NEC New Music Ensemble

Hugh Wolff, conductor and coach
Timothy Ren ’25 MM, conductor

Tuesday, November 14, 2023
8:00 p.m.
Brown Hall
PROGRAM

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**György Ligeti**  
(1923–2006)  

*Six Bagatelles for Wind Quintet* (1953)  
- Allegro con spirito  
- Rubato: Lamentoso  
- Allegro grazioso  
- Presto ruvido  
- Adagio: Mesto  
- Molto vivace: Capriccioso

Shengyu Cui, flute  
Corinne Foley, oboe  
Phoebe Kuan, clarinet  
Zoe Beck, bassoon  
Graham Lovely, French horn

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**Yuan-Chen Li**  
(b. 1980)  

*Butterfly* (2007/2012)  
- The Butterfly  
- Springtime  
- Reflection

Chia-Fen Chang, flute  
Kian Hirayama, oboe  
Hugo Heokwoo Kweon, clarinet  
Seth Goldman, bassoon  
Xiaoshu Tang, piano

Timothy Ren ’25 MM, conductor
Igor Stravinsky
(1882–1971)

Octet (1923)
Sinfonia: Lento – Allegro moderato
Tema con variazioni: Andantino
Finale

Anne Chao, flute
Chasity Thompson, clarinet
Evan Judson, Zoe Beck, bassoon
Reynolds Martin, Eddy Lanois, trumpet
Ethan Lehman, trombone
Ki Yoon Park, bass trombone

Timothy Ren ’25 MM, conductor

Intermission

Heitor Villa-Lobos
(1887–1959)

Bachianas Brasileiras No. 5
Ária (Cantilena)
Dança (Martelo)

Josie Larsen ’25 AD, soprano

Kei Otake, Andrew Byun, Hechen Sun,
Thomas Hung, Xinyue Zhu,
J. Alexander Smith, Isaac Pagano-Toub,
Jihyeuk Choi, cello
Pierre Boulez  
(1925–2016)  

*Messagesquissse*  
Shannon Ross, solo cello  
Jonah Kernis, Sarah Tindall, Bennet Huang,  
Zac Fung, Hayoung Moon,  
Annie SeEun Hyung, cello

Astor Piazzolla  
(1921–1992)  
arr. James Barralet  

from *The Four Seasons of Buenos Aires*  
3. Winter  
4. Spring  
Claire Deokyong Kim, GaYeon Jenny Kim,  
Pi-Wei Lin, Lillian Yim, Rei Otake, Shijie Ma,  
Asher Kalfus, Miruna Eynon, cello  
Hugh Wolff, conductor

*Please join us for a post-concert reception in Brown Hall.*
This first half of this evening’s concert celebrates two centennials and introduces a composer new to most at NEC.

One of the 20th century’s most original voices, György Ligeti, was born a century ago in what is now central Romania. A Hungarian Jew, Ligeti lost most of his family in the Holocaust. Educated at conservatories in Cluj and Budapest, he took an early interest in ethnomusicology and Hungarian folk music. This can be heard clearly in his early *Six Bagatelles for Woodwind Quintet*, as well as his brilliant sense of humor in music.

Born in Taiwan in 1980, Yuan-Chen Li has developed a style influenced by Taiwanese and Chinese arts, literature, and philosophy. Her chamber work *Butterfly* features delicate and complex textures to (in her words) “emulate the movement of butterfly’s flying and the delightful spirit of springtime.” The third section is calmer, evoking the quiet but dramatic transformation from larva to butterfly.

Igor Stravinsky’s *Octet* was premiered a century ago in Paris (October 18, 1923). A twenty-two year-old student named Aaron Copland was present that night. Later Copland wrote of the “general feeling of mystification that followed the initial hearing. Everyone was asking why Stravinsky should have exchanged his Russian heritage, and a neo-primitive style all his own, for what looked very much like a mess of 18th-century mannerisms. The whole thing gained Stravinsky the unanimous disapproval of the press. No one could have possibly foreseen, first, that Stravinsky was to persist in this new manner of his, or, second, that the Octet was destined to influence composers all over the world in bringing the latent objectivity of modern music to full consciousness by frankly adopting the ideals, forms, and textures of the pre-Romantic era.”

The second half of this evening’s concert is devoted to music for cello ensemble. Twenty-three of NEC’s young cellists will take part.

Heitor Villa-Lobos wrote nine works with the title *Bachianas Brasileiras*. These represent a fusion of his native Brazilian folk and popular music with the structures and counterpoint of Johann Sebastian Bach. Perhaps the best known of the group, is *Bachianas Brasileiras No. 5* for soprano and cello choir. The languorous first movement is a nocturne about beauty and love; the second movement, a quick dance celebrating the birds of the northern Brazilian mountain state of Ceará.
Ária (Cantilena)

Tarde, uma nuvem rósea lenta e transparente,
sobre o espaço sonhadora e bela!
Surge no infinito a lua docemente,
enfeitando a tarde, qual meiga donzela
que se apressa e a linda sonhadoramente,
em anseios d’alma para ficar bela,
grita ao céu e a terra toda a Natureza!

Suave a luz da lua desperta agora,
a cruel saudade que ri e chora!

Evening, a cloud rosy and lustrous slowly
passes, over the space dreamy and beautiful!
On the horizon the moon arises sweetly,
decorating the evening like a gentle maiden.
who dreamily adorns herself, eager,
anxious that we recognize her beauty,
while all nature shouts to the sky and earth!
All the birds hush to the moon’s complaints
and the sea reflects its great splendor…
Softly in the moonlight now awakes
cruel longing that laughs and cries!

Ruth Valladares Corrêa

Dança (Martelo)

Irerê, meu passarinho do sertão do Cariri,
Irerê, meu companheiro,
Cadê viola? Cadê meu bem?
Cadê Maria?
Ah! Ai triste sorte do violeiro cantadô.
Ah! Sem a viola em que cantava o seu amô,
Seu assobio é tua flauta de Irerê,
Que tua flauta do Sertão quando assobia, ah!
A gente sofre sem querê! Ah!
Teu canto chega lá do fundo do sertão, ah!
Como u’a brisa amolecendo o coração, ah!
Irerê, solta teu canto! Canta mais! Canta mais!
Pra lembrá o Cariri!
Canta, Cambaxirra! Canta, Juriti!
Canta Irerê! Canta, canta sofrô…
Patativa! Bem-te-vi! Maria acorda que é dia!
Cantem todos vocês, passarinhos do sertão!
Bem-te-vi… Eh! Sabiá!
Lá liá liá liá liá êh Sabiá da mata cantadô!

Liá liá liá liá…
Lá liá liá liá liá êh Sabiá da mata sofredô!

O vosso canto vem do fundo do sertão
Como uma brisa amolecendo o coração…
Irerê, meu passarinho…

Manuel Bandeira
Messagesquisse by Pierre Boulez is among the group of works commissioned by Mstislav Rostropovich to celebrate the sixtieth birthday of Paul Sacher, a Swiss conductor and patron of the arts. Sacher himself had commissioned some of the 20th century’s most important works for chamber orchestra from composers such as Stravinsky, Bartók, Honegger, Britten, Lutoslawski, Henze, Richard Strauss, and others. Rostropovich’s commissions naturally feature the cello – in this case, a soloist and ensemble of six other cellos. Sacher’s name is expressed musically in the first six notes played by the solo cello and echoed by a cello in the ensemble: S (E-flat from the German “Es”), A, C, H (German for B-natural), E, and R (the solfege “re” or D). An etude of extreme virtuosity, Messagesquisse is a set of variations on these pitches.

Astor Piazzolla brought tango and Argentine dance forms into the concert hall. As a young bandoneon (an Argentine concertina) player, he steeped himself in the tango music of Buenos Aires in the late 1930s and early 1940s. In 1954, wanting to broaden his musical education, he travelled to Paris to study with Nadia Boulanger. Returning to Argentina, he established nuevo tango, a style of purely instrumental tango music influenced by jazz and without the traditional singer. He experimented with extended forms, more complex counterpoint and harmony, and larger ensembles. All of this was controversial among tango traditionalists, but Piazzolla gradually gained recognition and a worldwide audience. The Four Seasons of Buenos Aires, one of his most performed works, has been arranged for dozens of different ensembles. This evening we perform Winter and Spring in an arrangement for eight cellos by British cellist James Barralet.
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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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