

# Welcome

NEW ENGLAND CONSERVATORY

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Department of Contemporary Musical Arts  
presents

The Music of Fay Victor  
*composer, singer/sound artist*  
Artist-in-Residence

Produced by  
Eden MacAdam-Somer, Anthony Coleman, and Lautaro Mantilla

Tuesday, April 11, 2023  
7:30 p.m.  
NEC's Jordan Hall

## PROGRAM

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### Fay Victor

#### *Road Trip to Somewhere*

*Survivors Breakfast*

Ariel Vera, voice

Seth Goldman, bassoon

Christopher Ferrari, soprano saxophone

Mattias Kaufmann, accordion

Álvaro Emiliano López, electric guitar

Grant Beale, 8-string electric guitar

Alexander Matheson, piano

Alex Yoo, drums

Anthony Coleman, director

#### *Breathe Them In*

(composed for Eden MacAdam-Somer)

Eden MacAdam-Somer, voice, violin

### Improvisation

#### *Across the Chasm*

Emily Mitchell, voice

Moyu Zhang, piano

**Fay Victor**

***Call for Community***

***Time Waits. Not***

Fay Victor, voice  
*Joe Morris Ensemble*  
Caleb Schmale, Sam Childs,  
soprano saxophone  
Yoona Kim, ajaeng  
Grant Beale, Olivia Becker, guitar  
Adrian Chabla, piano  
Solomon Caldwell, bass  
Noah Mark, drums  
Joe Morris, director

*Intermission*

**Improvisation**

***En Español***

Delfina Cheb Terrab, voice  
Álvaro Emiliano López, percussion, guitar

**Fay Victor / SoundNoiseFunk!**

***We've Had Enough***

*Contemporary Rock Ensemble*  
Kayden Carter, voice  
Yoona Kim, voice, ajaeng  
Weza Jamison-Neto, bass trombone  
Moyu Zhang, piano  
Álvaro Emiliano López, guitar  
Karl Henry, bass  
Noah Mark, drums  
Lautaro Mantilla, director

**Fay Victor**

***Factions***

*CMA Chamber Ensemble*

Litha Ashforth, Delfina Cheb Terrab, voice

Itay Dayan, clarinet

Eden MacAdam-Somer, violin

Yoona Kim, ajaeng

Roman Barten-Sherman, guitar

Jamie Eliot, electric bass

Solomon Caldwell, bass

Eden MacAdam-Somer, director

**Herbie Nichols**

***Shuffle Montgomery***

Fay Victor, voice

Anthony Coleman, piano

Solomon Caldwell, bass

Alex Yoo, drums

**Billie Holiday / Herbie Nichols**

***Lady Sings the Blues***

Fay Victor, voice

Anthony Coleman, piano

**Fay Victor**

***Disintegration Scenario***

Nikita Manin, Itay Dayan, clarinet

Michele Zimmerman, Carson McHaney,  
violin

Karl Henry, Hayley Yu Qin, cello

Mattias Kaufmann, accordion

Álvaro Emiliano López,

Roman Barten-Sherman, guitar

Agne Giedraityte, piano, voice

Solomon Caldwell, bass

Alex Yoo, drums

### ***Breathe Them In***

*Breathe Them In* is a piece about climate change, specifically how we will lose trees around the planet, how we need to value the now when we can still see and breathe in trees. The text is used in a number of ways throughout the piece which is clear in score (broken down below as well). Please experiment with the parameters in play as well as suggest ideas/approaches that will work. The text never has to be completely used in any of the open/improvised sections unless the player desires to do so.

– Fay Victor

### ***Across the Chasm***

The beginning represents unsurpassable distance and the turmoil of loneliness. The chaos of life then begins to fade as a small whisper is heard, clearer and clearer. The way becomes known and the divide is broken, a bridge forms over the chasm. The other side is peaceful and every need is supplied; there is perfect contentment and abundant joy. The response is a constant striving to know in deeper and deeper ways the One who has rescued the heart that was once longing for and now overflowing with life.

– Emily Michell, Moyu Zhang

### ***En Español***

When I first moved to Boston eight years ago, my dad gifted me a cutout from an issue of *Playboy* magazine with the story “The Other” by Jorge Luis Borges on it. In a bench by the Charles River, a blind Borges serendipitously meets his “other” self. The “other” is younger, he speaks French, he is proud to live in exile, he speaks vigorously about politics, about God, about the Russians, even about himself. As they talk literature, philosophy, and geography, he realizes meeting “the other” is nothing but a metaphor for the uprooting of his own self. What does he sound like in French? How did he sound when he liked being himself in French? Why has that changed? Which one is the true Borges?

– Álvaro Emiliano López

Emiliano and I became friends in Spanish. We started playing together and sharing meals and dancing and complaining and crying and laughing—all of it because of one thing: we felt the need to perform our Spanish-speaking selves as much as possible. We also observed each other perform our English, sometimes with enthusiasm, sometimes with bitterness, sometimes with hope, sometimes with discomfort. We saw each other perform our English at cafes, at parties, at poetry readings, at rehearsals, at airports, with teachers, with cops, with friends, with Americans, with foreigners, with ourselves, with each other. As I walk by the Charles River I think about el Rio de la Plata, about el Rio Magdalena and el Canal de Xochimilco and about all of the streams of water that have merged to create this sunny Tuesday at the Conservatory’s cafeteria: “Delfi, encuentre a alguien mas que habla español!” Emi tells me as he smiles.

– Delfina Cheb Terrab

## *We've Had Enough*

This piece is a re-composition made by the Contemporary Rock Ensemble based on material from the second album of Fay Victor's SoundNoiseFunk Band. The sound exploration, form, and groove in this piece is inspired by Victor's methodologies of improvisation, her creative vocal experimentation and her artistic sensibility.

Brooklyn, NY based sound artist/composer **Fay Victor** hones a unique vision for the vocal role in jazz and improvised music regarding repertoire, improvisation and composition. Victor has an 'everything is everything' aesthetic, using the freedom in the moment to inform the appropriate musical response, viewing the vocal instrument as full of possibilities for sound exploration, a through-line for direct messages in an improvising context. Victor embraces all of these ideas in real time and on Victor's 11 critically acclaimed albums as a leader one can hear the evolution of this expansive expression.

Victor's work has been featured in media outlets such as *The Wall Street Journal*, *The New York Times*, *The San Francisco Chronicle*, *Rolling Stone Magazine*, and *The Huffington Post*. Victor has performed with luminaries such as William Parker, Roswell Rudd, Dr. Randy Weston, Nicole Mitchell, Misha Mengelberg, Myra Melford, Archie Shepp, Marc Ribot, and Tyshawn Sorey to name but a few. Performance highlights include The Museum of Modern Art and The Whitney Museum of American Art (NYC), The Hammer Museum (LA), The Kolner Philharmonie (Germany), De Young Museum (SF), Symphony Space (NY), The Earshot Jazz Festival (Seattle), The Winter Jazz Festival (NYC). and the Bimhuis (Netherlands).

As a composer, Victor has been awarded prizes such as the 2017 Herb Albert/Yaddo Fellow in Music Composition, a 2018 AIR in Composition for the Headlands Center for the Arts in California and a Jazz Coalition Commission in 2020 to create during the pandemic. Victor composed *Sirens & Silences*, which premiered in May 2022 in Brooklyn, NY.

An innovative educator, Victor is on the faculty of the College of Performing Arts at the New School where she teaches interdisciplinary practices and Vocal Performance, at the ROC Nation School for Sports, Music and Entertainment at Long Island University and continues to give talks and clinics on Jazz, creative improvisation, composition and more at institutions around the world. Victor is a member of the International Contemporary Ensemble, chairs an Advisory Board for the Jazz Leaders Fellowship, a new initiative for the Brooklyn Conservatory of Music, and is an ex-officio Board Member of the IASJ/The International Association of Schools of Jazz.

## **Upcoming Concerts at NEC**

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**NEC SYMPHONY**, David Loebel, conductor

Mathew Lanning '23 MM *Roc's Crater*; Berlioz *Symphony fantastique*

**Wednesday, April 12, 2023 at 7:30 p.m., Jordan Hall**

**SONATA NIGHT 45**, Pei-Shan Lee, director

**Thursday, April 13, 2023 at 6:30 p.m., Burnes Hall**

**HONORS ENSEMBLE: NEWBURY TRIO**

Charles Berofsky, piano; Ching Shan Helen Yu, violin; Anthony Choi, cello

**Thursday, April 13, 2023 at 7:30 p.m., Jordan Hall**

**[NEC]SHIVAREE**, Steven Drury, artistic director

**Thursday, April 13, 2023 at 8:00 p.m., Williams Hall**

**MARTIN Y SOLER: L'ARBORE DI DIANA**

performed by NEC Opera students and members of NEC Philharmonia,

Robert Tweten, conductor; Joshua Major, stage director

**Thursday-Sunday, April 13-16, 2023 (times vary),**

**Plimpton Shattuck Black Box Theatre**

**FACULTY RECITAL: VIVIAN HORNIK WEILERSTEIN**, piano, **CAMERON STOWE**, piano,

**Randal Scarlatta**, baritone, **DONALD WEILERSTEIN**, violin

**Sunday, April 16, 2023 at 8:00 p.m., Jordan Hall**

**NEC SAXOPHONE ENSEMBLE**, Kenneth Radnofsky, director

Special guests Kenneth Tse and Arno Bornkamp, saxophone

**Monday, April 17, 2023 at 7:30 p.m., Jordan Hall**

**NEC WIND ENSEMBLE & SYMPHONIC WINDS**

Charles Peltz and William Drury, conductors

Mozart *Concerto for Clarinet in A Major, K. 622* – Dillon Acey '23 MM, clarinet;

Dahl *Sinfonietta for Concert Band*: Van Heusen *But Beautiful*; Williams *Imperial March*;

Rosenman *Battle for the Planet of the Apes*

**Tuesday, April 18, 2023 at 7:30 p.m., Jordan Hall**

**NEC CHAMBER ORCHESTRA**, Donald Palma, artistic director

Finzi *Prelude*; Bridge *Suite for Strings*; Britten *Variations on a Theme of Frank Bridge*;

**Wednesday, April 19, 2023 at 7:30 p.m., Jordan Hall**



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Latecomers will be seated at the discretion of management.

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