Welcome
NEW ENGLAND CONSERVATORY
Jazz Composers’
Workshop Orchestra

Frank Carlberg, director
Mark Tipton, assistant

Tuesday, December 13, 2022
8:00 p.m.
Brown Hall
Carles Pereira

Pat

*Pat* is a collection of connected intervals that explore a cohesive collective consciousness. The soloists are Annalise Stalls, alto saxophone; Quinn McGillis, trombone; and Santiago Galeano, piano.

Annalise Stalls

*Mirrored Limens*

This is an exploration of interconnected collections of intervals. The hope is that their characters may eventually reach an agreement, and the resulting cohesiveness is perceptible within the framework of their collective consciousness.

As we travel through this threshold, my intention is to expand the framework of my sound vocabulary to include harmonies and melodies which were previously uncomfortable or even frightening, allowing less familiar sounds to be transformed and embraced.

This piece is dedicated to Igor Stravinsky and Steve Lacy, who I have not met but hope to in the afterlife.

– Annalise Stalls

Jie Cindy Yin

*Indulgence*

With this piece, *Indulgence*, I am being playful with myself, letting the motif guide me and unfold my intuition throughout. Meanwhile, I’m searching and building my impression as a composer, with sweet melodies and colorful harmonic strategies. My influences for this piece are Maria Schneider and Brian Dickinson’s large ensemble compositions.

– Jie Cindy Yin
J. Edward Britton

*St. Augustine*

*soloists:* Annalise Stalls, alto saxophone
Nadav Brenner, guitar

Saint Augustine, Florida is one of my favorite cities. This song pays homage to the historic forts, beautiful scenery, and the lovely beaches of the oldest town in all fifty states. Can you hear the sunshine?  

— J. Edward Britton

Lyra Montoya

*Periodicity of the Kalpa*

*soloists:* Logan From, tenor saxophone
Koki Renwick, trumpet

A *kalpa* is a measurement of time that appears in Buddhism and Hinduism, and relates to the lifespan of a world. The duration of a *kalpa* is described as an unfathomably long time, and is often related to using analogies and parables to try to illustrate the incredible magnitude of a *kalpa*. But even these lengths of time that are incomprehensible to us will repeat, and a similarly uncountable number of *kalpas* have already passed, and equally many are yet to come.

I related a musical element to the repetition of a *kalpa*, signified as octaves in beats three and four of every measure. These pass and continue to pass, and throughout the piece, a similar structure appears in each measure. The persistent events and repetition signify the passing of yet another *kalpa*, and that on a scale of magnitude far greater than that of a *kalpa*, patterns and development occur in the succession of each event.

This piece is a study for me in the use of persistent musical elements, as well as layering of voices and melodies as a method of musical development. This is also the first piece I’ve written for big band instrumentation, and I’m excited to present this work.

— Lyra Montoya
Hunter McKay

*New Eyes*

*soloist*: Mark Tipton, trumpet

“Sometimes new eyes reveal that reality is not what it seems.”

– *Hunter McKay*

Kira Daglio Fine

*Say the Word*

*soloists*: Cooper Malinowski, trombone
         Richard Stanmeyer, trumpet
Jazz Composers’ Workshop Orchestra

Woodwinds
Annalise Stalls, alto saxophone, soprano saxophone, flute
Kira Daglio Fine, alto saxophone, soprano saxophone
Vladyslav Dovhan, tenor saxophone, alto saxophone, soprano saxophone
Hunter McKay, tenor saxophone, clarinet
Logan From, tenor saxophone, clarinet
Lyra Montoya, baritone saxophone, bass clarinet

Trumpets
Mark Tipton Richard Stanmeyer
Alexandra Richmond Koki Renwick

Trombones
Quinn McGillis Yimin Ji
Cooper Malanowski Chance Gombert

Rhythm
Santiago Galeano, piano Nadav Brenner, guitar
Ben Friedland, bass Zhenbang Wu, drums
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**Handel Arias & Shakespeare Monologues**
Performances by graduate students in the NEC Opera Department
*Tuesday & Wednesday, December 13 & 14, 2022 at 8:00 p.m.,
Plimpton Shattuck Black Box Theatre*

**NEC Philharmonia**, Mei-Ann Chen, guest conductor
Clyne *Masquerade*; Dukas The Sorcerer’s Apprentice; Strauss *Till Eulenspiegel’s Merry Pranks*; Tchaikovsky *Piano Concerto No. 1 in B-flat Minor, op. 23*, Andrew Li ’23 MM, piano
*Wednesday, December 14, 2022 at 7:30 p.m., Jordan Hall*

**NEC Wind Ensemble Graduate Conductors’ Concert**
*Thursday, December 15, 2022 at 8:00 p.m., Brown Hall*

Upcoming Student Recitals at NEC
*all programs subject to change*
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**Kristina Costello**, *soprano* (MM)
Student of Lisa Saffer
*Wednesday, December 14, 2022 at 8:00 p.m., Pierce Hall*

**Dragon Long**, *piano* (DMA)
Student of Alessio Bax
*Wednesday, December 14, 2022 at 8:00 p.m., Burnes Hall*

**Isabelle Ai Durrenberger**, *violin* (GD ’22)
Student of Donald Weilerstein and Soovin Kim
*Thursday, December 15, 2022 at 8:00 p.m., Keller Room*

**Killian Grider**, *music theory* (MM ’22)
Student of Andrew Schartmann
*Thursday, December 15, 2022 at 8:00 p.m., Pierce Hall*

**Sarah Heimberg**, trumpet (BM)
Student of Steve Emery
*Sunday, December 18, 2022 at 8:00 p.m., Williams Hall*
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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.

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