

Concert Program



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First Monday at Jordan Hall

Forty-first Anniversary Season

Nicholas Cords, Soovin Kim, and HaeSun Paik, *co-curators*

Monday, November 3, 2025
7:30 p.m.
NEC's Jordan Hall

PROGRAM

Franz Josef Haydn
(1732–1809)

Trio No. 43 in C Major, Hob. XV:27
Allegro
Andante
Finale: Presto

Trio Eris, NEC Professional Trio-in-Residence
* K. J. McDonald, violin
Annie Hyung, cello
* Andrew Chen, piano

Gunther Schuller
(1925–2015)

Meditation (1964)

* Eden MacAdam-Somer, voice
Cameron Stowe, piano

Benjamin Britten
(1913–1976)

Winter Words, op. 52

At Day-Close in November
Midnight on the Great Western
(The Journeying Boy)
Wagtail and Baby (A Satire)
The Little Old Table
The Choirmaster's Burial
(The Tenor Man's Story)
Proud Songsters (Thrushes, Finches, and
Nightingales)
At the Railroad Station, Upway
(The Convict and the Boy with the Violin)
Before Life and After

* Corey Gaudreau, baritone
Cameron Stowe, piano

Intermission

Johannes Brahms
(1833–1897)

Clarinet Quintet, op. 115

Allegro
Adagio
Andantino
Con moto

* Barret Ham, clarinet
Miriam Fried, Paul Biss, violin
Ara Gregorian, viola
Christine J. Lee, cello

* *NEC alum*

Upcoming First Monday at Jordan Hall concert

“Divine Arcanum”
von Biber “Mystery” sonatas
The Annunciation, The Agony in the Garden, and The Resurrection;
Lang *Glory from Mystery Sonatas* (2014);
and works by Hildegard von Bingen, Pärt, and Messiaen;
Mozart *Grand Sextet Concertante* (arr. Schuller)
Monday, December 1, 2025 at 7:30 p.m.

Welcome to season forty-one of First Monday at Jordan Hall! This evening, our second as newly appointed co-curators, we celebrate both great music and our remarkable musical family here at New England Conservatory.

We are honored to continue First Monday's tradition of great music and music-making on the Jordan Hall stage. Creating a shared space for our ever-expanding musical family and all of you, our beloved First Monday audience, is a joy and a privilege. Thanks for being here tonight and we look forward to welcoming you throughout the season!

– Nick, Soovin, HaeSun

Schuller *Meditation*

Why am I if I am uncertain reasons may inclose.
Remain remain propose repose chose.
I call carelessly that the door is open
Which if they may refuse to open
No one can rush to close.
Let them be mine therefor.
Everybody knows that I chose.
Therefor if therefore before I close.
I will therefore offer therefore I offer this.
Which if I refuse to miss may be miss is mine.
I will be well welcome when I come.
Because I am coming.
Certainly I come having come.
 These stanzas are done.

Gertrude Stein

Britten *Winter Words*

At day-close in November

The ten hours' light is abating,
And a late bird wings across,
Where the pines, like waltzers waiting,
Give their black heads a toss.

Beech leaves, that yellow the noontime,
Float past like specks in the eye;
I set every tree in my June time,
And now they obscure the sky.

And the children who ramble through here
Conceive that there never has been
A time when no tall trees grew here,

That none will in time be seen.

Midnight on the Great Western (The Journeying Boy)

In the third-class seat sat
The journeying boy.
And the roof-lamp's oily flame
Played down on his listless form and face,
Bewrapt past knowing to what he was going,
Or whence he came.

In the band of his hat the journeying boy
Had a ticket stuck; and a string
Around his neck bore the key of his box,
That twinkled gleams of the
Lamp's sad beams
Like a living thing.

What past can be yours, O journeying boy,
Towards a world unknown,
Who calmly, as if incurious quite
On all at stake, can undertake
This plunge alone?

Knows your soul a sphere, O journeying boy,
Our rude realms far above,
Whence with spacious vision
You mark and mete
This region of sin that you find you in,
But are not of?

Wagtail and Baby (A Satire)

A baby watched a ford, whereto
A wagtail came for drinking;
A blaring bull went wading through,
The wagtail showed no shrinking.

A stallion splashed his way across,
The birdie nearly sinking;
He gave his plumes a twitch and toss,
And held his own unblinking.

Next saw the baby round the spot
A mongrel slowly slinking;
The wagtail gazed, but faltered not
In dip and sip and prinking

(The text continues on the following page, please turn the page quietly.)

A perfect gentleman then neared;
The wagtail, in a winking,
With terror rose and disappeared;
The baby fell a-thinking.

The Little Old Table

Creak, little wood thing, creak,
When I touch you with elbow or knee;
That is the way you speak
Of the one who gave you to me!

You, little table, she brought—
brought me with her own hand,
As she looked at me with a thought:
That I did not understand.

—Whoever owns it anon,
And hears it, will never know
What a history hangs upon
This creak from long ago.

The Choirmaster's Burial (The Tenor Man's Story)

He often would ask us
That, when he died,
After playing so many
To their last rest,
If out of us any
Should here abide,
And it would not task us,
We would with our lutes
Play over him
By his grave-brim
The psalm he liked best—
The one whose sense suits
"Mount Ephraim"
And perhaps we should seem
To him, in death's dream,
Like the seraphim.

As soon as I knew
That his spirit was gone
I thought this his due,
And spoke thereupon.
"I think" said the vicar,
"A read service quicker

That viols out-of-doors
In these frosts and hoars.
That old-fashioned was
Requires a fine day,
And it seems to me
It had better not be.”
Hence, that afternoon,
Though never knew he
That his wish could not be,
To get through it faster
They buried the master
Without any tune.

But t’was said that, when
At the dead of next night
The vicar looked out,
There struck on his ken
Thronged roundabout,
Where the frost was graying
The headstoned grass,
A band all in white
Like the saints in church-glass,
Singing and playing
The ancient stave
By the choirmaster’s grave.

Such the tenor man told
When he had grown old.

Proud Songsters (Thrushes, Finches, and Nightingales)

The thrushes sing as the sun is going,
And the finches whistle in ones and pairs,
And as it gets dark loud nightingales
In bushes
Pipe, as they can when April wears,
As if all Time were theirs.

These are brand-new birds of twelve months’ growing,
Which a year ago, or less than twain,
No finches were, nor nightingales,
Nor thrushes,
But only particles of grain,
And earth, and air, and rain.

At the Railroad Station, Upway (The Convict and the Boy with the Violin)

"There is not much that I can do,
For I've no money that's quite my own!"
Spoke up the pitying child—
A little boy with a violin
At the station before the train came in—
'But I can play my fiddle to you,
And a nice one 'tis, and good in tone!"

The man in the handcuffs smiled;
The constable looked, and he smiled, too,
As the fiddle began to twang;
And the man in the handcuffs
Suddenly sang
With grimful glee:
'This life so free
Is the thing for me!"

And the constable smiled, and said no word,
As if unconscious of what he heard;
And so they went on till the train came in—
The convict, and boy with the violin.

Before Life and After

A time there was—as one may guess
And as, indeed, earth's testimonies tell—
before the birth of consciousness,
When all went well.

None suffered sickness, love, or loss,
None knew regret, starved hope, or heart-burnings;
None cared whatever crash or cross
Brought wrack to things.

If something ceased, no tongue bewailed,
If something winced and waned, no heart was wrung;
If brightness dimmed, and dark prevailed.
No sense was stung.

But the disease of feeling germed,
And primal rightness took the tinct of wrong:
Ere nescience shall be reaffirmed
How long, how long?

Thomas Hardy

Artist biographies

Violinist, violist and conductor **Paul Biss** has appeared in recital, with orchestra, and in chamber music performances throughout North America, Mexico, Europe, Israel, and Korea.

Biss has participated in numerous festivals as a violinist and as a violist. He was a member of the Berkshire Quartet, and was a participant at the Marlboro Music Festival for six summers. He has also appeared at other festivals such as the Ravinia, La Jolla, Lockenhaus, Casals, Naantali, and the Ysaÿe, at Wigmore Hall.

Prior to coming to NEC, Paul Biss was a professor of violin for more than 25 years at Indiana University, teaching violin and chamber music, and conducting more than 100 symphonic and operatic performances.

His former students hold positions in major orchestras in the U.S. and Europe, and have won prizes in major international and national competitions including first prizes in the Sibelius, Leopold Mozart, and Stulberg competitions.

Recent concerts and teachings have taken Biss to Ireland, England, Brazil and Korea. He was on the faculty of Steans Institute for Young Artists-Ravinia Festival for thirty years and previously served on the faculties of Tel Aviv University, MIT, and Kneisel Hall Chamber Music Festival.

Miriam Fried has been recognized for years as one of the world's preeminent violinists. A consummate musician—equally accomplished as recitalist, concerto soloist or chamber musician—she has been heralded for her “fiery intensity and emotional depth” (*Musical America*) as well as for her technical mastery. Fried has played with virtually every major orchestra in the United States and Europe and has been a frequent guest with the principal orchestras of Boston, Chicago, Cleveland, New York, Philadelphia, and Pittsburgh, as well as with the Israel Philharmonic, the London Symphony, the Royal Philharmonic, and the Vienna Symphony.

Recital tours have taken her to all of the major music centers in North America and to Brussels, London, Milan, Munich, Rome, Paris, Salzburg, Stockholm, and Zurich. In recent seasons, her schedule has included orchestral engagements with such prestigious ensembles as the Berlin Philharmonic, the Orchestre de Paris, the Czech Philharmonic, the Los Angeles Philharmonic, the Jerusalem Symphony, the Orquesta Filarmonica de Mexico, the Japan Philharmonic, the Montreal Symphony, the St. Petersburg Philharmonic, the Milwaukee Symphony, and the BBC Philharmonic. She premiered a violin concerto written for her by Donald Erb with the Grand Rapids Symphony and recorded the work for Koss in 1995.

From 1993–2023, she was chair of the faculty at the Steans Institute for Young Artists at the Ravinia Festival, one of the country's leading summer programs for young musicians. Her involvement there has included regular performances, including recitals and concerts with the Chicago Symphony. Fried's highly praised 1985 New York recitals of the complete Bach Sonatas and Partitas for solo violin were the culmination of three years of international performances. She returned to this music with a recording made in France for the Lyrinx label. She has also made a

prize-winning, best-selling recording of the Sibelius Concerto for the Finlandia label with the Helsinki Philharmonic under the direction of Okko Kamu.

Chamber music plays an important role in Fried's musical life. She was first violinist of the Mendelssohn String Quartet until it disbanded after 30 years, and has collaborated with such distinguished artists as Isaac Stern, Pinchas Zukerman, Garrick Ohlsson, Nathaniel Rosen, her son, pianist Jonathan Biss, and her husband, violinist/violist Paul Biss. She has been featured guest artist at Chamber Music East in Boston, the La Jolla Chamber Music Society SummerFest, the Lockenhaus Festival, and the Naantali Festival in Finland.

Miriam Fried's successful solo career was launched in 1968 after she was awarded First Prize in Genoa's Paganini International Competition. Three years later she claimed top honors in the Queen Elisabeth International Competition, where she gained further world attention by becoming the first woman ever to win the prestigious award. Her early childhood included lessons with Alice Fenyves in Tel Aviv, as well as the opportunity to meet and play for the many great violinists who visited Israel, including Isaac Stern, Nathan Milstein, Yehudi Menuhin, Henryk Szeryng, Zino Francescatti, and Erica Morini. She came to the United States as a protégée of Isaac Stern, and continued her studies with Ivan Galamian at the Juilliard School and with Joseph Gingold at Indiana University.

Baritone **Corey Gaudreau** is a singer and teacher who is frequently praised for his mastery of language and style, especially in French and German song. He is Chair of Voice of New England Conservatory Expanded Education where he founded the Vocal Theatre Lab, a theatre training program for young singers, and through which he established an ongoing collaboration with Voice at Peabody Preparatory Institute of Johns Hopkins University in Baltimore.

As a performer, Gaudreau has worked with opera companies throughout the United States. He has sung and understudied a variety of roles including Sid in Benjamin Britten's *Albert Herring*, Des Grieux in Massenet's *Le Portrait de Manon*, Figaro in Rossini's *The Barber of Seville*, Aeneas in Henry Purcell's *Dido and Aeneas*, Billy Bigelow in Rodgers and Hammerstein's *Carousel*, Yamadori in Puccini's *Madama Butterfly*, Masetto and Don Giovanni in Mozart's *Don Giovanni*, Alvaro in Daniel Catàn's *Florencia en el Amazonas*, and Hannah Before in Laura Kaminsky and Mark Campbell's *As One*. Gaudreau was a Bonfils-Stanton Studio Artist and Apprentice Artist for two seasons with Central City Opera, and Artist-in-Residence with both Pensacola Opera and Opera on the James. Gaudreau is a staff singer at Trinity Church in the City of Boston. Formerly, he sang at Calvary-St. George's Parish in New York.

As a guest artist, Gaudreau has sung Ligeti's *Aventures* and *Nouvelles Aventures*, and Schumann's *Spanische Liebeslieder* in two installments of the First Monday Concert Series at Jordan Hall and recorded Pavel Haas' *Four Songs on Chinese Poetry* for an NEC Liederabend. In a repeat performance of Ligeti at Boston Symphony Hall, Corey was hailed by *Boston Music Intelligencer* as a baritone with "vitality and precision," offering "a fascinating study of shifting sonorities and sonic

possibilities.”

A versatile singer with flexibility in various styles, Gaudreau has been heard in concert and oratorio in the United States and Europe. He is a proponent of new music, jazz and musical theatre, and the intersections of these styles. He has sung a program of the *Great American Songbook* at the Isabella Stewart Gardner Museum in Boston and performs prolifically as a song recitalist and concert artist. This season he joins pianist Cameron Stowe in presenting a recital program of Barber, Britten, Ravel, and Poulenc, inspired by legendary singers.

Known for his thrilling performances and musical creativity, violinist and violist **Ara Gregorian** made his New York recital debut in Carnegie Hall’s Weill Recital Hall and his debut as soloist with the Boston Pops Orchestra in Symphony Hall. Since that time, he has established himself as one of the most sought-after and versatile musicians of his generation with performances in New York’s Carnegie Hall, Avery Fisher Hall, Alice Tully Hall, Washington D.C.’s Kennedy Center and in major metropolitan cities throughout the world including Boston, Los Angeles, Chicago, Detroit, Houston, Dallas, Atlanta, Cleveland, Vancouver, Hong Kong, Shanghai, Beijing, Ulaanbaatar, Jerusalem, Tel Aviv, and Helsinki.

Throughout his career, Gregorian has taken an active role as a performer and presenter of chamber music. He is the founder and artistic director of the Four Seasons Chamber Music Festival which is celebrating its 26th Anniversary Season, and has appeared at festivals worldwide including the SpringLight (Finland), Storioni (Holland), Summer Solstice (Canada), Casals (Puerto Rico), Intimacy of Creativity (Hong Kong), Voice of Music in the Upper Galilee (Israel), Taos, Heifetz, Bard, Bravo! Vail Valley, Santa Fe, Skaneateles, Music in the Vineyards, Bach Dancing and Dynamite Society, Cactus Pear, Chesapeake, Madeline Island, Kingston and Manchester festivals. He is a member of the Cooperstown Quartet, has performed extensively with Concertante and the Daedalus Quartet, and has recorded for National Public Radio, New York’s WQXR, and the Bridge and Kleos labels.

An active and committed teacher, Gregorian is the Chair of String and Piano Chamber Music at New England Conservatory. He served on the violin/viola/ chamber music faculty at East Carolina University from 1998-2024, has taken a leading role in creating opportunities for talented students and young professionals through Four Seasons’ Spring Workshop and Next Generation initiatives, and is on the summer faculty of the Taos School of Music. He performs on a Francesco Ruggeri violin from 1690 and a Grubaugh and Seifert viola from 2006.

Barret Ham, a native of Macon, Georgia, joined the New York Philharmonic as clarinet / bass clarinet in the 2023–24 season. He previously served as acting second clarinet / bass clarinet for the San Francisco Ballet Orchestra for three seasons, and has performed as a guest musician with the Los Angeles Philharmonic and The Cleveland Orchestra, as well as the Boston, Dallas, and Utah symphony orchestras. Recent summer festival appearances include Yellow Barn, the Lucerne Festival Academy, and Spoleto Festival USA. An avid chamber musician, Ham has performed

for Tertulia San Francisco and as a guest with the Borromeo String Quartet. He has worked directly with composers such as Shulamit Ran, Jörg Widmann, Brett Dean, and Enno Poppe and is a proponent of the works of living composers. Ham received his bachelor's degree from the New England Conservatory and his master's degree at the University of Southern California. His primary teachers include Michael Wayne and Yehuda Gilad. He is a lecturer at Boston University and bass clarinet instructor at The Juilliard School.

Christine J. Lee joined the cello section of the Boston Symphony Orchestra in August 2023. Renowned for her unrelenting curiosity, Lee is an exceptionally versatile artist regularly performing as both soloist and chamber musician. Among her many competition triumphs, Lee won first prize in the International Isang Yun Competition and was a top laureate of the Queen Elisabeth Competition.

Her inaugural album, *Voyage*, was released in May 2021 on the label Outhere. With this album, she invites her listeners to embark on a journey of self-discovery and cultural exchange, building bridges through her musical expression. She launched "Christine's Notes" on YouTube and conducts live interviews with leading musicians of her generation on Instagram with the aim of revitalizing classical music's relevance in contemporary society. As the artistic director of the "We've got your Bach" project during the initial months of the COVID-19 pandemic, she facilitated the creation and performance of music online, providing solace and comfort to people in need. Dedicated to using her musical talents for the benefit of her community, Lee has organized charity concerts and fundraisers, fostering a sense of togetherness through music. Among her recent endeavors, she raised funds for building a mobile library for underprivileged children in North Philadelphia, a community close to her heart. She has also orchestrated a benefit concert to aid the victims of the earthquake in Turkey. Christine Lee is on the faculties of the Tanglewood Music Center and the Curtis Institute of Music, her alma mater.

Chair of NEC's Department of Contemporary Musical Arts, composer/performer/improviser **Eden MacAdam-Somer** is one of today's most exciting and versatile artists. Hailed by the *New York Times* as reflecting "astonishing virtuosity and raw expression" her music challenges the boundaries of composition and improvisation and transcends genre, weaving in and out of the many cultures that have formed her experience. She has been a featured soloist with ensembles spanning many genres, a guest artist at numerous international institutions and festivals, and has toured across the United States, India, Europe, the UK, and Afghanistan. She has written numerous works for solo artist on voice, violin, and body percussion, and her 2015 live solo album, *My First Love Story*, was listed as one of the top ten jazz albums of the year in the *Boston Globe*.

While growing up in Houston, Texas, Eden studied classical music formally, attending Houston's legendary High School for Performing and Visual Arts, while spending her free time at folk music sessions and playing gigs with her sisters as a string trio. The Houston music scene was a tight-knit community, and Eden holds

cherished memories of frequent chamber music sessions with her teachers, including phenomenal artists such as Fredell Lack, Meryl Ettelson, Laszlo Varga, Ken Goldsmith, and many others. She earned her undergraduate and master's degrees in classical performance from the Moores School of Music as a student of Fredell Lack, and the Shepherd School of Music as a student of Kenneth Goldsmith, and spent nights playing music of all kinds and working as a studio musician. In 2004, Eden moved to Boston with the intention of auditioning for the Rhode Island Philharmonic ...but she was invited to tour with a folk band on the weekend of the audition and ended up spending the next several years on the road. She came to NEC as a student in 2009, and in 2013 became the first doctoral graduate of the CMA department.

Eden is now a full-time faculty member at NEC, where she teaches courses, ensembles, and studio lessons, in addition to serving as Chair of the Department of Contemporary Musical Arts and co-chairs NEC's doctoral program. A dynamic and passionate teacher, Eden works with each student to attain the skills they need to become creative and successful artists, strengthening unique personal style with a good foundation in aural skills and technical facility. Outside of the classroom, Eden maintains an active, eclectic international performance and recording career as a soloist and with such bands as Notorious Folk and the Klezmer Conservatory Band. She lives in Boston with her husband, (videographer Aaron Hartley), and their three children.

Pianist **Cameron Stowe** is a leading specialist in the study and performance of song recital repertoire. Throughout his career his work has been led by his passion for poetry and song, and he has received much critical praise and numerous awards for his commitment to this art form. A pianist "worth his weight in gold," "Strong, precise, supple and sensitive" (*New York Times*) he has been praised for "his subtlety, his knack of supporting the voice and engaging it in dialogue, his powers of mood painting" (*Washington Post*) and his ability to "match the singer subtlety for subtlety, shimmer for shimmer" (*Baltimore Sun*).

Stowe has appeared in concert venues and music festivals throughout the world, playing with some of most prominent concert singers of his generation, including Randall Scarlata, Denyce Graves, Measha Brueggergosman, Danielle DeNiese, Faith Esham, Susan Graham, Vinson Cole, Sari Gruber, and Jesse Blumberg.

For more than a decade Stowe has served as Chair of the Collaborative Piano department at New England Conservatory, and he has been director of Collaborative Piano at Aspen Music Festival since 2021. Formerly a faculty member at The Juilliard School for fifteen years, his festival activities include residencies at Toronto Summer Music Festival, Plácido Domingo Festival, Vancouver International Song Institute, and he has given masterclasses for singers and pianists throughout the United States and abroad.

Stowe holds a doctorate from Juilliard and degrees from The Peabody Conservatory (Johns Hopkins), Oberlin College Conservatory, and the North Carolina School of the Arts.

Trio Eris, New England Conservatory's Professional Trio-in-Residence, is united by a genuine love of collaboration, and a deeply personal approach to music-making. The trio is a top prizewinner of competitions including the Fischhoff National Chamber Music Competition and Chamber Music Yellow Springs, and comprises violinist K.J. McDonald, cellist Annie SeEun Hyung, and pianist Andrew Jun Chen.

Originating from three distinct musical and personal backgrounds, the trio was introduced to one another in 2023 under the guidance of Merry Peckham and quickly developed a sense of camaraderie over the course of a serendipitous video call.

During an eventful inaugural year as an ensemble, an unconventional artistic chemistry and compatibility was immediately apparent. They have since had the opportunity to work with Vivian Weilerstein, Laurence Lesser, Don Weilerstein, Yeesun Kim, Laurie Smukler, and Areta Zhulla, and have performed in masterclasses for Robert McDonald, Claudio Martínez Mehner, Ida Kavafian, Michael Kannen, Itzhak Perlman, Ara Gregorian, and Lucy Chapman. Trio Eris has attended Four Seasons Chamber Music Festival, Avaloch Farm Music Institute, IMS Prussia Cove and the Perlman Music Program's Chamber Music Workshop. Recent and upcoming season engagements include performances at Schneider Concerts, Music for Food, Rockport Music, Dame Myra Hess Memorial Concerts, Olympic Music Festival, Martha's Vineyard Chamber Music Society, and Jordan Hall.

The trio has had opportunities to pass on their love for collaborative music-making through educational initiatives in Panama, Virginia, Washington, and across Massachusetts.

Named, ironically, after the Greek goddess of discord and strife, the ensemble finds itself perpetually embroiled in a dynamic whirlwind of activity and relative chaos — outside the rehearsal studio, the trio can be found engaging in a number of diverse hobbies including hiking, reading, cooking, and lifting weights.

Upcoming Concerts at NEC

all programs subject to change

Visit necmusic.edu for complete and updated concert information

NEC Trombone Choir, Stephen Lange and James Markey, directors

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

NEC Philharmonia, NEC Symphonic Choir, David Loebel, conductor

"An Evening in Paris" - Mozart Symphony No. 31, "Paris"; Debussy Nocturnes;

Boulanger Psaume 129; Poulenc Gloria - Rena Maduro, soprano soloist

Wednesday, November 5, 2025 at 7:30 p.m., Jordan 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, Sanlıkol, 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., Williams 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* – Nicholas Ottersberg Enriquez, baritone;

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

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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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Welcome to NEC!

I am 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 Kalyn
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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who remain committed to
elevating the NEC experience
and who make it possible for our
students to continue their artistic
pursuits. Every gift to **The NEC
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Anonymous
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Anna and David Goldenheim
Jackie and Blair Hendrix
Kimberly and Brian McCaslin
Robert and Margaret Raymond
Wendy Shattuck '75 and Samuel Plimpton
Michael and Susan T. Thonis
Carlos Zarate, in memory of Raquel Zarate

\$25,000 - \$49,999

Anonymous (2)
Henry Prentiss Becton*
Joseph Bower '18 hon. DM and Elizabeth Potter
Dr. H. Franklin and Elizabeth Bunn
Howard S. Bunn Foundation
Bessie A. Chiang
Lise M. Olney and Timothy W. Fulham
Edwin D. Graves, Jr. '87 MM*
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Andrea Kalyn
Laurence Lesser '00 hon. DM
Elizabeth and John M. Loder*
Murray Metcalfe and Louise Burnham Packard
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Jennifer Maloney '88 and Peter Seka '88
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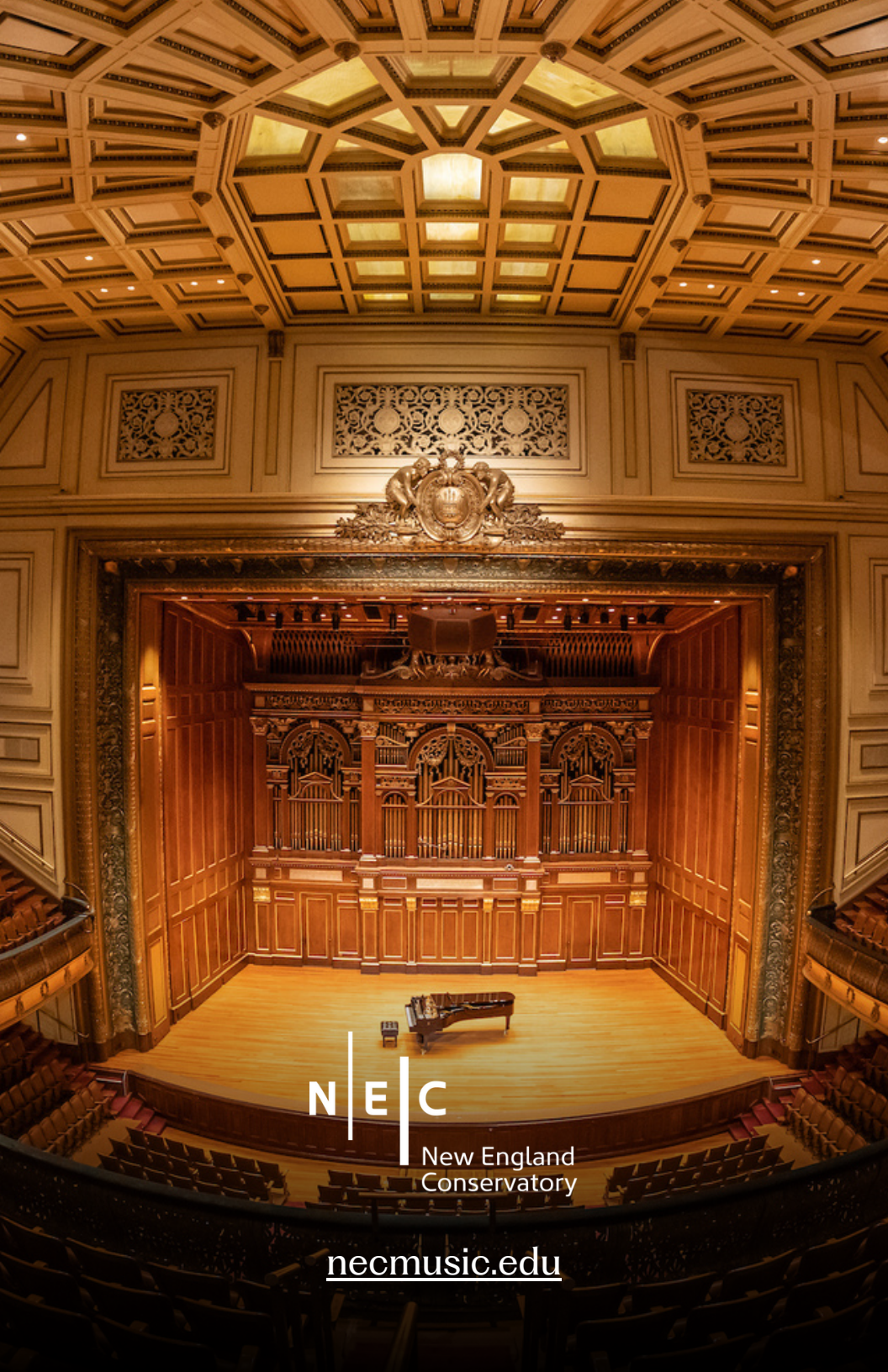
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