Welcome
NEW ENGLAND CONSERVATORY
NEC Percussion Group

Will Hudgins, director

Monday, November 21, 2022
7:30 p.m.
NEC’s Jordan Hall
David Skidmore  
(b. 1982)  
*Torched and Wrecked*  
*for percussion quartet with optional electronics*  
Rohan Zakharia, Isabella Butler, Jeff Sagurton, Halle Song

George Crumb  
(1929–2022)  
*Kronos-Kryptos*  
*four tableaux for percussion quintet*  
Easter Dawning  
A Ghostly Barcarolle  
Drummers of the Apocalypse  
Appalachian Echoes  
Michael Rogers, Eli Geruschat, Ross Jarrell, Daniel Kukuk, Jeff Sagurton

Philip Glass  
(b. 1937)  
*Japura River* from *Aguas de Amazonia*  
Yiming Yao, Pei Hsien Lu, Rohan Zakharia, Zesen Wei

Lukas Foss  
(1922–2009)  
*Paradigm*  
Session  
Reading  
Recital  
Lecture  
Leigh Wilson, Isabella Butler, Yiming Yao, Mark Larrison, Will Hudgins
Skidmore  **Torch and Wrecked**

*Torch and Wrecked* is part of a series of pieces called *Aliens with Extraordinary Abilities*. The piece was completed in 2015. This athletic quartet packs much power in a short length of time while featuring two marimbas, two vibes and an optional electronic track (which is being heard tonight). Skidmore has employed perpetual motion in the form of repeated fragments of thematic material. Also heard here are constant “cross-rhythms”, giving the music a strong but vague sense of rhythmic power.

Crumb  **Kronos-Kryptos**

George Crumb has been one of the most performed American composers in the history of American serious music. His hauntingly beautiful colors and orchestrations provide listeners and performers alike an opportunity for otherworldly musical experiences while exploring the intersection of Nature and sound. He brings his unique compositional qualities to the major work *Kronos-Kryptos*, a work employing 100 instruments and believed to be his last and final work. The last ghostly movement employs the American folk songs *Look Homeward Angel* and *Poor Wayfaring Stranger* played over a constant drone effect, and is written in memoriam for his daughter, Elizabeth Ann. A word from the composer:

“(In 2019)... it occurred to me that I had about 15 years earlier composed two movements of a work for percussion which remained unfinished. I decided to reduce the work to a percussion quintet and add two additional movements. As I got further into this new work, I experienced that certain exhilaration which never fails to strike me when I am composing for percussion instruments. The range of colors is so incredibly rich and indeed seems almost limited!”

Glass  **Japura River**

Philip Glass was born in 1937 and grew up in Baltimore. He studied at the University of Chicago and the Juilliard School. Finding himself dissatisfied with much of what then passed for modern music, he moved to Europe, where he studied with the legendary pedagogue Nadia Boulanger (who also taught Aaron Copland, Virgil Thomson and Quincy Jones) and worked closely with the sitar virtuoso and composer Ravi Shankar. He returned to New York in 1967 and formed the Philip Glass Ensemble.

The new musical style that Glass was evolving was eventually dubbed “minimalism.” Glass himself never liked the term and preferred to speak of himself as a composer of “music with repetitive structures.”

A word from Third Coast Percussion: Glass’s *12 Pieces for Ballet*, originally composed for piano, was arranged by Brazilian musical group Uakti for their own gamut of instruments, many of which were custom-made and built by the performers. This new version of the piece was renamed *Aguas da Amazonia*, after the Amazon river and its tributaries. Drawing on both the Uakti arrangement and the original piano music, Third Coast Percussion arranged four of the twelve pieces, exploiting the vast instrument arsenal and experimenting with color blends across...
the spectrum from “non-pitched” to “pitched” percussion. Arranging Glass’s music pushed us to reimagine familiar material with a different sound palette and offered a chance to live inside the music of one of the most recognized voices in the contemporary classical music world.

Foss  Paradigm

Paradigm is a work for percussionist-conductor, high, medium, and low instruments capable of sustaining a sound, and electric guitar. Composed by Foss in 1968, the work is avant-garde in nature and questions music composition specifically and the process of creating art in general. All five performers have speaking roles, introduced in the first movement by all five shouting and whispering syllables from the sentence “Someone will be held responsible” while performing fragments of music. The second movement, Reading, employs a unique aleatoric system. Each player has a row of word choices that come together to form a poem which is different in each performance. The movement Recital is just that, music only and conducted by the percussionist. The final movement, Lecture, borrows the first movement musical ideas while the text is from a lecture given by the composer. The text is as follows:

“Safeness lurks wherever we turn. Improvisation that works is improvisation made safe. One plays what one can play, that is what one knows, and one observes rules, insurance against disorder, traffic controls. Chance music is safe music if we accept any result as nature having its way. To control the result is also to play safe: freedom, choice handed to the performer because it does not matter what he does. The given entities control the music, neutralizing the performer’s personal additions. Electronic music is safe, escape from the most dangerous element in music: performance. Shock in music is always effective, hence safe: cringe benefits. To take refuge in the past is to play safe; avoidance of truth. To burn the past is to play safe; avoidance of knowledge. Silence is safe, even virtuous. Wherever we turn, safeness lurks. Show me dangerous music!”

NEC Percussion Group

Isabella Butler, Eli Geruschat, Ross Jarrell, Danial Kukuk, Mark Larrivee, Pei Hsien Lu, Michael Rogers, Jeff Sagurton, Halle Song, Zesen Wei, Leigh Wilson, Yiming Yao, Rohan Zakharia
Upcoming Concerts at NEC
Visit necmusic.edu for complete and updated concert and ticketing information

GUNTHER SCHULLER LEGACY CONCERT: “Founding Family”
Music, remarks, and memories from those faculty appointed by Gunther Schuller during his tenure as NEC president: John Heiss, Ran Blake, Laurence Lesser, Carl Atkins, George Russell, Frank Battisti, and Hankus Netsky; performances by students, alumni, and members of NEC Wind Ensemble and CMA Bluegrass Ensemble
**Tuesday, November 22, 2022 at 7:30 p.m., Jordan Hall**

FACULTY RECITAL: KENNETH RADNOFSKY, saxophone
“Looking for Higher Ground” - Music by Emigrés and Refugees Paul Ben-Haim, Jakov Jakoulov Bernstein Anniversary (written for Radnofsky), Hugo Kauder, Ursula Mamlok, Sergei Rachmaninoff Sonata, op. 19; Yoshiko Kline, piano
**Monday, November 28, 2022 at 7:30 p.m., Jordan Hall**

NEC SAXOPHONE ENSEMBLE, Kenneth Radnofsky, director
Works by Higdon, Vivaldi, Ravel, Bach, Moe, and Milhaud
**Tuesday, November 29, 2022 at 7:30 p.m., Jordan Hall**

UNDERGRADUATE OPERA STUDIO: Opera Scenes, Michael Meraw, director
Opera scenes performed by the members of the Undergraduate Opera Studio
**Friday & Saturday, December 2 & 3, 2022 at 8:00 p.m., Plimpton Shattuck Black Box Theatre**

CHAMBER MUSIC GALA
**Sunday, December 4, 2022 at 8:00 p.m., Jordan Hall**

FIRST MONDAY IN JORDAN HALL, Laurence Lesser, artistic director
All-French program: Ravel Chansons madécasses; Dutilleux Ainsi la nuit; Fauré Quartet No. 2 in G Minor, op. 45
**Monday, December 5, 2022 at 7:30 p.m., Jordan Hall**

TUESDAY NIGHT NEW MUSIC
New music by NEC student composers, performed by their peers
**Tuesday, December 6, 2022 at 8:00 p.m., Williams Hall**

LIEDERABEND LXIII: “Wolf and Mörike”
The program will comprise a selection of songs from Wolf’s masterpiece, The Mörike Songbook
**Wednesday, December 7, 2022 at 6:00 p.m., Williams Hall**
Upcoming Concerts at NEC
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NEC JAZZ ORCHESTRA: “Crossing the Boundaries”
Ken Schaphorst, conductor, special guest clarinetist Don Byron, the NEC Jazz Orchestra and CMA students soloists perform works ranging from Schaphorst’s Film Noir interpretations, music inspired by diverse global and improvisational traditions, a tribute to George Russell, and compositions/arrangements by Anthony Braxton, Melba Liston, Randy Weston, and others
Thursday, December 8, 2022 at 7:30 p.m., Jordan Hall

“CONNECTIONS” CHAMBER MUSIC SERIES, Max Levinson, director
Chamber music performed by students and faculty
Thursday, December 8, 2022 at 8:00 p.m., Burnes Hall

“INTO THE HOLIDAYS”
NEC Chamber Singers, Symphonic Winds, & Navy Band Northeast perform works of the season
Monday, December 12, 2022 at 7:30 p.m., Jordan Hall

JAZZ COMPOSERS’ WORKSHOP ORCHESTRA, Frank Carlberg, director
Tuesday, December 13, 2022 at 8:00 p.m., Brown Hall

BORROMEO STRING QUARTET BEETHOVEN SEMINAR RECITAL
Tuesday, December 13, 2022 at 7:30 p.m., Jordan Hall

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, soloist tba
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

**Thomas Burrill,** collaborative piano (GD)
Student of Vivian Hornik Weilerstein
*Wednesday, November 30, 2022 at 8:00 p.m., Pierce Hall*

**Samantha Reiss,** jazz bass (BM)
Student of Frank Carlberg and Dominique Eade
*Thursday, December 1, 2022 at 8:00 p.m., Pierce Hall*

**John Fulton,** bassoon (BM ‘22)
Student of Suzanne Nelsen
*Saturday, December 3, 2022 at 8:00 p.m., Pierce Hall*

**Passacaglia Mason,** violin (MM)
Student of Soovin Kim
*Saturday, December 3, 2022 at 8:00 p.m., Burnes Hall*

**Taehyun Kim,** jazz drums (MM ‘22)
Student of Nasheet Waits and Miguel Zenón
*Sunday, December 4, 2022 at 12:00 noon, Eben Jordan*

**Eva Sánchez-Vegazo Ropero,** cello (BM ‘22)
Student of Lluís Claret
*Sunday, December 4, 2022 at 12:00 p.m., Burnes Hall*

**Sophie Steger,** French horn (MM)
Student of Rachel Childers
*Sunday, December 4, 2022 at 12:00 noon, Williams Hall*

**Ian Wiese,** composition (DMA ‘24)
Student of John Heiss
*Sunday, December 4, 2022 at 12:00 noon, Brown Hall*

**Mikey Harms,** trumpet (BM)
Student of Michael Dobrinski
*Sunday, December 4, 2022 at 4:00 p.m., Williams Hall*

**Pei Hsien Lu,** percussion (MM ‘22)
Student of Matthew McKay
*Sunday, December 4, 2022 at 4:00 p.m., Brown Hall*
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.