

NEW ENGLAND CONSERVATORY and THE BOSTON SYMPHONY ORCHESTRA
present

“WHAT I HEAR”

A SPECIAL BSO PRELUDE PROGRAM

WITH **CAROLINE SHAW**

MODERATED BY ERIC VALLIERE

MUSICAL DIRECTION BY STEPHEN DRURY

3 NOVEMBER 2022 * 5:30 PM * BROWN HALL

CAROLINE SHAW
(b. 1982)

Valencia (2012)

Nozomi Murayama '23 MM, violin
Theresa Katz '25, violin
Nicolette Sullivan-Cozza '25, viola
Miruna Eynon '25, cello

Gustave Le Gray (2012)

Pauline Pu '24, piano

Aurora Borealis (2017)

Jimin Park '23 MM, soprano
Christina Wright-Ivanova, piano

MAURICE RAVEL
(1875–1937)

from **String Quartet in F Major**

I. Allegro moderato
II. Assez vif – très rythmé

Clayton Hancock '24, violin
Nikki Naghavi '23, violin
Lydia Plaut '23, viola
Eva Sánchez-Vegazo '22, cello

CAROLINE SHAW

Entr'acte (2011)

Passacaglia Mason '23 MM, violin
Yixiang Wang '24 MM, violin
Joy Hsieh '23 MM, viola
Kei Otake '24 MM, cello

*The Boston Symphony Orchestra will perform Caroline Shaw's Punctum
tonight at 7:30 p.m. in Symphony Hall.*

Aurora Borealis

An arc of searchlight, and, as such, a not quite accurate way of going about it:
if you were looking for some lost thing in the ring of dark circling the earth,
if the path of light you hunted with (emerging from underneath the horizon and trained not by you
but a hand unseen) ended with a sideways bend,
if its torch forked and flickered as if overworked,
if it torqued inside itself, with a wow and a flutter, a now you see it now you don't,
how long would it take before you'd make the leap?
Would you look at those freak streaks in the sky forever before saying,
"I see the light: this *is* what I sought tonight"?

– Mary Jo Salter, 2006

CAROLINE SHAW

Caroline Shaw is a musician who moves among roles, genres, and mediums, trying to imagine a world of sound that has never been heard before but has always existed. She works often in collaboration with others as producer, composer, violinist, and vocalist. Caroline is the recipient of the 2013 Pulitzer Prize in Music, several Grammy awards, an honorary doctorate from Yale, and a Thomas J. Watson Fellowship.

This year's projects include the score to *Fleishman is in Trouble* (FX/Hulu), vocal work with Rosalía (MOTOMAMI), the score to Josephine Decker's *The Sky Is Everywhere* (A24/Apple), music for the National Theatre's production of *The Crucible* (dir. Lyndsey Turner), Justin Peck's *Partita* with NY City Ballet, a new stage work *LIFE* (Gandini Juggling/Merce Cunningham Trust), the premiere of *Microfictions Vol. 3* for NY Philharmonic and *Roomful of Teeth*, a live orchestral score for Wu Tsang's silent film *Moby Dick* co-composed with Andrew Yee, two albums on Nonesuch (*Evergreen* and *The Blue Hour*), the score for Helen Simoneau's dance work *Delicate Power*, tours of *Graveyards & Gardens* (co-created immersive theatrical work with Vanessa Goodman), and tours with So Percussion featuring songs from *Let The Soil Play Its Simple Part* (Nonesuch), amid occasional chamber music appearances as violist (Chamber Music Society of Minnesota, La Jolla Music Society). Caroline has written over 100 works in the last decade, for Anne Sofie von Otter, Davóne Tines, Yo Yo Ma, Renée Fleming, Dawn Upshaw, LA Phil, Philharmonia Baroque, Seattle Symphony, Cincinnati Symphony, Aizuri Quartet, The Crossing, Dover Quartet, Calidore Quartet, Brooklyn Rider, Miro Quartet, I Giardini, Ars Nova Copenhagen, Ariadne Greif, Brooklyn Youth Chorus, Britt Festival, and the Vail Dance Festival. She has produced for Rosalía, Nas, and Kanye West. Her work as vocalist or composer has appeared in several films, tv series, and podcasts including *The Humans*, *Bombshell*, *Yellowjackets*, *Maid*, *Dark*, *Beyonce's Homecoming*, *Tár*, *Dolly Parton's America*, and *More Perfect*. Her favorite color is yellow, and her favorite smell is rosemary.

Photography and audio or video recording are prohibited.

Food and drink are not allowed in the concert hall.

Assistive listening devices are available for all Jordan Hall concerts;
contact the head usher or house manager on duty or inquire at the Coat Room.

Latecomers will be seated at the discretion of management.

Stay Connected      



necmusic.edu/tonight