

A close-up photograph of a young man with dark hair, eyes closed, playing a golden trumpet. He is wearing a blue and white patterned shirt. The background is a warm, yellowish-green wall.

Concerts at NEW ENGLAND CONSERVATORY

necmusic.edu

Enchanted Circle presents

Callithumpian Consort

Stephen Drury, artistic director

Monday, March 13, 2023
7:30 p.m.
NEC's Jordan Hall

PROGRAM

Alvin Singleton

(b. 1940)

Be Natural

Shannon Ross, Kei Otake, cello
Jesse Dale, double bass

Georg Friedrich Haas

(b. 1953)

***tria ex uno* (2001)**

Sextet after Josquin Desprez

- I.
- II.
- III.

Zach Sheets, flute
Aleksis Martin, clarinet
Ryan Shannon, violin
Stephen Marotto, cello
Stephanie Krichena, percussion
Yukiko Takagi, piano

Peter Child
(b. 1953)

Six Dances of Death (2020)
after Holbein the Younger and Henry VIII
Commissioned by the Boston Musica Viva, Richard Pittman, director
Bones of all the Men
(It is to me a right great joy)
The Ploughman
(Consort XIV)
The King
(Taunder naken)
The Child
(Whoso that will for grace sue) The
Lady
(Green growth the holly) The Old
Man and Woman
(If love now reigned)

Zach Sheets, flute
Aleksis Martin, clarinet
Lilit Hartunian, violin
Ryan Shannon, viola
Stephen Marotto, cello
Mike Williams, Aaron Trant, percussion
Yukiko Takagi, piano

Sid Richardson
(b. 1987)

We the Way Outward (2021)
World premiere
*Commissioned by the Boston Musica Viva,
as part of the Write It Now Commissioning
Initiative, Richard Pittman, director*

Ludic Limp
Sonorant Cerement
Goat Gut Gospel

Zach Sheets, flute
Aleksis Martin, clarinet
Lilit Hartunian, violin
Stephen Marotto, cello
Mike Williams, percussion
Yukiko Takagi, piano

John Heiss
(b. 1938)

Quartet (1971)
*Written for the Boston Musica
Viva, Richard Pittman, director*

Zach Sheets, flute
Aleksis Martin, clarinet
Stephen Marotto, cello
Stephen Drury, piano

Haas *tria ex uno*

tria ex uno for 6 Instruments refers to a movement by Josquin Desprez (Agnus Dei II. from the *Missa L'homme armé super voces musicales*). In three steps (arrangement – commenting instrumentation – freely associative new composition), Haas draws parallels between his musical idiom and the compositional techniques of Josquin.

Child *Six Dances of Death (after Holbein the Younger and Henry VIII)*

Holbein the Younger's Dance of Death is a series of woodcuts completed in 1525. In 41 tableaux. Death—sometimes playing musical instruments—is a grinning, cavorting prankster escorting the mighty and the humble, the corrupt and the innocent to their graves. His rictus, his macabre joy, mostly convey a withering, satirical humor, but for the innocent child, the overburdened peasant, the good, there is palpable pathos as well.

Shortly after he made these pieces Holbein became court artist to Henry VIII and one of the greatest portrait artists of all time. Henry, though megalomaniacal and dangerous to his court favorites and his wives, seems to have had an artistic sensibility. He wrote poetry, and he composed musical pieces that are mostly contained in a British Library manuscript commonly known as "Henry VIII's book."

Six Dances of Death adapts and reinterprets six of Henry's compositions in relation Holbein's woodcuts. The music is affectionately dedicated to Richard Pittman and the Boston Musica Viva, who commissioned the work. — Peter Child

Richardson *We the Way Outward*

We the Way Outward springs from my continued interest in the work of experimentalist poet Nathaniel Mackey, whose poetry and literary criticism engage African American history and culture in a way that emphasizes a cross-cultural approach to art and life. The release of his newest collection of poetry, a three-volume set entitled *Double Trio*, led me to explore several musical ideas, which have worked themselves into this piece for chamber ensemble.

Its title derives from the protagonists of Mackey's intertwined poems *Song of the*

Andoumboulou and *Mu*. They feature a “band of nervous travelers,” who go by many names, and whose peripatetic nature brings them in contact with cultures from around the globe. Norman Finkelstein describes the poet’s penchant for using the nominative, first-person pronoun as his “wandering we.” We, the reader, are participating in the mythos that Mackey unfolds in his poems along with his “philosophic posse”; we’re part of the band searching for gnosis, a point of knowing that comes from without. “We the stubborn consort.” “We the band we were, we the band we’d be.” “We the would-be chorus.” We the Way Outward.

The first movement, *Ludic Limp*, fixes on musical connotations of limping, off-kilter rhythms juxtaposed with steady pulse streams. In his essay “Sound and Sentiment, Sound and Symbol,” Mackey establishes a connection between limping and empowerment in relation to the African god Legba, one of the gods retained in the New World African traditions of *vodoun*, *candomblé*, and *lucumí*. Legba is often depicted as an old man who walks with a limp because his legs are of unequal lengths, one being rooted in the spirit world and the other, in our reality. Nonetheless, he dances. Mackey identifies this joining of “limping disability with the gracefulness of dance” in the music of some of his favorite artists, including John Coltrane, Eric Dolphy, Cecil Taylor, Sun Ra, and Ornette Coleman, among many others. Legba is the god of intersections, doorways, crossroads, thresholds. Mackey relates this interstitial nature to a “forking of the voice,” which he hears in Coltrane’s soloing as he splits his instrument into various registers in dialogue with each other. I’ve applied this idea to the bass clarinet part in *Ludic Limp*, which constantly jumps between registers in dialogue with itself. While the music in this movement seeks to draw ideas from without, it sometimes resists them. Ultimately all are subsumed and re-contextualized in a playful limping dance.

The second movement, *Sonorant Cerement*, engages the funereal element in Mackey’s work. The *Song of the Andoumboulou* is a cosmic funeral song the poet encountered on an album of field recordings of the Dogon people of Mali and Burkina Faso. The myth recounted therein deals with Andoumboulous, what Mackey calls “a rough draft of a human being, the work-in-progress we continue to be.” These ancestors have not been properly laid to rest with requisite rites. This story has been the springboard for Mackey’s ongoing mythology, which is spun out in his serial poetry. Peter O’Leary identifies it as “a torn cloth, covering a lost, phantomic body (of knowledge, of lore, of flesh—of a people).” I associate the music and ceremony of *Sonorant Cerement* with the loss we’ve collectively experienced in the COVID-19 pandemic, which initiated this commission.

The final movement, *Goat Gut Gospel*, springs from several *Mu* poems, which evoke a “morning song” as it emerges from the funeral rite of the second movement. “The wail and whine of the goat gut” are envisioned as a cello solo that moves between disjunct musical contexts juxtaposed with one another. Cello and piano come to the fore, following the highlighting of bass clarinet and drums in the first movement, and flute and violin in the second. A prevailing theme of this ensemble is a band made up of distinct characters. It has its roots not only in Mackey’s poems, but also his prose series *From a Broken Bottle, Traces of Perfume Still Emanate*.

In response to Mackey's call for "centrifugal work" in his manifesto "Destination Out," *We the Way Outward* plays with adding musical influences to his contexts. He suggests that we begin from "whatever [it is that the] medium we find ourselves working in will not do." This music cannot convey to the audience in a one-to-one relationship the composer's thoughts and associations, for after all music is an abstract language. We can all, however, bring our own meaning to it; and those ideas could be just as meaningful.

– Sid Richardson

Upcoming Concerts at NEC

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CORETTA SCOTT KING TRIBUTE CONCERT, BSU concert

Tuesday, March 14, 2023 at 7:30 p.m., Jordan Hall

TUESDAY NIGHT NEW MUSIC

New music by NEC student composers, performed by their peers

Tuesday, March 14, 2023 at 8:00 p.m., Brown Hall

NEC PHILHARMONIA, Carlos Miguel Prieto, guest conductor

Debussy *Nuages* and *Fêtes* from *Nocturnes*; Ortiz Téenek – *Inoenciones de Territorio*;
Copland *Symphony No. 3*

Wednesday, March 15, 2023 at 7:30 p.m., Jordan Hall

FACULTY RECITAL: JASON MORAN RESIDENCY

Thursday, March 16, 2022 at 8:00 p.m., Brown Hall

FACULTY RECITAL: BORROMEO STRING QUARTET

Haydn *String Quartet in F Major, op. 74 no. 1*; Bartók *String Quartet No. 2 in A Minor*

Sunday, March 26, 2023 at 8:00 p.m., Burnes Hall

JAZZ HONORS ENSEMBLE

Will Fredendall, flute; Garrett Frees, saxophone; Jonathan Paik, piano;

Will Mabuza, bass; Caleb Montague, drums

Monday, March 27, 2023 at 7:30 p.m., Jordan Hall

CMA HONORS ENSEMBLE

Mattias Kaufmann, accordion; G Rockwell, banjo, mandolin; Carson McHaney, violin; Avi Randall, piano; Leo Weisskoff, bass

Tuesday, March 28, 2023 at 7:30 p.m., Jordan Hall

Upcoming Concerts at NEC

—continued

NEC COMPOSERS' SERIES

Works by NEC faculty and alumni

Wednesday, March 29, 2023 at 7:30 p.m., Jordan Hall

MUSIC OF DAVE HOLLAND

NEC jazz student ensembles, coached by Dave Holland, perform

Thursday, March 30, 2023 at 7:30 p.m., Eben Jordan

MOZART: COSÌ FAN TUTTE (Act One)

performed by NEC Undergraduate Opera Studio, Michael Meraw,
artistic director

Friday, March 31 & Saturday, April 1, 2023 at 7:30 p.m.

Plimpton Shattuck Black Box Theatre

BRASS BASH, James Markey, director

Sunday, April 2, 2023 at 8:00 p.m., Jordan Hall

FIRST MONDAY IN JORDAN HALL, Laurence Lesser, artistic director

Ligeti *Trio*; *Poème symphonique for 100 metronomes*; Schubert *Quartet in G Major*

Monday, April 3, 2023 at 7:30 p.m., Jordan Hall

NEC PERCUSSION GROUP, Will Hudgins, director

Tuesday, April 4, 2023 at 7:30 p.m., Jordan Hall

ARTIST DIPLOMA RECITAL: Jonathan Swensen, cello

Jonathan Swensen '23 AD studies with Laurence Lesser

Wednesday, April 5, 2023 at 7:30 p.m., Jordan Hall

WILD CARD HONORS ENSEMBLE

Zion Dyson, voice; Aaron Kaufman-Levine, saxophone; Caroline Jesalva,
voice, violin; Bram Fisher, viola; Solomon Caldwell, bass; Noah Mark, drums

Thursday, April 6, 2023 at 7:30 p.m., Jordan Hall

"CONNECTIONS" CHAMBER MUSIC SERIES

Chamber music performed by students and faculty

Thursday, April 6, 2023 at 8:00 p.m., Burnes Hall

RECITAL: TRIO GAIA

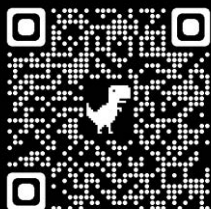
Monday, April 10, 2023 at 7:30 p.m., Jordan Hall



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Room. Latecomers will be seated at the discretion of management.

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