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New England
Conservatory

Concert Program

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The NEC Composers' Series presents

Home:
*A Journey for
Cultural Identity and Belonging*

Sid Richardson, series director
Sophia Szokolay '19, '25 DMA, co-curator

Thursday, November 6, 2025
7:30 p.m.
NEC's Jordan Hall

PROGRAM

Sam Wu

(b. 1995)

Travelogues (2025)

World premiere

Marc Migó

(b. 1993)

Chansson ai Comensada (2025)

World premiere

Cançó (Song)

Sirventès (Service Song)

Albada (Dawn Song)

Sid Richardson

(b. 1987)

Stromateis (2025)

World premiere

Mehmet Ali Sanlıkol

(b. 1974)

Hikayet-i Muhacir (*The Tale of an Immigrant*) (2025)

World premiere

Terk-i Diyar: abandonment

Şüphe: doubt 1

Halden Hale: adaptation

Şüphe: doubt 2

Müntesib-i Dü Cihan: belonging

Sophia Szokolay, violin

Janice Lu, piano

Intermission

John Mallia
(b. 1968)

***Fragments and Fields* (2013)**
World premiere

Sophia Szokolay, violin
Annie Hyung, cello

Michael Gandolfi
(b. 1956)

***Sonata for Violoncello and Piano* (2023)**
Boston premiere

Andante – Presto – Adagio – Presto
Spirito
Adagio – Allegretto – Adagio
Precise, metronomical

Annie Hyung, cello
Janice Lu, piano

Upcoming Composers' Series Concerts
Sid Richardson, series director

Transient Canvas
(Amy Advocat, bass clarinet & Matt Sharrock, marimba)
premieres works by NEC student composers

Wednesday, January 14, 2026 at 7:30 p.m., Plimpton Shattuck Black Box Theatre

Composers' Series
Stratis Minakakis, curator
Thursday, January 22, 2026 at 7:30 pm in Jordan Hall

DMA Composer Showcase Concert
Lingbo Ma '26 DMA, curator
Monday, February 9, 2026 at 7:30 pm in Jordan Hall

Tonight's concert presents "Collective Voices", a new recital program curated by Sophia Szokolay that explores themes of home, identity, and belonging through the lens of immigration and cultural memory. Co-presented by Sophia Szokolay and Sid Richardson, the program features four world premieres for violin and piano by Sam Wu, Marc Migó, Richardson, and Mehmet Ali Sanlikol, which reflect on the richness and complexity of multiculturalism. The second half of the program opens up the scope of this theme to recent chamber works for violin, cello, and piano NEC faculty composers John Mallia and Michael Gandolfi, performed by pianist Janice Lu and cellist Annie Hyung.

Wu *Travelogues*

Travelogues is a meditation on the past, present, and future of human migration: The "past" recalls my childhood, in transit among the misty verdant mountains of Southeast China. The "present" depicts megacities and their complex, interconnected transit hubs. The "future" imagines our eventual travels into the stars—a reminder that humanity has always been migratory.

— Sam Wu

Migó *Chansson ai Comensada*

Chansson ai comensada is inspired by the poetry of Catalan and Occitan troubadours. The title comes from the eponymous poem by Guillem de Berguedà (1138–1192), which begins with the following verses (English translation is mine):

*Chansson ai comensada
que sera loing cantada
en est son vieil antic
que fetz n'Ot de Moncada
anz que peira pausada
fos el clochier de Vic.*

I have begun a song
that will be sung far away,
in this old, ancient sound
that Ot de Montcada made
before any stone was laid
on the bell tower of Vic.

Each movement of this work is inspired by the tone, form, and cadence of a distinct poetic genre of the troubadours. *Cançó* (Song) reflects the poet's courtly love, a form of romance that emphasizes chivalry and nobility toward the poet's beloved. *Sirventès* (Service Song) is a scathing critique, often aimed at a noble figure who has earned the poet's ire. Finally, *Albada* (Dawn Song), another form of *Cançó*, focuses on the poet and his beloved parting ways after spending the night together. *Cançó* and *Sirventès* may be performed on their own as individual works.

— Marc Migó

Richardson *Stromateis*

Stromateis can be translated variously from Greek as layers, miscellany, patchwork, or quilt. I embarked on this work for violinist Sophia Szokolay in response to a prompt she had provided for her forthcoming debut album, which included a description of a "quest for a sense of 'home' in the midst of dissonance." Sophia invited the composers participating in this project to reflect on their own journeys and the places that have shaped them. In doing so, I meditated on my musical journeys and the far-

flung locales to which they have brought me. These include the Penobscot Bay in Maine; North Carolina, where I spent five years in graduate school; Paris, where I spent a formative semester studying in college; Bavaria; the Gulf Coast of Florida; the Rocky Mountains; and many other destinations. While reflecting on the privilege of this musical life, I decided to construct a piece from material of my past works, which had been composed in these various places. It includes ideas that I liked, which were perhaps not developed in as much detail as they are here or ones that had particular significance for me. The opening, for example, develops the second theme of a short work, *Study for Remembrance*, which I had written during the Pandemic for cellist Mickey Katz. *Stromateis* is thus a miscellany, a patchwork of ideas old and new. It begins in a consonant harmonic language, which moves into crunchier territory in the middle, and then emerges with a slightly new perspective. Ultimately, I realized that my music is one of the many “homes,” to which I enjoy returning. *Stromateis* is dedicated to Sophia Szokolay in gratitude for the wonderful collaboration we have shared during her doctoral studies at New England Conservatory. — Sid Richardson

Sanlıkol *Hikayet-i Muhacir* (The Tale of an Immigrant)

Before beginning this work, I considered portraying a generalized immigrant experience. However, ultimately, I chose to base the piece on my own journey, as I came to realize that while many immigrants share common phases of transformation, each of us forges a new identity in unique and deeply personal ways. The title, *Hikâyet-i Muhâcir*, uses the Ottoman Turkish word *muhacir*, originally from Arabic, which I chose instead of the modern Turkish *göçmen*, because *muhacir* is the word I grew up hearing in my hometown of Bursa. Therefore, especially for me, it carries with it layered historical, emotional, and spiritual resonances.

The five-movement structure of the piece traces this journey. The first movement aims to portray my excitement of coming to the US which also meant abandoning Turkey. Yet that excitement was quite quickly followed with doubt—a doubt that resurfaces throughout my life and is reflected in the second and fourth movements. The third movement expresses the paradox of adaptation: the simultaneous sense of belonging and estrangement, of feeling at home and in exile at the same moment. In the final movement, I arrive not necessarily at a resolution, but at acceptance. The immigrant condition, in my experience, means belonging permanently to two worlds—speaking two languages, yet perhaps neither perfectly; belonging to two cultures, yet not entirely claimed by either. This duality, while challenging, is also a source of richness, provided one is willing to continually work toward belonging in both realms.

The titles of movements 1, 3, and 5 have Sufi overtones, bringing a spiritual dimension to this piece. These movements are each based on classical Ottoman/Turkish rhythmic cycles: 6/8 *semâi* (3+3), 7/8 *devr-i hindî* (3+4), and 8/8 *müsemmen* (3+4+3), respectively. Whereas, movements 2 and 3 keep interrupting (or doubting) its overall 3/4 meter. Each movement is also rooted in a specific *makam* (mode), though no microtonal interpretation is required; the modal frameworks serve as expressive foundations rather than strict traditional statements — Mehmet Sanlıkol

Mallia *Fragments and Fields*

Fragments and Fields was written for the New York-based ensemble Collide-o-scope Music at the invitation of composer and ensemble co-Director, Lou Bunk for a program entitled “Walls and Lattices.” The concert was conceived of as a modular system, where materials composed by six artists would be freely interwoven with varied juxtaposition and layering throughout the duration of the concert.

The ordering of sections in this score (my contribution to the event described above) is flexible. The piece may, however, be performed linearly, in the given order. Electronics are optional and completely free.

Tonight’s performance is a premiere, of sorts, in that the piece has not yet been performed as a stand-alone composition. I am grateful to Sid Richardson for requesting a work of mine for this program and to Sophia Szokolay and Annie Hyung for bringing it to life.

– John Mallia

Gandolfi *Sonata for Violoncello and Piano*

Sonata for Violoncello and Piano is a four-movement work of approximately twenty-two minutes in duration. It is dedicated with great love and admiration to my longtime friends and colleagues, Norman Fischer and his wife, Jeanne Kierman Fischer, who form the Fischer Duo—a duo with a remarkable performance and recording history, as well as an equally remarkable history for bringing new works for violoncello and piano into being through their generosity in commissioning and inspiring new works.

Norman and I often discussed the prospects of my composing a work for his duo, during our many years of serving as faculty members of the Tanglewood Music Center. In 2019 we formalized the commissioning of a new work, and after several false starts I completed the piece in the spring of 2023.

The first movement, in five parts, is an arch form: a slow introduction, a fast main section, a moderate middle section, a fast-flowing section, and a coda that reexamines and develops the introductory material. The second movement has an overall rock-music drive. I am a guitarist, and the cello and the guitar share a similar pitch-range as well as other characteristics. I composed for the cello at times in this movement as I might compose for an electric guitar in an up-tempo rock-piece. The third movement is the slow movement of the work. Like the first movement, it is an arch form but with a different tempo scheme: a brief, slow introduction followed by a principal slow section structured as a hybrid chaconne; a moderate middle section; and a return of the principal section but intensified; and finally, a brief coda that is a variation of the introduction. The final movement is an energetic, perpetual-motion piece in the form of a five-section rondo, with the thematic design as follows: A, B, A, C, A (truncated).

The principal pitch of the piece is “A.” The piece begins and ends on “A.” The pitch “A” also plays a significant role in the structure of the entire composition. I chose this pitch as an homage to Norman and Jeanne: the letter “A” is the singular musical letter found in each of their first names.

– Michael Gandolfi

Artist biographies

Korean-American cellist **Annie SeEun Hyung** finds herself drawn to the dynamic ways in which music mirrors life. Despite a childhood primarily occupied by academic and athletic activity, her most vivid memories are perpetually intertwined with music, whether in creation or appreciation. Throughout a youth spent constantly moving across countries and continents, Annie is grateful to have discovered a sense of home through art.

A particular fascination with the intimacies of the small ensemble has led Annie to festivals including Yellowbarn, IMS Prussia Cove, Kronberg Academy's Chamber Music Connects the World, Four Seasons Chamber Music Festival, Perlman Music Program, and the Taos School of Music. She has been fortunate to share performances alongside mentors such as Steven Isserlis, Christian Tetzlaff, Donald Weilerstein, and Tabea Zimmerman. Recent and upcoming concerts include guest appearances with A Far Cry, Boston Chamber Music Society, the Dame Myra Hess Memorial Concert Series, Schneider Concerts, Rockport Music, and Olympic Music Festival. Annie is the cellist of Trio Eris, New England Conservatory's current Trio-in-Residence, and top prize winner of the Fischhoff Competition.

A graduate of Northwestern University, Annie previously studied with Hans Jorgen Jensen, Michel Strauss, and Sarah Koo Freeman; she is presently pursuing an M.M. at the New England Conservatory under guidance of Laurence Lesser as a recipient of the Abraham Skernik Presidential Scholarship.

Taiwanese pianist **Yun Janice Lu** is recognized as one of the most compelling artists of her generation. A finalist at the 2024 Concert Artists Guild Competition and semi-finalist at the 2018 Geneva International Music Competition (Concours de Genève). She is also the recipient of the Chi-Mei Arts Award and a Bronze Medalist at the Fischhoff National Chamber Music Competition.

Janice's performances span the globe, with appearances in major venues across the United States, Europe, and Asia. Highlights include recitals at Van Cliburn Concert Hall, Weiwuying Recital Hall, Seiji Ozawa Hall, Hahn Hall, Studio Ernest-Ansermet, and the Jordan Hall, Dame Myra Hess concert series, and festivals such as PianoFest in the Hamptons, PianoTexas, the Music Academy of the West, and the Academie Internationale d'Ete de Nice. Her prodigious talent was evident early on, with her debut recital at age 10 and a standout Beethoven program at Kaohsiung Cultural Center. At 14, Janice made her orchestral debut with the Taiwan Youth Orchestra, capturing attention that led to features in *MuzikOnline* magazine. Her collaboration with the Fort Worth Symphony Orchestra under conductor Lio Kuokman earned rave reviews of Liszt's Piano Concerto No. 1, with critics praising her for "capturing Liszt's style" and "mastering the fireworks with brilliance."

Beyond her solo career, Janice is an avid chamber musician, performing with distinguished artists including Miriam Fried, Peter Frankl, and members of l'Orchestre de la Suisse Romande, Lucy Shelton, Anthony Marwood, Peter Frankl,

and Jane Coop. She has made notable appearances at chamber music festivals, including Four Season Chamber Music Festival, Taos Chamber Music Festival, Chamber Music Evergreen in Colorado, Yellow Barn chamber music festival, Lake Champlain Chamber Music Festival, Ravinia Music Steans Institute, and Music@Menlo Chamber Music Festival. She was recently honored to be invited as a faculty member for the Young Artist Masterclass at the Lunenburg Academy of Music Performance in Nova Scotia, where she mentors emerging talents.

Born in Kaohsiung, Taiwan, Janice began her piano studies at the age of five. She later moved to the United States, where she studied with Ning An at California State University Fullerton. She earned both her Master of Music (M.M.) and Master of Musical Arts (M.M.A.) degrees under the tutelage of Wei-Yi Yang at Yale School of Music, where she was awarded the Elizabeth Parisot Prize and the Evelyn Bonar Storrs Scholarship. Currently, Janice resides in Boston, pursuing her Doctor of Musical Arts (D.M.A.) degree at the New England Conservatory, studying with renowned pianists Alessio Bax and Alexander Korsantia.

Canadian violinist Dr. **Sophia Szokolay** is celebrated for her “stirring and singing tone” (Martha’s Vineyard Gazette), captivating audiences across Canada, the United States, and Europe. Based in Boston, she combines a vibrant performance schedule with a deep commitment to pedagogy and musical scholarship, teaching violin and chamber music at Brandeis University.

Sophia appears regularly with ensembles such as the Cape Cod Chamber Orchestra, Delirium Musicum, Palaver Strings, and A Far Cry. She is a passionate advocate for new music, having premiered works by György Kurtág, James Lee III, Shulamit Ran, and Jörg Widmann.

This season, Sophia will give the North American premiere of her grandfather Sándor Szokolay’s Violin Concerto with the Cape Cod Chamber Orchestra, and the debut of *Collective Voices*, a set of new commissions for violin and piano exploring cultural identity and migration, at New England Conservatory’s Jordan Hall.

Sophia earned her Doctor of Musical Arts degree from New England Conservatory where she served as Donald Weilerstein’s teaching assistant and taught an undergraduate course on Bartók’s string quartets. She previously studied at The Juilliard School with Catherine Cho and with Miriam Fried.

Beyond music, she enjoys distance running and cycling, and is training for the 2026 Boston Marathon.

Upcoming Concerts at NEC

all programs subject to change

Visit necmusic.edu for complete and updated concert information

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* – Max Cannon

saxophone; Heiss/Wiese *A Place in New England: Prelude for Auburndale*;

Stanford/Wiese *Symphony No. 5 (mvt. 3, 4)*

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

Paula Robison Studio Recital

“Three Sonatas, Ten Players”

Friday, November 14, 2025 at 8:00 p.m., Brown 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

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

Upcoming Concerts at NEC

—continued

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

Song and Verse, Brett Hodgdon, curator
Monday, November 24, 2025 at 6:00 p.m., Williams Hall

Upcoming Concerts at NEC

—continued

Joint Faculty Recital: Cameron Stowe, piano and Corey Gaudreau, baritone

“Homage: Works Inspired by Legendary Singers”

Barber *Three Songs*; Britten *Winter Words*; Ravel *Histoires naturelles*

Poulenc *Hommage à Edith Piaf*; *La fraîcheur et le feu*

Monday, November 24, 2025 at 7:30 p.m., Jordan Hall

NEC Saxophone Ensemble, Kenneth Radnofsky, director

Tuesday, November 25, 2025 at 7:30 p.m., Jordan Hall

First Monday at Jordan Hall, 41st season

“Divine Arcanum” - von Biber “Mystery” sonatas; Lang Glory (2014);

Mozart (arr. Schuller) *Grand Sextet Concertante*;

and works by Hildegard von Bingen, Pärt, and Messiaen

Monday, December 1, 2025 at 7:30 p.m., Jordan Hall

Chamber Music Gala

Tuesday, December 2, 2025 at 7:30 p.m., Jordan Hall

Tuesday Night New Music

New music by NEC student composers, performed by their peers

Tuesday, December 2, 2025 at 8:00 p.m., Williams Hall

NEC Opera: Handel Scenes and Shakespeare Monologues

Wednesday, December 3 & Thursday, December 4, 2025 at 6:00 p.m.

Plimpton Shattuck Black Box Theatre

NEC Percussion Group, Will Hudgins, director

Wednesday, December 3, 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 New Music Ensemble, Stefan Asbury, conductor

Harvey *Mortuos Plangos, Vivos Voco*; Byström *Rebellion in Greenery*; Mallia *Plexus 2*;

Reich *New York Counterpoint for Clarinet and Tape*; Murail *Winter Fragments*;

Abrahamsen *Winternacht*

Monday, December 8, 2025 at 8:00 p.m., Burnes Hall

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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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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.

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N | E | C

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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scholarship
appeal between
July 1, 2024 and
June 30, 2025.

\$1,000 - \$2,499

Anonymous (8)
Beverly Achki
Jeff and Keiko Alexander*
Calvin D. Alexander
Lawson P. Allen
Lindsay M. Miller and Peter W. Ambler
Americana Arts Foundation
Vivian Pyle and Tony Anemone
Michelle A. Ashford
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Evelyn Barnes
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Miriam Fried and Paul Biss
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The Edmund & Betsy Cabot Charitable Foundation
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John B. Foster
Marjorie and Lawrence Franko
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Margaret and M. Dozier Gardner
Judith and Ron Goodman Charitable Trust
Mrs. Sylvia Green
Garth and Lindsay Greimann

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June 30, 2025.

Marjorie P. and Nicholas P. Greville
Janice Guilbault
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Stella M. Hammond*
Dena Hardymon
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Carol T. Henderson
Henderson Family Foundation
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Andrew M. Carter and Renée Krimsier Carter '78, '80 MM
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Kyra Montagu
Michael Mulroy
Richard K. Nichols
Davina Ogilvie
Violet Ohanasian
Elizabeth and Robert Owens
David Parish
Robert and Jacquelyn Pascucci
Manisha Patel

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Denise and Lincoln Pinsky
Irving and Janet Plotkin
The Plumb Family Fund of the Maine Community
Foundation*
Donna M. Regis '79*
Anonymous
Anne R. and James V. Righter*
Timothy Ritchie
Jay Rizzetto '73 and Diane Rizzetto
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Heather Woods
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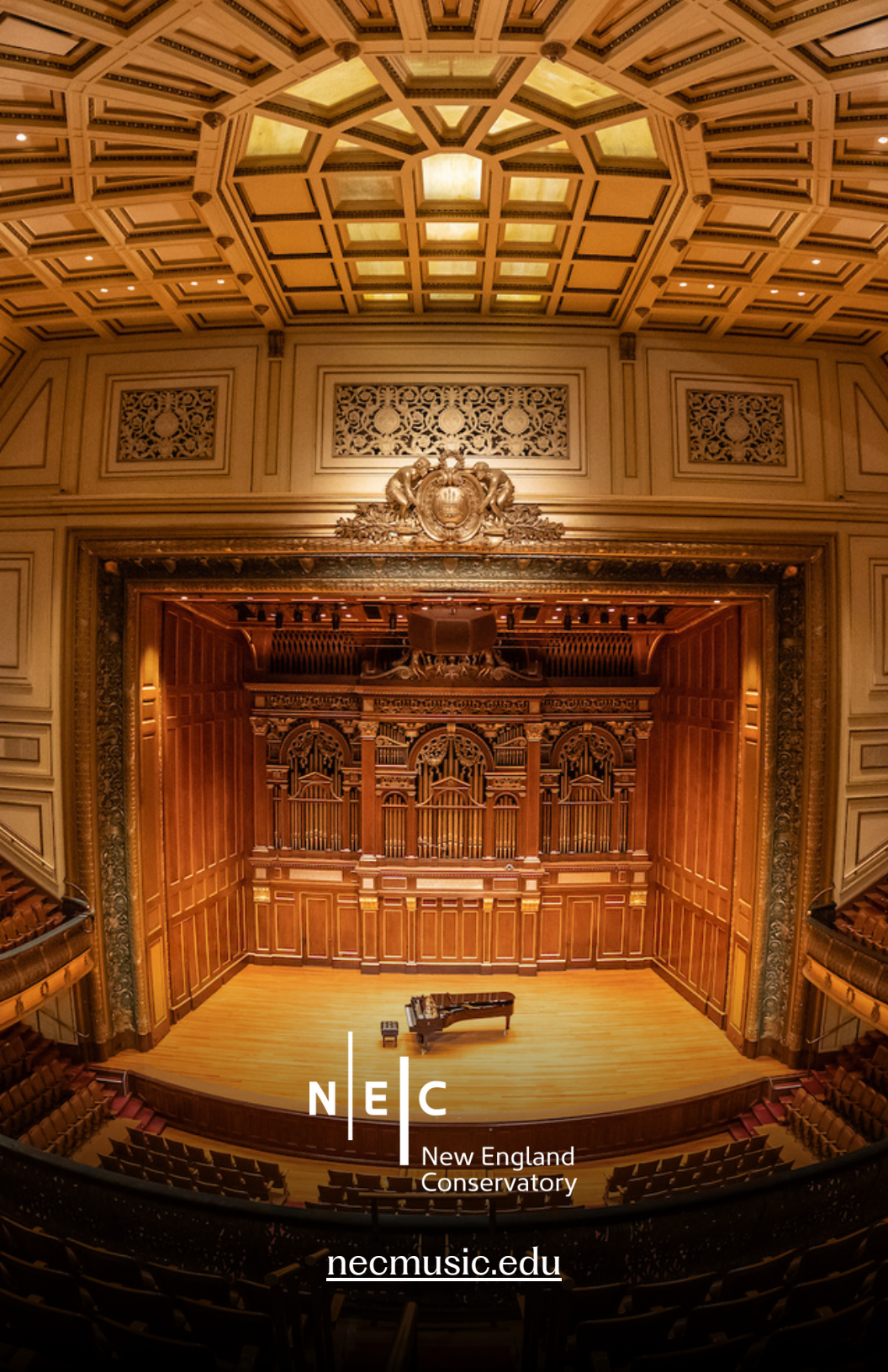
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This list reflects those who contributed to The NEC Fund and our annual scholarship appeal between July 1, 2024 and June 30, 2025.

**Indicates membership in the Tourjée Society. Named after NEC's founder, Eben Tourjée, the Tourjée Society recognizes those who have made a planned gift to NEC. Learn more by contacting Aaron McGarry, Planned Giving Officer, at aaron.mcgarry@necmusic.edu or 617-585-1356.*



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