

Enchanted Circle presents

Callithumpian Consort

Stephen Drury, artistic director

Monday, October 3, 2022

8:00 p.m.

Brown Hall

PROGRAM

John Zorn
(b. 1953)

The Temptations of St. Anthony (2012)

Marti Epstein
(b. 1959)

The Mystical Cosmetic (2022)
World premiere

George Lewis
(b. 1952)

Mnemosis (2012)

Intermission

Cristina García Islas
(b. 1983)

Los trece cielos (ciclos 1-3) (2020)
World premiere

Rand Steiger
(b. 1957)

A Menacing Plume (2011)

Zach Sheets, flute
Elizabeth England, oboe
Gleb Kanasevich, clarinet
Adam Smith, bassoon
Neil Goodwin, French horn
Mike Williams, Aaron Trant, percussion
Yukiko Takagi, piano
Ryan Shannon, violin
Sam Kelder, viola
Stephen Marotto, cello
Edward Kass, double bass
Rand Steiger, electronics
Stephen Drury, conductor

Zorn *The Temptations of St. Anthony*

The Temptations of St. Anthony is a kind of mini piano concerto. Ever-shifting and unpredictable textures follow each other with little or no transition, a characteristic of this composer's works.

Epstein *The Mystical Cosmetic*

Mystical Cosmetic was originally composed in 2019 for pianist Kevin Madison. This revised 2022 version was commissioned by Jeffrey Duryea for the Callithumpian Consort. This new version is for piano and 10 instruments, and it is a longer, more expanded version of the original.

Mystical Cosmetic takes its inspiration from the book *Chromophobia* by David Batchelor. In the book he discusses a passage from *Moby Dick* (my favorite book), talking about the whiteness of the whale and how the sun and sea color that whiteness, almost as a kind of cosmetic: "In *Moby Dick*, Melville refers to light, his colouring agent, as a 'mystical cosmetic'. Now that is a truly strange pairing: 'mystical' and 'cosmetic'. One term speaks of profound idealism, essential oneness, sublimity, invisible and indivisible bonding. The other term speaks of altogether more local, visible and vulgar concerns... Cosmetics adorn, embellish, supplement." I imagined the 10 instruments as coloring agents for the sound of the piano. This piece was written for and dedicated to the Callithumpian Consort. – Marti Epstein

Lewis *Mnemosis*

Mnemosis features repeated cells of dissonant interlocking lines that take shape as elaborate, even baroque loops. The overall impression is one of a clock with several hands turning unpredictably in different directions, triggering an oddball circus of sounds, recurring asynchronously, sometimes raucously. – George Lewis

García Islas *Los trece cielos (ciclos 1-3)*

Los trece cielos (Thirteen heavens) is the cosmogonic representation of the ancient Aztec polytheistic spirit, where the overworld and the underworld are intertwined with lower and higher forces, darkness, the power of the sun as well as the duality of creation and destruction where good and evil share space. It is a piece that works in cycles, going from 1 to 13. Thus, for example, the present piece (*cycles 1-3*) is the overture of the total of 60 minutes.

The piece was written for The Callithumpian, thanks to a grant from the Sistema Nacional de Creadores de Arte (Mexico) and it is based on the following points of the thirteen heavens:

Cycle 1: The place where the moon moves.

Cycle 2: The place where the stars move.

Cycle 3: The place where the sun moves.

Cycles 1-3 seeks to show the dark blue colors of the universe where the stellar brightness converges through the union of diverse worlds, going from colder to

warmer colors, making these first frames or moments a summary tour of the complete piece.

– *Cristina García Islas*

Rand Steiger *A Menacing Plume*

From the moment I read about the explosion of the Deepwater Horizon oil platform (April 20, 2010), I was filled with a sense of dread. I thought immediately of the strange, unworldly creatures that thrive in the ocean's depths, as well as those that swim near the surface or fly above it. My feeling of horror grew as we read day after day of the massive, uninhibited flow of oil from the sea floor, and the unregulated use of chemical dispersants (which we now know will linger longer than the oil itself, with as yet unknown consequences.) After a few weeks, news reports described huge plumes of oil gathering in the gulf and drifting out into the Atlantic Ocean. It was impossible to know how large these were or how deadly they would be, but that image of a menacing plume, obliterating life in its wake, stayed with me. Although in many of my earlier works I have reflected on the natural world, I have never before attempted so directly, almost literally, to narrate something like this event in musical terms.

My piece begins with an image of the vast undisturbed surface of the sea as the blinding, bright morning light first arises, followed by a flock of seabirds that soar above. Then layers of material emerge through all the instruments, inspired by the diversity and complexity of undersea life. Finally, an ominous darkness enters and ultimately squeezes out all life. In addition to the conventional instruments on stage, you will hear two vibraphones with specially tuned bars that enable just intonation. We will also be deploying digital signal processing to transform the sound of the instruments in a variety of ways (just-tuned harmonizing, delays, filters, etc.)

– *Rand Steiger*

Upcoming Concerts at NEC

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

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 *Sinfonietta for 10 Brass Instruments*;

Holst *Suite in E-flat*; Rimsky-Korsakov *Capriccio Espagnol*; Bassett *Quartet for*

Trombones; Van Heusen *Like Someone in Love, Beija Flor* - 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

NEC SYMPHONY, David Loebel, conductor

Beethoven *"Leonore" Overture No. 1*; Nash *In Memoriam: Sojourner Truth*;

Rimsky-Korsakov *Scheherazade*

Wednesday, October 19, 2022 at 7:30 p.m., Jordan Hall

Upcoming Concerts at NEC

–continued

NEC JAZZ ORCHESTRA: “If You Could See Me Now”

Ken Schaphorst, conductor, leads the ensemble in works composed/arranged for voice and jazz orchestra by Calloway, Dameron, Evans, Hollenbeck, Schneider, and Strayhorn

Thursday, October 20, 2022 at 7:30 p.m., Jordan Hall

“CONNECTIONS” CHAMBER MUSIC SERIES, Max Levinson, director

Chamber music performed by students and faculty

Thursday, October 20, 2022 at 8:00 p.m., Burnes Hall

NEC CHAMBER SINGERS: “Beyond the Night Sky”

Conductor Erica J. Washburn leads the Chamber Singers in a nocturnal journey with works by Rheinberger, Ligeti, Whitacre, Brahms, Frances-Hoad, Ešenvalds, Saindon, McDowall, and Barber

Tuesday, October 25, 2022 at 7:30 p.m., Jordan Hall

PERKIN OPERA SCENES

Graduate opera students perform scenes from operas by Britten, Mozart, Donizetti, Puccini, Cavalli, Rossini, Leoncavallo, and the Yiddish theater - including Gilrod and Rumshinsky's Yiddish operetta, *Di Goldene Kale (The Golden Bride)*

Wednesday-Friday, October 26-28, 2022 at 7:30 p.m.

Plimpton Shattuck Black Box Theatre

NEC PHILHARMONIA, Earl Lee, guest conductor

Wang *The Labyrinth of Light*; Mahler *Symphony No. 1 in D Major “Titan”*

Wednesday, October 26, 2022 at 7:30 p.m., Jordan Hall

SONATA NIGHT 42, Pei-Shan Lee, director

Thursday, October 27, 2022 at 6:30 p.m., Burnes Hall

NEC CONTEMPORARY ENSEMBLE

Tower *Black Topaz*; Davis *Wayang II*; Takemitsu *Rain Spell*;

Crumb *Ancient Voices of Children*; Heiss *Eloquy and Serenade for Flute and Harp*

Monday, October 31, 2022 at 7:30 p.m., Jordan Hall

LIEDERABEND LXII

Wednesday, November 2, 2022 at 6:00 p.m., Williams Hall

SONG & VERSE, Brett Hodgdon, director

Friday, November 4, 2022 at 7:30 p.m., Burnes Hall

Upcoming Concerts at NEC

–continued

FIRST MONDAY IN JORDAN HALL, Laurence Lesser, artistic director

All-French program: Saariaho *Clouds*; Poulenc *Babar*;

Messiaen *Quartet for the end of time*

Monday, November 7, 2022 at 7:30 p.m., Jordan Hall

NEC SYMPHONY, Paul Biss, conductor

Mussorgsky *Night on Bald Mountain*; Simon *A Cry from the Grave*;

Tchaikovsky *Symphony No. 4 in F Minor*

Wednesday, November 9, 2022 at 7:30 p.m., Jordan Hall

NEC WIND ENSEMBLE, Charles Peltz, conductor: “**NEC Favorites**”

Tomasi *Fanfares liturgiques*; Adams *Strange Birds Passing*; Tippett *Mosaic*;

Ives *Charlie Rutlage and Decoration Day*; Lully/Philidor *Musique pour les douze oboi*

Thursday, November 10, 2022 at 7:30 p.m., Jordan Hall

NEC CHAMBER ORCHESTRA, Donald Palma, artistic director

Veress *Transylvanian Dances*; Netsky *Chagall's Mandolins* – G Rockwell '24, mandolin;

Stravinsky *Apollon Musagète*

Monday, November 14, 2022 at 7:30 p.m., Jordan Hall

CMA DEPARTMENT: “Pushing the Limits”

A retrospective concert directed by CMA co-chair Hankus Netsky showcasing the innovative legacies of CMA faculty and alumni, featuring CMA student and faculty performances of music and arrangements by Carla Kihlstedt, Anthony Coleman, Peter Row, Magdalena Abrego, Hankus Netsky, Ted Reichman, Ran Blake, Joe Maneri, Linda Chase, and Lautaro Mantilla.

Tuesday, November 15, 2022 at 7:30 p.m., Jordan Hall

TUESDAY NIGHT NEW MUSIC

New music by NEC student composers, performed by their peers

Tuesday, November 15, 2022 at 8:00 p.m., Williams Hall

NEC PHILHARMONIA, Hugh Wolff, conductor

Beethoven “*Leonore*” *Overture No. 2*; Elena Langer *Leonora's Dream* (world premiere);

Strauss *Don Quixote, op. 35* – Leland Ko '24 AD, cello

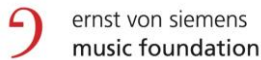
Wednesday, November 16, 2022 at 7:30 p.m., Jordan Hall

SONATA NIGHT 43, Pei-Shan Lee, director

Thursday, November 17, 2022 at 6:30 p.m., Burnes Hall



This organization is supported in part by a grant
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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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