

Tuesday Night New Music

Tuesday, March 26, 2024
7:00 p.m.
Burnes Hall

PROGRAM

Ying Gao

Cheering for the infinite joy (2024)

Gus Barreda, Lucas Vogelmann,
Liam McManus, Abel Zhou,
Connor Willits, percussion

Stellan Connelly Bettany

String Quartet No. 1 “Hungarian” (2024)

Darwin Chang, Caroline Smoak, violin
Sarah Campbell, viola
Jonathan Fuller, cello

Austin Engelhardt

Megalith (2024)

Chihiro Asano, Shiyu Zhuo,
Yifei Marina Zhou, Ying Ting Wong,
Baian Chen, voice
Jackie Hu, conductor

Genie Alvarado

from *Hate to Return* (2023)

I.
II.

Honor Hickman, flute

Yangfan Xu

In a Mellow Mood (2022)

K. J. McDonald, violin

Ian Yoo Kim

Piano Preludes (2024)

Anne Liu, piano

Quinn Rosenberg

***Negative Alchemy* (2024)**

Honor Hickman, flute
Chasity Thomas, clarinet, bass clarinet
Tara Hagle, violin
Austin Topper, cello
Danial Kukuk, percussion
Shalun Li, piano
Changjin Ha, conductor

Changjin Ha

***5 Threnodies* (2024)**

I. For Sale: Baby Shoes, Never Worn
II. Pneumonoultramicroscopicvolcanoconiosis
III. Men are cruel, Man is kind
IV. Vocalise
V. Threnody

Henri Youmans, baritenor
Wanjoong Kim, piano

Yini Chen

***Maple Leaves Flying* (2022)**

Steven Wang, piano

Ai Jian

***1/3* (2024)**

JV Zamoyta, Eleanor Markey, violin
Yuheng Wang, viola
Yue Mao, cello

Dohyun Kim

Butterflies (2023)

Beginning
Singing in the rain
Destiny

Sarah Cho, clarinet
Michelle Jung, cello
Isabella Butler, vibraphone

Yuanwei Ni

Peregrinate (2023)

Honor Hickman, flute

Tomer Rozen

Two Jazzy Tunes (2023)

How Deep the Ocean
Everything Upside Down

Aviana Gedler, voice
Honor Hickman, flute
Lenka Molcanyiova, alto saxophone
Zack Bacak, tenor saxophone
Noah Silverman, French horn
Cody York, Isaac Dubow, trumpet
Hayden Silvester, tuba
Nadav Brenner, electric bass
Alyssa Peterson, bass
Caleb Montague, drums
Rachel Brake, conductor

Tuesday Night New Music was founded in the early 90s by Lee Hyla. It is a student-run, faculty-supervised concert series that offers the opportunity to hear music by the next generation of composers: current New England Conservatory composition students. This year, the series is directed by Changjin Ha and Stellan Connelly Bettany, under the supervision of composition chair Michael Gandolfi.

Upcoming Tuesday Night New Music concerts

Tuesday, April 16, 2024 at 7:00 p.m., Brown Hall

Tuesday May 7, 2024 at 7:30 p.m., Jordan Hall

Gao *Cheering for the infinite joy*

This piece contains three sections. It is written for exploring the rhythm and different sounds of percussion instruments. The middle section highlights the interlaced beautiful melody between the marimba and vibraphone. I hope the audience can immerse themselves in the energy and excitement brought by percussion music.

– Ying Gao

Bettany *String Quartet No. 1 “Hungarian”* (2024)

This piece gives voice to everything that goes on in our heads that we don't speak about – all the racing thoughts and placid feelings that we can't put into words. The quartet is named after The Hungarian Pastry Shop in Manhattan, a place where I happen to have had a lot of feelings I never put into words. – *Stellan Connelly Bettany*

Engelhardt *Megalith*

Megalith is a piece written with the hope of promoting a deeper sense of ensemble communication. The goal was to make a piece that is entirely dependent on the members of the ensemble being present and attentive to each other. To achieve this, the vocalists are each given specific graphic instructions on how to maneuver through the piece and shape each vocalization. Rhythm and dynamics are reduced to simple shape and placement, pitch is stripped away to test how the ensemble can work together as a group to navigate a harmonically driven piece when no specific pitches are notated. *Megalith* as a whole is meant to shine a light on communication, understanding, and trust within the ensemble. Thank you to my wonderful performers for helping to realize this work!

– Austin Engelhardt

Alvarado *Hate to Return* (2023)

Hate to Return (2023), written for solo flute in three movements, explores feelings of being overwhelmed, and all nuances involved. In my former high school, my classmates loved to talk. Chatter would fill every corner of the school and at any hour of the day, one could never catch a break! I found that my social battery would drain quickly, and often found myself overwhelmed by all the constant noise. I wrote this piece to reflect the experience of confronting too much stimuli, and how any individual may process a similar situation.

The title refers to the dread I experienced whenever I would have to go into one of these situations. It also references how if one manages to catch a break, whether it be through a bathroom break or an office visit, one still knows they must eventually return.

– Genie Alvarado

Xu *In a Mellow Mood*

In a Mellow Mood was written for the "THE LAB: Inspired by Bach and Beyond" hosted by violinist Jennifer Koh in 2022. The contrapuntal voicing aspects of the piece were learned from Bach's partitas and sonatas for solo violin.

– Yangfan Xu

Rosenberg *Negative Alchemy* (2024)

As I explore my interests as a composer and musician, I've recently been considering the role improvisation plays when synthesizing textures in my notated music. In this piece, I've incorporated improvisatory elements among precisely notated motions to abstract how material is produced within the composed framework. Enjoy the grooves, the disordered, and what lies in-between!

– Quinn Rosenberg

Ha *5 Threnodies*

5 Threnodies is a cycle of five songs for male voice and piano that narrates five scenes in warfare. The first three pieces take their titles as the text, the fourth is a vocalise, and the fifth movement is a collage that blends elements from the previous songs. The text of the first song, "For Sale: Baby Shoes, Never Worn," was written by Ernest Hemingway. The second text, "Pneumonoultramicroscopicsilicovolcanoconiosis," is the name of a lung disease caused by inhaling very fine ash and sand dust, depicting an air strike scene. The third text, "Men are cruel, but Man is kind," is a poem written by Rabindranath Tagore.

These songs were sketched back in 2022 soon after the first outbreak of recent wars, and there have been only more of those tragedies since then. I hope this series of songs becomes a ritual to relieve us, regardless of which side each is on.

– Changjin Ha

Chen *Maple Leaves Flying*

Maple Leaves Flying is composed from the perspective of maple leaves. At the moment this leaf floated down, it began a life of ups and downs by wind—either intense or smooth—like a person's life. I had watched the falling leaves in Fragrant Hills in Beijing. I accidentally found a red leaf that had been blown off by wind, undulated by the wind's power, forced to fly violently in the capriciousness of life. That is the inspiration of this piece.

– Yini Chen

Jian *1/3* (2024)

I plan to write 3 string quartets and this is the first one. The first half of the piece is unexpected, sinuous and nonplanar, the painting "Grandes Carrières" by Joan Mitchell is the best expression of my feeling, The second half is athletic with alternating rhythms, majestic with contrasting notes in each string and in each string with the other strings. Mixed characteristics and changes of emotion can be heard in the piece, referring don't be afraid, do enjoy.

– Ai Jian

Kim *Butterflies* (2023)

Butterflies is a piece inspired by the enchanting love story of two main characters,

drawing inspiration from the classic film *Singing in the Rain*. It consists of three movements and the duration is 12 minutes. In the first movement, using the vibraphone with the bow and clarinet melodies expresses the heart flutter of the two main characters meeting for the first time. The second movement portrays the main characters expressing their love through ballet, with the music mirroring the graceful movements of their dance. They were as beautiful as two butterflies. The third movement intensifies with more impassioned melodies than the preceding two movements, expressing their profound and destined love for each other.

– Dohyun Kim

Ni *Peregrinate* (2023)

While composing this work, I wished to go beyond the limit of flute techniques. I challenged myself by trying out novelties in all aspects such as range, speed, and techniques. This is a work with powerful dynamics represented by various contrasts and struggles. Quoting Camus as my muse: "There is scarcely any passion without struggle. The struggle itself towards the heights is enough to fill a man's heart."

– Yuanwei Ni

Tomer Rozen *Two Jazzy Tunes* (2023)

How Deep the Ocean is based on Irving Berlin's *How Deep Is the Ocean? In Everything is Upside Down*, as the name suggests, the chords, the melody, the scales and the form are all upside down.

– Tomer Rozen

How Deep the Ocean

How deep is the ocean?
How high is the sky?
How much do I love you?
I'll tell you no lies.
How far is the distance from here to a star?
I'll tell you just how...
How many roses are sprinkled with dew?
I'll tell you no lies.

And if I ever leave you
How much would I cry?
How deep? How high?
I'll tell you no lies.
How deep is the ocean?
How high is the sky?
How much do I love you?
I'll tell you just how, just how...
I'll tell you no lies, no lies, I'll tell you no
lies...

Everything Upside Down

Everything is upside down,
But every time you are around me
I just love you so, every day.
When you are afar, when you are away,
I just don't get along and this is why
Everything is upside down.
I don't want to lose hold of reality,
It's not that I'm against abnormality but,
I can't stand it anymore!
Now it's all out of control!
Usually the sky is high,
Usually the ocean's deep.
Usually I just get by,
Usually at night I sleep.
But every time you are around me
Everything is upside down.

Everything is upside down
Every time you are around me.
Usually at night I sleep,
Usually I just get by.
Usually the ocean's deep,
Usually the sky is high.
But now it's all out of control!
I can't stand it anymore!
It's not that I'm against abnormality but
I don't want to lose hold of reality!
Everything is upside down.
I just don't get along and this is why:
When you are afar, when you are away,
I just love you so, every day.
But every time you are around me
Everything is upside down.

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