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AN IMPORTANT MESSAGE FROM PRESIDENT WOODCOCK

Dear NEC students,

I wanted to share with you NEC's response to the recent media coverage of the new partnership between the LA Philharmonic, Bard College, and the Longy School of Music. First of all, let me tell you that we are delighted that the new program, to be known as *Take a Stand*, is being launched. We believe that the El Sistema movement in the United States is expanding quickly and there is room and opportunity in the tent for all who want to support the social and personal development of at-risk children through music.

We look forward to the opportunity of working collaboratively with *Take a Stand*, and continuing with some projects that are already underway.

In the meantime, let me tell you some good news about the Abreu Fellows Program.

- Welcome to our 10 new Fellows, our third class, who began their training on Sept. 1 and have already established themselves as a wonderful group—positive, enthusiastic, thoughtful and passionate. You will get to know them through their monthly *Penguin* articles and numerous interactions with NEC college students. We're thrilled that they're part of the NEC community.
- From our previous two classes of Fellows, seventeen alumni are involved in the creation and management of El Sistema-inspired programs throughout the United States. Others are serving as consultants for new programs around the world. At conferences and events, the Fellows appear as guest speakers and are respected as experts. We couldn't be prouder of them.
- We are committed to fulfilling our pledge to train 50 Fellows, which is outlined as a priority in our Strategic Plan.
- We have had continued success in raising funds for the Abreu Fellows Program at NEC and we are deeply grateful to our supporters.
- We have introduced a revised curriculum that incorporates what we've learned over the past two years as well as recommendations made by previous classes and the leadership in Venezuela's El Sistema program. The response from this year's Fellows class has been really positive.
- Our relationship with the leaders of Venezuela's El Sistema program is strong and we have an open invitation for our Fellows to return to Venezuela for their residency in February.
- We have a strong new organizational structure for the Fellows program. It now resides within Preparatory/Continuing Education headed by Dean and Executive Director Leslie Wu Foley. Erik Holmgren is now the Program Director. And we have just hired Virginia Hecker to fill a new position, that of Communication and Operations Director.

I am enormously proud of the Fellows Program, what its alumni are accomplishing, and the wonderful potential of the current class. I have told the Fellows on numerous occasions that their mandate is to go out and change the world. They are doing it. We invite anyone who is interested in exploring the possibility of engaging in this work to have discussions with the Abreu Fellows staff, with me, and, of course, with the Fellows themselves.

Very best wishes,



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‘A beautiful way to remember everyone who was lost’

NEC Commemorates the Tenth Anniversary of 9/11

by Zach Preucil

Like many of us students, I was still quite young when the tragic events of September 11th, 2001 unfolded. And like many of us, I remember exactly where I was when I heard the news, at the end of the crosswalk which stretched from the parking lot to the front doors of my elementary school. I had heard hurried footsteps behind me, and turned to see one of my friends, whom I knew was supposed to be on safety patrol duty at that time. When I asked him why he was running late, he told me that he had been distracted by a report he had seen on the morning news that a plane had crashed into the world trade center. As a naive ten-year-old, I had no idea what the world trade center actually was, but I sensed from my friend's tone of voice that something very bad had just happened.

I have very vivid memories of the rest of that day: my sixth-grade teacher gently explaining what was happening, coming home and talking to my family about the attacks, and watching President Bush's address from the Oval Office as the sun set on one of the most tragic days in American history. But the most powerful recollection I have of that time is from the following evening, September 12th. My family's church had scheduled a special prayer service in light of the events, and my father, who is a professional cellist, was asked to play a solo. He chose the first movement of the Eccles cello sonata, a long, beautiful, and meditative song that plumbs the depths of the cello's expressive potential. As I sat in the pews, listening to his spiraling sound drift down from the choir loft, I felt as if the music was expressing all that we were feeling - sadness, sorrow, and disbelief, but at the same time, a burgeoning sense of healing. That experience was probably one of the first times I recognized that music can express what words and language cannot. No words could truly console us, but the power of music could.

Ten years later, I couldn't have been more reminded of that night as I experienced NEC's commemoration of the tenth anniversary of the 9/11 attacks. In a carefully constructed program crafted by conductor Benjamin Zander, the NEC Youth Philharmonic was joined by members of the NEC Youth Chorale and the Handel and Haydn Society to perform before a sold-out Jordan Hall. The concert was preceded by remarks from the Mayor of Boston, Thomas M. Menino, who recognized NEC as "a very special place in the city" and reminded the audience of the purpose of having such a concert.

"Today at Jordan Hall, we mark this day with a world premiere of a special piece of music to help us all reflect," Menino said, in reference to the program's centerpiece, *Illuminescence*. "This is a beautiful way to remember everyone who was lost, especially 206 Massachusetts neighbors and other friends with direct ties to our state who were taken from us that day."

The program opened with what Zander described as "an American moment": the *Star-Spangled Banner*. It was followed by Samuel Barber's masterpiece, the *Adagio for Strings*, which was brought to life with full emotional intensity by the Youth Philharmonic's strings. The *Adagio* also has deep patriotic roots in American culture, having been broadcast over the radio at the announcement of Franklin Roosevelt's death in 1945. When interviewed about his choice of selections for the program, Zander stated that the *Adagio* simply "chose itself." After the *Adagio* was the equally-famous *Meditation from Thais* by Jules Massenet, performed with the orchestra by fourteen-year-old Yuki Beppo. Beppo is no stranger to patriotic events, having performed for President Barack Obama and Massachusetts Governor Deval Patrick in 2010, and turned in a beautiful performance of the famous solo.

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Borromeo Beethoven Fishbowl



Photo credit: *Eli Akerstein*

The Borromeo String Quartet, the faculty quartet in residence at the New England Conservatory of Music, is just completing its cycle of the Beethoven String Quartets at the Isabella Stewart Gardner Museum. These Gardner concerts have been exciting events, completely sold out to a very enthusiastic audience. This is wonderful, except that it makes it difficult for the Borromeo to invite NEC students to hear the concert! So, the quartet is taking 6 of the Beethoven Quartets and creating a new concert experience called a "Fishbowl" It is still a formal concert in the way the Borromeo Quartet will perform the pieces, but the quartet will create three events between 5 PM and 7 PM over three consecutive days: October 31, November 1 and November 2. Two pieces will be performed each day. The idea is that students with their class schedules may very well only be able to come parts of the three concerts, coming in and out of "the fishbowl". Also, to allow students and audience members (these concerts are very much open to the public, of course!) to deepen their knowledge of these masterworks, the quartet will project the scores on a large screen. In certain cases, this score will be Beethoven's manuscript. Each Fishbowl concert will end with a brief Question and Answer Session. The works played on these concerts will be Op. 18, No. 3 and 6, Op. 95, Op. 59, No. 1 and Op. 132 and 133. We hope you will join us in the Borromeo Beethoven Fishbowl.

Liberal Arts Course Fair

Thursday, October 13, 2:15-3:30pm—Pierce Hall

The Liberal Arts department welcomes first year and returning students to its annual Course Fair on Thursday, October 13 from 2:15-3:30 in Pierce Hall. The Course Fair is a great opportunity to check out upcoming spring electives and to ask the Liberal Arts faculty questions about their classes over delicious free food! Enter the raffle to win an Amazon.com gift certificate and learn about getting involved with the journal *Hear Here!* as an editor and/or contributor.

One highlight of the spring catalog is that Ruth Lepson's *Contemporary Poetry* class will be offered in conjunction with Jill Gatlin's new course, *BioCultures: Nature, Gender, and Sexuality*. Jill's course will examine three recent trends in Cultural Studies: Green Cultural Studies, Gender Theory, and Queer Theory. These fields investigate what is "natural" and what is socially constructed about nature, gender, and sexuality. In addition to asking what nature, gender, and sexuality *are*, the course will explore what they *mean* in contemporary culture. How do our understandings of these terms affect our interactions with human and nonhuman others; our social structures and ecological values; and our sense of identity, performance of identity, and self-expression? What does it mean to live in an era of ecological crisis, gender-bending, and polarized public discourse on sexuality? What are the implications of the ways we represent nature, gender, and sexuality in the arts and popular culture?

Meanwhile, Ruth's Contemporary American Poetry course will examine how such questions are treated in contemporary eco-poetry, innovative women's poetry, and queer poetry. Students will be encouraged, but not required, to take both courses, and those enrolled in both will have a joint final project option. The two classes will also take a field trip to Gloucester, MA, to meet with people who knew the influential innovative poet Charles Olson, who wrote the epic *The Maximus Poems*, one of the first poems with an awareness of the landscape and a very specific sense of place.

Come check out this innovative course pairing!

- Oct. 11th – 8pm, Jordan Hall
MEMA
- Oct. 12th – 8pm, Jordan Hall
Philharmonia + Tortelier
- Oct. 13th – 8pm, Jordan Hall
A First Glance into Mahler: NEC's Wind Ensemble
- Oct 14th – 3pm, Pierce Hall
John Moriarty Masterclass
- 3pm, Jordan Hall
Celebration of John Moriarty
- 11am, Williams Hall
John Heiss Then and Now
- 2:30pm, Williams Hall
What's Next (Entrepreneurial Musician)
- Oct. 17th – 8pm, Brown Hall
Music for Food
- Oct. 18th – 8pm, Jordan Hall
New Music at NEC
- Oct. 19th – 8pm, Jordan Hall
NEC's Chamber Orchestra performs Mahler
- 7pm, Pierce Hall
Ralph Kirshbaum Masterclass
- 8pm, Jordan Hall
Music of Dave Holland
- Oct. 23rd – 3pm, Jordan Hall
Celebrity Series: The English Concert
- 8pm, Jordan Hall
Roger Tapping's Recital
- Oct. 24th – 8pm, Jordan Hall
NEC Chamber Singers: Death Carols
- Oct. 25th – 8pm, Jordan Hall
Jordan Winds + Drury
- 8pm, Brown Hall
Tuesday Night New Music
- Oct. 26th – 8pm, Jordan Hall
Philharmonia + Lehninger
- Oct. 27th – 5pm, Pierce Hall
Soundings on Ancient Strings
- 8pm, Brown Hall
Mahler Remixed
- 8pm, Jordan Hall
The Weilerstein Trio
- Oct. 31st – 2pm, Williams Hall
Weilerstein Trio Masterclass
- 8pm, Jordan Hall
Shadow of a Doubt

Angel of the Amazon

In 2005, Dorothy Stang, a 73-year old sister of Notre Dame de Namur, was brutally murdered in the Brazilian rainforest. Join Boston Metro Opera, as we explore this extraordinary woman's life's work, her mission with Brazilian farmers, and the events that sent her on a path to martyrdom with Evan Mack's musical biography: *Angel of the Amazon*.

**Performances are:
October 21, 22, 28, 29, 2011 | 7:00 PM**

Tickets are \$10.00/per patron and available for purchase online, by postal mail, and at the door. All seating is General Admission.

**For more information, visit us online
at www.bostonmetroopera.com/angel-of-the-amazon.html.**

Can't attend the live performance? You can still experience the opera online in our first-of-its-kind virtual opera house. For more information, visit <http://onsite.bostonmetroopera.com/now-playing.html>.

Stop. Collaborate. And Listen.

By Abreu Fellows Stephanie Hsu and Aisha Bowden

In the most recent issue of the Penguin, Albert Oppenheimer introduced the New England Conservatory community to El Sistema and the Abreu Fellows Program. By now, you may be somewhat familiar with El Sistema, or you may have run into the Fellows during our daily group lunch at Bistro 33. If not, no worries, both situations will fix themselves very soon! What we would like to talk about now is the relationship between the Abreu Fellows and the greater NEC community, and why we feel this year is so important for all of us at NEC.

At first glance, El Sistema is Venezuela's nationwide system of Youth Orchestras and Choirs. But a deeper glance will show you that it is really a social program using music as a catalyst for social change. The brainchild of Jose Antonio Abreu, El Sistema is responsible for dramatically changing the life trajectory of hundreds of thousands of a nation's neediest children, all within 35 years. But an even deeper look—or better yet, a *listen*—will reveal what really distinguishes El Sistema.

It's not just one component that sets it apart, its *every* component: teenagers play major orchestral works with unsurpassed passion and musicianship; instruction and repertoire are tailored to the needs of each individual child while a sense of community is strengthened; young musicians are teaching one another; communities rally around their local youth orchestra. We are quickly learning that El Sistema looks different at every music center in Venezuela, but *something* distinct and powerful about it has captured the attention of musicians and non-musicians around the world.

At its core, El Sistema is model and a philosophy that emphasizes collaboration and democratic access to music education, and that values all types of learners across levels and experiences as integral to the strength of any group. And this does not only exist in Venezuela. The spirit of "El Sistema," by a different name, exists in many places, and certainly here at NEC.

On a Tuesday night in mid-September, we experienced powerful collaborative music-making as part of NEC's new African American Roots Ensemble. This new ensemble is run by Nedelka Prescod, a graduate student in the Contemporary Improvisation depart-

heard about this new ensemble, and were eager to find out what the group was all about. With the beginnings of the session already under way, we tucked ourselves quietly into a corner of the classroom to "observe," thinking that we could learn a great deal as musicians and music educators by watching Nedelka.

Sit and watch?! No way. Before the group even created sound together, we were hooked by the energy and the ethos alive in that space. We could feel a strong sense of collective engagement at the end of a long day. Everyone who was there was choosing to be there, to collectively bring alive music that has grown from African American roots, across time and across genres.



Top Row (left to right): David France, Avi Mehta, Ben Fuller, Aisha Bowden, Jose-Luis Hernandez-Estrada
Bottom Row (left to right): Stephanie Hsu, Albert Oppenheimer, Alysia Lee, Julie Davis, Jennifer Kessler

"Being here is about committing to the *we*," Nedelka said to the group, "If one of you is not here, we *all* feel it." We knew instinctively that this was a musical environment of joy, safety, passion, and deep importance. Within five minutes, the three of us had left our seats at the edge of the room, and joined fellow musicians in different vocal sections. And once we started to make sound together, that was it. Magic. Harmonies.

Rhythms. Laughter. The power of each individual voice, across levels of skill and experience, contributed to a larger and more beautiful collective sound. We were all responsible for creating and sustaining the WE. (Please note that this new ensemble welcomes all interested participants that can commit to weekly rehearsals!)

A huge part of our quest as Abreu Fellows is to understand what it is that creates magic and social change through this ethos, and how to "interpret" that in new contexts. El Sistema in the U.S. is a movement, that connects more of us than you might think. We learned that *sistema* means *process*, and our commitment is to the process of *connecting* and of *peer learning*. So all of this is to say that we are all excited to be here at NEC. If NEC is our "whole," we are operating with the belief that "the whole is greater than the sum of its parts." And those parts can be stronger if they can work in concert. We are eager to learn with and from you. We have some project ideas that we're brewing, including a participatory photography project on the impact of music in people's lives, and a film series (Social Time for Social Change) in Jordan Hall's student lounge. The goal is to create forums for the *exchange* and *building* of ideas across and beyond NEC, specifically in relation to the power and possibility of music. Save the date (October 3rd for both projects) and keep your eyes out for more announcements. Better yet, find one of us, (if we haven't already found you first), introduce yourself, and share your ideas. We are eager to hear them.

Remembering R.E.M.

by Neal Markowski

“Breaking up is an idea that has come to far few groups, sometimes to the wrong ones”

– Steve Albini

So this month I’m making a break from the usual review format for a number of reasons. The first reason is that I didn’t really have a chance to listen to anything “new” this month.

Sure, I bought some solo Bob Mould albums (OK, one was actually a Sugar album) and listened to MX-80 Sound, but really, not enough to full on write about it. The second was that I already reviewed Milk Music’s *Beyond Living* over the summer and wasn’t sure I could do a better review. However, the main reason was that I got distracted – and no, it wasn’t school that distracted me, nor was it a family matter. Instead, I got distracted by the announcement that R.E.M. broke up.



It seems silly that other writers have been dedicating articles about a band that, minus the last two albums, hadn’t really released anything worthwhile since the mid-90s. It also seems silly that so many fans could be so affected by a band, most of whom had no relationship to other than the music itself. But somehow, it did. Within a few hours of the announcement, my phone inbox was filling up and the Facebook notifications were increasing – all people telling me about R.E.M. The reach of this band could not be understated.

R.E.M. was not only a band who played good music, but they also *liked* and *listened* to good music. Yes, this is not a “deep” realization, but think about it – R.E.M. was a band who knew what bands were worth listening to. On tours, they exposed bands such as the Minutemen and the Replacements to all kinds of audiences who might not have otherwise heard of them. Bill Berry even had the sense to say in an interview with *Rolling Stone* that “R.E.M. aren’t the best rock ‘n roll band in America, Pylon are,” which would later coerce them into a reunion album and tour. They would also go to cover Mission of Burma on record and on tour, which renewed interest (conveniently when some Burma reissues were in the works.) Peter Buck was even a gentleman enough to “co-produce” a Feelies album and lend a guitar solo on a Replacements track. What a nice guy!

R.E.M. was also one of those bands that almost everybody knew, kind of like Creedence! Students, parents, athletes, it doesn’t matter– they all knew about this band. And not only that, but they knew that they were *good*. It seemed that everybody had some story – one person grew up listening to *Green*, someone else’s uncle used to see them way back when, etc. It’s no surprise - this band was huge, with millions and millions of albums sold. But their popularity is now just a reminder of a time when once popular music was good and when good music was popular.

In some bizarre way, one just doesn’t expect R.E.M. to break up. They were in a league of bands with Rush, U2, the Rolling Stones and The Fall, all of whom won’t ever break up until somebody is actually dead (Keith Richards doesn’t count here.) But hey, if they can go out on their own terms, more power to them. They were a band that never had to compromise the music and were able to start, and end, strong.

All this aside, I’m going to blame my dad for this one. Upon our drive to Boston a few weeks ago, I put on the latest R.E.M. album, *Collapse Into Now*. Midway through the album, as we pass through Cleveland, OH, with the morning sun in our eyes, my dad says, “I think it’s about time that R.E.M. stops releasing new albums.”

Unlike many of their contemporaries, R.E.M. albums never went out of print. The following is a list of recordings that would be worth checking out if you were unfamiliar with

their music and are even slightly interested. Most of these can be found used quite cheap and would be well worth your \$7.

Murmur – 1983

Reckoning – 1984

Fables of the Reconstruction -1985

Lifes Rich Pagaent – 1986

Document – 1987

Green – 1988

Automatic For the People – 1992

Monster – 1994

New Adventures in Hi-Fi – 1996



Neal Markowski is a junior composition major. Send comments and questions about this article to Neal.Markowski@necmusic.edu. Visit his blog at <http://recordreviewandtacosalon.blogspot.com>.



A Tribute to Jack Kerouac

by Alexandra Simpson

This collection of haikus was written in honor of the late writer, poet, and beatnik icon, Jack Kerouac. I came up with this concept one morning when I got really bored while taking a shower and fell into a deep meditation on the similarities between Kerouac's journey for transcendence and my own. In fact, my journey perfectly mirrors Kerouac's, reflecting back an opposite picture. You see, Kerouac was born in a small town here in Massachusetts and travelled to San Francisco, California to revolutionize the world of art. I came from a small town in California to Boston, Massachusetts to study classical music.

Kerouac's poetry was written in the form of haiku, but not in the conventional Japanese 17-syllable custom. Instead, he sought to distill experiences and feelings by painstakingly choosing words that precisely depicted what he wished to portray, free of the parameters of syllable-counting. In this vein, I have sought (and certainly succeeded- I believe you will soon find your life changed dramatically thanks to my genius) to capture the experience of a freshman new to NEC and exploring Boston for the first time. While you will find some of the haikus much too abstract for your level of intelligence (if one of my poems seems like crap, that means it's beyond your ability to comprehend), but I encourage you to read them anyway for the beauty of the language. Also, haikus generally sound better when read aloud (and with at least 7 meaningful pauses of varied length), so please feel free to read these aloud to your friends and family (and strangers) to help you better understand their beauty.

"Above all, a Haiku must be very simple and free of all poetic trickery and make a little picture and yet be as airy and graceful as a Vivaldi Pastorella." - Jack Kerouac

Boston

*Sometimes the city smells like
Excitement, innovation, discovery.
Other times it smells like pee.*

Christian Science Center

*The deepest recesses of my soul
Are shaken away
By a passing toy motor boat.*

Jordan Hall

*The secret to finding
A vacant practice room
Is shouting "Fire!"*

Newbury Street

*How bound these people are to worldly possessions!
I glance contemptuously at a window display.
I wonder if they have that in my size?*

Alexandra Simpson is a freshman viola performance major. Send comments and questions about this article to Alexandra.Simpson@necmusic.edu.



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The heart of the program, however, was the world premiere of *Illuminescence*, an interfaith oratorio written by Italian composer Silvio Amato. Widely regarded as one of Italy's most popular contemporary composers, Amato was commissioned by the Vatican in 2008 to write an oratorio that expressed common themes found in Christianity, Judaism, and Islam. In doing so, Amato set some of the most well-known prayers from each faith, with each set to the style of music that its respective religion has come to embody. In the concert's program notes, Amato wrote how setting prayers from Islam was particularly difficult as music is not a part of Islamic worship, and that he consulted with several Islamic religious leaders during the compositional process in order to ensure that his settings of the texts were done with respect to specific religious concerns. Amato also described in the program notes his hope for the piece's potential impact on listeners, stating that it was his desire for *Illuminescence* to reveal that "music has the potential to awaken a human brotherhood that honors all religions." Zander's Youth Philharmonic, along with the NEC Youth Chorale, the Handel and Haydn Society, and vocal soloists Kirsten Scott, Cristina Bakhoum, and Michael Kuhn presented a riveting and engaging performance of Amato's work. Ultimately, *Illuminescence's* power lay not only in its eclectic blend of musical genres and effective settings of its religious texts, but in its underlying message that music is something that can transcend politics, prejudice, and the cultural perceptions that cause them. Some of the biggest issues that came to light as a result of 9/11 were the negative perceptions of Islam and the Middle East, and *Illuminescence's* essential elimination of these perceptual boundaries made a deep statement about the state of our politics in the present-day, and even more importantly, the direction we should strive to move towards together.

The program's finale, an excerpt from Beethoven's *Ninth Symphony*, may have at first seemed a little out of place considering the tone and purpose of the occasion, but as Zander explained in a short speech before its performance, the selection was more than appropriate.

"Ten years after the event, the memory of 9/11 has given us this immense opportunity to gather young and old to express our faith and universal human spirit through music and song," Zander stated. "To end this afternoon's concert, we are going to sing the hymn to the brotherhood of man - Beethoven's *Ode to Joy*. This is music that belongs to no one religion in a non-sectarian way that expresses which is at the heart of every religion and every spiritual practice: that we have it within us to drop our prejudices, habits, and opinions, and embrace each other in beauty and love. This is the moment for us all to join the choir. We sing in memory of people lost, and we sing in support and love for people left behind. Let's sing as well for the possibility of the end of strife. Let's sing for the possibility of open-hearted understanding and reconciliation amongst us."

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Ask Emmy!

Dear Emmy,
I struggle with pursuing projects that I'm artistically interested in and thinking about the audience too. Considering the audience always seems to conflict with what I want to pursue artistically. Can you help me figure out a balance?

Dear Finding Balance,

I murmured your question to myself over and over and each blasted time I found a new way of reading it. I'd have to pepper you with a dozen questions to really get at the core of what you're asking, so fair warning, I'll be working with a few assumptions here. Let me share how I have come to read your question:

The music you find artistically fulfilling can be difficult for your audience to access. You want to create a meaningful experience for your audience, but you worry that your music alienates new listeners. How can you pursue challenging music with integrity, while still relating to and engaging your audience?

I'll start by saying that I think you're right to use the word balance—you will inevitably have moments where your artistic fulfillment takes a back seat to the interests of your audience, and moments where the needs of your audience seem like the most distant concern. These moments might even co-exist in the same concert. This is all to say that balance is a good goal and getting clear on what a productive balance looks like to you is a solid first step. Building rapport with an audience, considering where they are at any given moment, all while staying focused on the music making at hand, is not an easy thing to nail. It's something that takes a lot of practice and experimentation, and even with all that, the stars won't always align.

You may have read that last paragraph and thought: that sounds nice, but I'd appreciate some concrete bits of advice about how to start hammering out that balance. Okay, here it is, my go-to principle for audience engagement: *there is no such thing as one audience*. Each person in your audience constitutes an audience. Each person has a unique set of experiences that will inform the way they connect to your performance. You can't meet every audience member's needs, but you can experiment with different techniques, formats, and ideas for embedding moments of engagement that will catch different kinds of listeners. You might actually find this little mantra liberating (*there is no such thing as one audience, there is no such thing as one audience*). It might make you feel like your audience is more diverse, personable, and forgiving than the audience on high (or in the dark) that has unified needs, demands and judgments.

I think it's actually quite within your control to set the context for how your music will be received. The way you talk about your music to an audience, the way you write about it in a program, the contextual materials you post on your website, the way you present the concert--all of these things can help orient your listeners and connect them to the excitement you feel about your music. Think about what drew you to the music you wrote and/or will be performing? What prompted you to build this particular program? Is there a conceptual through-line, an aspect of your compositional or creative process that a listener might find compelling? Can you use the physical layout of a venue to invite your listeners in? Can you employ words, images, or other media to enrich an audience member's experience? The way you curate your performance is a creative endeavor in itself, which means that it requires thought, practice, and even failure, to move forward.

Excitement is contagious, Finding Balance. When you feel passionate about the music you're performing, your audience will connect and respond to that energy. You can amplify that connection by experimenting with audience engagement techniques that feel authentic to you and the music you want to present. You may not make a loyal fan out of every person in your audience, but if you are engaged with these questions and actively experiment with your answers, your listeners will feel that you care deeply about your music *and* their experience.



Emmy (or M) is a fixture of the NEC Community. Send your questions or comments to Ask.M@necmusic.edu.

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After a brief tutorial in reading the phonetic German printed in the program, the audience was invited to join the chorus and orchestra in the singing of the famous hymn. As the packed Jordan Hall sang with triumph and enthusiasm, I couldn't help but think that it was a perfect ending to the symbolic arc the concert represented. It had begun with a reminder of our common nationality with the Star-Spangled Banner; recognized the tragic events we were commemorating with the *Adagio for Strings*; offered a time of reflection with the *Meditation from Thais*; called for religious and political reconciliation in *Illuminence*; and finally, with the *Ode to Joy*, solidified that sense of unity and encouraged us to look ahead and move forward. Most importantly, the concert was a reminder of our true purpose as musicians - that we possess the ability to unify in a way that perhaps no other art truly can. The events of September 11th, 2001 will forever live in a cloud of tragedy and sadness - but at the same time, they remind us that no matter what acts of violence or terror may transpire in our lives, we will never lose the power of music, and its extraordinary potential for unity and reconciliation. Whether that power manifests itself in a grand chorus, or in the solemn notes of a solo cello echoing into the back of a church, it still has the same purpose: to comfort us in dark nights of sorrow, and to direct our eyes eastward to the dawn of happier days.



Zach Preucil is a senior cello performance major. Send comments and questions about this article to Zachary.Preucil@necmusic.edu.

Would you?

A poem by Julia Partyka

As I realize the leaves changing
children grow
thought begins to cease the day
not certain of tomorrow's package which awaits at every door
I remember you said, don't be foolish
for fools fall deeper through each crack
Such an analogy, stuck to me like the memory wish of our underestimated hearts
why can we remember, so painful as a piercing needle through the pulsing vein
a written page, permanently scarred into the notebook that has yet to burn
still, this morning I had eggs for breakfast? No, maybe some toast
the piece of agenda I won't remember to acknowledge at 2 pm.
slow is the train ridden on a path of wonder
chosen not to say, let's get off while there's still a path to walk
erased
if actions speak louder than words, why do I only hear speeches instead of feet
marching to the sound of motion, energy, agility and need?
Concord.

Julia Partyka is a junior voice performance major. Send questions or comments about this article to Julia.Partyka@necmusic.edu.



Join Us in Celebrating
John Moriarty & John Heiss!

Each fall, alumni are invited back to NEC's campus to celebrate Reunion weekend. This year the Alumni Association will be celebrating longtime faculty members John Moriarty and John Heiss on **Friday, October 14th**, and **Saturday, October 15th**.

Students and parents are invited to join in the weekend's activities, and presentations by our distinguished alumni. With the exception of seated meals, all Reunion events are free!

Go to necmusic.edu/reunion for a complete list of activities & presenter profiles, or to register online



Friday, October 14th

- **Masterclass with John Moriarty**
3:00pm | Pierce Hall
- **Tribute Concert:**
A Celebration of John Moriarty
8:00pm | Jordan Hall



Saturday, October 15th

- **Presentation:**
*John Heiss Then and Now:
A 40-Year Retrospective*
11:00am | Williams Hall
- **Performance**
The Music of John Heiss
4:00pm | Williams Hall

Want to see your name here?

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*Write for The Penguin!
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