

A woman with long dark hair, wearing a vibrant red, draped dress and a matching necklace, is shown from the waist up. She is looking off to the side with a slight smile, her right arm extended forward. The background is dark, with a textured, red, crystalline structure visible behind her.

Welcome to NEW ENGLAND CONSERVATORY

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A Faculty Recital by

Stephen Drury
piano

Wednesday, May 10, 2023

7:30 p.m.

NEC's Jordan Hall

PROGRAM

Carl Ruggles
(1876–1971)

Three Evocations (1937–40)
Largo
Andante, sempre poco rubato
Adagio sostenuto

Paul Beaudoin
(b. 1960)

the complex responsibility of a simple line (2022)
from *Soundfields*, vol. 1

First performance

Marti Epstein
(b. 1959)

Haven (2006)

Intermission

Claude Debussy
(1862–1918)

Suite bergamesque (1905)
Prélude
Menuet
Clair de lune
Passepied

Manuel de Falla
(1876–1946)

Fantasia Baetica (1919)

Beaudoin *the complex responsibility of a simple line*

the complex responsibility of a simple line is one of the *Soundfield* compositions. This set of compositions explores the alignment between my visual and sound worlds. Each *Soundfield* uses a different fixed electronic media “background” akin to the painter’s canvas. The performer, like the painter, then “acts” on the canvas. While the pitch material is fixed (the “colors”), the performer can place them in the musical space more or less as they wish, making each performance a unique listening experience.

– Paul Beaudoin

Epstein *Haven*

Haven was a commission from Boston pianist Paul Carlson who requested that the piece have something to do with the idea of utopia. *Haven* is meant to be a quiet, calm respite from the noise and confusion of daily life. It begins with single notes interspersed with silences. Gradually those single notes turn into chords, and gradually the chords turn into rolled chords, which eventually dissipate back into silence.

– Marti Epstein

Stephen Drury has given performances throughout the U.S., Europe, Asia, and Latin America, soloing with orchestras from San Diego to Bucharest. A prize winner in several competitions, including the Concert Artists Guild, Affiliate Artists, and Carnegie Hall/Rockefeller competitions, his repertoire stretches from Bach, Mozart, and Liszt to the music of today.

U.S. State Department sponsored two concert tours that enabled him to take the sounds of dissonance to Paris, Hong Kong, Greenland, Pakistan, Prague, and Japan. He has appeared as conductor and pianist at the Angelica Festival in Italy, the MusikTriennale Köln in Germany, the Spoleto Festival USA, the Britten Sinfonia in England, as well as at Tonic, Roulette, and the Knitting Factory in New York. Drury has also performed with Merce Cunningham and Mikhail Barishnikov in the Lincoln Center Festival, at Alice Tully Hall as part of the Great Day in New York Festival, with the Boston Symphony Chamber Players, and with the Seattle Chamber Players in Seattle and Moscow.

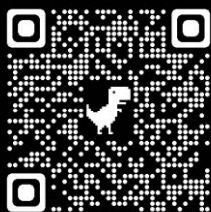
A champion of 20th-century music, Drury’s critically acclaimed performances range from the piano sonatas of Charles Ives to works by John Cage and György Ligeti. He premiered the solo part of John Cage’s *101* with the BSO and gave the first performance of John Zorn’s concerto for piano and orchestra *Aporias* with Dennis Russell Davies and the Cologne Radio Symphony. He has commissioned new works from Cage, Zorn, Terry Riley, Lee Hyla, and Chinari Ung,

Drury has given masterclasses at the Moscow Tchaikovsky Conservatory, Oberlin Conservatory, Mannes Beethoven Institute and throughout the world, and served on juries for the Concert Artist Guild and Orléans Concours International de Piano XXème Siècle Competitions.

His recordings include music by Beethoven, Liszt, Stockhausen, Ravel, Stravinsky, Charles Ives, Elliott Carter, Frederic Rzewski, John Cage, Colin McPhee, and John Zorn.

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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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