

Welcome

NEW ENGLAND CONSERVATORY

necmusic.edu

N | E | C



NEC Composers' Series

Michael Gandolfi, series director
Efstratios Minakakis, concert curator

Monday, February 6, 2023
7:30 p.m.
NEC's Jordan Hall

PROGRAM

Sid Richardson
(b. 1987)

from *Tide Tiding Time*
I. Shells and Stones

Sophia Szokolay, violin

Kati Agócs

Division of Heaven and Earth (2006)

Asher Severini, piano

Malcolm Peyton
(b. 1932)

Four Songs from Shakespeare
Music to hear
Orpheus with his lute
Blow thou winter wind
Lo, in the orient

Chihiro Asano, mezzo-soprano
Aleksis Martin, Thomas Acey, clarinet
Caroline Jesalva, violin
Bram Fisher, viola
Jonah Kernis, cello
Stratis Minakakis, conductor

Intermission

Mark-Anthony Turnage
*Malcolm Peyton Composer
Artist-in-Residence*

New England Etudes (2023)
World premiere; co-commissioned by the NEC Percussion Group, Will Hudgins, director

Etude No. 1
Etude No. 2
Etude No. 3: Conga
Etude No. 4
Etude No. V: Bells for Ukraine
Etude No. VI

NEC Percussion Group
Michael Rogers, Jeff Sagurton,
Isabella Butler, Eli Geruschat, Leigh
Wilson, Ross Jarrell
Will Hudgins, conductor

The Malcolm Peyton Composer Artist-in-Residence was established in 2018 to honor Malcolm Peyton, a member of the NEC Composition faculty for over 50 years. During his remarkable tenure, Malcolm influenced the lives and careers of many students through his teaching and direction, as well as his dedication to the creation of new music at NEC. This residency was established to recognize his devotion to NEC and the continued pursuit of excellence in the Composition Department.

Upcoming NEC Composers' Series concert, Spring 2023

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

Richardson *Tide Tiding Time*

Tide Tiding Time is a rumination on time and structure that was inspired by the Penobscot Bay in Maine. The tide there changes by about twelve feet between low and high tide, which makes for an ever-shifting seascape. The music of *Tide Tiding Time* is informed by activities that I engaged in on those shores growing up: swimming, skipping stones, collecting sea glass, piling together driftwood, seeking out crabs, periwinkles, and other crustaceans. Like the tide, the work follows a rigorous structure: the same proportions are applied to each movement (and to each section and subsection, respectively), but they unfold within their own characteristic sound world. *Shells and Stones*, the first and most substantial movement, presents a patchwork of musical materials that reflect the heterogeneous composition of a beach.

– Sid Richardson

Agócs *Division of Heaven and Earth*

Division of Heaven and Earth was written for the Swedish pianist Fredrik Ullén, who premiered it in Stockholm in 2006. Roughly fifteen minutes in duration, this work was conceived as a ‘battle’ with the *Transcendental Etudes* of Liszt. The year prior to writing this work I had spent in Budapest on my Fulbright, living in an apartment that my family owns a few doors down from the Liszt Academy and exploring my Hungarian musical DNA. The *Transcendental Etudes*—present in the guise of quotations which are never direct, but always subtly modified with the addition of chromatic tones and “bending” of their rhythms and figurations—represent the idealized music of the past (heaven). The piece begins as an empty shell, slowly filled by fragmentary echoes of the Liszt. In the ‘battle’ of the piece, the non-quoted music (*my* music) prevails, as a rhapsodic chordal melody enters in the mid range and slowly blossoms, finally descending to earth in the work’s final measures.

– Kati Agócs

Peyton *Four Songs from Shakespeare*

Music to hear (Sonnet 8)

Music to hear, why hear'st thou music sadly?
Sweets with sweets war not, joy delights in joy. Why
lov'st thou that which thou receiv'st not gladly, Or
else receiv'st with pleasure thine annoy?
If the true concord of well-tuned sounds,
By unions married, do offend thine ear,
They do but sweetly chide thee, who confounds
In singleness the parts that thou shouldest bear.
Mark how one string, sweet husband to another,
Strikes each in each by mutual ordering,
Resembling sire and child and happy mother
Who all in one, one pleasing note do sing:

Whose speechless song, being many, seeming one,
Sings this to thee: 'Thou single wilt prove none.'

Orpheus with his lute (*Henry VIII* Act III, Scene I)

Orpheus with his lute made trees,
And the mountain tops that freeze,
Bow themselves when he did sing:

To his music plants and flowers
Ever sprung; as sun and showers
There had made a lasting spring.
Every thing that heard him play,
Even the billows of the sea,

Hung their heads, and then lay by.
In sweet music is such art,
Killing care and grief of heart
Fall asleep, or hearing, die.

Blow thou winter wind (*As You Like It*, Act II, Scene VII)

Blow, blow, thou winter wind,
Thou art not so unkind
As man's ingratitude;
Thy tooth is not so keen,
Because thou art not seen,
Although thy breath be rude.
Heigh-ho! sing, heigh-ho! unto the green holly:
Most friendship is feigning, most loving mere folly:
Then, heigh-ho, the holly!
This life is most jolly.

Freeze, freeze, thou bitter sky,
That does not bite so nigh
As benefits forgot:
Though thou the waters warp,
Thy sting is not so sharp
As friend remembered
not. Heigh-ho! sing . . .

Lo, in the orient (Sonnet 7)

Lo, in the orient when the gracious light
Lifts up his burning head, each under eye
Doth homage to his new-appearing sight,
Serving with looks his sacred majesty;
And having climb'd the steep-up heavenly hill,
Resembling strong youth in his middle age,
yet mortal looks adore his beauty still,
Attending on his golden pilgrimage;
But when from high-most pitch, with weary car,
Like feeble age, he reeleth from the day,
The eyes, 'fore duteous, now converted are
From his low tract and look another way:
 So thou, thyself outgoing in thy noon,
 Unlook'd on diest, unless thou get a son.

William Shakespeare

Turnage New England Etudes

Mark-Anthony Turnage's *New England Etudes* is a six-movement work for percussion sextet receiving its world premiere this evening. Turnage incorporates a variety of traditional instruments throughout the work. His interest in jazz music is a consistent source of inspiration in his output and is immediately evident as this piece has a swinging lilt from the opening measures. The use of a drum set-style setup and two vibraphones also adds to his no to the genre. Odd meters and the sharing of motives throughout the group abound. The exception to this style is the fifth etude, entitled *Bells for Ukraine*, a movement that stands apart from the others in its solemnity. This eighteen-minute work is a tremendously welcome addition to the percussion repertoire, and we are pleased to present the work tonight with the composer in attendance.

– Will Hudgins

Upcoming Concerts at NEC

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

[NEC] SHIVAREE, Steven Drury, artistic director

Tuesday, February 7, 2023 at 8:00 p.m., Williams Hall

JAZZ/CMA FACULTY SPOTLIGHT

Works and performances by faculty including Jerry Leake, Anthony Coleman, Bob Nieske, Mal Barsamian, Lautaro Mantilla, Norman Zocher, Jorrit Dijkstra, Billy Stark, Brian Levy, Bert Seager, Hankus Netsky, Cecil McBee, Linda Chase, and others *Tuesday, February 7, 2023 at 7:30 p.m., Jordan Hall*

MOZART: THE MAGIC FLUTE

performed by NEC Opera students and members of NEC Philharmonia,
under the direction of Robert Tweten

Wednesday, & Thursday, February 8 & 9, 2023 at 7:30 p.m., Jordan Hall

NEC CHAMBER ORCHESTRA, Donald Palma, artistic director

Bologne Overture to "L'Amant anonyme"; Mozart Piano Concerto No. 14 in E-flat, K. 449
– Charles Beroofsky '24 MM, piano; Haydn Symphony No. 80 in D Minor

Monday, February 13, 2023 at 7:30 p.m., Jordan Hall

NEC WIND ENSEMBLE, Charles Peltz, conductor

"A Valentine to Contemporary Musical Arts" – Gandolfi *Vientos y Tangos*;
Duffy Three Places in New Haven; Rodrigo *Adagio por vientos*; Netsky *Nonantum Bulgar*; Schuman from *New England Triptych* - CMA students perform with Wind Ensemble

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

TUESDAY NIGHT NEW MUSIC

New music by NEC student composers, performed by their peers

Tuesday, February 14, 2023 at 8:00 p.m., Williams Hall

"CONNECTIONS" CHAMBER MUSIC SERIES

Chamber music performed by students and faculty

Thursday, February 16, 2023 at 8:00 p.m., Burnes Hall

NEC SYMPHONIC WINDS & CHAMBER SINGERS, William Drury, conductor

Ellington *Sacred Concert* – Patrice Williamson, soprano, Helen Sung, piano
Françaix *Sept Danses*, Iverson Eliopoulos '23 MM, conductor

Thursday, February 16, 2023 at 7:30 p.m., Jordan Hall

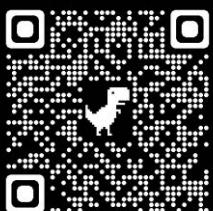
"BLACK IS CANON", BSU concert

Sunday, February 19, 2023 at 4:00 p.m., Eben Jordan

Support the musical journeys of NEC students!

Contributions to The NEC Fund directly support the musical journeys of our extraordinarily talented NEC students and help keep our concerts free.

From student scholarships and faculty support to exceptional student resources and learning opportunities, your gift makes the unparalleled NEC experience possible. Learn more at necmusic.edu/give.



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.

Stay Connected



necmusic.edu/tonight