

Enchanted Circle presents

Callithumpian Consort
&
[nec]shivaree

Stephen Drury, artistic director

Thursday, September 29, 2022
7:30 p.m.
NEC's Jordan Hall

PROGRAM

This concert is dedicated to the memory of Carol Woodworth.

Lou Harrison
(1917–2003)

Six Sonatas

Moderato
Allegro
Moderato
Allegro
Moderato
Allegro

Yukiko Takagi, piano

John Cage
(1912–1992)

Four (1989)

Lilit Hartunian, Caroline Jesalva, violin
Julian Sneige-Seney, viola
Stephen Marotto, cello

Earl Kim
(1920–1998)

Where Grief Slumbers (1982)

Listen to it rain
from Drunken Boat
It's raining
Ophelia
The Farewell
The Departure
The girl with orange lips

Lucy Fitz Gibbon, soprano
Maria Rindenello-Spraker, harp
Lilit Hartunian, Caroline Jesalva,
Jordan Hadrill, Natalie Boberg, violin
Julian Sneige-Seney, Asher Boorstin, viola
Stephen Marotto, Jeffrey Ho, cello

[nec]shivaree, the NEC Avant-Garde Ensemble directed by Stephen Drury, is the attack wing of NEC's new music program, performing the modern, the new, and the avant-garde. Sounds are provided by such composers as John Cage, Steve Reich, Morton Feldman, George Crumb, Galina Ustvolskaya, and Giacinto Scelsi. The players of [nec]shivaree have worked with composers John Zorn, John Luther Adams, Christian Wolff, and Frederic Rzewski. The group gives concerts both inside and outside of the Conservatory, and has performed regularly at the Zeitgeist Gallery in Cambridge and Tonic and The Stone in New York.

Upcoming Callithumpian & [nec]shivaree Concerts

Callithumpian Consort: Monday, October 3, 2022 at 8:00 p.m., Brown Hall

[nec]shivaree: Tuesday, November 1, 2022 at 8:00 p.m., Williams Hall

Kim *Where Grief Slumbers*

Apollinaire's poem, *It's raining*, in which the words form delicate chains of raindrops, and a verse from Rimbaud's, *Le bateau ivre*, translated by Beckett—"I have dreamt the green nights drifts of dazzled snow"—were the two initial sources of inspiration which resulted in the song cycle *Where Grief Slumbers*. Images of rain, snow, sea, and the calm black waters of the river that cradles Ophelia are coupled with reflections on departure and farewells.

– Earl Kim

Noted for her "dazzling, virtuoso singing" (*Boston Globe*), soprano **Lucy Fitz Gibbon** is a dynamic musician whose repertoire spans the Renaissance to the present. She believes that creating new works and recreating those lost in centuries past makes room for the multiplicity and diversity of voices integral to classical music's future. As such, Ms. Fitz Gibbon has given U.S. premieres of rediscovered works by Baroque composers Francesco Sacconi, Barbara Strozzi, and Agostino Agazzari, as well by 20th century composers including Tadeusz Kassern, Roman Palester, and Jean Barraqué. She has also worked closely with numerous others, workshoping and premiering works by a wide range of composers including John Harbison, Kate Soper, Sheila Silver, David Hertzberg, Reena Esmail, Roberto Sierra, Anna Lindemann, and Pauline Oliveros. In helping to realize the complexities of music beyond written notes, the experience of working with these composers translates to all music: the commitment to faithfully communicate not only the score, but also the underlying intentions of its creator.

Listen to it rain

Guillaume Apollinaire, from *Cotton in Your Ears*

Listen to it rain listen to it rain

then	blind	of	min	the
lis	sol	Flan	gle	rain
ten	diers	ders	with	so
to	lost	in	the	ten
the	a	a	ho	der
rain	mong	go	ri	the
fall	the	ny	zon	rain
ing	che	un	beau	so
so	vaux	der	ti	gen
ten	de	the	ful	tle
der	frise	fine	be	
and	un	rain	ings	
so	der	the	in	
gen	the	rain	vi	
tle	li	so	si	
	quid	ten	ble	
	moon	der	un	
		and	der	
		so	the	
		gen	fine	
		tle	rain	

from Drunken Boat

Arthur Rimbaud

I have seen the low sun stained with mystic signs.
Lighting with far flung violet arms,
Like actors in an ancient tragedy,
The fluted waters shivering far away.
I have dreamt the green night's drifts of dazzled snow,
The slow climb of kisses to the eyes of the seas,
The circulation of unheard of saps,
And the yellow-blue alarum of phosphors singing.

It's raining

Guillaume Apollinaire, from *Calligrammes*

it's raining women's voices as if they were dead even in memory
it's raining you too marvelous encounters of my life oh tiny droplets
and those clouds rear and begin to whinny a universe of auricular cities
listen if it rains while regret and disdain weep to an ancient music
listen to the fetters falling that bind you high and low

Ophelia

Arthur Rimbaud

On the calm black water where the stars sleep
White Ophelia floats like a great lily;
Floats very slowly, lying in her long veils...

For more than a thousand years sad Ophelia
Has passed, a white phantom, down the long black river.
For more than a thousand years her sweet madness
Has murmured its romance to the evening breeze.

The wind kisses her breasts and unfolds in a wreath
Her great veils softly cradled by the waters;
The trembling willows weep on her shoulder,
Over her wide dreaming brow the reeds bend down.

O Pale Ophelia! beautiful as snow!
Yes, child, you died, carried off by a river!
— Oh poor mad girl!
You melted to him as snow to fire;
Your grand visions strangled your words
— And fearful Infinity terrified your blue eyes!
— And the poet says that under the light of the stars
You come looking at night for the flowers that you picked,
And that he saw on the water, lying in her long veils,
White Ophelia floating, like a great lily.

The Farewell

Guillaume Apollinaire, from *Alcools*

I picked this spray of Heather
Autumn is dead remember
Never more on earth we two together
Odor of time spray of heather
Remember I wait for you

The Departure

Guillaume Apollinaire, from *The Starry Head*

And their faces grew pale
And their sobs were broken

Like snow on pure petals
Or your hands on my kisses
Fell the autumn leaves

The girl with orange lips

Arthur Rimbaud, from *Illuminations: Childhood*

At the edge of the forest —
dream flowers tinkle,
flash, flare —
The girl with orange lips,
knees crossed in the clear flood
that gushes from the fields,
nakedness shaded, traversed,
and clothed by rainbow, flora, sea.

Upcoming Concerts at NEC

Visit necmusic.edu for complete and updated concert and ticketing information

FIRST MONDAY IN JORDAN HALL, Laurence Lesser, artistic director
All-French program: Marais *Sonnerie de Sainte-Geneviève du Mont de Paris*;
Couperin *L'Apothéose de Lully*; Debussy *Les Trois Sonates*
Monday, October 3, 2022 at 7:30 p.m., Jordan Hall

FACULTY RECITAL: **MENG-CHIEH LIU**, piano
Chopin *Three Nocturnes*; Rachmaninoff *Variations on a Theme by Chopin, op. 22*;
Janáček *Sonata :1.X.1905*; Granados *El amor y la muerte: Balada*;
Liszt *Après une lecture du Dante, (Fantasia quasi Sonata), Deuxième année: Italie*
Tuesday, October 4, 2022 at 7:30 p.m., Jordan Hall

NEC WIND ENSEMBLE, Charles Peltz, conductor: **"20th Century Giants"**
Strauss *Serenade in E-flat Major, op. 7*; Brant *Ghosts and Gargoyles*;
Hindemith *Konzertmusik, op. 41*; Varèse *Intégrales*; Debussy *L'Isle Joyeuse*
Thursday, October 6, 2022 at 7:30 p.m., Jordan Hall

NEC CHAMBER ORCHESTRA, Donald Palma, artistic director
Grieg *Holberg Suite, op. 40*; Clyne *Stride*; Dvořák *Serenade for Strings in E Major, op. 22*
Wednesday, October 12, 2022 at 7:30 p.m., Jordan Hall

FACULTY RECITAL: **MARYANN McCORMICK**, mezzo-soprano & **JJ PENNA**, piano
Liederabend: Wolf *Selections from the Mörike Lieder*; Chausson *Chanson Perpetuelle*;
Argento *From the Diary of Virginia Woolf*
Thursday, October 13, 2022 at 7:30 p.m., Jordan Hall

NEC SYMPHONIC WINDS, William Drury, conductor
Huling *Into the Forest of Strange Beasts*; Blake *Sinfonia for 10 Brass Instruments*;
Holst *Suite in E-flat*; Rimsky-Korsakov *Capriccio Espagnol*;
Van Heusen *Like Someone in Love*, Jason Palmer, trumpet
Tuesday, October 18, 2022 at 7:30 p.m., Jordan Hall

TUESDAY NIGHT NEW MUSIC

New music by NEC student composers, performed by their peers
Tuesday, October 18, 2022 at 8:00 p.m., Williams Hall

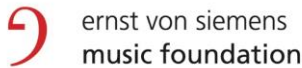
LIEDERABEND LXI

Wednesday, October 19, 2022 at 6:00 p.m., Williams Hall



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Tonight's concert is presented as a continuation of the Callithumpian Consort's
Summer Institute for Contemporary Performance Practice,
with the friendly support of



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.

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