

The Penguin

February 2011

New England Conservatory

Issue XXX

Forefront of a Revolution: The Integration of Modern Technology in Classical Music

by Zach Preucil

"Artistic revolutions in culture change everything and are changed by everything," NEC Theory and Music-in-Education Professor Paul Burdick explains. "If you look at the Beatles, or if you look at Beethoven, they were of their time. And the Beatles would not have been the Beatles without JFK having been killed...and Beethoven would not have been Beethoven without Napoleon. Strong cultural movements are changed by and change everything."

It is a quiet February afternoon as we sit in Burdick's self-described "man cave" of an office in the basement of the St. Botolph building. Symbols of the digital age are all around us; we are situated directly across the hall from the Music Technology classroom, and are adjacent to the NEC Computer Lab - invaluable educational spaces which Burdick helped to design. Both of our faces are lit by the screens of our MacBooks, and I frequently check the time on my cell phone to ensure we will be done before Paul has to teach his 4 P.M. class - Music and Learning with Technology. The year is 2011 - and it certainly looks like it. The daily life of a conservatory musician is replete with digital necessities - virtually any piece of music is available at the click of a mouse (whether you be looking for manuscript or a recording), our colleagues send us Facebook invitations to vote for their selection to the YouTube Symphony, and, thanks to the capabilities of Skype, we can now have lessons with our teachers even if they are out of town on tour. Yet, a mere decade ago, this would be the content of a science-fiction fantasy, although primitive forms of these innovations did exist. What, I wonder, was the genesis of this technological music revolution? How did it all start? And most importantly, what does it mean for the lives of aspiring - and tenured - classical musicians?

Burdick greets my first query - whether it was just within the past decade that all of this really came about - with a not unkindly chuckle.



The Borromeo String Quartet is integrating technology into their performances.

Photo Credit: Eli Ackerstein

"It's interesting that you say that you only recently noticed it and it's because you play cello - because you're a classical musician. And classical musicians are just now starting to notice - which is kind of a problem," he tells me. "As musicians, when we say music we basically mean the kind of music we're interested in. But if you're an anthropologist, or if you're looking at music from other aspects, specifically anthropology and economics, you're looking at it in a very different way and you're looking for different cues to reach conclusions about what's going on. From an anthropology standpoint, 1984 is it."

Although bearing no apparent relation to the George Orwell novel of the same name, the year 1984 saw a number of groundbreaking technological inventions, most notably the Macintosh computer, the Midi standard, and the Yamaha electric piano. In order to not transcend the boundaries of techie competence, I will omit the tedious details of exactly how these machines work, but basically the Macintosh was the first computer to have a graphic interface, allowing for looking and listening - something that its predecessor, the PC, lacked the capabilities to present. For the first time, musical instruments and computers could "talk" - the genesis of music notation software. As a result, Macs were bought by musicians and artists, and PCs were bought by the business community - a trend that continues to this day. Thus 1984, while completely devoid of "Big Brother," started the ball rolling. By 1992, the first mp3 files had been developed, and by 2000 we began to see the birth of

Technology continued on page 4

In This Issue:	NEC Outsiders Series	2
	Upcoming Event: Boston Composers Collective	2
	Album Review: MOGWAI	3
	The Future of the NEC Young Composers Forum	6
	Short Story: Hope	7

NEC Outsiders Series

by Jason Belcher

Part One: Introduction

UPDATE (2/17/11): *Donald Miller (one of the subjects of this series) recently passed away from complications of diabetes. He was a beloved figure to many in the NEC community, and we are saddened by this loss. Many of us had the pleasure of getting to know him during our time here.*

The employees of Espresso Royale Café on Gainsborough Street are planning a memorial for him, as are we. If you have any anecdotes you'd like to share about Donald, please email me (contact info below). The second installment of this series will feature our memories of Donald, his life, and his artwork. Some of his work will be on display at an Inter-Collegiate event in Brown Hall on March 1st at 8 P.M.

*Sincerely,
Jason Belcher*

As an NEC student, and resident of Boston for two years prior to beginning my studies here in 2007, I've been fortunate to observe the NEC community from both an outside and inside perspective.

As a prospective student, I went to more concerts here than my own school at the time. One of the first things that struck me about NEC on the outside was the near-omnipresence of two individuals. They were obviously not students, faculty, or staff of the school, but they were always there, and have not left since.

One of these folks was a gentleman named Donald Miller - the big guy with glasses who could often be seen at ERC with Northeastern students, or spending time on the bench by the corner of St. Botolph and Gainsborough streets. He lived in the housing complex above UNOs, and was a regular concertgoer at NEC for a period of a few years. He would also travel to our gigs at the Lily Pad or the Savant Project. He was a very social person, and in addition to being a music lover, was a prolific artist who worked with clay, watercolors, and colored pencils. His work has often been displayed at ERC on Gainsborough Street.

The other gentleman is only known as Special Elvis (you can ask him for his real name - he won't tell you). He is most often heard from the window of his apartment (above Uno's, and facing Jordan Hall) rather than seen on the street, but if one is lucky, they could catch him at one of the city's many regular karaoke nights. He is a slim man who wears a black turban, has lived in Boston all his life, and speaks fluent Spanish. I was able to speak to him extensively (for over 20 minutes) on this past New Year's Eve. He was slightly bummed due to the lack of Karaoke at Our House, but I feel I learned a great deal about him, and how he thinks about his music.

From 2008-10, I worked as an usher for Jordan Hall, and noticed the consistent reappearance of a third individual, a woman who came to JH events on a regular basis regardless of performers, genre, or scale. Since then, I have seen her at many other NEC events. She often gives food and other gifts to ushers or performers, and she remembers all of us - you may not think that this tiny woman in the red coat knows who you are or what you do, but believe me - she does, and she may very well be your biggest fan you don't actually know.

Because of their eccentricities, and the consistent population shift of the NEC community, these three people are somewhat shrouded in mystery, and it is safe to say that they are largely misunderstood by a number of individuals here. However, many have gotten to know these three people over the years, and we've learned a lot about who they are, and why they are here.

Like the rest of us, they find a sort of salvation in music and art, and experiencing our community is a source of happiness for them. They have very clear and logical intentions, and my goal in this series is to shed some light on who they are, what they think, and how our community helps them maintain that level of stability, understanding, and happiness that we're all hoping to find for ourselves, and enable for others.



Jason Belcher is a first-year graduate composition major. Send comments and questions about this article to Jason.Belcher@necmusic.edu.

UPCOMING EVENT!

The Boston Composers Collective is proud to announce their inaugural concert at the SMFA in the Anderson Auditorium on March 1st, 2011 at 6:00 PM. The evening will feature selected works from undergraduate composers currently enrolled in the New England Conservatory of Music, the Boston Conservatory, and Berklee School of Music. Enjoy an hour of music accompanied by the opening of the SMFA student Spring Gallery; support your colleagues and friends in an evening of new art, new music, and new connections between neighboring schools. Participating composers include:

Katherine Balch (NEC): "Three Impressions" for 2 violins and viola.

Nell Shaw Cohen (NEC): "Duet" for flute and bassoon.

Julie Hill (Berklee): "Na Audiart" for vocal ensemble.

Craig Davis Pinson (Boston Conservatory): "Movimiento en Silencio" for clarinets and bass clarinet.

Marco Scorsolini (Berklee): "Three Inventions" for flute and clarinet.

Andrew Watts (NEC): "Three Views on Lament" for string quartet.

Karien de Waal (Berklee): "Nubes" for string quartet.

Berklee composer Julie Hill founded the BCC in the spring of 2010. This organization aims to foster collaboration and opportunity for Boston's student composers and performers of new music. We hope that our collaboration with the SMFA is the first of many opportunities for young composers to get their works performed outside of the institutions they attend. Composers are fortunate at the NEC to have numerous opportunities for performances, but unfortunately, this often results in an isolationist policy and an unwillingness to seek venues outside of the NEC. The BCC hopes to address this trend by sponsoring events and collaborations between neighboring music schools. Come support your fellow musicians for an hour of original 'Back Bay' music and art on March 1st at 7:00 pm in the Anderson Gallery. No admission charge. Bring a friend or a stranger. Visit www.bostoncomposerscollective.webs.com for more information.

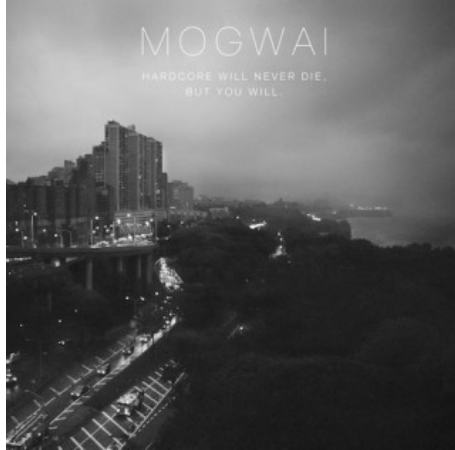
Thanks!

Katie Balch (Tufts/ NEC '13), Vice President, BCC. 2

MOGWAI: HARDCORE WILL NEVER DIE, BUT YOU WILL

by Neal Markowski

There was a time in my life when my favorite band ever was Mogwai. I listened to them every day – their mainly instrumental songs became soundtracks for a 14-year-old’s train ride from Joliet to Chicago and back every morning and night. Starting with *Happy Songs for Happy People*, and then moving from the beginning to the present, I saw how Mogwai grew from 5 guys making loud-quiet music to people just making quiet music, then going back to the louder stuff for the album *Mr. Beast*. I even saw them on that tour in Chicago, in the front, without ear-plugs (something that others would later regret during the 25+ minute feedback-laden closer of “My Father, My King”). Listening to them along with Crass (my other favorite band when I was 14), I thought they were totally new and exciting and original and everything else.



It doesn't take a genius to notice that they weren't. Towards the end of that school year, I would later hear the Pixies and *Spiderland* by Slint, and I realized that while Mogwai wasn't totally new, they still wrote some good songs. Imagine my disappointment when they released the god-awful *The Hawk Is Howling* in 2008. It was one that I tried to listen to, trying to find that spark that made them so exciting in the first place, but instead, it was formulaic at best. Even the sequencing appeared to parallel *Mr. Beast*. Telling of how dire I found the album, I even opted to go to prom instead of going to see them (if you knew me at 16, this would be considered surprising). So imagine my thoughts once I read Mogwai had another new album with another terrible title. Probably not good...

Much to my surprise, we've got a quite better album on our hands here! But first, let's all just look at that album artwork. Isn't it great? It appears to be a city, probably early in the morning during a rainstorm (which is leagues better than the last one, a terrible painting of an eagle). It seems as if Mogwai has tried to create music to go with that setting. I could sense this on my walks throughout the city this weekend. There's a certain vitality this time around that was missing before. Even the opening track sounds like a five minute "good morning," beginning with quietly plucked strings, background chitter-chatter, then the guitars, keys and drum all lining up to create a wonderful mess of sound that just keeps building and building with tension that never explodes, which somehow works. The next song features the wonderful vocoder we heard a handful of times on *Happy Songs...* with a distinct krautrock influence – ironic considering it's called "Mexican Grand Prix."

For a little while, I got kind of worried. I found us in the middle of "Mogwai Plays a Bunch of Piano-Ballad Songs"-land, but luckily only two of them are not that good. But the high points here are extremely high. Along with the aforementioned 1-2 punch at the beginning, you've also got a fine track called "San Pedro" (which I hoped would be a solid Minutemen tribute...), there's also the two tracks "George Square Thatcher

Death Party" and "How to be a Werewolf." It's within these two songs you get everything you love about this band. "George Square..." has a distorted bass line, some vocoder and sounds like it is about to smash into the skies above. "... Werewolf" is a little similar to "Ithaca 27/9", but instead of it being a 90-second noise burst, it's closer to a 3 minute one.

This is an album that is what we should expect – there's no major head turns here, but it's still pretty good. If you were to say "Hey Neal, I realized that last album was inferior to such early works as *Young Team* or *Ten Rapid*. Should I still give this a shot?" I'd say "Well yes. Didn't you read my review in New England Conservatory's finest news source, *The Penguin*?" If you said "No," I would direct you to my glowing review where I only mention 5 songs (and 4 of them by name) leaving 5 others to sit in the dust, but still be good in their own enjoyable way. If you said "Yes," I'd say, "Well go buy it you silly goose!" and then we'd be buds. Are we square? Good? Yes. Solid.

OVERALL RATING – C'mon, you couldn't guess it already? OK, 3 Christgau's.

KEY TRACKS – "George Square...", "... Werewolf," "White Noise."



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

BOSTON METRO
OPERA

Robert J. Bradshaw's
.Gabriel

Cyberspace awaits you in *.Gabriel*, a new opera by Robert J. Bradshaw. Join Boston Metro Opera for the staged premiere of this work, which explores the effects of the world wide web on the world itself. Tickets are \$10.00/General Admission.

www.bostonmetroopera.com/gabriel.html

hope central church

85-87 Seaverns Ave. | Jamaica Plain, MA | 02130

Feb. 25, 2011 at 7:00 PM Feb. 26, 2011 at 7:00 PM

what we know today as internet musical media. By the time most of us students were in junior high, it was feasibly possible to get a recording of the Dvorak Cello Concerto "online" (a term that left our parents frowning in confusion).

It seemed as though the classical music world was surely on top of things when it came to integrating all of this "new" technology. Yet, this was not so. For 1984 was not the start of the integration of technology in music - it was only the start of its latest transformation. In fact, we have to look all the way back to the beginning of the twentieth century to find the roots of the union of music and modern technology - and surprisingly, it was not classical music that we find on top of the ball. Instead, we find two new musical models taking over the innovation scene: Jazz and, to put it generally, pop music.

Burdick points out that recording and broadcast technology were the technologies of the twentieth century - and jazz and pop music could not have existed without them as these technologies were what propelled their art forms into the scope of popular culture. As a result, the first albums of this genre were marketed much more so than classical music, and became, as Burdick puts it, "commercially driven."

"[Buying] songs," he explains, "is like getting chewing gum on the way out of the grocery store. They don't sell turkeys on the way out of the grocery store."

To put it plainly, Burdick asserts, classical music didn't become as integrated as Jazz and pop music because it didn't need to - it had already embraced technology in its own genesis. The technology of early music was notation and instrumentation - the first devices that "froze" music. Out of these grew additional instruments and modification, eventually growing into the standard classical genres that we see today.

"There was this love of instruments and there was this love of notation," Burdick explains. "And classical music grows out of that love. But it's still committed to live performance - because there's no other option."

Those of us who have had exposure to the classical art form have such a great love for it that it has endured against all odds to this point in time - and it surely will endure in the future. Yet, so many people have not had exposure, and it's not because they don't listen to music. It's because of the inevitable technological divide that, through the fault of no one, fostered a new musical revolution. But here we see irony at its finest - for we are now at a point where technology is no longer the source of division but a bridge into the currents of modern culture.

Classical music fell from the popular eye "because the means of making it didn't require a change," Burdick says. "[and] the means of promoting it and the means of interacting with an audience didn't require a change. I think the Classical World has wrestled with that. And I think it's time for the classical music world to take it seriously and to really be intentionally think-tank thoughtful about it. [It's] not a trivial 'Oh, I'm going to make music the way I normally make it and at the last second I'll put some technological spin on the ball.' It needs to come through the technology in a deep way."

Enter NEC.

Our school has been a pioneer in the music world since its founding as the first independent conservatory in America. In 1969 it became the first conservatory to offer a Jazz program, and in 2009 it launched the unique Entrepreneurial Musicianship department, now requiring all undergraduate students to take a class that teaches them how to be innovative in the modern-day field. One of the most im-

"Classical music's survival depends on our tapping into the curiosity of people who are not musicians..."

portant innovations we have witnessed in recent years, however, is happening in one of our prized Ensembles-in-Residence: the Borromeo String Quartet. Beginning in the fall of 2007, the ensemble has pioneered the use of FootTime, a software that allows for performers to download the score of a piece onto their computer and "turn" pages using foot pedals. As a result, the quartet can now see the full interplay of the score while in performance of a piece - something that in the past could only be experienced by a pianist.

"My first intention was just to use it in rehearsals, but especially in unfamiliar music it added something quite noticeably positive to the way the group functioned," Nicholas Kitchen, the Borromeo's first violinist, explains. "The depth of communal understanding of the interrelationships of details that comes from everyone reading off of the score is orders of magnitude greater than the experience of working together off of separate parts. Besides the obvious disappearance of 'what do you have there?', there is a kind of sensitized absorption of the multi-layered independence of the parts-- which is truly a revolutionary change."

Even more importantly, however, is the subsequent involvement of the audience in the performance - whether it be through enhanced audio or visual cues, or the projection of the score onto a screen in back of the performers.

"Classical music's survival depends on our tapping into the curiosity of people who are not musicians, and modern technology gives us more tools to explain [to the audience] exactly what is so wonderful in this music," Kitchen continues. "How we use these tools will show how ingenious and energetic we are, and what we contribute will build the future for our art."

But the Borromeo's use of MacBooks in performance is not the fullest extent to which they are using modern technology. Many of their performances are recorded on video and posted to LivingArchive.com, a free online database of select BSQ performances. Although the BSQ does not have an extensive discography, they have a more extensive online presence than most ensembles of their caliber.

"Musical experiences at school and church which used to be part of almost every person's experiences are no longer experiences we can count on people to be exposed to," Kitchen states. "All the efforts of Living Archive are to give listeners more access to music, with an emphasis on the uniqueness of the personal exchange of each concert. Some people make CDs and DVDs part of their entertainment; others use them to satisfy curiosity and promote deeper learning. Any and all of these uses for the material of Living Archive are valuable and it is for this kind of access to the events of the live exchange of music that Living Archive was founded."

LivingArchive is a unique and growing presence in the chamber music world; yet, the mother of all online music sharing is a site we all know - YouTube, which Burdick describes as "the beginning of the final transformation of broadcast technology." Before 2005, the year the site was launched, all music that was shared with the public was decided by the content censors of radio and television. Now, an equal number of consumers to radio and television are also the people deciding the content, and this essentially makes YouTube an online democracy of personal expression. If a musician gets an email from Violist Smith, asking them to play a gig, that person can search for Mr. Smith on YouTube to get an idea of what he might be like. If the top hit is a badly-spliced upload of Mr. Smith's senior recital at the University of Southern North Dakota at Hoople, the prospective collaborator might think twice before considering the gig.

But the importance of YouTube goes beyond its revolutionary music-sharing capabilities - it is the precursor to what will ultimately be the result of this latest artistic revolution. And, according to Burdick, whenever there's a revolution, there's one thing that always changes - the venue.

"We're ten to twenty years away from a change in venue that will change everything - being able to play in real time with other people on the Internet," Burdick states. "[It will be] so you can play in musical time together and not have a time lag. The next Beatles will be some kid from Finland, some kid from Liverpool, some kid from Anchorage, and some kid from Paris forming a band. That is what's going to happen."

A small microcosm of this is in fact right here at NEC - namely, NEC-#. Created in 2010 by graduate composition student Albert Oppenheimer, the program allows for people to record a video in the keys of E Major or c# minor that can be simultaneously played with other uploaded videos of the same parameters.

This "Beatles of the Future," Burdick goes on to explain, will see YouTube as their ancestor - much in the same way that garage bands spawned the birth of Rock 'N' Roll.

"Rock n' Roll starts from hanging out," says Burdick. "You're already in the garage - you just have to buy some guitars. Well, YouTube is the garage. We just don't have guitars yet."

So, perhaps when the Borromeo Quartet celebrates their fortieth anniversary in 2030, they won't be using their MacBooks to read off of the score - they'll be using them to cue, in perfect time, with a guest artist from Switzerland as he stands in his kitchen overlooking the Alps. It's an idyllic vision of the ultimate use of music as a universal language. Then, we will have truly possessed the capability to connect with musicians and artists around the globe, and expand our art form to new heights previously considered impossible.

But within the bright future of the marriage of music and modern technology, a shadow falls across the face of innovation. Music has always utilized the live performance as its ultimate medium. What if we reach a point where music is experienced more and more indirectly? If all the greatest works are available at the click of a mouse, will we still dress up and go to the Symphony? Will all of our advancements mutate into fuel for our destruction?

"The tone of a great musician as a real physical experience is something which can not be reproduced," Kitchen imparts. "We need to use these great resources for all they are worth, but remember that a picture of a piece of food will give us no nourishment."

Burdick, too, echoes these statements. Ultimately, he explains, the ethical implications of technological integration depend on the situation and contextual setting that you, the listener, are experiencing the music in - essentially asking yourself whether you are being provided an appropriate aesthetic content.

"If you're driving in your car and you have an iPod player and it's connected and you're listening to Sibelius 5, that's really appropriate," Burdick explains. "Conversely, it would be really inappropriate to try and have the orchestra in a truck! On the other hand,

if you go to Symphony Hall and someone gets out their iPod and Boombox and says, 'Well, here's Sibelius 5, we recorded it last night' - that's really inappropriate. Same iPod, same recording - but now it's not okay. It's a matter of looking at the implicit communication that's going on that is necessary to satisfy the needs of the current social situation - not just the explicit means of accomplishing the communication."

In fact, the recording aesthetic allows musicians to truly present their interpretation of a piece without the pressures of a live performance. Now, as recording technology becomes more and more sophisticated, we have a new set of tools at our disposal - not just in performance, but in practice as well. Kitchen and Burdick both encourage students to use recording resources to their advantage, whether it be taping a run-through of a piece or recording an actual practice session for later analysis of effectiveness. Then, we can experience the perspective of the listener as well as that of the performer - and subsequently integrate that perspective into our artistic expressions.

The issue of music-technology integration is possibly the most important process impacting aspiring professional musicians today. It is expanding our art and expression to audiences, allowing for previously unimagined intimacy and communication, and potentially illuminating a pathway that classical music has shied away from for nearly a century. It is up to us students - the musicians of the future - to harness these advancements and utilize them to their maximum potential. Now, we have the potential to take our art to heights we have never dreamed of, and share our gifts in ways we have never conceived.

But, as we see all of this progress throughout the course of our careers, we must maintain an innate perspective. We may live in an era of computers and iPhones and Facebook. But there are some things in life that never go out of style, and one of them is music in its purest form - a performance, maybe in a cavernous concert hall, or maybe in a quiet living room on a Fall afternoon, with the tones of stringed instruments only interrupted by a whispering autumnal wind. Music is, and has always been, a part of Nature - and that is one thing that will never change.



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



Come give The Penguin staff your feedback at meetings every Monday at 6 p.m. in Bistro 33!



The Future of the NEC Young Composers Forum

by Ryan Krause

Over the course of the last four months, NEC composer Joan Arnau Pàmies, a graduating senior this year, has founded, curated, and overseen the creation and execution of a new student-run organization: the NEC Young Composers Forum, a program made possible thanks to an NEC Entrepreneurial Grant. The forum set out to bring in interesting and relevant composers to introduce themselves to the NEC community and to present their work and topics related to its creation. Pàmies' goal was to give NEC students and composers "the opportunity to not only learn about the transformations that music is going through today, but also to be more familiar with late 20th Century musical, aesthetic, and philosophical terms."

The aim of the forum has been to bring in outside voices that otherwise wouldn't be heard in typical Composition Department master classes, which generally opt for older, more established and conservative composers. Instead, the NEC YCF brought in an array of much more identifiable figures, all of whom were pursuing doctoral or post-graduate studies. The age range of the "young" composers Pàmies recruited runs from about 25 to just under 40, and the career status of these musicians is something that an NEC student could aspire to, and achieve, within a few years. They are young, diligent, daring composers, who talked not about their careers, nor life as a successful composer, but talked, quite simply, about their music. Each presenter brought in a number of slides and musical examples, and many brought in sketches and graphs of the pre-compositional process.

The composers involved were a varied group, not of one musical school or particular aesthetic, but all with interesting approaches and techniques that were fascinating to hear about. Harvard composer Trevor Bača has developed his own code to realize complex, multi-dimensional musical processes in small chamber pieces with extramusical, often mystic, poetic aims. Columbia's Paul Clift brought in an elaborate multimedia work featuring pre-recorded soprano, a dancer triggering sensors, and live audio processing involving highly sensitive microphones placed inside the instruments. From the younger of the visiting composers like Alec Hall and Diana Soh, we saw a number of skilled and engaging chamber pieces. Regardless of the style, what these musicians had in common was their attention to detail, the level of their craft, and their relevance within the current musical framework.

We have the unique privilege of being able to attend a cultural institution with as much international renown as NEC. The school has had a long history of bringing in relevant and influential composers over the last couple of decades, and the guests who visited the forum in its inaugural year were all thrilled to be presenting in such a setting. It is important for the NEC community to trade on this cachet. Once or twice a year, the Composition Department may bring in a composer for a colloquium, but this is not enough. In order that the world of composition at NEC may remain viable, we need to seek out the best of those around us, and the task needn't fall solely on the Department.

As it was, the forum was not limited in its appeal to composition majors, but, rather, drew a wide array of attendees from all the school's disciplines. "I still think I failed at one of the most important goals of this whole project," says Pàmies,

'The aim of the forum has been to bring in outside voices that otherwise wouldn't be heard in typical Composition Department master classes, which generally opt for older, more established and conservative composers.'

"which was to attract the majority of the students in the NEC Composition Department. I can recall barely ten students out of over fifty who came to at least one of the lectures. It was surprising to see that more jazz and CI majors than composition students attended the lectures."

Where the forum did succeed, however, was in allowing young minds to interact. The visiting composers, being in the germination stages of their artistic endeavors, are vulnerable, fallible, and still not set in their ways, and, moreover, have as much to benefit from presenting their music as we do from hearing about it. Bringing in successful composers can be a good model for the career-minded among us, but how much more fruit-

ful would it have been to hear these composers hashing out their ideas 30 years ago, when they were still young, when they were first making their creative strides?

Theory faculty Stratis Minakakis makes a similar observation: "I always imagined how fascinating it might have been to

meet the young Xenakis and Stockhausen in Darmstadt at the moment when they were composing 'Metastaseis' and 'Gruppen.' Such festivals were started in the early fifties in Europe to provide a podium to the younger generation for the exchange of new ideas. The NEC Young Composers Forum started from a similar impetus and I hope it is an effort that is seriously undertaken by students next year and in the years to come."

So, returning students, the onus is on you: the NEC YCF needs to and deserves to live on. With Pàmies leaving, we need someone, be it one student or several, to step up and take the reins and reapply this fall for an Entrepreneurial Grant. Continuing the momentum set forth by this successful first year of the forum is an important step towards seeing that NEC remains a relevant institution, at the forefront of contemporary composition, and so that we may continue to witness the future of music in the making.



Ryan Krause is a second-year graduate composition major. Send comments and questions about this article to Ryan.Krause@necmusic.edu.

FEEDING PEOPLE | NOURISHING HOPE

PROJECTBREAD.ORG
THE WALK ^{FOR} HUNGER

Project Bread's Walk for Hunger is Sunday, May 1, 2011. The 20-mile route, weaving through Boston, Brookline, Newton, Watertown, to Cambridge, will include entertainment and free snacks along the way. On May 1st, over 40,000 Walkers will step out and raise \$4 million to help fund over 400 food pantries, soup kitchens, food banks, and food salvage programs across Massachusetts. Registration is from 7:00 to 9:00 A.M. on Boston Common. For more information, visit www.projectbread.org or call 617-723-5000. If you or someone you know is struggling to put food on the table, please call Project Bread's Food-Source Hotline at 1-800-645-8333.

Hope

A short story by Wesley Chu

Ages after the last flashes of a war in distant folds of time, a broken city lay pale and quiet beneath a shroud of gentle mist. A small, modest civilization had taken root amongst the rubble, timidly growing with the monstrous weeds and vegetation that claimed sovereignty over the ruined land. The clannish descendants of the survivors eked out a humble, but determined living hewn from the irradiated fields nearby. Meanwhile, otherworldly strangers appeared from time to time, and threatened the tentative peace with capricious rampages fueled by bizarre and arcane powers. Only a lucky few escaped these confrontations to regale the clans with tales of their potent assailants. Others, fewer still, were mad enough to try and repel them.

There was a young girl, a daughter of one of the clan leaders, who was betrothed to the son of another patriarch as a treaty of alliance. As the pact was made before either was born, they were raised closely to foster bonds of familiarity, in the hopes that their fateful duties would be made sweeter. The boy's name was Umut, and the girl's was Nadia, who at the time of her birth was bequeathed three precious magical items. They were the horn of a unicorn retrieved from a warlock's abandoned lair, enchanted sand from a lost desert imp whom the clan had rescued, and lastly, an ever-burning candle. The flame lit itself as Nadia's mother drew her dying breath, after giving birth to her daughter, and had never been extinguished since.

To the delight of their parents, the children indeed became close, drifting between the realms of sibling and of friendship. As they grew, their bond as well as their dreams became clearer. Umut wished to rid their land of invaders, the mysterious magic-wielders. Nadia's hope was to unite the clans forevermore, and for strife to cease. With grace they accepted the pledge made by their parents, and vowed to pursue their dreams for the good of their communities.

In the chill of a blizzard during one unnaturally harsh winter, dreadful news arrived that shocked the clans. A hunting group had vanished in the Old Gardens after pursuing Kawena, a sorceress with a magical mirror, and the latest of a long line of foreign oppressors. The party was a combination of the strongest warriors from many clans, one of which was the young Umut. Upon receiving the story from half-dead scouts, Nadia fell to the ground, weeping that she was forbidden to have joined the group. "Umut is missing," she was told, "and better it is that one, not two of our heirs, is dead." Nadia refused to listen and shut herself in her hut, answering no-one.

"Your daughter is distraught, and her future husband is gone. Even as a child he was stronger than our fiercest warriors," the people lamented. "Even as a child, Nadia is wiser than many of our elders, and she now weeps, answering no-one. Shall we perish, after lingering for so many years?"

Unbeknownst to them, Nadia had left her home, and was now running to the Old Gardens, where Kawena was said to reside. In her pouch she held her most prized and magical possessions.

When she reached the frozen gates of the Old Gardens, the coldness of the frosted metal burnt her fingers as though it were fire. Nadia withdrew the candleholder from her pouch and uncovered the flame; at its gentle caress the ice shrank away, and she pushed the gate aside and entered. Inside the untamed gardens an intense storm raged, into which the regular warmth of the city had been drained: the work of the witch. A storm of ice blazed before Nadia, barring her further passage. She flung the enchanted sand before her, which gleamed with the might of exotic sunlight, banishing the storm, and then she proceeded. In the darkness of the frozen undergrowth the unicorn's horn glowed, pointing her to the witch's lair.

"Are you the daughter of the chieftain?" asked Kawena when Nadia approached. "Do you not fear the oblivion your kin have met at my hands? I tell you that you will not escape your fate or these gardens with your life now that you have come here."

The mirror behind the sorceress glowed with a frozen light, in which the fallen warriors of the clans could be seen like images of frost. As the witch stepped out of the way of the blinding light, Nadia fearlessly brandished the burning candle before her. The cold light of the mirror was repulsed, and Umut, who had been the longest to resist the dreadful pull of the mirror, was expelled from the glass, hurt but alive.

"You thoughtless child!" the witch screamed, and lunged for Umut. Nadia sprang forward to strike Kawena, and as they collided, she dropped the candle. The mirror's pulling gaze resumed, and with a terrible cry, the sorceress and Nadia were drawn behind the glass. The blizzard beyond the lair immediately ceased, and the wintry air was still again.

Umut struggled to his feet and pressed his hand against the mirror, in which a shadow of Nadia's hand could be seen, pressing back. Though the fallen candle still prevented the mirror from capturing others, it could no longer release those already trapped within. As his gaze was drawn to the flickering flame, Umut then realized that the spell of the mirror would not outlast the blessed enchantment of the fire. His eyes locked with Nadia's gaze, which extended from the mirror as though it were a lifelike portrait. He would not leave, deciding to watch over the mirror until its magic was broken and his love was released.

And so, there, in the snow, he kept watch, and waited.



Wesley Chu is a sophomore piano performance major. Send comments and questions about this article to Wesley.Chu@necmusic.edu.

DO YOU WANT TO PLAY A CONCERTO WITH AN ORCHESTRA AT NEC?

Become part of the **Young Artists Philharmonic!**

All students who volunteer to play in this exciting new concert series are **GUARANTEED** an opportunity to **solo** with the orchestral!

We are holding a reading to determine interest on **Tuesday, March 1st** from **8-10 P.M.** in the Jordan Hall Sinfonia Room.

This is a student run orchestra conducted by **Isaac Kramer**, and open to all NEC students and alumni.

If interested, send an email to youngartistsphilharmonic@gmail.com or visit us online at <http://theyap.webs.com>!

Zach Preucil, President; Sodie Finebone, Vice President; Jayoung Kim, PR/Marketing; Norman Bolter & William Drury, Artistic Advisors

Want to see your name here?



The Penguin Staff

Co-Editor	Elizabeth Erenberg	Elizabeth.Erenberg@necmusic.edu
Co-Editor	Neal Markowski	Neal.Markowski@necmusic.edu
Co-Editor	Zachary Preucil	Zachary.Preucil@necmusic.edu
Staff Writer	Jason Belcher	Jason.Belcher@necmusic.edu
Staff Writer	Ryan Krause	Ryan.Krause@necmusic.edu
Staff Writer	Beth Blitzer	Beth.Blitzer@gmail.com
Staff Writer	Tim Wilfong	Timothy.Wilfong@necmusic.edu
Staff Writer	Wesley Chu	Wesley.Chu@necmusic.edu
Staff Photographer	Jesse Weiner	Jesse.Weiner@necmusic.edu
Faculty Advisor	Thomas Handel	Thomas.Handel@necmusic.edu
Faculty Advisor	Suzanne Hegland	Suzanne.Hegland@necmusic.edu

*Write for The Penguin!
Drop us a line at
thepenguin@necmusic.edu!*



**The Penguin Celebrates its
30th Issue!**