



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

The NEC Composers' Series presents

*The Music of
Ingrid Laubrock and Ikue Mori*

Malcolm Peyton Composer Artists-in-Residence

curated by John Mallia

Thursday, May 1, 2025

7:30 p.m.

NEC's Jordan Hall

PROGRAM

Malcolm Peyton
(1932–2025)

from *Suite Nocturnale* for solo viola (1978-1991)

- I. Élegie
- II. Marche
- IV. Berceuse

Philip Rawlinson '25, viola

Ingrid Laubrock
(b. 1970)

Fight, Flight, Freeze for violin, cello and piano

Lilit Hartunian, violin
Stephen Marotto, cello
Yukiko Takagi, piano

Brief Intermission

Ikue Mori
(b. 1953)

Solo laptop performance

Ikue Mori, laptop

Ingrid Laubrock

from *Purposing the Air*

- Kōan 31
- Kōan 17
- Kōan 48
- Kōan 36
- Kōan 3

Sara Serpa, soprano
Kris Davis, piano

Duo Improvisation

Ingrid Laubrock, saxophones
Ikue Mori, laptop

At tonight's performance, we celebrate the legacy of Malcolm Peyton who passed away in January 2025. A beloved pedagogue, Peyton joined the NEC faculty in 1965 teaching both composition and music theory. He served as chair of NEC's Composition Department for more than 30 years, and he was awarded an honorary doctorate in 2016 in acknowledgement of the impact of his many contributions as both a composer and educator.

The Malcolm Peyton Composer Artist-in-Residence was established in 2018 to honor Malcolm Peyton, a member of the NEC Composition faculty for over 50 years. During his remarkable tenure, Malcolm influenced the lives and careers of many students through his teaching and direction, as well as his dedication to the creation of new music at NEC. This annual week-long residency was established to recognize his devotion to NEC and the continued pursuit of excellence in the Composition Department and features private lessons, masterclasses, seminars, and a performance.

Peyton *Suite Nocturnale*

Composer **Malcolm Peyton** directed, conducted, and concertized in myriad new music concerts in Boston and New York, including this very Composers' Series at the New England Conservatory of Music's Jordan Hall. Over the course of his eminent teaching career here at NEC, he developed new teaching concepts for understanding modern tonal practice. He received a Woodrow Wilson National Fellowship and awards from the NEA, Norlin Foundation, and American Academy and Institute of Arts and Letters. His music has been performed in Europe and the U.S. and is published by Boelke Bomart/Mobart and the Association for the Promotion of New Music.

Well-known and celebrated compositions include: *Apostrophe* for chorus, soloists, and orchestra; *Fantasies Concertantes* for orchestra; String Quartets Nos. 1 and 2; five song cycles including *Four Songs from Shakespeare*, *Songs from Walt Whitman*, and *Sonnets from John Donne*.

Laubrock *Fight, Flight Freeze*

Fight, Flight, Freeze was composed from an intuitive standpoint, disregarding harmonic, rhythmic, or formal principles. My goal was to allow the piece to gradually reveal its form to me, much like the process of improvisation.

The composition explores the juxtaposition of stasis and virtuosic activity as well as the contrast between consonance, dissonance and speech-like melody.

The fully notated piano trio performed tonight served as a blueprint for a later quintet version, in which I added percussion and electronics. In this version, the notated music is expanded to include improvisational "zones". Within these zones, some or all of the players assume specific improvisatory roles, acting as invaders, supporters, subverters, and—at times—can make free improvisational choices.

— Ingrid Laubrock

Laubrock *Purposing the Air*

Texts from *Mood Librarian*, a poem in kōan by Erica Hunt

Kōan 31

all morning to get there
and then in an agitated state

Kōan 17

number the formula for un-worded feeling

Kōan 48

noisy ice
as the mind races

Kōan 36

but to fly into the sun
and come back a paradox

Kōan 3

Every beat has been measured for aches
even as we met we vowed to never overspend, walking briskly, pulling each
other by the hand

About the Artists

Ingrid Laubrock is an experimental saxophonist and composer, interested in exploring the borders between musical realms and creating multi-layered, dense and often evocative sound worlds. A prolific composer, Laubrock was named a “true visionary” by pianist and The Kennedy Center's artistic director, Jason Moran, and a “fully committed saxophonist and visionary” by the *New Yorker*. Her composition *Vogelfrei* was nominated 'one of the best 25 Classical tracks of 2018' by *The New York Times*.

She has worked with Anthony Braxton, Muhal Richards Abrams, Dave Douglas, Kenny Wheeler, Jason Moran, Tim Berne, William Parker, Tom Rainey, Mary Halvorson, Kris Davis, Tyshawn Sorey, Craig Taborn, Andy Milne, Luc Ex, Django Bates' Human Chain, The Continuum Ensemble, Wet Ink and many others.

Her awards include the BBC Jazz Award for Innovation in 2004, a Fellowship in Jazz Composition by the Arts Foundation in 2006, the 2009 SWR German Radio Jazz Prize, the 2014 German Record Critics Quarterly Award, Downbeat Annual Critics Poll Rising Star Soprano Saxophone (2015) , Rising Star Tenor Saxophone (2018) and Herb Alpert/Ragdale Prize in Composition 2019.

Ingrid Laubrock has received composing commissions by The Fromm Music Foundation, BBC Glasgow Symphony orchestra, Bang on The Can, Grossman Ensemble, The Shifting Foundation, The Robert D. Bielecki Foundation, The Jerwood

Foundation, American Composers Orchestra, Tricentric Foundation, SWR New Jazz Meeting, The Jazz Gallery Commissioning Series, NYSCA, Wet Ink, John Zorn's Stone Commissioning Series and the EOS Orchestra.

She is a recipient of the 2019 Herb Alpert Ragdale Prize in Music Composition and the 2021 Berklee Institute of Gender Justice Women Composers Collection Grant.

Ingrid Laubrock is part time faculty at The New School and Columbia University. Other teaching experiences include improvisation workshops at Towson University, CalArts, UC San Diego, UC Irvine, Baruch College, University of Michigan, University of Newcastle and many others. Laubrock was Improviser in Residence 2012 in the German city of Moers. The post is created to introduce creative music into the city throughout the year. As part of this she led a regular improvisation ensemble and taught sound workshops in elementary schools.

from **Ikue Mori**:

I was born in 1953, raised in Tokyo and moved to New York in 1977. Soon after, I started playing drums and formed the experimental no wave band called DNA with Arto Lindsay. In the mid-80s John Zorn introduced me to the NY downtown-improvising scene, and I began performing using drum-machines, a very unlikely choice in the context of improvised music, forging my own unique approach. Since then I have collaborated with numerous musicians in diverse genres and styles throughout the US, Europe, and Asia, while continuing to produce and record my own compositions.

I received the award for Prix Ars Electronics Digital Music in 1999. Shortly after, I started using a laptop computer to expand my vocabulary, not only playing sounds but creating and controlling images. I received a grant from the Foundation for Contemporary Arts in 2006, and Tate Modern commissioned me to create a live sound track for screenings of Maya Deren's silent films in 2007. Recent commissioners include the Montalvo Arts Center and SWR German radio program where I produced and recorded the all-female ensemble "Phantom Orchard Orchestra" with co-writer Zeena Parkins and was commissioned for a remaking of traditional Tarab music at Shajah Art foundation in UAE. I continue to perform live concerts and release albums and recently collaborated to compose and perform music for *Moving off land* by Joan Jonas. I received the Instant Award in improvised music for 2019 and a MacArthur Foundation Genius Grant in 2022. Workshops/lectures in various schools include University of Gothenburg, Dartmouth College, New England Conservatory, Mills Collage, Stanford University, and The School of the Art Institute of Chicago

Kris Davis is a Grammy award-winning pianist and composer described by *The New York Times* as a beacon for "deciding where to hear jazz [in New York] on a given night." Davis has released 24 recordings as a leader or co-leader and collaborated with artists such as Terri Lyne Carrington, Dave Holland, John Zorn, Craig Taborn, Ingrid Laubrock, Tyshawn Sorey and Esperanza Spalding. She was named a 2021 Doris Duke Artist alongside Wayne Shorter and Danilo Perez, Pianist of the Year by

DownBeat magazine in 2022 and 2020, and Pianist and Composer of the Year by the Jazz Journalists Association in 2021. In 2019, Kris Davis' *Diatom Ribbons* was named jazz album of the year by both *The New York Times* and the NPR Music Jazz Critics Poll. The album draws from the musical worlds of free improvisation, spoken word, electronica, mainstream jazz, R&B and rock. In September 2023, Davis released *Diatom Ribbons – Live at the Village Vanguard* featuring Grammy winner and NEA Jazz Master Terri Lyne Carrington on drums, Julian Lage on guitar, Val Jeanty on turntables and electronics, and Trevor Dunn on bass. Davis is the Associate Program Director of Creative Development at the Berklee Institute of Jazz and Gender Justice and the founder of Pyroclastic Records. Davis is a Steinway Artist.

Violinist **Lilit Hartunian** performs at the forefront of contemporary music innovation, both as soloist and highly in-demand collaborative artist. First prize winner in the 2021 Black House Collective New Music Soloist Competition, Ms. Hartunian's "Paganiniesque virtuosity" and "captivating and luxurious tone" (*Boston Musical Intelligencer*) are frequently on display at the major concert halls of Boston, including multiple solo performances at Jordan Hall and chamber music at Symphony Hall (Boston Symphony Orchestra Insights Series), as well as at leading academic institutions, including the New England Conservatory, Berklee College of Music, Boston Conservatory, Brandeis University, and Tufts University, where she often appears as both soloist and new music specialist. Described as "brilliantly rhapsodic" by the *Harvard Crimson*, Ms. Hartunian can be heard on Mode Records, Innova Recording, SEAMUS records, New Focus Records, and on self-released albums by Ludovico Ensemble and Kirsten Volness. She has appeared as soloist in the SEAMUS, SCI, NYCEMF, Electroacoustic Barn Dance, Open Sound, and Third Practice festivals. Ms. Hartunian frequently performs works written for her by leading composers, including a world premiere by Guggenheim Fellow Marti Epstein, duo recitals with composers John McDonald and Ryan Vigil, and both audio album and special video projects with composer Sid Richardson. A long-time collaborator with the Museum of Fine Arts Boston, Ms. Hartunian curated and performed a season of chamber music paired with visual art in the museum's collection in her one-year chamber music residency, Vellumsound, and has also given numerous solo recitals at the museum, including an innovative online performance that reached over 20,000 viewers and was picked up by *Forbes Magazine*. As collaborative artist and ensemble musician, Ms. Hartunian regularly performs with Boston Modern Orchestra Project, A Far Cry, Sound Icon, Emmanuel Music, Callithumpian Consort, Guerilla Opera, and Ludovico Ensemble, and recently performed as guest artist with the Lydian Quartet and the Arneis Quartet.

A native of Norwalk, Connecticut, **Stephen Marotto** has received a bachelor's degree with honors from the University of Connecticut, and master's and Doctor of Musical Arts degrees from Boston University. Stephen's formative teachers include Michael Reynolds, Kangho Lee, Marc Johnson, and Rhonda Rider. A passionate advocate for contemporary music, Stephen plays regularly with groups such as Sound Icon,

Callithumpian Consort, the Boston Modern Orchestra Project, and also performs on various new music concert series in the Boston area and beyond. Stephen has attended music festivals at the Banff Centre, Cortona Sessions for New Music and SoundSCAPE festival in Italy, and the Summer Course for New Music in Darmstadt, Germany. Stephen has a wide range of musical interests that include contemporary chamber music, improvisatory music, and electroacoustic music. As a soloist, Stephen has commissioned several new works for the instrument and is concerned with expanding and augmenting the tonal palette of his instrument both with and without technology. Stephen can be heard as a featured artist on Mode Records. In his spare time, Stephen is an avid hiker and outdoorsman. As a teacher, Stephen aims to inspire students of all ages to ignite their passion for music and expand their musical horizons. Stephen's teaching philosophy includes building a fundamental understanding of the instrument through slow focused practicing with intent, and a broad academic and theoretical approach to supplement. He is comfortable teaching in the common practice classical mold as well as jazz, contemporary improvisation, and eclectic styles of music.

A native from Lisboa, Portugal **Sara Serpa** is a singer, composer, and improviser who, through her practice and performance, explores the use of the voice as an instrument. Serpa has been working in the field of jazz, improvised and experimental music, since moving to New York in 2008. Literature, film, visual arts, nature and history inspire Serpa in the creative process and development of her music. She has been described by *The New York Times* as "a singer of silvery poise and cosmopolitan outlook," and by the *JazzTimes* magazine as "a master of wordless landscapes." Serpa started her recording and performing career with jazz luminaries such as Grammy-nominated pianist, Danilo Perez, Guggenheim and MacArthur Fellow pianist, Ran Blake, and Greg Osby.

Her ethereal music draws from a broad variety of inspirations including literature, film, visual arts as well as history and nature. As a leader, she has produced and released ten albums, the latest being *Intimate Strangers* (2021) and *Recognition* (2020).

Recognition is a singular multi-disciplinary work that traces the historical legacy of Portuguese colonialism in Africa through moving image and sound, and features Zeena Parkins (harp), Mark Turner (saxophone) and David Virelles (piano). *Intimate Strangers* is a collaboration with Nigerian writer Emmanuel Iduma, an interdisciplinary musical performance that portrays the writer's travels in several African countries, featuring Sofia Rei, Aubrey Johnson (voice), Matt Mitchell (piano) and Qasim Naqvi (modular synth).

Serpa was voted 2020 NPR Jazz Vocalist, Rising Star-Female Vocalist 2019 by the Downbeat Magazine Critics Poll, and teaches at The New School and New Jersey City University. Currently Serpa is Artist-In-Residence at Park Avenue Armory, in New York and a recipient of New York City Women's Fund 2020, Chamber Music America New Jazz Works Grant 2019, New Music USA 2019 Grant, 2021 USArtists Grant from Mid-Atlantic Foundation for the Arts, and 2021 Herb Alpert/Ragdale

Prize in Composition.

Serpa has been active in gender equity in music and is the co-founder (along with fellow musician Jen Shyu) of Mutual Mentorship for Musicians (M3), an organization created to empower and elevate women and non-binary musicians.

Serpa has collaborated with an extensive array of musicians including Ingrid Laubrock, Erik Friedlander, John Zorn, Nicole Mitchell, André Matos, Okkyung Lee, Guillermo Klein, Linda May Han Oh, Kris Davis, Sofia Rei, Chris Tordini, Caroline Davis, Angelica Sanchez, Thomas Morgan, Dan Weiss, Jacob Sacks, Malika Zarra, Erica Lindsay, Matt Mitchell, Zeena Parkins, Mark Turner, David Virelles, Tyshawn Sorey, Leo Genovese, Ben Street, Adam Cruz, Demian Cabaud, Fabian Almazan, Aya Nishina, Ashley Fure, Andreia Pinto Correia, Derek Bermel, Joseph C. Phillips Jr., among many others.

She has performed her own music in Europe, Australia, North and South America, singing at international festivals such as Bergamo Jazz Festival, Festa do Jazz, the Panama Jazz Festival, Festival de Jazz de Montevideo, Wangaratta Jazz Festival, Adelaide Festival, Sopot Jazz Festival or venues like Bimhuis, Casa da Música, Village Vanguard, Jazz Standard, The Stone, Brooklyn Academy of Music, the Metropolitan Museum of Art, Lincoln Center, the Met Breuer, and the Kennedy Center for the Arts, among others.

Yukiko Takagi received bachelor's and master's degrees from New England Conservatory where she studied with Veronica Jochum and Stephen Drury. While a student at the Conservatory she was selected to perform in several Honors programs and appeared regularly with the NEC Contemporary Ensemble. Ms. Takagi has performed with the orchestra of the Bologna Teatro Musicale, the John Zorn Ensemble, the Auros Group for New Music, Santa Cruz New Music Works, the Harvard Group for New Music and the Chameleon Arts Ensemble. She performs regularly with the Eliza Miller Dance Company and the Ruth Birnberg Dance Company and gives frequent duo-piano concerts with Stephen Drury. Ms. Takagi is a featured performer with the Callithumpian Consort. Her recording of Colin McPhee's *Balinese Ceremonial Dances* was released by MusicMasters. At New England Conservatory Yukiko Takagi has appeared on the First Monday series at Jordan Hall.

Upcoming Concerts at NEC

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

Chirp 2: Music Technology, Davide Ianni, curator

Friday, May 2, 2025 at 8:00 p.m., Plimpton Shattuck Black Box Theatre

Chirp 3: Music Technology, Stratis Minakakis, curator

Beyond the “world of unsuspected sounds: a concert of Computer-Assisted Music

Sunday, May 4, 2025 at 8:00 p.m., Plimpton Shattuck Black Box Theatre

NEC Honors Ensemble: Nth° Wind Quintet

Music of Françaix, Crawford Seeger, Ligeti, Yang, and Coleman

Sunday, May 4, 2025 at 8:00 p.m., Jordan Hall

First Monday at Jordan Hall, Laurence Lesser, artistic director - 40th season

Works by Mozart, Beethoven, and music and arrangements by Kreisler

Monday, May 5, 2025 at 7:30 p.m., Jordan Hall

Chirp 4: Music Technology, Katarina Miljkovic, curator

Monday, May 5, 2025 at 8:00 p.m., Plimpton Shattuck Black Box Theatre

Tuesday Night New Music

New music by NEC student composers, performed by their peers

Tuesday, May 6, 2025 at 7:30 p.m., Jordan Hall

Chirp 5: Music Technology, Lautaro Mantilla, curator

Wednesday, May 7, 2025 at 8:00 p.m., Plimpton Shattuck Black Box Theatre

Chirp 6: Music Technology, John Mallia, curator

Thursday, May 8, 2025 at 8:00 p.m., Plimpton Shattuck Black Box Theatre

NEC Commencement Concert

Saturday, May 17, 2025 at 7:30 p.m., Jordan Hall

Upcoming Student Recitals at NEC

all programs subject to change

Visit necmusic.edu for complete and updated concert information

Jonah Kernis, *cello* (BM)

Student of Paul Katz

Friday, May 2, 2025, at 4:00 p.m., Pierce Hall

Michael Fisher, *violin* (BM)

Student of Soovin Kim

Friday, May 2, 2025, at 8:30 p.m., Keller Room

Yechan Min, *flute* (MM)

Student of Paula Robison

Friday, May 2, 2025, at 8:30 p.m., Brown Hall

Claire Park, *cello* (MM)

Student of Lluís Claret

Friday, May 2, 2025, at 8:30 p.m., Burnes Hall

Sydney Pexton, *soprano* (MM)

Student of Carole Haber

Friday, May 2, 2025, at 8:30 p.m., Williams Hall

Yoomin Kang, *soprano* (BM)

Student of Carole Haber

Saturday, May 3, 2025, at 8:00 p.m., Burnes Hall

Tiffany Lin, *piano* (BM)

Student of Pavel Nersessian

Saturday, May 3, 2025, at 8:00 p.m., Williams Hall

Yeh-Chun Lin, *viola* (MM)

Student of Mai Motobuchi and Beth Guterman Chu

Saturday, May 3, 2025, at 8:00 p.m., Brown Hall

Pin-Han Huang, *collaborative piano* (MM)

Student of Pei-Shan Lee

Sunday, May 4, 2025, at 12:00 p.m., Burnes Hall

Ru-Yao Van der Ploeg, *viola* (BM)

Student of Mai Motobuchi

Sunday, May 4, 2025, at 12:00 p.m., Pierce Hall

Upcoming Student Recitals at NEC

—continued

Aidan Garrison, *viola* (GD)

Student of Nicholas Cords and Mai Motobuchi

Sunday, May 4, 2025, at 4:00 p.m., Keller Room

Olga Kaminsky, *violin* (BM)

Student of Nicholas Kitchen

Sunday, May 4, 2025, at 4:00 p.m., Burnes Hall

Stella Haekyung Ju, *violin* (MM)

Student of Soovin Kim and Donald Weilerstein

Sunday, May 4, 2025, at 8:00 p.m., Williams Hall

Tristan Leung, *collaborative piano* (DMA '26)

Student of Cameron Stowe

Sunday, May 4, 2025, at 8:00 p.m., Burnes Hall

Yi-I Stephanie Yang, *cello* (MM)

Student of Laurence Lesser

Sunday, May 4, 2025, at 8:00 p.m., Brown Hall

Evan Judson, *bassoon* (GC)

Student of Suzanne Nelsen

Monday, May 5, 2025 at 4:00 p.m., Brown Hall

Dongyang Li, *soprano* (MM)

Student of MaryAnn McCormick

Monday, May 5, 2025, at 4:00 p.m., Burnes Hall

Daniel Slatch, *double bass* (BM)

Student of Donald Palma

Monday, May 5, 2025 at 4:00 p.m., Williams Hall

Inés Issel Burzynska, *violin* (GC)

Student of Miriam Fried

Monday, May 5, 2025, at 8:00 p.m., Burnes Hall

Yejin Jang, *soprano* (MM)

Student of Carole Haber

Monday, May 5, 2025, at 8:00 p.m., Williams Hall

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