



New England
Conservatory

Concert Program

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Welcome to NEC!

I am thrilled to share New England Conservatory's 2024-25 concert season—a celebration of the power of music to connect and inspire one another.

Whether you are seated in one of our concert halls or watching online, we hope you are uplifted by the performances of our students, faculty, and guest artists.

Above all, we thank you for your support of our students as they cultivate their artistry and contribute to the world through music.

A handwritten signature in black ink, which appears to read "Andrea Kalyn". The signature is stylized and fluid.

Andrea Kalyn
President

NEC Percussion Group

Will Hudgins, director

Tuesday, December 3, 2024

7:30 p.m.

NEC's Jordan Hall

PROGRAM

Casey Cangelosi

(b. 1982)

Tom Hilliker

(b. 1983)

Metavita (2010)

Jacob Haskins, Patrick Sorah, Camden Briggs

Michael Laurello

(b. 1981)

Spine

Patrick Sorah, Jacob Haskins, Camden Briggs,
Jakob Schoenfeld

Gemma Peacocke

Death Wish

Lucas Vogelmann, Connor Willits,
Gustavo Barreda, Camden Briggs

Andy Akiho

(b. 1979)

Pillar III from *Pillars*

Connor Willits, Gustavo Barreda,
Liam McManus, Lucas Vogelmann

Casey Cangelosi

Lola Zaza

Jordan Fajardo-Bird

William Kraft
(1923–2022)

Momentum

Liam McManus, Patrick Sorah,
Camden Briggs, Jacob Haskins,
Lucas Vogelmann, Connor Willits,
Gustavo Barreda, Jakob Schoenfeld

NEC Percussion Group

Gustavo Barreda
Camden Briggs
Jordan Fajardo-Bird
Jacob Haskins
Liam McManus
Jakob Schoenfeld
Patrick Sorah
Lucas Vogelmann
Connor Willits

Cangelosi/Hilliker *Metavita*

Metavita is a creative work from the imaginations of Cangelosi & Hilliker. Scored for three snare drums played with brushes with LED lights attached, this work is an aural and visual delight. From the composer:

“*Metavita* should be a drama of creation, life, growth and death. The LED lights represent fictional life forms. They begin, multiply, interact and end.”

Laurello *Spine*

A commission from the Yale Percussion Group from composer Michael Laurello, *Spine* is an exciting and unique piece of percussion repertoire, employing unusual instruments and timbres. The composer comments on the work.

“A single line runs through most of the piece, and virtually all of the musical material is derived from it. This meta-line, performed by Percussion 1, serves as the “spine” of the music (central nervous system)... Over the course of the work, players drift in and out of agreement with one another, and occasionally the primary line loses its unique identity within the texture. I tried to impart an almost biological sense to the way motives grow, attempting to balance intuitive, almost improvisatory, types of development with more structured patterns and processes.”

Peacocke *Death Wish*

Gemma Peacocke is a composer from Aotearoa New Zealand whose powerful and thought-provoking works often engage with social and political themes. Her compositions span a wide range of genres, including chamber music, orchestral works, and multimedia collaborations. Peacocke’s music frequently explores themes of identity, haunting, folklore, and feminism, combining contemporary classical elements with electronics and experimental techniques. The composer writes:

“I wrote *Death Wish* after watching a short film featuring New Zealand survivors of sexual assault. One of the survivors, Hinewirangi Kohu-Morgan, spoke about the out-of-control spiraling of her life for many years and how she developed what she called a death wish. In the piece I thought about the spooling and unspooling of energy and how we are all bound and driven by forces both within and beyond ourselves.”

Akiho *Pillar III*

Pillar III is one movement of the eleven movement piece *Pillars* by trailblazing composer Andy Akiho. This genre-defying monumental work is groundbreaking in its use of sounds and rhythms and requires rhythmic precision of the highest order while taking the listener on a sonic journey of epic proportion. The composer writes:

“The inspirations for this work are deeply personal, and it was written for the performers more than the instruments.... The piece does not have a concrete narrative, although I have a personal storyline that fits my life journey, and I encourage the listener to experience the music in their own adventure.”

Cangelosi *Lola Zaza*

Lola Zaza is a creative percussion work featuring a single instrument, the elusive and provocative tam-tam. In this theatrical piece, composer Cangelosi explores and expands the many colors that can be found in this single piece of metal. The work is meditative and interesting from an audio and visual perspective.

Kraft *Momentum*

Born in Chicago but raised in Santa Barbara, William Kraft has been one of the West Coast's most important musical voices for nearly four decades. In addition to his tenure as the Principal Timpanist of the LA Phil for 18 of his 26 years with the orchestra, he was Assistant Conductor for 3 years, and served as its composer-in-residence from 1981-1985, during which time he founded and directed the Los Angeles Philharmonic New Music Group. Kraft's list of awards and commissions is far too long to print here; suffice it to say he was a one-of-a-kind American musician active as a composer/conductor/ percussionist. *Momentum*, a bombastic and legendary percussion ensemble warhorse from 1967, employs eight players and uses thematic development that provides a growing and constant frantic listening experience throughout. With this performance the NECPG pays tribute to the life and musical career of Bill Kraft.

Upcoming Concerts at NEC

Visit necmusic.edu for complete and updated concert and ticketing information

NEC Symphonic Choir and NEC Youth Chorale, Erica J. Washburn, conductor
Duruflé *Requiem*, Thomas Handel, organ

Thursday, December 5, 2024 at 7:30 p.m., Church of the Covenant
67 Newbury Street, Boston

NEC Jazz Orchestra, Ken Schaphorst, conductor

"The Music of Toshiko Akiyoshi"

Thursday, December 5, 2024 at 7:30 p.m., Jordan Hall

NEC New Music Ensemble, Stefan Asbury, conductor

Brett Dean *Carlo* (1997); Binna Kim *Stacked Emotions* (2019);

Sarah Gibson *Soak Stain* (2023); Gandolfi *The Nature of Light* (2012)

Monday, December 9, 2024 at 7:30 p.m., Burnes Hall

NEC Chamber Singers, Symphonic Winds, Navy Band Northeast

"Into the Holidays"

Monday, December 9, 2024 at 7:30 p.m., Jordan Hall

Chamber Music Gala

Tuesday, December 10, 2024 at 7:30 p.m., Jordan Hall

NEC Jazz Composers' Workshop Orchestra, Frank Carlberg, director

Tuesday, December 10, 2024 at 8:00 p.m., Brown Hall

NEC Chamber Singers, Symphonic Winds, Navy Band Northeast

"Into the Holidays" (repeat) - Audio streamed on wicon

Wednesday, December 11, 2024 at 12:00 noon, Mechanics Hall, Worcester

Liederabend LXXV, Cameron Stowe and Tanya Blaich, curators

Wednesday, December 11, 2024 at 6:00 p.m., Williams Hall

NEC Philharmonia, Hugh Wolff, conductor

Schoenberg *Begleitungsmusik zu einer Lichtspielszene* (Accompaniment to a Film Scene)

Bartók *Piano Concerto No. 3*, Evren Ozel '25 AD, piano; Mahler *Symphony No. 4*,

Jingdan Zhang '26 AD, soprano

Wednesday, December 11, 2024 at 7:30 p.m., Jordan Hall

Upcoming Concerts at NEC

—continued

NEC Lab Orchestra

Timothy Ren '25 MM, Jherrard Hardeman '25 GD, and Clancy Ellis '26 GD,
conductors - Esmail *Teen Murti*; Montgomery *Starburst*; Haydn *Symphony No 86 in D
Major*; Mendelssohn *Symphony No. 5 in D Major, "Reformation"*
Thursday, December 12, 2024 at 8:00 p.m., Brown Hall

Sonata Class Recital, Vivian Hornik Weilerstein, faculty

Friday, December 13, 2024 at 7:30 p.m., Williams Hall

Borromeo String Quartet Bartók Seminar Recital

Monday, December 16, 2024 at 7:30 p.m., Brown Hall

NEC Conductor's Choir

Bailee Green '25 MM, Lena Wong '25 MM, Henri Youmans '25 MM
and Honghao Zheng '25 MM, conductors

Monday, December 16, 2024 at 7:30 p.m., Burnes 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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the music playing?

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