

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

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

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)

Messagesquise

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 apresta e a linda sonhadoramente,
em anseios d'alma para ficar bela,
grita ao céu e a terra toda a Natureza!
Cala a passarada aos seus tristes queixumes,
e reflete o mar toda a Sua riqueza...
Suave a luz da lua desperta agora,
a cruel saudade que ri e chora!
Tarde uma nuvem rósea lenta e transparente,
sobre o espaço, sonhadora e bela!*

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 sofrê...
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 liá êh Sabiá da mata cantadô!*

*Lá liá liá liá liá...
Lá liá 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

Aria

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!
Evening, a cloud rosy and lustrous slowly
passes, over the space dreamy and beautiful!

Dance

Irerê, my little nestling of the desert of Cariri,
Irerê, my companion,
Where is the guitar? Where is my dear?
Where is Maria?
Ah! Sorry is the fate of the singer guitarist.
Ah! Without his guitar with which he sang to
his love, his whistle must be his flute for Irerê,
and the desert flute, when it whistles, ah!
We suffer without wishing! Ah!
Your song came forth from the deep desert,
like a breeze that comforts the heart, ah!
Irerê, free your singing! Sing once more, sing
once more! To remind me of songs of Cariri!
Sing, Cambaxirra! Sing, Juriti!
Sing, Irerê, sing of suffering...
Patativa! Bem-te-vi! Maria, awake, it is dawn!
Sing with all your voices, birds of the desert!
Bem-te-vi, eh! Sabiá!
Lá liá liá liá liá liá ...Eh Sabiá, singer of the
woods!
Lá liá liá liá liá liá ...
Lá liá liá liá liá liá... Eh Sabiá, sufferer of the
woods!

Your song came forth from the deep desert,
like a breeze that comforts the heart...
Irerê, my little nestling...

Messagesquise 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 solfège "re" or D). An etude of extreme virtuosity, *Messagesquise* 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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and photography and audio or video recording are prohibited.
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