



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 with loops and a long horizontal stroke at the end.

Andrea Kalyn
President

NEC Department of Contemporary Musical Arts
presents

*Visionaries and Eccentrics:
Ives' Problem Children*

produced by Anthony Coleman and Lautaro Mantilla

with special guest
Marc Ribot, guitar

Performed by NEC students and faculty

Tuesday, April 29, 2025
7:30 p.m.
NEC's Jordan Hall

It started out so simple: “it’s the Ives Year - everybody’s doing Ives; shouldn’t we address Ives too?” But then I thought about it some more: what is Ives if he’s not situated inside of concert music? If you leave out some of the tropes: Father of American Music, New England, late 19th century Transcendentalism, etc. What else is there?

A quote from John Cage gave me some ideas:

What is involved with Ives...is the suggestion that not one thing is happening at a time, but rather that everything is happening at the same time.

Jonathan Kramer’s article *Postmodern Concepts of Musical Time* and its discussion of Ives’ *Putnam’s Camp* gave me all kinds of ideas about the liminal spaces that connect borrowing, quoting, collage, intertextuality, bricolage, “signifyin’”. Ives brought a lot of this into our Musical World(s). And arguably, the influence of these ideas in the “Non-Classical” world is more prevalent than in the Classical one. But do Public Enemy (for example) acknowledge Charles Ives as a “great predecessor”? Probably not...But *Grove Music Online* does make the connection. So there’s that...

Anyway, these are some of the loose threads that help to tie this concert together. But there’s another major one. The choice of Marc Ribot as our guest is connected to Ives, in the sense that Ives was an artist who didn’t shirk from the expression of turmoil and conflict. As Sudip Bose wrote recently, in the article *A Boy’s Fourth*:

Listening to Ives in an Age of Political Division in The American Spectator: In the past several years...I have been hearing in (Ives’) The Fourth of July something far more harrowing, menacing even, than I ever have before. That great cacophonous cloud at the center of the movement seems less like an outpouring of joy than a vision of a nightmare, all those quotations of Americana suddenly sounding like snarling, angry taunts, each fragment crying out to be heard above the others, brash and brutal and bullying...

In writing about Marc Ribot’s recent recording *Songs of Resistance*, Thom Jurek (*All Music Guide*) states: “as a work, this set is transcendent: By juxtaposing modern songs about resistance to injustice and tyranny, with those updated historic ones that inspired earlier movements, it presents struggle in the larger context of community.” On one hand, I hope all of these threads will somehow connect and make themselves audible to you, the listener. On the other hand, the danger of potential (hopefully only momentary) incoherence and conceptual overload...well, that’s Ivesian as well!

– Anthony Coleman

PROGRAM

Marc Ribot

Hoist the Bloody Icon High

CMA Large Ensemble

Roscoe Mitchell

Nonaah

Beth Ann Jones, bass

José Afonso, Sergio Ortego Alvarado
arr. Carla Bley

Grândola, Vila Morena /
¡El Pueblo Unido Jamás Será Vencido!

Johan Tavarez, flute, tenor saxophone

Jett Gonzalez, tenor saxophone

Nadav Brenner, guitar

Bug Jaffe, bass

Treyan Nelson, drums

Connie Converse

Talkin' Like You (Two Tall Mountains)

Stella Sokolowski, guitar, voice

Charles Ives
(1874–1954)

Like a Sick Eagle

Jake Wise, clarinet

Keilani Bolhuis, violin

Bella Navarro, fiddle

Beth Ann Jones, Solomon Caldwell, bass

Anthony Braxton

Composition No. 72H

Joe Morris Ensemble

Charles Ives

They Are There!

Anthony Coleman, piano, voice

Captain Beefheart

*Safe as milk trout mask replica doc at the
radar station*

CMA Indie/Punk/Art Rock Ensemble

Intermission

Gabriel Boyarin

*Apparatus + Απ' τον ύπνο μου ξυπνάω +
Innings*

Cosmo Lieberman, alto saxophone

Elfi Shi, marimba

Yilin Chen, vibraphone

Gabriel Boyarin, CDs

Anthony Coleman, organ

Noah Mark, drums

Traditional Irish

Seung-eun Lee and

Michael Yang-Wierenga

Danny Boy

Seung-eun Lee, voice

Michael Yang-Wierenga, piano

Eblis Álvarez, Los Pirañas,

Lucho Bermudez, Lautaro Mantilla

La Estrategia del Caracol

Colombian Ensemble

Alvin Lucier

(1931–2021)

(Boston) Memory Space

Stella Sokolowski, guitar, voice

Ting Zhou, guzheng

Beth Ann Jones, bass

Bella Navarro, Jake Wise

Harmony

Bella Navarro, Human, piano
Jake Wise, Human, piano
Anthony Coleman, trombone

Improvisation Trio

David Harewood, piano
Solomon Caldwell, bass
Nick Charlton, drums

Improvisation

Marc Ribot, guitar

Marc Ribot and Ceramic Dog

Soldiers in the Army of Love

Marc Ribot, guitar, voice
CMA Indie/Punk/Art Rock Ensemble

Marc Ribot was born in Newark, New Jersey in 1954. As a teen, he played guitar in various garage bands while studying with his mentor, Haitian classical guitarist and composer Frantz Casseus. After moving to New York City in 1978, Ribot was a member of the soul/punk Realtones, and from 1984–1989, of John Lurie's Lounge Lizards. Between 1979 and 1985, Ribot also worked as a side musician with Brother Jack McDuff, Wilson Pickett, Carla Thomas, Rufus Thomas, Chuck Berry, and many others.

Rolling Stone points out that "Guitarist Marc Ribot helped Tom Waits refine a new, weird Americana on 1985's *Rain Dogs*, and since then he's become the go-to guitar guy for all kinds of roots-music adventurers: Robert Plant and Alison Krauss, Elvis Costello, John Mellencamp." Additional recording credits include Solomon Burke, Neko Case, Diana Krall, Beth Orton, Marianne Faithfull, Arto Lindsay, Caetano Veloso, Laurie Anderson, Susana Baca, McCoy Tyner, The Jazz Passengers, Medeski, Martin & Wood, Cibo Matto, Jamaaladeen Tacuma, James Carter, Vinicio Caposella (Italy), Auktyon (Russia), Vinicius Cantuaria, Sierra Maestra (Cuba), Alain Bashung (France), Marisa Monte, Allen Ginsburg, Madeleine Peyroux, Sam Phillips, and more recently Laurie Anderson, Joe Henry, Allen Toussaint, Norah Jones, Akiko Yano, The Black Keys, Jeff Bridges, Jolie Holland, Elton John/Leon Russell, Ceu, John Zorn and many others. Ribot frequently collaborates with producer T Bone Burnett, most notably on Alison Krauss and Robert Plant's Grammy Award winning *Raising Sand*.

Marc has released over 25 albums under his own name over a 40-year career, exploring everything from the pioneering jazz of Albert Ayler with his group "Spiritual Unity" (Pi Recordings), to the Cuban son of Arsenio Rodríguez with two critically acclaimed releases on Atlantic Records under "Marc Ribot Y Los Cubanos Postizos". His avant power trio/post-rock band, Marc Ribot's Ceramic Dog, continues the lineage of his earlier experimental no-wave/punk/noise groups Rootless Cosmopolitans (Island Antilles) and Shrek (Tzadik). Marc's solo recordings include *Marc Ribot Plays The Complete Works of Frantz Casseus*, *John Zorn's The Book of Heads* (Tzadik), *Don't Blame Me* (DIW), *Saints* (Atlantic), *Exercises in Futility* (Tzadik), and his latest *Silent Movies* released in 2010 on Pi Recordings was described as a "down-in-mouth-near masterpiece" by the *Village Voice* and has landed on several Best of 2010 lists including the *LA Times* and critical praise across the board. 2014 marked monumental release: *Marc Ribot Trio Live at the Village Vanguard* (Pi Recordings), documenting Marc's first headline and the return of Henry Grimes at the historical venue in 2012, was included on various Best of 2014 lists such as *Downbeat Magazine* and NPR's 50 Favorites.

2018 saw the release of two politically charged albums: *YRU Still Here?* (Northern Spy/Yellowbird), the long awaited third album from Ribot's post-rock/noise trio Ceramic Dog, and *Songs of Resistance 1942-2018* (featuring guest vocalists Tom Waits, Steve Earle, Meshell Ndegeocello and more on Anti-Records) voicing anger and outrage during these turbulent times, and both albums landing on various Best of 2018 lists including NPR's "All Songs Considered."

Ribot *Hoist the Bloody Icon High*

Hoist the Bloody Icon High was issued on Marc Ribot's 1994 Live CD *Shrek*. In Yiddish, the word Shrek translates as Terror or Fright. The work of (the band) Shrek has been described as an album of violent, unfriendly music, and *Hoist* has been described as everything from Eastern European-tinged march music to an attempt to capture the essence of Albert Ayler's *Bells* with electric guitars, to a piece which (humorously?) evokes Jimi Hendrix's performance of *The Star-Spangled Banner*. – Anthony Coleman

Mitchell *Nonaah*

This performance of *Nonaah* is dedicated to Dr. London Branch.

Afonso/Alvarado *Grândola, Vila Morena / ¡El pueblo unido jamás será vencido!*

This piece is an excerpt from Charlie Haden's masterpiece, *The Ballad of the Fallen*. The material was picked by Haden and arranged by Carla Bley. These two songs in particular have to do with organized resistance to fascism. The first, *Grândola, Vila Morena*, was played on Portuguese radio as a signal in the revolt against the fascist Portuguese government in 1974. The second, *¡El pueblo unido jamás será vencido!* was an anthem of the Chilean resistance following the C.I.A.-supported coup and Pinochet dictatorship. The refrain declares:

*Y ahora el pueblo
que se alza en la lucha
con voz de gigante
Y ahora el pueblo
que se alza en la lucha
con voz de gigante
gritando: ¡adelante!*

And now the people,
who are rising in struggle
with a giant voice
And now the people,
who are rising in struggle
with a giant voice
crying out: Forward!

*El pueblo unido jamás será vencido,
el pueblo unido jamás será vencido...*

The people united will never be defeated,
The people united will never be defeated...

Converse *Talkin' Like You (Two Tall Mountains)*

Talkin' Like You (Two Tall Mountains) is a song by singer-songwriter Connie Converse. I find this song unique, captivating, and Ivesian for its juxtaposition of harmonic worlds, melodic motifs, and textual themes that create an off-kilter but essentially Americana sound.

The song is bookended by a description of a place "in between two tall mountains" in which the narrator finds solace and escape. Throughout the rest of the song, the narrator describes rural imagery—pigs, squirrels, birds, brooks, trees. She explains in second person how she can't be lonely because the world around her imitates a mysterious "you," which could be a lover, friend, or family member that is implied to be no longer present in her life.

The visual and sonic worlds in this song evoke a sense of peace with an undertone of sadness. It's unclear if the narrator really isn't "lonely." Perhaps, she is

trying to convince herself that she is not lonely by isolating herself and imagining her loved one in the external world. On the other hand, maybe she is finding tranquility through the process of grief, realizing that her loved one is still fundamentally connected to her through life and memory. Personally, I am more inclined to believe the latter.

– Stella Sokolowski

Ives *Like a Sick Eagle*

Like a Sick Eagle (1909) is one of Ives' songs that exists in several versions. Not being any kind of Ives scholar, I intuited that, although the voice part is very often (mostly) sung with very discrete pitches, it seems to call for...something else. I later learned that Ives' later edition clearly gives the option for the melodic line to be played or sung with the use of microtones. However, listening to recordings that did this, a certain flow was still missing. The Eagle seemed only...slightly unwell.

This was one of several Ives pieces that were played during production meetings for this concert to suggest the kind of alternatives in performance that could add something to our understanding and appreciation of this music. – Anthony Coleman

Braxton *Composition No. 72H*

Composition No. 72H is a material structure for extended improvisation that was composed in the middle/late seventies - circa 1977-78. This is a phrase block structure that is self – contained in one material section -to be utilized as an island forum that gives definition for extended improvisation. *Composition No. 72H* is an extended song that unwinds into the space of the music. This is a monophonic phrase grouping sound universe that points the music in a particular direction (and/or attitude).

Composition No. 72H is a stream of sound thoughts that actualized from an open perspective to form a solid sound state presence (and logic). In its initial state the work was conceived as a 'developed' terrain of phrase construction materials that proceeds through the vacuum of the sound space to make its impression. The music in this work is solemn and grave and without forgiveness. To experience what this means is to enter a sound state that fulfills its own tendencies whether or not it is perceived as desirable ('in the moment'). Ideas in *Composition No. 72H* seem to drift from event to event and the inter-pulse imprint of the structure reveals a kind of lifelessness that only comes through isolated focus (and 'interest'). *Composition No. 72H* has all of these tendencies and more. This is a 'perceived melodic' sound line structure that suddenly becomes more than 'what was bargained for.'

Composition No. 72H was approached (started) with the intention of creating a head or material context for extended improvisation (in accordance with the reality initiatives and compositional dynamics of post-AACM creative tendencies). This is a series of sound line shapes that forms a way of 'looking at music.' A given performance of the work generates its own special insight and influence.

– Anthony Braxton from *Composition Notes / Book D*

Ives *They Are There!*

What is a piece of music? Is it the score or is it a recording? In Jazz we often face this question. Particularly, from where I'm standing, concerning the music of Duke Ellington. Sometimes the original "perfect" recording has been mistaken for the piece, but as we get to know lots of different live recordings - even from right around the same time, we begin to understand that the work is much more of a process than it is an object or product. With so-called "Classical Music" this is of course much less of an issue. But in the age of recording - or let's just quote Benjamin - in *The Age of Mechanical Reproduction* - this changes. When you hear Charles Ives' own recording of this song, you begin to understand that notation only achieved some of what was intended. I'm not here to redress that balance... But I took the recording as the piece rather than the score - although I paid a little bit of attention to the score too. The recording is quite something; visionary...demented. Attempting to erase the boundaries between Art and Life.

At the same time, I couldn't help thinking of my late lamented teacher Jaki Byard and the interludes that he used to play in the middle of Charles Mingus' *Fables of Faubus*. You could say that they were Ivesian. But they were really Jaki-ian. And he's the one who taught me all the ways you could mix, match, crash and burn. So...

— Anthony Coleman

There's a time in many a life,
when it's do though facing death
and our soldier boys will do their part
that people can live
in a world where all will have a say.
They're conscious always of their country's aim,
which is Liberty for all.
Hip hip hooray you'll hear them say
as they go to the fighting front.

Brave boys are now in action
They are there, they will help to free the world
They are fighting for the right
But when it comes to might,
They are there, they are there, they are there,
As the Allies beat up all the warhogs,
The boys'll be there fighting hard
and then the world will shout
the battle cry of Freedom.
Tenting on a new camp ground.

When we're through this cursed war,
All started by a sneaking gouger,
making slaves of men
Then let all the people rise,
and stand together in brave, kind Humanity.
Most wars are made by small stupid
selfish bossing groups

while the people have no say.
But there'll come a day
Hip hip Hooray
when they'll smash all dictators to the wall.

Then it's build a people's world nation Hooray
Ev'ry honest country free to live its own native life.
They will stand for the right,
but if it comes to might,
They are there, they are there, they are there.
Then the people, not just politicians
will rule their own lands and lives.
Then you'll hear the whole universe
shouting the battle cry of Freedom.
Tenting on a new camp ground.

Charles Ives

Beefheart *Safe as milk trout mask replica doc at the radar station*

"Once you've heard Beefheart, it's hard to wash him out of your clothes. It stains, like coffee or blood." — Tom Waits

There are several straight lines one could draw connecting Charles Ives and Captain Beefheart (Don Van Vliet). Both could be described as outsiders, visionaries, and iconoclasts who rewrote the rules of American music—not by breaking them, but by acting as if the rules were never there to begin with. One might also say they both believed in the power of sound to disrupt, uplift, and awaken; or that, as transcendentalists, they believed one could hear the past, the present, and the cosmos all at once in their music.

For our ensemble, the process of putting together this piece challenged the way we understand the connection between these two artists. As we delved deeper into Beefheart's language—his rhythms that defied counting, his lyrics that twisted English into dadaist poetry, his voice that could growl, yelp, or croon without warning, and an overall feeling of music that seemed at war with itself—and somehow grooves—we began to hear and understand Charles Ives' music in a different and more profound way.

The piece you will hear tonight includes excerpts from three different Beefheart albums: *Safe As Milk* (1967—first album), *Trout Mask Replica* (1969—most acclaimed/famous album), and *Doc at the Radar Station* (1980—our favorite album). We wanted to reflect on and compare the artist's language and evolution throughout his career, while also challenging our own understanding of this language by juxtaposing these varied excerpts into a single track.

—Lautaro Mantilla

Boyarin *Apparatus + Απ' τον ύπνο μου ξυπνάω + Innings*

After God slew Onan's oldest brother Er, Onan's father Judah told him to fulfill his duty as a brother-in-law by entering into a levirate marriage with his brother's widow Tamar to give her offspring. Religion professor Tikva Frymer-Kensky has

pointed out the economic repercussions of a levirate marriage: any son born to Tamar would be deemed the heir of the deceased Er and could claim the firstborn's double share of an inheritance. However, if Er were childless or only had daughters, Onan would have inherited as the oldest surviving son.

In Israel, Stelios Kazantzidis was a musical icon. Many of his songs were translated into Hebrew and performed by the country's leading singers. Yaron Enosh, an Israel Radio broadcaster, described the singer's ability to combine joy with sorrow: "This is the task of music: to touch the entire range of feelings...Kazantzidis could do this; he played on all the strings." To the Greek Jews who immigrated to Israel, Kazantzidis was "the voice of the world they left behind, for good or for bad." According to the director of Radio Agapi, "Kazantzidis was the voice of the people, of the weary, the exploited, the betrayed. And the voice of the refugee and the emigre, too."

Yogi Berra was known for his impromptu pithy comments, malapropisms, and seemingly unintentional witticisms, known as "Yogi-isms". These often took the form of either an apparent tautology or a contradiction, but often with underlying humor and wisdom, such as "It ain't over 'til it's over" and "I really didn't say everything I said."

– Gabriel Boyarin

Lee, Yang-Wierenga *Danny Boy*

Danny Boy is a song with lyrics written in 1910 by English lawyer Frederic Weatherly, set to the melody of "Londonderry Air", a traditional Irish melody. In our version of *Danny Boy*, we draw upon the work of Charles Ives and his unique lens. We were inspired by Ives' penchant for reconstructing popular folk and patriotic tunes, and the musical language with which he did so. We synthesized our version of the Ivesian process with our personal styles of improvisation, both as individuals and as a duo.

– Seung-eun Lee, Michael Yang-Wierenga

Álvarez, Los Pirañas, Bermudez, Mantilla *La Estrategia del Caracol*

In the ever-evolving landscape of Latin American music, few artists manage to navigate the complex interplay between tradition and innovation as deftly as Eblis Álvarez, the creative force behind Meridian Brothers and Los Pirañas. Known for his eclectic approach and fearless experimentation, Álvarez has been instrumental in shaping the sound of contemporary Colombian and Latin-American music, pushing boundaries while staying rooted in cultural authenticity.

La Estrategia del Caracol (The Snail's Strategy) observes Álvarez's musical language and confronts it with Cumbia legend Lucho Bermudez's iconic melodies to create a piece that filters from the distance the concepts of memory, patriotism, groove, and tradition.

– Lautaro Mantilla

Lucier (Boston) *Memory Space*

From the score: *Memory Space* for any number of singers and players or acoustic instruments.

Go to outside environments (urban, rural, hostile, benign) and record by any means (memory, written notations, tape recordings) the sound situations of those environments. Returning to an inside performance space at any later time, re-create, solely by means of your voices and instruments and with the aid of your memory devices (without additions, deletions, improvisation, interpretation) those outside sound situations.

– Alvin Lucier

Navarro, Wise *Harmony*

This piece, inspired by a song from Wise's college classmates, offers a satirical yet poignant critique of the lesser-discussed facets of Charles Ives's legacy. Celebratory accounts often omit discussion of Ives's misogyny and toxic masculinity, which are important to acknowledge and perhaps even poke fun at. Through a series of vignettes, we trace Ives through an imaginatively embellished life's trajectory.

– Jake Wise

Improvisation Trio

In keeping with the spirit of Charles Ives, our aim is to create a collage of sounds and textures.

Ribot and Ceramic Dog *Soldiers in the Army of Love*

We
Hold
These truths
To be self-evident
We hold
These truths
To be
Self-evident
That all people are created equal
That black lives are created equal

That queer lives are created equal
That Muslim, Jewish, black, white, yellow
Brown, gay, straight are all created equal

We
Hold
These truths
To be self-evident
We hold
These truths
To be

Self-evident
But now they persecute our brothers
Take the choice of our sisters
Hurt our non-binary siblings
Beat the immigrants among us
We stand up
We fight back
We fight back
Because

We are soldiers in the army of love

When
In
The course of
Events
When in
The course of
Human events
Will they persecute our brothers?
Take the choice from our sisters
Hurt our non-binary siblings
Beat the immigrants among us

We stand up
We fight back
We fight back
Because

We are soldiers in the army of love
We are soldiers in the army of love
We are soldiers in the army of love
We are soldiers in the army of lovers
Army of lovers (army of lovers)

CMA Large Ensemble

Morgan Brookman, voice
Tinley Gorman, voice
Gabriel Boyarin, clarinet
Jake Wise, clarinet
Lorenzo Cortese, saxophone
Ben Kilpatrick, trumpet
Bella Navarro, fiddle
Alma Vatiek, banjo
Evan Haskin, guitar
Michael Yang-Wierenga, piano
Beth Ann Jones, bass
Solomon Caldwell, bass
Bug Jaffe, bass
Samandar Dehghani, tar
Lachesis Huang, guzheng
Yilin Chen, percussion
Skyler Lim, percussion
Lautaro Mantilla, percussion
Nick Charlton, drums
Paul July Joseph, drums
Noah Mark, drums

Marc Ribot, guitar

Joe Morris Ensemble

Elias Shane, voice, harp
Gabriel Boyarin, guitar
David Harewood, piano
Solomon Caldwell, bass
Nick Charlton, drums

Joe Morris, director

CMA Indie/Punk/Art Rock Ensemble

Morgan Brookman, voice
Lorenzo Cortese, saxophone
Ben Kilpatrick, trumpet
Bella Navarro, fiddle
Evan Haskin, guitar
Michael Yang-Wierenga, piano
Beth Ann Jones, bass
Yilin Chen, percussion
Nick Charlton, drums

Lautaro Mantilla, director

Colombian Ensemble

Tinley Gorman, voice
Jake Wise, clarinet
Bella Navarro, fiddle
Lachesis Huang, guzheng
Alma Vatiek, guitar
Skyler Lim, piano
Beth Ann Jones, bass
Samandar Dehghani, percussion
Paul July Joseph, drums

Lautaro Mantilla, director

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Marjorie and Lawrence Franko
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