



New England  
Conservatory

# Concert Program

[necmusic.edu](http://necmusic.edu)

# CMA and Jazz Faculty Spotlight

Tuesday, February 3, 2026  
7:30 p.m.  
NEC's Jordan Hall

## PROGRAM

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**Ben Schwendener and the  
Passion Sextet**

from *J.S. Bach "St. John Passion": A Realization*  
Day 5

Ben Schwendener, keyboards, arranger  
Sammy Davies, trumpet, Fender Rhodes  
Joe Wagner, alto saxophone  
Nicholas Schecki, tenor and soprano  
saxophone  
Nick Isherwood, electric bass  
Henry Godfrey, drums

**Farayi Malek  
Melody Walker  
Jack Schneider**

*Today is Not My Day*

Farayi Malek, vocals, acoustic guitar  
Caio Afiune, electric guitar

**Floyd Cramer**  
Conway Twitty, vocal adaptation

*[Lost Her Love] Last Date*

Eden MacAdam-Somer, voice, violin  
Hankus Netsky, piano  
Bob Nieske, bass

**Thelonious Monk**

*Ba-lue Bolivar Ba-lues*

Hankus Netsky, piano  
Bob Nieske, bass

## **Improvised Duet**

Jorrit Dijkstra, saxophone  
Anna Webber, saxophone

**Carla Kihlstedt**

*I am a Fish*

Carla Kihlstedt, violin, voice

**Harold Arlen  
Ted Koehler**

*Between the Devil and the Deep Blue Sea*

Anthony Coleman, piano  
Ruby Wagner, drums

## **Improvisation**

Lautaro Mantilla, electronics  
Ted Reichman, guitar, electronics  
Francisco Mela, drums (special guest)

## **J.S. Bach *Passion of St. John* / A Realization by Ben Schwendener and the Passion Sextet**

This ambitious work is a culmination of many years that I spent on Applied Modal Analysis of Bach. AMA is a perspective different from traditional Western formulaic approaches in that it seeks to identify Universal Modal Elements used, in this case by Bach. These elements or ingredients are however to be found in all music of our common western equal-tempered tuning system. This production is therefore like an understanding and experiencing – or Realizing – of the masterful ‘recipe’ of the *St. John Passion* with its ingredients, or modal elements. The entire collaborative work for Sextet, Choir, Chamber Ensemble and Dancers is made up of 7 ‘Days’, or movements. Tonight we are performing Day 5.

### Multiple Simultaneous Perspectives

A core aim of the musical component of this production is to present a transformative journey using Bach’s themes, the events and elements of the Passion, and the multiple pictures of the same subject that can be presented at one time.

To illustrate, the opening Chorale of the Passion is where we are first introduced to Bach conveying core harmonic, and melodic elements in multiple contexts, simultaneously. For example, a D7 core harmony is expressed simultaneously with two different modalities. We hear potentially dissonant tones vertically from this superimposition, yet, the D7 chord maintains its core identity. Conflicting contextual perspectives present a formal concept to explore in this production:

All events, situations, have potentially multiple perspectives / contexts. The highest being one of pure energy existing as it is. Intention on the part of the experiencer can bring that pure energy and its nurturing and healing potential out. The simultaneous realization of these multiple perspectives plays out the drama of the moment to moment journey we experience: tragedy and emancipation, joy and sorrow, loss and growth, death and life, beauty and dissonance. Buddhism refers to this reality as ‘zen’aku-fumi’, the oneness of good and evil; Life simultaneously possesses the potential for both good and evil, and even when manifesting one, it is never devoid of the potential for the other.

### Transformation of Melodic / Thematic subjects

Chorale #15, which occurs during part 2, is based on a traditional hymn in A minor (or C Major, depending on what one hears). This is the Dominant melody. The Level of Horizontal Tonal Gravity (HTG) deals with linear time, and as George Russell put it, the “fate” of the Tonic Station modality (Am / CMaj). In Bach’s treatment of the chordal accompaniment to this Chorale and its A minor melody (the Tonic Station Modality), we experience a harmonic lifting of ultimately sharp lying core harmonies (core harmonies occurring on the fermatas). This has the effect of brightness, elevation, of illuminating the sharp lying tonal resources of A minor’s complete organization - the C Lydian Chromatic Scale.

The proposed musical idea in this example is that the choir, or perhaps a soloist

(vocal or reeds perhaps) maintains the core A minor identity of the Chorale, while chamber ensemble and/or jazz group plays a supporting and transformative accompaniment of fully evolved core vertical structures moving north into sharp lying territory. In other words, the creative evolution of the subject brings out its inherent enlightened potential. Throughout this production, music can play a defining role in conveying the fate, the transformation of melodic / thematic subjects, moving either flat (southern, darker suspension) or sharp (northern, brighter resolution) within the circle of keys. Each element here remains intentionally conscious of their core harmonic identity. The two worlds meet, and intertwine - Horizontal and Vertical; linear time and each moment within both coexist, and ultimately support the conveyance of artistic intention. In psychological terms we could say that an 'effortful feeling of striving' is consciously guided through actions we take on the journey.

*– Ben Schwendener*

## Upcoming Concerts at NEC

*All programs subject to change*

Visit [necmusic.edu](http://necmusic.edu) for complete and updated concert information

### DMA Composers' Showcase

A showcase concert of music by NEC DMA composers featuring a wide variety of chamber music ranging from solo piano to string quartet and beyond; works by Devin Cholodenko, Ying Gao, Mathew Lanning, Yunqi Li, Lingbo Ma, Alex Matheson, Tianyi Wang, and Yangfan Xu.

*Monday, February 9, 2026 at 7:30 p.m., Jordan Hall*

**Faculty Recital: Rachel Childers**, French horn and **Christopher Elchico**, clarinet Jane Vignery *Sonata for Horn and Piano*; Brahms *Sonata for Clarinet and Piano*  
Brahms 4 *Klavierstücke*; Carl Reinecke *Trio for Piano, Clarinet and Horn*  
Jiayan Sun, piano

*Tuesday, February 10, 2026 at 7:30 p.m., Jordan Hall*

### Liederabend LXXIX, Czech Songs

Joel Ayau, curator

*Wednesday, February 11, 2026 at 6:00 p.m., Williams Hall*

### NEC Chamber Orchestra, Donald Palma, artistic director

Mendelssohn *Sinfonia No. 10 in B Minor*; Maxwell Fairman *Rhapsody Noir* (2025);  
Johann Baptist Vanhal *Concerto for Double Bass in E-flat Major* - Dennis McIntyre '27,  
soloist; Haydn *Symphony No. 52 in C Minor*, Hob I:52

*Wednesday, February 11, 2026 at 7:30 p.m., Jordan Hall*

### NEC Jazz Composers' Workshop Orchestra: The Music of Anthony Braxton

Frank Carlberg, director

*Thursday, February 12, 2026 at 7:30 p.m., Jordan Hall*

### Institute for Concert Artists Recital: Joshua Brown, violin ('26 AD)

Beethoven *Violin Sonata No. 8 in G Major*, op. 30 no. 3; Debussy *Violin Sonata*

György Kurtág *Tre Pezzi*, op. 14e; Richard Strauss *Violin Sonata in E-flat Major*, op. 18

*Friday, February 13, 2026 at 7:30 p.m., Jordan Hall*

### Faculty Recital: Stephen Drury, piano

Nikolai Roslavets: *Poème pour piano* (1916); Liszt: *Transcendental Etude No 4: "Mazepa"*  
Frederic Rzewski: *The People United Will Never Be Defeated: 36 variations on "¡El pueblo unido jamás será vencido!"* (1975)

*Tuesday, February 17, 2026 at 7:30 p.m., Jordan Hall*

## Upcoming Concerts at NEC

*-continued*

**Faculty Recital & Music for Food: Kim Kashkashian, viola & Marc-André Hamelin,**  
piano - Transcriptions for viola of Kurtág and Bach; Kurtág *Tre Pezzi* and  
*Tre Alte Pezzi*; Shostakovich *Sonata for Viola and Piano*, op. 147  
Fauré *Piano Quartet No. 2 in G Minor*, op. 45

*Friday, February 20, 2026 at 7:30 p.m., Jordan Hall*

### **Piano Department: Scarlatti Sonatas: K. 1 - K. 30**

The first of six concerts this semester centering on Domenico Scarlatti's Piano Sonatas. The entire concert series will span three years and cover all 500 Scarlatti Piano Sonatas. Bruce Brubaker is Curator of Piano Programming

*Wednesday, February 18, 2026 at 7:30 p.m., Jordan Hall*

### **John McNeil Memorial Concert**

NEC faculty, students, and alumni remember long-time NEC faculty member, John McNeil (1948–2024). Performers include faculty members Allan Chase and Bert Seager, as well as alumni Mark Tipton '25 DMA, and Jeremy Udden '00, '03 MM

*Monday, February 23, 2026 at 7:30 p.m., Jordan Hall*

### **CMA Department: "Genius on the Charts"**

In the 1960s and '70s Ray Charles, Nina Simone, Stevie Wonder, Aretha Franklin, Al Green, Roberta Flack, Donny Hathaway, NEC Alum Bernie Worrell, and others challenged the parameters of pop music, writing and producing songs that changed the artistic landscape forever. CMA students will put their own creative stamps on adventurous hits and deep cuts from that golden age of American pop and R&B.

*Tuesday, February 24, 2026 at 7:30 p.m., Jordan Hall*

### **Piano Department: Scarlatti Sonatas: K. 31 - K. 62**

The second of six concerts this semester centering on Domenico Scarlatti's Piano Sonatas. The entire concert series will span three years and cover all 500 Scarlatti Piano Sonatas. Bruce Brubaker is Curator of Piano Programming

*Tuesday, February 24, 2026 at 8:00 p.m., Williams Hall*

### **Sonata Night 58**, Max Levinson, curator

*Tuesday, February 24, 2026 at 8:00 p.m., Brown Hall*

### **Tuesday Night New Music**

New music by NEC student composers, performed by their peers

*Tuesday, February 24, 2026 at 8:00 p.m., Burnes 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.

Stay connected



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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



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We thank our generous donors, 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 Fund** supports the pillars of an NEC education — scholarship, community engagement, and a world-renowned faculty.

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