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Concert Program

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NEC Department of Contemporary Musical Arts
presents

BOWIE

Produced by Lautaro Mantilla
in collaboration with Eden MacAdam-Somer and Anthony Coleman

featuring
Kimmy Lola Cunningham, David Bowie
M Berry, Lighting Design
Grace Wilson, Set Design, Video

Performed by NEC students and faculty

Wednesday, April 17, 2024
7:30 p.m.
NEC's Jordan Hall

“I always had a repulsive need to be something more than a human. I don’t know where I’m going from here, but I promise it won’t be boring.” – *David Bowie*

For 50 years, **David Bowie** created a body of work that expanded the boundaries of pop culture, musical styles, gender, sexuality, social justice, protest, and fashion. In a unique way, Bowie’s music is shocking and yet very familiar, glamorous, and yet tasteless, peaceful, and yet dynamic and violent, joyful and yet horrific and confusing. In his Rock and Roll Hall of Fame induction speech, David Byrne described David Bowie as “a shrink and a priest who welcomes us to a brave new world.”

Working on this music and introducing the students to David Bowie’s language has shown us the continuous state of flux and movement in his work, some sort of “perpetual frontier” of his artistic search, creativity, and curiosity. As soon as something felt like an arrival, Bowie found his way out of comfort and transgressed his own norms to find a new way out.

We filtered this music in our own way, took risks, got lost, found some answers, got lost again. Like in a labyrinth, we will continue looking for new doors, new sounds, new answers during tonight’s concert. We hope you find Bowie’s spirit in our search and respectfully apologize to you (and to Bowie) if you were here to hear “the classics” the way they were written.

This concert would not be possible without the financial support of the CMA Department and the Lowell Mosaic Grant. Also we would like to recognize the work of Lisa Nigris (and her team), Bob Winters (and his team), M Berry, Grace Wilson, Kimmy Lola Cunningham, Ginny Cummings, Ted Reichman, Eden MacAdam-Somer, Anthony Coleman, John Mallia, Alexis Boucugnani, Grant Beale, and especially all the CMA students that with commitment, hard work, and love have prepared this night of music for you and have believed in this project.

– *Lautaro Mantilla*

PROGRAM

arr. Lautaro Mantilla and the
CMA Orchestra

Berlin Trilogy

Low (1977)
Heroes (1977)
Lodger (1979)

CMA Orchestra

This piece is a collection of excerpts from 15 different tracks of the three albums recorded in Berlin between 1977-1979. It highlights the collaboration of David Bowie with producer and composer Brian Eno and artist Iggy Pop. For this arrangement we are also including isolated Bowie vocal tracks.

arr. Roman Barten-Sherman
from the album
The Man Who Sold the World (1970)

The Man Who Sold the World

Roman Barten-Sherman, guitar, voice
Philip Rawlinson, viola
Noah Mark, drums

arr. Jamie Eliot
from the album
Young Americans (1975)

Fame

Pitiki Aliakai voice
Sofia Beiran, viola
Michael Yang-Wierenga, piano
Jamie Eliot, bass

Fame (co-written by Carlos Alomar and John Lennon) is a reaction to Bowie's newfound stardom after the release of his album *The Rise and Fall of Ziggy Stardust and the Spiders from Mars*. It articulates his dissatisfaction with the exploitative practices of the music industry and he later admitted that he wrote it with "a degree of malice." He also called it his least favorite track on his album, *Young Americans*, and in a 1990 interview with *Q Magazine*, stated, "I'd had very upsetting management problems, and a lot of that was built into the song. I've left all that behind me, now... I think fame itself is not a rewarding thing. The most you can say is that it gets you a seat in restaurants."

– Jamie Eliot

arr. Joyce
from the album *The Rise and Fall of
Ziggy Stardust* (1972)

Moonage Daydream

Joyce
Yifei Zhou, voice
Kai Burns, Evan Haskin, guitar
Noah Mark, drums

arr. Jake Wise

Duo with Bowie I

Jake Wise, clarinet, electronics

Collaboration project to interact with a track (or a series of tracks) of Bowie's catalog, modifying it, altering it, or recomposing it. The performer is invited to play along with the material by using traditional instruments or electronics. Student Edition

When Lau showed us *Please Mr. Gravedigger* and described his project, I took inspiration from the environmental soundscape at the beginning of the piece and thought I could recreate or adapt it using some electronic tools I had been working with. That is not what I ended up doing, however; as my piece is a "Play-With" Bowie, I created a playback score from several of the tracks on Lau's Duo-With-Bowie playlist and developed a clarinet solo to go with it. In this way, my clarinet solo and the playback piece added to Lau's video form a trio. – Jake Wise

arr. Anthony Coleman and
Survivors Breakfast
from the album *Hunky Dory* (1971)

Changes

Survivors Breakfast
Alexis Boucugnani, voice
Jake Wise, clarinet
Gabriel Boyarin, guitar
Michael Yang-Wierenga, piano
Beth Ann Jones, bass
Anthony Coleman, director

Turn and face the strange.

– Anthony Coleman

arr. Almost Olive
from the album *The Rise and Fall of
Ziggy Stardust* (1972)

Starman

Almost Olive
Jacqueline Armbruster, guitar, voice
Karl Henry, cello, voice

arr. Lautaro Mantilla and the
Contemporary Rock Ensemble I
from the album *Earthling* (1997)

I'm Afraid of Americans

Contemporary Rock Ensemble I
Morgan Brookman, voice
Yifei Zhou, voice, electronics
Kai Burns, guitar
Philip Rawlinson, viola
Noah Mark, drums
Lautaro Mantilla, director

Bowie collaborated with numerous artists including Queen, Lou Reed, Tom Waits, Rolling Stones, John Lennon among many others. This piece highlights his collaboration with Trent Reznor from NIN and presents his social and political views of American culture in the late 90s.

arr. Finn Lippard, Andy Meisser,
and Bella Navarro
from the album *Diamond Dogs*
(1974)

Rebel Rebel

Finn Lippard, voice, guitar
Andy Meisser, guitar, voice
Bella Navarro, violin, voice

arr. Ted Reichman

Duo with Bowie II

Ted Reichman, electronics

Collaboration project to interact with a track (or a series of tracks) of Bowie's catalog, modifying it, altering it, or recomposing it. The performer is invited to play along with the material by using traditional instruments or electronics. Faculty Edition

Jacques Revaux
Lyrics by David Bowie

***Even a Fool Learns to Love* (1968)**

Pitiki Aliakai, voice
Tara Hagle, Maxwell Fairman, violin
Philip Rawlinson, viola

These are the original lyrics that David Bowie wrote after being commissioned by Frank Sinatra in 1968. These lyrics were rejected by Sinatra who went to Paul Anka's version entitled *My Way*. Later, in several interviews, Bowie expressed his frustration for the rejection.

arr. Lautaro Mantilla and the
Contemporary Rock Ensemble II

David Bowie (1967)/Blackstar (2016)

Contemporary Rock Ensemble II

Itay Dayan, clarinet

Jacqueline Armbruster, guitar, voice

Michele Zimmerman, violin, voice

Sofia Beiran, viola, voice

Karl Henry, cello, voice

Maiyu Zhang, piano

Paul Joseph, drums

Lautaro Mantilla, director

David Bowie recorded 26 studio albums over an almost 50 year musical career. By collecting and reorganizing 9 different tracks from his first and last album we wanted to highlight his musical journey and the evolution of his language over the years.

arr. Stella Sokolowski
from the album *Blackstar* (2016)

Lazarus

Stella Sokolowski, voice, guitar

Lazarus is a beautiful song from Bowie's final album, *Blackstar*, which was released just a few days before his death in 2016. In this album, Bowie meditates on his impending death and looks back on his life, career, and experience of fame. Beyond that, *Lazarus* evokes a state somewhere between life and death. It is the narrative of a man looking down at himself from outside of his body, remembering his past and contemplating his future after death. In his life, Bowie discussed the idea of "future nostalgia": memories of future events that could have been and that might still be, even if in another life or universe. I believe that the narrator of this song is situated outside of time. He is observing the life he has lived; the life he *might* have lived; and his life after death with both fear and longing.

– Stella Sokolowski

arr. Aurora, Adrian Chabla,
Lautaro Mantilla, and the CMA
Orchestra
from the album *Hunky Dory* (1971)

Life on Mars

Adrian Chabla, voice, keyboard

CMA Orchestra

This final piece of our concert includes 2 movements. The first one is an interpretation of the iconic song *Life on Mars* but as it was filtered first by the artist Aurora and then by our own lenses. The second movement is an abstract representation of what this concert has been and what will be left after it is over.

“All art is unstable. Its meaning is not necessarily that implied by the author. There is no authoritative voice. There are only multiple readings. The only art I’ll ever study is stuff I can steal from.”

– *David Bowie*

i believe we have been given a power that is like glass / and it is like sugar when u hold somebody to tell them that they belong. It is hard and has edges and keeps things in and keeps things out. When we crack, we can use our bodies to bleed people dry. This song has taught me there is always a choice, to splinter or to hold. Stung or Sweet . Will you use your skin to catch the glass, or will you watch from inside as blood drips onto you?

– *Adrian Chabla*

CMA Orchestra

Lautaro Mantilla, director

Pitiki Aliakai, Morgan Brookman, Rosario Rivas, Maggie Zang, voice

Yoona Kim, ajaeng

Itay Dayan, Jake Wise, clarinet

Michele Zimmerman, Bella Navarro, violin

Sofia Beiran, viola

Karl Henry, cello

Andy Meisser, Stella Sokolowski, guitar

Beth Ann Jones, Jamie Eliot, bass

Michael Yang-Wierenga, piano

Elfi Shi, vibraphone

Skyler Lim, congas

Paul Joseph, drums

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