Concert Program
NEC Symphonic Winds

William Drury, conductor

with
Weizhe Bai ’24 MM, conductor

Wednesday, November 29, 2023
7:30 p.m.
NEC’s Jordan Hall
PROGRAM

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Tim Huling
(b. 1976)

Into the Forest of Strange Beasts (2023)
World Premiere
- Beasts in the Forest at Sundown
- Snakes in the Night
- Morning Dance and Meditation

William Drury, conductor

Carl Nielsen
(1865–1931)
arr. by Phil Snedecor for brass, organ, and timpani

from Symphony No. 3, “Sinfonia Espanza”
- II. Andante pastorale
- IV. Allegro

Weizhe Bai ’24 MM, conductor

Brief Intermission

Robert Nieske

Like Dancing (2023)
World Premiere

William Drury, conductor
Huling  *Into the Forest of Strange Beasts*
Originally composed during the COVID-19 lockdown, and expanded at the request of William Drury, this work is inspired by scenes from Gaelic and Norse mythology.

**Tim Huling** is a composer, orchestrator, producer and educator who works in music for film, TV, video games, the concert hall, and more. His credits include films such as *Georgia Rule* and *Mad Money*; TV shows such as *Little People, Big World* and *Inside Passage*; video games such as *Planetary Annihilation* and *Skyrealm*; and installations such as *Hunger Games* at the Motiongate Theme Park and *Great Seattle Fire* at MOHAI.

Tim has enjoyed concert premieres, including works for symphony orchestra, chamber ensemble, various jazz works, and two ballets. In 2014, Tim was proud to return to his alma mater, the Film Scoring Department at Berklee College of Music. There he teaches film music composition, orchestration, and technology.

**Nieske  *Like Dancing***

*Like Dancing* was a summer project. Most of my summer projects are some sort of home repair, but Bill Drury invited me to write something for the band and I took the challenge. The first real piece I wrote was for my high school wind ensemble back in 1971 or so. The band read it and it was better than I thought it would be. It was fun to return to high school for a minute (no more though!). I’m mostly a “jazz” musician because Jazz is the door that opened for me and I went through. Jazz is not different from other music really. Music is about before, now, and then and foreground, middle ground and background and how you balance all of that to make something that either expresses something or solves a puzzle or sounds cool for whatever reason.

*Like Dancing* was originally called “three songs and dances” but that was too confusing and got me thinking what is the difference between a song and a dance. and I didn’t want to have to answer that question so I called it *Like Dancing*. It’s a simple piece. Three sections that are songs or song-ish and should be approached like dances.

I had a small piece called *Goodbye Song* that I began while watching TV at night playing my bass guitar. It was a finger picking exercise that turned into an ostinato that I added a couple of melodies to. In *Like Dancing* I start with an introduction that uses the cycle of 4ths and eventually gets to the ostinato played by marimba. The melodies (from *Goodbye Song*) are presented separately then together with some decorative fast woodwind lines influenced by Percy Grainger’s *Lincolnshire Posy*. A banging transition leads to a folk song like section. This section basically has two chords (I and IV) and some bass drum writing that is influenced by the drumming on Mercedes Sosa’s *Corazon Libre* recording. “Chacarera” is the Argentinian term, and it’s played on the rim and head of a Bombo drum. Nothing in my piece is a *chacarera*, just the influence.

The third section came from trying to get from B minor back to E flat major. I did this with a little half note line that turned into an ostinato for the horns. I didn’t know what to present as foreground to the ostinato background so I wrote a saxophone
solo over the progression and then a trumpet solo (doubled in part by marimba). It seemed like a good idea to end with a breathing type of feeling so I extended a little phrase that came about naturally by singing something over the ending chords. It ends in D flat because it seemed like the right thing to do at the time.

I am not a “theory” guy per se, but I enjoy puzzles, and theory can help create and solve puzzles and get you out of a jam when you are stuck. In this piece when I wanted to present a big tonal chord or arrival point I usually approach it with something ambiguous: a symmetrical scale or combination of symmetrical scales. There is one part where I use a whole tone and diminished (octatonic for you classical folks) working in opposite directions. It’s really just an effect but seems to do the job.

Thanks to Bill Drury and the band for playing the piece. Thank you all for coming out to hear live music, without batteries, played by living people. – Bob Nieske

Bob Nieske has worked with Jimmy Giuffre, the Either/Orchestra, George Russell, and Stephane Grappelli. As bassist, composer, and bandleader, his projects include a suite for his jazz trio, and the Lydian String Quartet, documented on his critically acclaimed CD Simplicity.

Upcoming Wind Ensemble Concerts

NEC Wind Ensemble, Robert Spittal, guest conductor
Gabrieli Canzon septimi toni No. 2, Sonata pian’ e forte; Harbison Three City Blocks; Spittal Concerto for Wind Ensemble (2023), world premiere
Thursday, November 30, 2023 at 7:30 p.m., Jordan Hall
William Drury is NEC’s Conductor of Wind Ensembles and directs the NEC Symphonic Winds. He is also Music Director and Conductor of the Falmouth Chamber Orchestra and plays saxophone with the Jimmy Capone Big Band.

As a conductor, Drury has premiered works by composers such as Bell, Pinkham, Fletcher, Popkin, and Zorn; conducted orchestras at Harvard, Brown, and Brandeis universities and numerous Air Force bands throughout the nation; and has previously been MIT’s Assistant Conductor of Orchestras, conductor of the Boston Conservatory’s Wind Ensemble, assistant conductor of the Civic Orchestra of Boston, and conductor of the Auros Chamber Orchestra. As a jazz saxophonist, Drury has performed with Natalie Cole, the Coasters, Dave Stewart and MFB, and played lead tenor sax with the Bob Curnow Big Band. Before entering undergraduate studies, he worked for five years as a track laborer for the Burlington Northern Railroad.
Upcoming Concerts at NEC
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LIEDERABEND LXVIII, Cameron Stowe and Tanya Blaich, directors
Poulenc Songs
*Thursday, November 30, 2023 at 7:00 p.m., Williams Hall*

“CONNECTIONS” CHAMBER MUSIC SERIES - Max Levinson, director
Live Triangle? Music by the Schumanns and Brahms
*Thursday, November 30, 2023 at 8:00 p.m., Burnes Hall*

KIM KASHKASHIAN STUDIO RECITAL
*Friday, December 1, 2023 at 7:30 p.m., Keller Room*

UNDERGRADUATE OPERA STUDIO: Opera Scenes, Michael Meraw, director
Opera scenes performed by the members of the Undergraduate Opera Studio
*Friday & Saturday, December 1 & 2, 2023 at 7:30 p.m.,
Plimpton Shattuck Black Box Theatre*

FIRST MONDAY IN JORDAN HALL, Laurence Lesser, artistic director - 39th season
Mozart Quintet in C Minor, K. 406; Shostakovich Symphony No. 15
(transcr. for sextet)
*Monday, December 4, 2023 at 7:30 p.m., Jordan Hall*

[NEC]SHIVAREE, Stephen Drury, director
*Monday, December 4, 2023 at 8:00 p.m., Williams Hall*

HANDEL ARIAS & SHAKESPEARE MONOLOGUES
Performances by graduate students in the NEC Opera Department
*Tuesday & Thursday, December 5 & 7, 2023 at 7:30 p.m.,
Plimpton Shattuck Black Box Theatre*

TUESDAY NIGHT NEW MUSIC
New music by NEC student composers, performed by their peers
*Tuesday, December 5, 2023 at 8:00 p.m., Brown Hall*

LIEDERABEND LXIX & SONG AND VERSE
Schubert songs
*Wednesday, December 6, 2023 at 6:00 p.m., Williams Hall*

CHAMBER MUSIC GALA
*Wednesday, December 6, 2023 at 7:30 p.m., Jordan Hall*
Upcoming Concerts at NEC
–continued

NEC JAZZ ORCHESTRA: “Music of Ken Schaphorst”
Ken Schaphorst, conductor
*Thursday, December 7, 2023 at 7:30 p.m., Jordan Hall*

WIND ENSEMBLE STUDENT CONDUCTORS
*Thursday, December 7, 2023 at 8:00 p.m., Brown Hall*

LESSONS AND CAROLS – “WINTER SCENES”: NEC CHORUSES
NEC Symphonic Choir, NEC Chamber Singers, NEC Youth Chorale
NEC Children’s Chorus; Erica J. Washburn and Laura Nevitt, conductors;
Back Bay Ringers, Griff Gall, director; Thomas Handel, organ; brass and percussion
Maglione Winter Scenes (world premiere); Esmail A Winter Breviary;
Chesnokov In Winter; Myers The Winter Night; Stanford The Blue Bird;
traditional carols
*Friday, December 8, 2023 at 7:00 p.m., Church of the Covenant, Boston, MA*
*(free admission)*

“INTO THE HOLIDAYS”
NEC Chamber Singers, Symphonic Winds, & Navy Band, NE perform works
of the season; Erica J. Washburn and Lt. David A. Harbuziuk, conductors
*Monday, December 11, 2023 at 7:30 p.m., Jordan Hall*

NEC BAROQUE ENSEMBLE - Ingrid Matthews, leader
Works by Purcell, Lully, Biber, Marini, and Castello
*Tuesday, December 12, 2023 at 8:00 p.m., Burnes Hall*

JAZZ COMPOSERS’ WORKSHOP ORCHESTRA, Frank Carlberg, director
*Tuesday, December 12, 2023 at 8:00 p.m., Brown Hall*

NEC PHILHARMONIA, Hugh Wolff, conductor
Frank Escaramuza; Lutoslawski Cello Concerto, Leland Ko ‘24 AD, soloist;
Rachmaninoff Symphonic Dances
*Wednesday, December 13, 2023 at 7:30 p.m., Jordan Hall*

NEC LAB ORCHESTRA
Graduate student conductors
*Thursday, December 14, 2023 at 8:00 p.m., Brown 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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