

Welcome

NEW ENGLAND CONSERVATORY

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Enchanted Circle presents

Callithumpian Consort
&
[nec]shivaree

Stephen Drury, artistic director

Tuesday, November 1, 2022
8:00 p.m.
Williams Hall

PROGRAM

Caroline Shaw
(b. 1982)

Gustave Le Gray (2012)

Pauline Pu, piano

Chaya Czernowin
(b. 1957)

Seed I (2008)

from *Anea Crystal*

Lilit Hartunian, Emma Carleton, violin
Julian Sneige-Seney, viola
Stephen Marotto, cello

The Hour Glass Bleeds Still (1992)

Grant Houston, Caroline Jesalva, violin
Julian Sneige-Seney, Asher Boorstin, viola
Jeffrey Ho, cello
Edward Kass, double bass

[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.

Shaw *Gustave Le Gray*

Chopin's opus 17 A minor Mazurka is exquisite. The opening alone contains a potent poetic balance between the viscosity and density of the descending harmonic progression and the floating onion skin of the loose, chromatic melody above. Or, in fewer words – it's very prosciutto and mint. When someone asks me, "So what is your music like?" – I'll sometimes answer (depending on who's asking), "Kind of like sashimi?" That is, it's often made of chords and sequences presented in their raw, naked, preciously unadorned state – vividly fresh and new, yet utterly familiar. Chopin is a different type of chef. He covers much more harmonic real estate than I do, and his sequences are more varied and inventive. He weaves a textured narrative through his harmony that takes you through different characters and landscapes, whereas I'd sometimes be happy listening to a single well-framed, perfectly voiced triad. But the frame is the hard part – designing the perfectly attuned and legible internal system of logic and memory that is strong but subtle enough to support an authentic emotional experience of return. (Not to get all Proustian or anything.) In some way that I can't really understand or articulate yet, photographs can do this with a remarkable economy of means. Translating that elusive syntax into music is an interesting challenge. Then again, sometimes music is just music. *Gustave Le Gray* is a multi-layered portrait of Op. 17 #4 using some of Chopin's ingredients overlaid and hinged together with my own. It was written expressly for pianist Amy Yang, who is one of the truest artists I've ever met.

– Caroline Shaw

Czernowin *Seed I* from *Anea Crystal*

Anea is an invented name for a music-crystal modelled on an ionic crystal. It is a piece written in three independent and individual movements which can be played separately or together. *Seed I* and *Seed II* are for string quartet and *Anea* is for string octet, being built of both Seeds together played simultaneously with some changes. The pieces belong to the series *Shifting Gravity* together with the pieces *Sheva* (Seven) and *Sahaf* (Drift). The five pieces on this series are each a concise and concentrated focus on a singular physical gesture. Close examination of the gesture reveals the strange physical laws of the world in which the gesture exists, and the body performing it. One could conceive of *Anea Crystal* as an ionic crystal of gestures. *Anea Crystal* is dedicated to Johannes Kalitzke.

– Chaya Czernowin

Czernowin *The Hour Glass Bleeds Still*

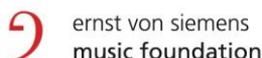
The Hebrew title of this piece, *Dam Sheon Hachol*, carries two meanings: both the flowing of the sand in the hourglass and the hourglass sand lying still. In this string quartet, time slows down until it has almost stopped, whilst at the same time trajectories are intensified. The slow flow of time makes it possible to discern the smallest details of a texture or a sound.

– Chaya Czernowin



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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



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Latecomers will be seated at the discretion of management.

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