece masterfully blends the somber melody of the *Dies Irae* chant with her distinctive voice, which incorporates the harmonic language of French Impressionism (featuring expressive seventh, ninth, and parallel chords). Boulanger's skillful text setting evokes a profound sense of mourning, vividly portraying the assembled soldiers and townspeople. The work is dedicated to her composition teacher, Georges Caussade, with the inscription: "en profonde reconnaissance, en sincère attachement" ("in deep gratitude, in sincere fondness").

Pour les funérailles d'un soldat

Qu'on voile les tambours, que le prêtre s'avance.

A genoux, compagnons, tête nue et silence.

Qu'on dise devant nous la prière des morts.

Nous voulons au tombeau porter le capitaine.

Il est mort en soldat, sur la terre chrétienne.

L'âme appartient à Dieu; l'armée aura le corps.

Let the drums be muffled, let the priest come forward.

On your knees, companions, bareheaded, and silent.

Let the prayer for the dead be said before us.

We want to take the captain to the grave.

He died as a soldier, on Christian soil.

The soul belongs to God; the army will have the body.

Alfred de Musset, from *La coup et les lèvres*

Thompson *Seven Last Words of the Unarmed*

Dear Listener,

In November of 2014, a Staten Island grand jury chose not to indict the officer who murdered Eric Garner. To me, the message was clear: if I were to be killed in some interaction with authority figures, my loved ones should not expect justice. There could be a video recording of my futile attempts to describe my distress—"I can't breathe"—with the arm of the law around my neck and the life fading from my eyes, and still, my death wouldn't matter. My death wouldn't matter enough to warrant a formal charge of even manslaughter or negligent homicide. This was not an isolated incident—this was a trend. The color of my skin is a capital offense. *Seven Last Words of the Unarmed* wasn't written to be heard. It was essentially a sonic diary entry expressing my fear, anger, and grief in the wake of this tragedy. I was serving as a choral conductor at a small college in south Georgia, but I occasionally composed pieces and hid them away. Finishing this work in early January 2015 was a much-needed catharsis; I felt exorcised of the emotions that had drained my spirit.

However, Freddie Gray's death the following April impelled me to try to bring *Seven Last Words of the Unarmed* to life. A Facebook post asking musician friends to sightread the work, a phone call by a friend to Dr. Eugene Rogers of the University of Michigan, a commission from Andre Dowell to fully orchestrate the work for the 20th anniversary of the Sphinx Organization, and the piece is alive several years later and I am very grateful.

Liturgical settings of the *Seven Last Words of Christ* are not trying to demonize the Roman soldiers that orchestrated the crucifixion, but they are designed to stir within the listener an empathy towards the suffering of Jesus. Inspired by that template, this piece is a meditation on the lives of seven black men and an effort to focus on their humanity, which is often eradicated in the media in an attempt to justify their deaths.

Listening to *Seven Last Words of the Unarmed* can be uncomfortable. As you listen, I ask that you try to remain open. It can be easy to let a spirit of defensiveness pollute the experience of the piece. I ask that you revisit the last moments of these men with

fresh hearts:

- Kenneth Chamberlain, Sr: the retired Marine who accidentally pressed his Life Alert necklace which recorded the police calling him a n***er before he was killed. ("Officer, why do you have your guns out?")
- Trayvon Martin: the teenage boy with his bag of Skittles being chased in his own neighborhood. ("What are you following me for?")
- Amadou Diallo: the young immigrant who called his mother in Guinea after he had saved up enough money to pursue a degree in computer science. ("Mom, I'm going to college.")
- Michael Brown: the recent high school graduate and amateur musician whose body lay baking in the street for four hours before being taken to the coroner. ("I don't have a gun. Stop shooting!")
- Oscar Grant III: the young father (of a 4-year-old girl) who was shot in the back while handcuffed in a prone position at Fruitvale Station. ("You shot me! You shot me.")
- John Crawford: another young father who was purchasing a BB gun in a Wal-Mart in the open carry state of Ohio. ("It's not real.")
- Eric Garner: the 43-year-old grandfather who was choked to death on camera on the streets of New York City. ("I can't breathe.")

When the music is over, let us continue to listen. Let us listen to each other with love and hope for a more just future. Thank you.

With love,
Joel Thompson

Simpson Curenton *Lord, How Come Me Here?*

A native of Philadelphia, Evelyn Simpson Curenton is a versatile and highly accomplished musician whose exceptional talent was evident from a young age. She began playing the piano at two and commenced formal music studies at five. By age nine, she was already accompanying her celebrated musical family, The Singing Simpsons of Philadelphia, in public performances. Following her passion, she earned a bachelor's degree in Music Education and Voice from Temple University.

Simpson Curenton has since established herself as a highly sought-after artist, holding titles that include composer, arranger, pianist, organist, vocalist, artistic director, lecturer, producer, and clinician.

Her distinguished career includes high-profile commissions and performances by major ensembles across the U.S.:

- She was commissioned to complete seven arrangements for the landmark Carnegie Hall concert featuring celebrated vocalists Kathleen Battle and Jessye Norman, alongside the Chorus and Orchestra of the Metropolitan Opera.
- Her works have been performed by prestigious orchestras, including The Philadelphia Orchestra, The National Symphony, The Baltimore Symphony, and The Minnesota Orchestra, as well as The U.S. Marine Band.

© Her compositions have also been commissioned for and performed by distinguished musicians, including George Shirley, the late Duke Ellington, Hubert Laws, Denyce Graves, John Blake, Metropolitan Opera singer Angela Brown, and David Murray, among others. Her late sister, Naumberg winner Joy Simpson, also performed her works.

Lord, How Come Me Here is so simple in its words, repeated over and over; a vestige of African culture and idioms. It's a song of deep lament, mourning, and grief...It is also a prayer, a prayer of complaint to God – asking, pleading, for God to intervene and grant relief to those who are suffering under unjust conditions and inhumane circumstances. Theologian James Cone said spirituals are “historical songs which speak about the rupture of Black lives.” This spiritual allowed the slave to openly question, in song, her/his sociological condition. It posed the existential questions, “Why am I here?”, “How did I get here?” and “Why is this happening to me?” The individual articulated not only personal experience, but the sentiment and experience of the entire community. The question “Lord, how come me here?” is both rhetorical and literal.

– M. Roger Holland, II
Teaching Associate Professor, Ethnomusicology
Director, The Spirituals Project
University of Denver, Lamont School of Music

Lord, How Come Me Here?

Lord, how come me here?
Lord, how come me here?
Lord, how come me here?
I wish I never was bo'n.

Dere ain't no freedom here, Lord.
Dere ain't no freedom here.
Dere ain't no freedom here.
I wish I never was bo'n.

Dere's so much evil here, Lord.
Dere's so much evil here.
Dere's so much evil here.
I wish I never was bo'n.

Dey sol' my chirren away, Lord.
Dey sol' my chirren away.
Dey sol' my chirren away.
I wish I never was bo'n.

Bussewitz-Quarm *My Name is Lamiya: Don't Call Me "Refugee"*

The Songs of Lamiya are written to bring attention to one of the most significant issues in our world today, the global refugee crisis. Lamiya Safarova lost her home and her village to the Nagorno-Karabakh War when she was only nine, eventually settling with her family in a cardboard shack on the shore of the Caspian Sea. She began writing poems to express her feelings. The loss of her home and her village had a profound impact on Lamiya. And so did being classified as a "refugee" by her classmates in school.

She has a name, and her poem gives her a voice. – Michael Bussewitz-Quarm

My Name is Lamiya: Don't Call Me "Refugee"

My life, my destiny
Has been so painful, so don't call me "refugee".
My heart aches, my eyes cry,
I beg of you, please don't call me "refugee".

It feels like I don't even exist in the world,
As if I'm a migrant bird far away from my land
Turning back to look at my village.
I beg of you, please don't call me "refugee".

Oh, the things I've seen during these painful years,
The most beautiful days I've seen in my land,
I've dreamed only about our house.
I beg of you, please don't call me "refugee".

The reasons why I write these sad things
Is that living a meaningless life is like hell.
What I really want to say is:
I beg of you, please don't call me "refugee".

Lamiya Safarova, age 9

Shaw *Her beacon-hand beckons*

The Crossing commissioned me to compose *To the Hands* as a response to *Ad manus* from Dieterich Buxtehude's 17th century masterpiece, *Membra Jesu Nostri*. It is a part of the Seven Responses project and was performed by members of The Crossing, the International Contemporary Ensemble (ICE), and the early music ensemble Quicksilver, alongside the complete Buxtehude and new works by six other composers.

The text of the third movement, *Her beacon-hand beckons*, is a riff on Emma Lazarus' sonnet "The New Colossus," famous for its engraving at the base of the Statue of Liberty. The poem's lines "Give me your tired, your poor,/ Your huddled masses yearning to breathe free" and its reference to the statue's "beacon-hand"

present a...image of a hand—one that is open, beckoning, and strong—offering
comfort for those caught in a dangerous and complex environment. — *Caroline Shaw*

Her beacon-hand beckons:
give
give to me
those yearning to breathe free
tempest-tossed they cannot see
what lies beyond the olive tree
whose branch was lost amid the pleas
for mercy, mercy
give
give to me
your tired fighters fleeing flying
from the
from the
from
let them
I will be your refuge
I will be your refuge
I will be
I will be
we will be
we will

New England Conservatory Choruses

Erica J. Washburn, Director of Choral Activities

Estel Haejin Park, Noah Scecina-White, and Louis Shriber, graduate conductors

Sally Millar, administrator

Hyojeong Ham, Rafe Lei Schaberg, and Ashly Zhang, rehearsal pianists

NEC Chamber Singers

Ryan Carpenter
Gia Cellucci
Ruoxi Angel Dai
Haijie Du
Taitem Johnson
Donghui Kang
Amy Li
Geneva Lindsay
Victoria Marques

Grace Navarro
Olivia Nelson
Alakananda Nuthalapati
Ogechi Victoria Okoye
Kaier Pan
Estel Haejin Park
Geling Peng
Cecily Rea
Rafe Lei Schaberg
Noah Scecina-White

Louis Shriber
Matthew Tirona
Eduard Treshchev
Valentine Umeh
Hannah Wang
Sunny Wang
McLain Weaver
Ivy Jiayue Yin
Zihan Zhang

The **NEC Chamber Singers** is an ensemble, open to all majors at NEC, of 24-30 musicians who perform challenging works from all style periods, with a particular emphasis on 19th-21st century a cappella works. The choir rehearses three times a week and experiences choral music-making in an intimate ensemble setting, typically in the round. Each NEC Chamber Singer is a musician seeking to understand the principles and nuance of superior choral artistry so that they may be prepared for professional opportunities and expectations outside of the Conservatory. The choristers diligently prepare their music outside of scheduled rehearsals which makes the brief time spent together musically invaluable. The ensemble typically performs eight to ten times each academic year: on campus in the Conservatory's Jordan Hall and at off campus venues in and around greater Boston.

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, and the 2025 recipient of the New England Conservatory Louis and Adrienne Krasner Teaching Excellence Award.

As a conductor, Washburn has worked with Kansas City, MO based Cardinalis, the Yale Schola Cantorum, the East Carolina University Women's Chorale, the Eastman Women's Chorus. and the Cornell University Cornell 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.

Upcoming Choral Music at NEC

Visit necmusic.edu for complete and updated concert information

NEC Philharmonia, NEC Symphonic Choir, David Loebel, conductor
Mozart *Symphony No. 31, "Paris"*; Debussy *Nocturnes*; Boulanger *Psaume 129*;
Poulenc *Gloria* – Rena Maduro, soprano
Wednesday, November 5, 2025 at 7:30 p.m., Jordan Hall

NEC Chamber Singers, Symphonic Winds, Navy Band Northeast
"Into the Holidays"
Monday, December 8, 2025 at 7:30 p.m., Jordan Hall

NEC Chamber Singers, Symphonic Winds, Navy Band Northeast
"Into the Holidays" (repeat) - Audio streamed on [wicn](https://www.wicn.org)
Wednesday, December 10, 2025 at 12:00 noon, Mechanics Hall, Worcester

NEC Conductors' Choir
Works by Chatman, Gilkyson, Hazzard, Parry, Poulenc, Trumbore, and Victoria
conducted by Estel Haejin Park, Noah Scecina-White, and Louis Shriber,
all '27 MM students of Erica J. Washburn
Thursday, December 11, 2025 at 8:00 p.m., Burnes Hall

Other Upcoming Concerts at NEC

all programs subject to change

[nec]shivaree, Stephen Drury, artistic director
Terry Riley *In C*, in celebration of the composer's 90th birthday
Sunday, October 26, 2025 at 8:00 p.m., Burnes Hall

Faculty Recital: Borromeo String Quartet
Tuesday, October 28, 2025 at 7:30 p.m., Jordan Hall

NEC Philharmonia, Hugh Wolff, conductor
Bacewicz *Overture*; Shostakovich *Piano Concerto No. 1* - Jinyoung Kweon, piano
Prokofiev *Symphony No. 5 in B-flat Major*, op. 100
Wednesday, October 29, 2025 at 7:30 p.m., Jordan Hall

First Monday at Jordan Hall, 41st season
Works by Haydn, Schuller, Britten, and Brahms
Monday, November 3, 2025 at 7:30 p.m., Jordan Hall

Other Upcoming Concerts at NEC

—continued

NEC Trombone Choir, James Markey, director

Tuesday, November 4, 2025 at 6:00 p.m., Burnes Hall

NEC Composers' Series: "Home"

Sophia Szokolay '19, '25 DMA, violin and Sid Richardson, co-curators

An exploration of cultural identity and belonging, shaped by the experiences of Migration and the quest for a sense of home in the midst of dissonance – works by Sam Wu, Marc Migó, Richardson, Mallia, Sanlikol, Minakakis, and Gandolfi

Thursday, November 6, 2025 at 7:30 p.m., Jordan Hall

NEC Undergraduate Opera Seminar: Opera Scenes, Michael Meraw, director

Thursday & Friday, November 6 & 7, 2025 at 7:30 p.m.

Plimpton Shattuck Black Box Theatre

NEC Chamber Orchestra, Donald Palma, artistic director

Stravinsky *Apollon musagète*; Dvořák *Serenade in E Major*, op. 22

Wednesday, November 12, 2025 at 7:30 p.m., Jordan Hall

BSO Prelude: What I Hear - Tania León

Thursday, November 13, 2025 at 5:30 p.m., Brown Hall

Sonata Night 57, Pei-Shan Lee, director

Beethoven sonatas for cello and piano, a collaboration with the cello studio of Lluís Claret

Thursday, November 13, 2025 at 6:30 p.m., Burnes Hall

NEC Wind Ensemble, William Drury, guest conductor

Minakakis *Vykinon* (world premiere), Stephen Drury and Yukiko Takagi, piano
Mahler *Songs of a Wayfarer*; Huling *Blood Moon: Concerto for Tenor Saxophone and Wind Ensemble*; Heiss/Wiese *A Place in New England: Prelude for Auburndale*; Stanford *Symphony No. 5 (mvt. 3, 4)*

Thursday, November 13, 2025 at 7:30 p.m., Jordan Hall

NEC Baroque Orchestra, Guy Fishman, director

Monday, November 17, 2025 at 7:30 p.m., Brown Hall

NEC Festival: "Chamber Music + Sonatas: Schuller and the Spirit of Collaboration"

Ken Schaphorst, curator

Monday, November 17, 2025 at 7:30 p.m., Jordan Hall

Other Upcoming Concerts at NEC

—continued

NEC Festival: “Contemporary Musical Arts Today – A Global Vision Realized”

Eden MacAdam-Somer and Hankus Netsky, curators

Tuesday, November 18, 2025 at 7:30 p.m., Jordan Hall

Tuesday Night New Music

New music by NEC student composers, performed by their peers

Tuesday, November 18, 2025 at 8:00 p.m., Williams Hall

NEC Festival

NEC Symphony, David Loebel, Clancy Ellis '26 GD, conductor

Chadwick Jubilee from *Symphonic Sketches*; Strauss Overture to *Die Fledermaus*;

Stravinsky Suite from *The Firebird*; Joplin (arr. Schuller) *Overture to Treemonisha*;

Schuller *Seven Studies on Themes of Paul Klee*

Wednesday, November 19, 2025 at 7:30 p.m., Jordan Hall

NEC Festival: “Jumpin’ in the Future, The Legacy of Gunther Schuller”

NEC Jazz Orchestra, Ken Schaphorst, director

Guest artists include Fred Hersh and Carl Atkins

Thursday, November 20, 2025 at 7:30 p.m., Jordan Hall

NEC Opera: Jonathan Dove “Flight”

NEC opera students are joined by members of NEC Philharmonia under the

direction of Robert Tweten; Joshua Major is the stage director

Thursday-Saturday, November 20-22 at 7:30 p.m.;

Sunday, November 23, 2025 at 3:00 p.m., Plimpton Shattuck Black Box Theatre

NEC Festival: “Of Reminiscences and Reflections – Celebrating Gunther Schuller’s

100th Birthday” - Live performances, recorded audio, projected images, and

commentary featuring Gunther Schuller and others, celebrating Schuller’s deep

effect on numerous musicians and the path of 20th and 21st century music

Friday, November 21, 2025 at 8:00 p.m., Jordan Hall

Faculty Recital: Kenneth Radnofsky, saxophone

Saturday, November 22, 2025 at 7:30 p.m., Burnes Hall

Faculty Recital: Weilerstein Duo

Pianist Vivian Hornik Weilerstein and violinist Donald Weilerstein are joined by

cellist Leland Ko '24 AD and soprano Sara LeMesh in a program of works by

Shostakovich

Sunday, November 23, 2025 at 8:00 p.m., Jordan Hall

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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



Welcome to NEC!

I'm thrilled to welcome you to New England Conservatory's 2025–26 concert season — a celebration of the power that music has to inspire and connect us to one another.

Whether you are seated in one of our concert halls or watching online, we hope the performances of our students, faculty, and guest artists uplift you.

Above all, we thank you for supporting our students as they cultivate their artistry and contribute to the world through music.

Andrea Kaylin
President

A large orchestra is performing in a grand, ornate hall. The conductor, wearing a bright yellow jacket, stands in the center of the stage, facing the orchestra. The musicians are seated in rows, playing various instruments including violins, violas, cellos, and double basses. The hall has a high ceiling with decorative moldings and is lit with warm, golden light. The audience is visible in the foreground, seated in rows of chairs.

How can **you** keep the music playing?

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A woman in a graduation gown and a headpiece made of many thin sticks with stars at the ends, has her arms raised in a celebratory gesture. She is wearing a dark gown over a sequined dress. The background is a blurred image of a building with large windows.

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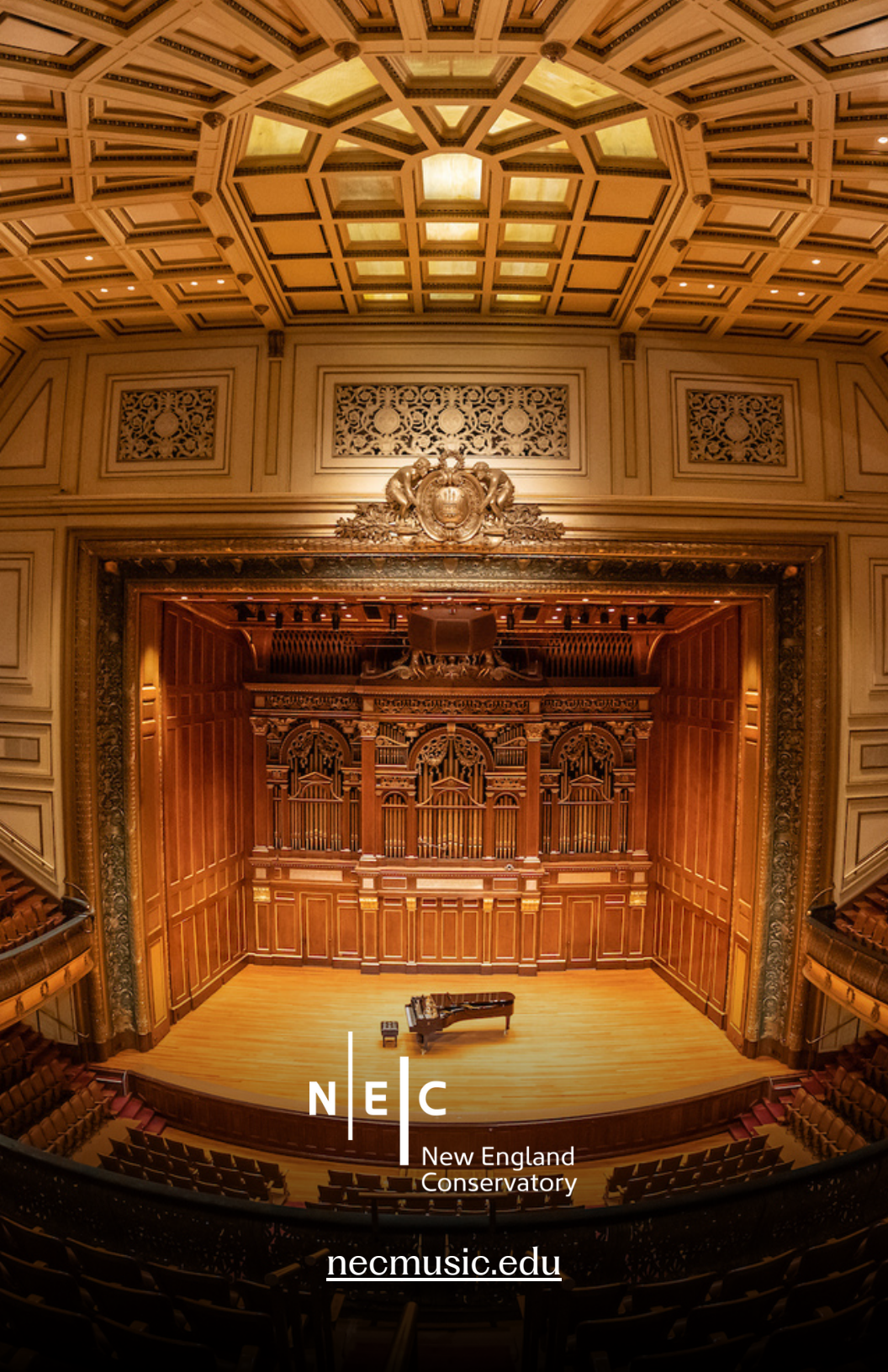
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