

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, December 1, 2025

7:30 p.m.

NEC's Jordan Hall

PROGRAM

Divine Arcana

Hildegard von Bingen
(1098–1179)

O vis eternitatis

Heinrich Ignatz Franz von Biber
(1644–1704)

The Annunciation,
Mystery Sonata No. 1 in D Minor

Arvo Pärt
(b. 1935)

Pari intervallo (1976)

Olivier Messiaen
(1908–1992)

Vocalise-Étude (1935)

David Lang
(b. 1957)

Glory, No. 7 from *mystery sonatas* (2014)

Heinrich Ignatz Franz von Biber

The Resurrection
Mystery Sonata No. 11 in G Major

* Emi Ferguson, baroque flute
Adriane Post, baroque violin
Paul Dwyer, baroque cello
* Tomer Rozen, keyboards

Intermission

Wolfgang Amadeus Mozart
(1756–1791)
anonymous 1808
arrangement, edited by
Gunther Schuller

Grande Sestetto Concertante in E-flat Major, K. 364

Allegro maestoso

Andante

Presto

* Julianne Lee, * Hannah Chaewon Kim, violin

* Wenting Kang, Marcus Thompson, viola

* Keehyun Kim, * Mickey Katz, cello

Tom Van Dyck, double bass

* *NEC alum*

Upcoming First Monday concerts, Spring 2026

Beethoven: Symphony No. 3 in E-flat major, op 55, “Eroica”

arr. for piano quartet by Shai Wosner

Earl Kim: *Now and Then* (1981)

Richard Strauss: *Metamorphosen*

Monday, March 2, 2026 at 7:30 p.m., Jordan Hall

Bach/Kurtág transcriptions for piano four hands

Kurtág: *Signs, Games, Messages* for string trio

Enescu: *Impressions d'enfance*

Bartók: Sonata for Two Pianos and Percussion

Monday, April 6, 2026 at 7:30 p.m., Jordan Hall

Florence Price: *Five Folksongs in Counterpoint*

Gershwin: *Rhapsody in Blue* (chamber version)

Copland: Suite from *Appalachian Spring*

Monday, May 4, 2026 at 7:30 p.m., Jordan Hall

Welcome to the December edition of First Monday! As the days continue to draw shorter (and colder) and we anticipate the festive season, we are truly grateful to be gathered together tonight. This is a time of year where we have long contemplated mysteries, and the unique collection of pieces curated by Emi Ferguson under the banner of “Divine Arcana” invite us to explore the topic with an extraordinarily wide range of music. In Emi’s words:

The music and composers in “Divine Arcana” share no single style or theology, but each, in their own time, turned inward to glimpse something beyond. This is a concert of ecstatic soundscapes that traverses centuries and spiritual traditions, from medieval abbeys to modern urban sprawl, bringing together works that seek to dissolve the boundaries between the earthly and the eternal. Anchored by selections from H.I.F. Biber’s *Mystery Sonatas*, ancient chant dissolves into minimalist meditation and ecstatic Baroque filigree yields to the stark power of repetition in the music of Hildegard, Arvo Pärt, Olivier Messiaen, and David Lang.

– Emi Ferguson

Concluding in a decidedly festive mindset, we offer NEC’s own Gunther Schuller’s edition of Mozart’s beloved *Sinfonia Concertante* for Violin, Viola and Orchestra. With recent celebrations of Schuller still resonating in Jordan Hall, we happily offer this curious and delightful take on Mozart. As was often the case in the days before recordings, large scale symphonic works were refashioned for the living room for enjoyment at home (for instance, the transcriptions of Beethoven Symphonies for piano four hands). This contemporaneous example, named by an anonymous arranger in 1808 as the “Grande Sestetto Concertante,” was later edited and revived by Schuller. This arrangement faithfully delivers the music that we all know and love, but also offers lots of surprises as the solo violin and viola lines unpredictably whip around the ensemble, and we imagine the colorful sounds of the orchestra. It is offered tonight in the spirit of extending the joy of the holiday season.

Our performers tonight wonderfully represent our extended NEC family. Of course, NEC faculty are represented—notably, Marcus Thompson who appeared on the very first, First Monday program on Oct 7, 1985! On the other hand, we welcome one of our newest faculty members, Wenting Kang. Additionally, we welcome NEC Prep alums and faculty, friends from the BSO community, and NEC alums. All part of the broad community that we celebrate with First Monday!

With Holiday Cheer,

Nicholas Cords
HaeSun Kim
Soovin Kim

Lang *Glory*

Mystery Sonatas is the name of a remarkable set of violin pieces from the 1670s by the Bohemian composer Heinrich Ignaz Franz von Biber, one of the great violin virtuosi of his day. This is a bizarre and fiery set of sonatas in which Biber depicts the story of the birth, the crucifixion, and the resurrection of Jesus, in 15 separate sonatas, each of them with their own individual movements, each telling one part of the story of Jesus. More interesting, perhaps, is that each sonata is in its own special tuning, requiring a pause between movements in performance so that the strings of the violin can be completely adjusted. And to me more interesting still is the idea that one might want to express one's most personal, most intimate, most spiritual thoughts through wild displays of virtuosity. Because Biber's pieces really are wild.

I decided to make my own virtuosic pieces, about my most intimate, most spiritual thoughts. Mine are not about Jesus, and the violin is not retuned between movements, but I did keep one of Biber's distinctions. He divides Jesus's life into three phases– the joyous, the sorrowful, and the glorious. The central pieces of my mystery sonatas are called 'joy,' 'sorrow,' and 'glory,' but in my piece these are all quiet, internal, reflective states of being.

mystery sonatas was premiered 29 April 2014 by Augustin Hadelich, in Zankel Hall, as part of the series I curated called 'collected stories,' and in conjunction with my year as the holder of Carnegie Hall's Richard and Barbara Debs Composer's Chair.

– David Lang

Artist biographies

German-American cellist **Paul Dwyer** enjoys a varied career as a musician and beyond. He is the founding cellist of the Diderot String Quartet and ACRONYM and principal cellist of the Carmel Bach Festival, and has served as Assistant Principal cellist of Lyric Opera of Chicago and Principal cellist of Music of the Baroque. He has served on the faculty of Notre Dame University and Oberlin Conservatory's Baroque Performance Institute, among others.

Paul was born in Munster, Indiana, but spent the most formative years of his life (according to Freud) in Vienna, where he decided to play the double bass, but was told he's too small. At age eight his family moved to Munich, where Paul spent most of his time playing soccer, running subversive school newspapers and transcribing Metallica songs for a heavy metal cello quartet he formed with his best friends. In 12th grade, he made his opera debut singing the role of Polyphemus in Handel's *Acis and Galatea*. Paul strove to get better at the cello and learn more stuff at Oberlin Conservatory (Bachelor of Music), The Juilliard School (Master of Music in historical performance) and the University of Michigan (Master of Music and Doctor of Musical Arts). He also spent a year back in good old Europe as a Fulbright Fellow in Amsterdam, delving into contemporary music with Frances-Marie Uitti and baroque cello with Anner Byslma. In 2023 he completed an MBA at University of Chicago Booth School of Business and is now a management consultant in the energy industry.

A 2023 recipient of the Avery Fisher Career Grant, **Emi Ferguson** can be heard live in concerts and festivals with groups including the Handel and Haydn Society, AMOC*, Ruckus, the New York New Music Ensemble, the Manhattan Chamber Players, and as the music director of Camerata Pacifica Baroque. Her recordings *By George!*, *Amour Cruel*, and *Fly the Coop: Bach Sonatas and Preludes*, celebrate her fascination with reinvigorating music and instruments of the past for the present. Emi has spoken and performed at TEDx events and has been featured on the Discovery Channel, Amazon Prime, WQXR, and Vox talking about how music relates to our world today. As part of WQXR's Artist Propulsion Lab, she created the series *This Composer is SICK!* exploring the impact of syphilis on composers Franz Schubert, Bedřich Smetana, and Scott Joplin. She is also a host of WQXR's *Young Artists Showcase* and *Once Upon A Composer*. Her book, *Iconic Composers* was released in 2023. Born in Japan and raised in London and Boston, she now resides in New York and is a proud alum of NEC's preparatory division.

Chinese violist **Wenting Kang** appeared as an "excellent violist" who "possesses a dark glowing sound" in the *New York Times* after her performance at Carnegie Hall. Kang's playing also has been lauded as "elegant", "precise" as well as "pure", "tone-passionate without ever losing a sense of contro"l in the *Boston Musical Intelligencer*.

Her debut CD recording with pianist Sergei Kvitko, *Mosaic*, was released in 2022. Among many positive reviews, *Gramophone Magazine* noted "Part of the allure is her golden and glowing tone but the subtlety of her shading is just as transfixing." "Her technique is close to flawless" "A terrific programme in every way". It has won the gold medal as recommended CD on the *Melómano Magazine* in Spain. Its tracks were selected to be on the "Best New Classical Music" playlist on Spotify as well as the "New Music Friday" playlist of American Society of Composers and Publishers.

Ms. Kang appeared as soloist collaborating with major orchestras such as Frankfurt Radio Symphony Orchestra, Nagoya Philharmonic Orchestra, Orquesta Sinfónica de Madrid, Malaga Philharmonic Orchestra working with renowned conductors including Ivor Bolton, Michiyoshi Inoue, and José María Moreno.

As an active chamber musician, Kang shared stage with renowned artists such as Nobuko Imai, Kim Kashkashian, Elisabeth Leonskaja, Christoph Richter, Bruno Giuranna, and Christian Tetzlaff. During 2018 and 2020 she was active as a member of the Dalia String Quartet. Additionally, in 2017 she joined the Imai Viola Quartet as a founding member.

She studied at Central Conservatory in Beijing, the New England Conservatory in Boston, and the Kronberg Academy, under the guidance of renowned teachers such as Nobuko Imai, Kim Kashkashian, Garth Knox, Donald Weilerstein, Miriam Fried, Liangsheng Cheng, and Changhai Wang.

Ms. Kang was appointed as Viola Faculty at the New England Conservatory in Boston in September 2024. Since 2016, Kang has been active as assistant professor alongside the renowned Nobuko Imai at the Escuela Superior de Musica Reina Sofia in Madrid. In recent years, Kang has taught master classes for viola and chamber music in prestigious institutions such as University Mozarteum, Conservatorium van

Amsterdam, Kunst-Universität Graz, Accademia Stauffer in Cremona, and Franz Liszt Academy of Music in Budapest.

Cellist **Mickey Katz** has been a member of the Boston Symphony Orchestra since 2004, where he holds the Stephen and Dorothy Weber chair. Born and raised in Israel, he moved to Boston to study at the New England Conservatory, where he was a Piatigorsky Scholarship student of Laurence Lesser. Mr. Katz is active as a soloist, chamber musician, and a performer of contemporary music in New England and beyond. A series of solo cello pieces he commissioned during the Covid19 pandemic, “cello minutes,” was featured in the Boston Globe and performed at Tanglewood. As a chamber musician, he participated at the Marlboro Festival, and collaborated with members of the Juilliard and Guarneri quartets, Pinchas Zuckerman, and Gil Shaham, among others. Katz is on the Faculty of the New England Conservatory and the Tanglewood Music Center, and teaches as a guest at masterclasses and workshops in Boston and around the country. When not playing the cello, Mickey enjoys hiking with his family and two dogs, and is an obsessively serious home cook.

Hannah Chaewon Kim, a native of Seoul, South Korea, is a violinist with a long-standing connection at the New England Conservatory where she completed her BM (2020), MM (2022), and Graduate Diploma (2024). Having studied at NEC for nearly a decade, she developed her musical foundation under the guidance of Soovin Kim and Donald Weilerstein. Prior to coming to the states, her former teachers include Kyungsun Lee and Seyoung Lee.

As an enthusiastic chamber musician, Kim has participated in major festivals including the Four Seasons Chamber Music Festival, Lake Champlain Chamber Music Festival, the Perlman Music Program, Taos School of Music, Yellow Barn, Music@Menlo, the Heifetz Institute, PLZ Festival in the Korean DMZ, Sejong International Music Festival, and Interclassic Music Academy in Berlin.

Her performance experience spans the United States, Korea, and Europe. Highlights include appearances at Carnegie Weill Recital Hall, Lincoln Center’s Bruno Walter Auditorium, Seoul Arts Center, Lotte Concert Hall, Perigee Hall, and Jordan Hall. She has performed as a featured soloist with ensembles such as Prime Philharmonic, Seoul Virtuosi Chamber Orchestra, and the Seoul Soloist Cello Ensemble. She also held leadership roles including Concertmaster of the NEC Philharmonia. Her chamber appearances include the NEC Honors Ensemble, the NEC “Connections” series, the Woodlawn Ensemble, and multiple festival residencies. She has collaborated with artists such as Colin Carr, Michael Kallen, Hye-Jin Kim, Kirsten Docter, Max Levinson, Misha Amory, and members of renowned string quartets.

Kim’s awards include first prizes from the East Coast International Competition, Manhattan International Music Competition, New York Artists International Competition, SAC International Music Competition, and several others. She was a recipient of the NEC Dean’s Scholarship and the NEC Presidential Distinction Award. She has been featured several times in *The Strad Korea*, reflecting her active

presence in both U.S. and Korean musical communities.

Praised for his “sumptuous tone and deeply expressive phrasing” (*The New York Times*), cellist **Keehyun Kim** brings a rare combination of technical finesse and heartfelt musicality to every performance. A founding member of the award-winning Parker Quartet, Kim has been recognized for his “unfailingly elegant” playing (*The Boston Globe*) and his ability to “speak through the cello with an eloquence that’s both intimate and commanding” (*The Washington Post*).

As a member of the Parker Quartet, Kim is a recipient of the 2010 Grammy Award for Best Chamber Music Performance, and the Grand Prix and Mozart Prize winner of the 2006 Bordeaux International String Quartet competition. They have performed on many of the world’s foremost stages, including Carnegie Hall, the Concertgebouw, and London’s Wigmore Hall. The quartet’s critically acclaimed recordings and boundary-pushing interpretations have cemented their place as one of today’s leading chamber ensembles.

Kim is currently on the faculty at Harvard University, where the Parker Quartet serves as Blodgett Artists-in-Residence. The quartet also holds visiting residencies at the University of South Carolina and the Walnut Hill School. Kee teaches cello at MIT and at the New England Conservatory’s Preparatory School. He earned his degrees from the New England Conservatory, and counts among his mentors Laurence Lesser, Paul Katz and Bernard Greenhouse. Kee performs on a Giacomo Rivolta cello made in 1844.

Named one of the best string quartets of the last 100 years by *BBC Music Magazine*, **Julianne Lee** joined the Dover Quartet as its violist in September 2023. She has forged a remarkable career as both a violinist and violist, frequently appearing as a soloist, chamber musician, and orchestral player. She holds the position of assistant principal second violinist at the Boston Symphony Orchestra and has been a member of the BSO violin section since 2006, serving as acting assistant concertmaster from 2013 to 2015. From 2017 to 2019, she was also the principal second violinist of the Atlanta Symphony Orchestra. During the summers, she regularly performs as concertmaster at the Grand Teton Music Festival.

Ms. Lee has toured nationally and internationally with the Boston Symphony Orchestra, the Marlboro Music Festival, and the Australian Chamber Orchestra, where she held the title of guest principal violist. She also served as the second violinist of the Johannes String Quartet, an ensemble that performed commissioned works by Esa-Pekka Salonen, Derek Bermel, and William Bolcom. Throughout her illustrious career, she has performed as a soloist with orchestras in Germany, the United States, and South Korea and as a chamber musician at numerous music festivals, including the Santa Fe Chamber Music Festival, Chamber Music at the Banff Centre, Aspen Music Festival, and the Marlboro Music Festival.

Ms. Lee graduated with a unanimous first prize from the Conservatoire Supérieur de Paris in France. She received her bachelor’s degree from the Curtis Institute of Music, having studied both violin and viola, and a master’s degree from

the New England Conservatory, where she double majored in violin and viola. Ms. Lee holds a strong belief in the importance of teaching and shaping the next generation of musicians. She is on faculty at the Curtis Institute and frequently gives master classes.

Adriane Post's baroque violin playing has been described as "exquisite" by *The New York Times*. Post enjoys a varied musical life teaching baroque violin students at New England Conservatory, and leading and collaborating with ensembles around the US.

Concertmaster of Indianapolis Baroque Orchestra and The Thirteen, she is founding member of ACRONYM Ensemble, a baroque band dedicated to wild 17th century music, and Diderot String Quartet, exploring historical style in Classical and Romantic repertoire. Adriane has led ensembles such as the Washington National Cathedral Orchestra and Seraphic Fire, performed as Associate Concertmaster with Bach Collegium San Diego, as soloist and principal with The English Concert, Apollo's Fire, Handel + Haydn Society, and Trinity Wall Street Baroque Orchestra. Recent festival performances include Carmel Bach Festival, Boston Early Music Festival, Chamber Music Northwest, BBC Proms and Caramoor.

Adriane studied at Oberlin Conservatory with Marilyn McDonald, where she discovered her love for the baroque violin, and The Juilliard School's Historical Performance program with Monica Huggett and Cynthia Roberts. Teaching and coaching engagements have brought her to Oberlin's Baroque Performance Institute, Northwestern University, De Paul University, The Smithsonian Institute and Cincinnati Conservatory. Adriane was born and raised in Vermont and lives in Boston.

Tomer Rozen is a Boston-based composer and keyboard player. He graduated from NEC in 2025 with a MM in composition, having studied with Michael Gandolfi and Sid Richardson. Often working at the intersection between music, theater, and nonsense, Tomer enjoys writing and performing musical comedies; his chamber opera scene *Piano Competition* is a parody on music competitions, and his theatrical parody *The Absurd and France* is a parody on theatrical parodies. Tomer plays the harpsichord for the NEC Baroque Orchestra, keyboard for the Itay Dayan Klezmer Quintet, and performs as a pianist on various new music concerts. More music can be found on: tomerozenmusic.com

Marcus Thompson, violist, has appeared as soloist, recitalist, and in chamber music series throughout the Americas, Europe, and the Far East. He has been a soloist with the orchestras of Atlanta, Chicago, Cleveland, Saint Louis; The National Symphony, the Boston Pops and the Czech National Symphony in Prague. He performed Keith Jarrett's *Bridge of Light* with the Atlanta Symphony, the West Coast premiere of John Harbison's Viola Concerto with the Los Angeles Chamber Orchestra with the composer conducting; the Chicago premiere with the Chicago Sinfonietta, the Boston premiere with the New England Conservatory Honors Orchestra and for the premiere of Elena Ruehr's viola concerto *Shadow/Light* with the New Orchestra of

Washington, D.C. He has received critical acclaim for performances of the Penderecki Viola Concerto with the MIT Symphony Orchestra in Boston, and London, U.K.

His recordings as soloist include Paul Hindemith's *Der Schwanendreher*, Ernest Bloch's Suite, Joseph Jongen's Suite, Jean Francaix's *Rhapsodie, Shadow/ Light* by Elena Ruehr, viola concertos by Béla Bartók and Tibor Serly, and Frank Martin's *Sonata da Chiesa* for viola d'amore and strings.

As chamber musician Mr. Thompson has been a guest of the Audubon, Borromeo, Cleveland, Da Ponte, Emerson, Fine Arts, Jupiter, Lydian, Miami, Muir, Orion, Parker, Shanghai, and Vermeer String Quartets, and a frequent participant at chamber music festivals in Anchorage, Amsterdam, Asunción, Dubrovnik, Edmonton, Seattle, Sitka, Spoleto, Los Angeles, Montreal, Okinawa, Rio de Janeiro, and Rockport (MA and ME). He has appeared and toured as a frequent guest of the Chamber Music Society of Lincoln Center and in a Live from Lincoln Center telecast. An artist member of the Boston Chamber Music Society since 1984, Thompson became its second artistic director beginning with the 2009/2010 concert season, succeeding cofounder and NEC alumnus, cellist Ronald Thomas '74. He appears on recordings of chamber works with artists for the Sitka Summer Music Festival, Stichting Reizend Muziekgezelschap, and the Boston Chamber Music Society, Boston Musica Viva and Videmus. Within the current '25-'26 season BCMS has released its third CD of chamber music commissions including works by Tsontakis, Jalbert, Ruehr, Child, Wiancko, Rakowski, Godfrey, Wheeler, and Child.

His Boston premieres include György Ligeti's *Loop*, John Harbison's Sonata for Viola and Piano, and Harbison's Viola Concerto which he later recorded with BMOP in celebration of the composer's eightieth birthday. In 1992 Mr. Thompson commissioned Viola Concerto by Olly Wilson which he premiered with the Rochester Philharmonic in 2012.

Born and raised in The Bronx, NYC, Mr. Thompson earned bachelor's, master's and doctorate degrees at The Juilliard School following viola studies with Walter Trampler. He has been professor of music at MIT since 1973 and appointed Institute Professor in 2015. He joined the NEC viola faculty in 1983. He is the founder of the MIT Chamber Music Society and of the Emerson/Harris private study program. In 2022, at its 47th International Viola Congress, Marcus Thompson was awarded the American Viola Society's Career Achievement Award "In recognition of distinguished contributions to viola performance and viola pedagogy through his influential recordings and his celebrated tenure at the New England Conservatory of Music and Massachusetts Institute of Technology, hosting the 1985 International Congress, and for advocacy and leadership on behalf of the viola."

Thomas van Dyck has been a member of the Boston Symphony Orchestra's double bass section since January 2013. An avid chamber musician, he is a member of the Boston Chamber Music Society (BCMS) and has played chamber music at the Mostly Mozart Festival, New York City's Town Hall and Carnegie Hall and the Kennedy Center among many others. Additionally, he is a member of the self-conducted East Coast Chamber Orchestra (ECCO) that is comprised of top solo, chamber and

orchestral string players from around the country. Thomas has played with the Borromeo, Ying, Lydian and Parker String Quartets and was a founding member of A Far Cry chamber orchestra. Thomas received his bachelor's degree at Rice University studying with Paul Ellison and his master's at Boston University with Ed Barker. In addition to enjoying a diverse performing career, Thomas enjoys and values teaching. He is on the String Faculty of New England Conservatory as well as Boston University. In his spare time, he likes to ride bicycles and spend time in the mountains but most of all loves spending time with his wife and two young boys.

Upcoming Concerts at NEC

all programs subject to change

Visit necmusic.edu for complete and updated concert information

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 Arias 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, Vivo 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

NEC Jazz Composers' Workshop Orchestra, Frank Carlberg, director

Tuesday, December 9, 2025 at 8:00 p.m., Brown Hall

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and photography and audio or video recording are prohibited.

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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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necmusic.edu/tonight



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.

A handwritten signature in black ink, consisting of a series of loops and a long horizontal stroke.


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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elevating the NEC experience
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