

Avi Randall
contemporary musical arts

Recital in partial fulfillment of the
Bachelor of Music degree, 2023
Student of Hankus Netsky, Carla Kihstedt, and Ran Blake

Saturday, March 11, 2023
4:00 p.m.
Burnes Hall

PROGRAM

Saltare

Avi Randall

Suite in G Minor

Felix Mendelssohn

(1809–1847)

arr. Carson McHaney

Andante espressivo ma con moto

Mvt. III from *String Quartet No. 3, op. 44*

Alberto Ginastera

(1916–1983)

arr. Avi Randall

Danza de la moza donosa

No. 2 from *Danzas Argentinas, op. 2*

Avi Randall

Demon Dance

Saltare

Mattias Kaufmann, accordion

Carson McHaney, violin

G Rockwell, mandolin, banjo

Avi Randall, piano

Leo Weisskoff, bass

Saltare brings together musical and dance traditions from around the world and explores the many ways that dance music is shaped and understood. *Saltare* originally met in NEC's Contemporary Musical Arts department, where they played in the Middle Eastern Ensemble. They have since moved into many other types of music, including Irish, Transylvanian, American Old Time, and Klezmer music, original compositions, and arrangements of European Classical Music. Each of their ventures explores the ways that rhythm, melody, and groove can create an immersive experience of energy and emotion, and express the joy from movement and dance.

Traditional Laz, Georgia

Heyamoli

Traditional Guria, Georgia
ca. 12th century

Shen Khar Venakhi

Avi Randall, Agne Giedraityte, Tejas Nair,
voice

Avi Randall

Nocturne for the Left Hand Only

Avi Randall, piano

Avi Randall

Quartet for Clarinet, Strings, and Piano

Nikita Manin clarinet
Natalie Boberg, violin
Jonah Kernis, cello
Ariel Mo, piano

Leo Ornstein
(1894–2002)

Piano Sonata No. 4 (1918)

Moderato con moto
Semplice
Lento
Vivo

Avi Randall, piano

Avi Randall

An Episode

Zion Dyson, Agne Giedraityte, Tejas Nair,
voice
Nikita Manin, clarinet
Mikey Harms, trumpet
Natalie Boberg, Carson McHaney, violin
Giulia Haible, cello
Mattias Kaufmann, accordion
G Rockwell, mandolin
Leo Weisskoff, bass
Stuart Ryerse, piano
Avi Randall, conductor

Heyamoli

“Let’s say one or two words about your beauty.
I’m going to leave my mother and father and I’ll be yours, only yours.
Everyone is happy, but you’re not satisfied.”

Shen Khar Venakhi

“Thou art a vineyard, newly blooming.
Tender, beauteous, from Eden sprung,
A fragrant sapling by Heaven raised.
May God adorn thee: none else affords more praise.
Thou art thyself like a luminous sun.”

Nocturne for the Left Hand Only

I wrote this piece modeled on Alexander Scriabin’s *Nocturne for the Left Hand Only*, *op. 9* during my sophomore year. It was a fun challenge to explore counterpoint, complex harmonic passages, and virtuosic piano technique with only one hand while still writing a piece full of emotion.

Quartet for Clarinet, Strings and Piano

Most of my classical compositions are for solo piano, and while this gives me infinite opportunities to write and perform my own music, it also restricts me from writing for other musicians. I wrote this piece to involve my wonderful and talented peers and to engage the musical director part of me. When I was writing this piece, I imagined a battle with a tragic victory. I believe this piece has a happy ending, but it is marred by loss, grief, and anger.

Ornstein Piano Sonata No. 4

Leo Ornstein was a pianist, composer, and improviser who pioneered the “Futurist” approach to classical music. As a child, he was seen as a prodigy and was enrolled in both the St. Petersburg and Moscow Conservatories. His family emigrated to New York in the early 1900s in part due to the pogroms in Russia. After moving, he studied with teachers at both Juilliard and New England Conservatory, before becoming one of the most widely known American pianists. During his tours as a concert pianist, he improvised, played his own compositions, and even gave the American premiere of *Gaspard de la Nuit*, a notoriously difficult piece written by Maurice Ravel. His compositional style was incredibly controversial - he was one of the first composers to explore clusters on the piano and was one of the earliest composers to explore atonality. The risks he took in his performances and compositions had one critic say “I never thought I should live to hear Arnold Schoenberg sound tame, yet tame he sounds—almost timid and halting—after Ornstein who is, most emphatically, the only true-blue, genuine, Futurist composer alive.”

Unfortunately, Leo Ornstein stopped performing publicly in early 1920s, and only ever recorded a few piano rolls, mostly of other composer's works. He then founded a music school in Philadelphia with his wife, where he taught until it closed in 1953. Among the school's students were jazz legends such as John Coltrane and Jimmy Smith. Ornstein then spent most of his life composing and teaching and fell into obscurity. He had a handful of renaissances to the greater musical community, but to this day remains sorely underrepresented and performed. Ornstein died in 2002 in Green Bay, Wisconsin. In a final interview, he imparted this wisdom: "This looking for the meaning of life, is something extraneous. I think life, the way we lead it, is the meaning. Trying to seek for an inner meaning is a myth, if there's a power behind it, or a god, who knows...who knows." Having spent much of his compositional career doubting his sanity due to his shocking and avant-garde style, Ornstein's words reflect the melancholy and existential dread present in so much of his music. His musical personality and uniqueness is an inspiration, as he lived his life paying attention to his musical desires, flying in the face of critics, and pursuing inspiration in whatever form it took.

His 4th Piano Sonata is a lyrical, harmonic, and emotional masterpiece. The sonata has soaring beautiful melodies that evoke traditional Jewish music, combined with deep and rich harmonies that breathe color, depth, and poignancy into every passing moment. His style is so vivid that he is able to hide extreme dissonances in plain sight without disrupting his tonal system. He uses a single repeating melodic fragment throughout the sonata to tie every movement together - this motif will first appear during the second movement, and is the basis for much of the 3rd and 4th movements.

An Episode

An experimental composition that aims to immerse the audience in a meditative and hallucinatory experience.

Upcoming Student Recitals at NEC

all programs subject to change

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Yi-En Ian Hsu, *violin* (BM)

Student of Nicholas Kitchen

Sunday, March 12, 2023 at 8:00 p.m., Brown Hall

Yang Liu, *flute* (MM)

Student of Renée Krimsier

Sunday, March 12, 2023 at 8:00 p.m., Burnes Hall

Justus Ross, *violin* (GD)

Student of Ayano Ninomiya

Sunday, March 12, 2023 at 8:00 p.m., Eben Jordan

Matthew Shifrin, *countertenor* (MM)

Student of Michael Meraw

Sunday, March 12, 2023 at 8:00 p.m., Williams Hall

Daniel Kim, *cello* (MM)

Student of Yeesun Kim

Monday, March 13, 2023 at 8:00 p.m., Keller Room

Ilhee Lee, *tenor* (GD)

Student of Bradley Williams

Monday, March 13, 2023 at 8:00 p.m., Williams Hall

Michael Banwarth, *collaborative piano* (MM)

Student of Cameron Stowe and Vivian Hornik Weilerstein

Tuesday, March 14, 2023 at 8:00 p.m., Williams Hall

Bennet Huang, *cello* (MM)

Student of Paul Katz

Tuesday, March 14, 2023 at 8:00 p.m., Keller Room

Yandi Chen, *piano chamber music* (DMA '25)

Student of Vivian Hornik Weilerstein

Wednesday, March 15, 2023 at 8:00 p.m., Keller Room

Bowen Chen, *violin* (MM)

Student of Nicholas Kitchen

Wednesday, March 15, 2023 at 8:00 p.m., Pierce Hall

Upcoming Student Recitals at NEC

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Teresa Tucci, *soprano* (MM)

Student of Bradley Williams

Wednesday, March 15, 2023 at 8:00 p.m., Williams Hall

Deokyong Claire Kim, *cello* (MM)

Student of Laurence Lesser

Thursday, March 16, 2023 at 8:00 p.m., Keller Room

Nikki Naghavi, *violin* (BM)

Student of Ayano Ninomiya

Thursday, March 16, 2023 at 8:00 p.m., Pierce Hall

Madeleine Wieggers, *mezzo-soprano* (BM)

Student of Lisa Saffer

Thursday, March 16, 2023 at 8:00 p.m., Williams Hall

Giulia Haible, *contemporary musical arts* (BM)

Student of Mike Block

Friday, March 17, 2023 at 8:00 p.m., Eben Jordan

Sung Ho Yoo, *piano* (MM)

Student of Dang Thai Son

Friday, March 17, 2023 at 8:00 p.m., Keller Room

Marie-Elise Boyer, *collaborative piano* (DMA)

Student of Cameron Stowe

Wednesday, March 22, 2023 at 8:00 p.m., Brown Hall

Hyunwoo Chun, *clarinet* (MM)

Student of Thomas Martin

Sunday, March 26, 2023 at 8:00 p.m., Brown Hall

Chiau-Rung Chen, *viola* (GD)

Student of Nicholas Cords

Monday, March 27, 2023 at 8:00 p.m., Keller Room

Ariel Fei Mo, *piano* (GD '24)

Student of Stephen Drury

Monday, March 27, 2023 at 8:00 p.m., Williams Hall

Food and drink are not allowed in the concert hall,
and photography and audio or video recording are prohibited.
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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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