Tuesday Night
New Music

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

Changjin Ha

_Crocodile's Dream_ (2024)

...before the apple...
Desireé
Honey
The color of the rose
Petals
Roses and apples share same roots
Es spricht

Alexis Boucugnani, soprano
Honor Hickman, flute
Jason Sato, bass trombone
Doyeon Kim, percussion
Wanjoong Kim, piano
Yeji Lim, violin
Philip Rawlinson, viola
Seoyeon Koo, cello
Benedict Koh, double bass
Changjin Ha, conductor

Tomer Rozen

_Poetry for July 19_ (2024)

dim/i/nu/tiv...
spirit colossal...
Jack’s white horse( up...
if the Lovestar grows most big...

Shanti Fowler Puja, Chen Wine, soprano
Jillian Moore, alto
Timothy Goliger, baritone
Quinn Rosenberg  
*Equinox* (2023)  
Tara Hagle, violin  
Philip Rawlinson, viola

Samuel Mincarelli  
*Third Movement* from *Piano Sonata No. I* (2024)  
Hang Zhong, piano

Yangfan Xu  
*Turn Me Into Ocean* (2022)  
Juchen Wang, saxophone  
Ziang Yin, piano

Coco Chapman  
*Mood Ring Suite* (2024)  
Black and White  
Purple  
Camouflage  
Blue and Red  
Teal  
Coco Chapman, mezzo-soprano  
Ying Gao, piano

Amelia Guan  
*Cold 冷* (2023)  
Amelia Guan, electronics, piano

Austin Engelhardt  
*Gutai* (2024)  
Hidemi Akaiwa, piano  
Austin Engelhardt, electronics
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.

Final Tuesday Night New Music concert

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

Ha  Crocodile’s Dream (2024)
Crocodile’s Dream is a 15 minute set of 8 miniature pieces (7 performed tonight) that explores the realm of desire. It explores how a desire forms, develops, and resolves. The text is kept simple and mostly consists of words and melismas.
– Changjin Ha

Introduction: …before the apple…

Desireé
Desireé! Welcome!

Honey
Honey, Mel.
Yes, do it, look at me, right, hit it,..

The color of the rose
Rosa coloratus  Rose colored
Innen spiralis, abyssus, Findus, deorsum… Inside the spiral, the abyss, the bottom, down…
Rosa coloratus, rubric, caeruleum, purpura, Rose colors, red, blue, purple,
Profundus, tenebris, Deep, dark,
Flavum, viridis, Yellow, green,

*Petals*
Ah….Oh…Eh…Ah…

*Roses and apples share same roots*
Desireé! Welcome!

*Tempus fugit, solus amor manet*
Time flies, only love remains

*Es spricht*

**Rozen**  *Poetry for July 19*

*Poetry for July 1950, e.e.cummings*

*From Seven Poems*

1.
dim
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ody’s elsewher
e except me 6 e

nglish sparrow
s) a

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2.
spirit colossal
(& daunted by always
nothing) you darling
diminutive person
jovial ego (&
meschievous tenderly
phoebeing alter)
clown of an angel
everywhere welcome
(but chiefly at home in
snowily nowhere
of winter his silence)
give me a trillionth
part of inquisitive
merrily humble
your livingest courage

3.
jack’s white horse( up

high in
the night
at the end
of doubleyou

4th )reminds me

in spite of his buggy of
lady godiva
& that( for no reason at
all)reminds
me the

cheerulest goddammed
sonofabitch
i ever met
or hope to meet in
the course of my shall we say somewhat

unusual
( putting
It
quietly )

life was a blindman

5.
if the Lovestar grows most big

a voice comes out of some dreaming tree
(and how I’ll stand more still than still)
and what he’ll sing and sing to me

and while this dream is climbing sky
until his voice is more than bird)
and when no am was ever as i

then that Star goes under the earth

– e.e.cummings, from Seven Poems, Poetry Magazine, July 1950

Rosenberg  Equinox (2023)
Originally written for NEC’s Climate Change Culture and Performance Practicum 2023 interdisciplinary event, Equinox is a love letter to the ways human experiences and natural phenomena mimic one another. Its name comes from the two times per year when the sun crosses the celestial equator and day and night are equal length. We are not separate from the ecosystems which surround us; we are a part of them.

– Quinn Rosenberg

Mincarelli  Third Movement from Piano Sonata No. 1 (2024)
The harmonic language of this piece is of my own creation. I employ structures built of a tritone and a fourth, spanning a major seventh. Upon the fourth, I can stack more, allowing me to travel to new harmonies. While there are a lot more intricacies to the language, this is its most basic principle. I composed the final movement of the sonata first since I was not prepared to compose in sonata form with an unfamiliar style. Over the course of the compositional process, the language became more intuitive, evolving from theoretical to practical. The piece follows a ternary form, allowing me to focus on harmony rather than form.

– Samuel Mincarelli

Xu  Turn Me Into Ocean (2023)
Turn Me Into Ocean was commissioned by Kenneth Radnofsky and draws inspiration from a my poem about a nocturnal journey through a cityscape leading to a personal transformation and a discovery of solitude.

Turn Me Into Ocean
I walk down the street at the witching hour,
The night sky looks like an endless abyss of Coca-Cola.
Fizzing, sparkling, bubbling,
So deep as if to devour everything.
I can smell midsummer in the air.

I walk on the sidewalk to the right.
Streetlights are shaking and blurring,
And it makes me dizzy in a sober way
Street lamps are gradually morphing into moons
Many different moons above my head.

I walk down the hill on the sidewalk to the right,
Many moons are ramping by.
I fell headlong into a mass of soft shadows.  
While the waves hit my soles hard,  
The world turns upside down,  
Many moons below my feet.

My limbs are melting away.  
I float in the middle of the ocean.  
Falling into unconsciousness.  
My mind turns into an ocean.

Yangfan Xu, April, 2023

**Chapman  Mood Ring Suite (2024)**
I wrote this piece about a personal relationship that, while over by the time I started writing this, really affected me. I thought composing would be a good way to process my feelings, so when I arrived back on campus after summer break, I improvised what would become the last movement of this cycle. I was hoping to work with my studio teacher on vocal writing, as I have been writing songs with lyrics for as long as I can remember but have always been too embarrassed to share them with any of my teachers. This set's allegorical style allowed me to share this deeply personal message with my studio teacher, who encouraged me to keep writing songs for the cycle. I decided to dedicate each movement to a different time in the relationship and the feelings that accompanied that time, naming them after colors, as I have synesthesia. Some of the movements, such as Black and White, are named after colors that are most associated with the feelings I capture, while others, like Teal, are named after colors I associate with the harmonic canvas I am using. A big thanks to Ying for bringing these portraits to life!  
– Coco Chapman

**Guan  Cold 冷 (2023)**

**stay beautiful ♡**  
– Amelia Guan

On the last night of December  
I watch myself drowning  
Detached, dissolved,  
Fading away  
Everything is overwhelming  
It flows away from my fingertips  
Like an eternal night  
Waiting for the morning light

Like the endless solitude  
It's inside of me  
And it's inside of you  
When I look at your reflection  
I see my own face  
I am you
Like the sense of another body  
Feeling it on my lips  
Feeling it flows into me  
And at the end of the day,  
becoming a part of it  
One day, I will turn into you

At this moment,  
This sensation is everlasting  
While I’m drowning  
I’m looking at you

Amelie Guan

Engelhardt  Gutai

Gutai is a piece written as an experiment in self listening. During the piece, every musical choice the pianist makes has the potential to come back later through the electronics. The performer must always be listening and be ready to respond to and come to terms with the decisions made previously in the performance.

– Austin Engelhardt

Chen  i into the body of a whale, transfigured into a bubble (2024)

i into the body of a whale, within the endless abyss and darkness, breath seems to depart from me. I listen to the sound of a whale, its vibrations dissect my body, light seeping into my form, tracing a path through the sinews of my bones, caressing and eroding. I meld, and cuddled its body, melding as one, like a bubble.

– Linxi Chen
Upcoming Concerts at NEC
Visit necmusic.edu for complete and updated concert and ticketing information

CMA Department: “The Music of David Bowie”
Lautaro Mantilla, curator
*Wednesday, April 17, 2024 at 7:30 p.m., Jordan Hall*

**Sonata Night 51:** Music for Saxophone and Piano
a collaboration with the saxophone studio of Kenneth Radnofsky
*Thursday, April 18, 2024 at 6:30 p.m., Burnes Hall*

**NEC Jazz Orchestra, Ken Schaphorst, conductor**
Carl Atkins guest conductor - “The Music of Wayne Shorter”
*Thursday, April 18, 2024 at 7:30 p.m., Jordan Hall*

**Song and Verse 3, JJ Penna, curator**
“Morrison | Lorca: Songs Inspired by the Writings of Toni Morrison and Federico García Lorca”
*Friday, April 19, 2024 at 8:30 p.m., Burnes Hall*

**NEC Honors Ensemble:** Category Five Winds
Honor Hickman, flute; Corinne Foley, oboe; Evan Chu, clarinet;
Abigail Heyrich, bassoon; Graham Lovely, French horn
*Monday, April 22, 2024 at 7:30 p.m., Jordan Hall*

**Jazz Composers’ Workshop Orchestra, Frank Carlberg, director**
*Tuesday, April 23, 2024 at 7:30 p.m., Jordan Hall*

**Enchanted Circle, Steven Drury, artistic director**
*Tuesday, April 23, 2024 at 8:00 p.m., Brown Hall*

**NEC Chamber Orchestra, Donald Palma, artistic director**
Shaw *Entr’acte*; Schoenberg *Verklärte Nacht* for string orch., op. 4;
Harberg *Piccolo Concerto*, Elizabeth McCormack, flute
*Wednesday, April 24, 2024 at 7:30 p.m., Jordan Hall*

**Liederabend LXXII**
Tanya Blaich and Cameron Stowe, directors
*Wednesday, April 24, 2024 at 8:00 p.m., Brown Hall*

**NEC Symphonic Choir & Chamber Singers, Erica J. Washburn, conductor**
“Great Music for a Great Space: Sanctuary”
Shaw *To the Hands*; Corigliano *Fern Hill*
*Thursday, April 25, 2024 at 7:30 p.m., Jordan Hall*
Upcoming Concerts at NEC

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NEC Lab Orchestra
Thursday, April 25, 2024 at 8:00 p.m., Brown Hall

Artist Diploma Recital: Yeonjae Cho ’24, soprano
Monday, April 29, 2024 at 7:30 p.m., Jordan Hall

NEC Symphony, David Loebel, conductor
Simon The Block; Mussorgsky Pictures at an Exhibition; Jennings Five Miniatures from Greenwich Village
Tuesday, April 30, 2024 at 7:30 p.m., Jordan Hall

NEC Philharmonia, Hugh Wolff, conductor
Mahler Symphony No. 7
Wednesday, May 1, 2024 at 7:30 p.m., Jordan Hall

Chamber Music Gala
Friday, May 3, 2024 at 7:30 p.m., Jordan Hall

NEC Honors Ensemble: Trio Sponte
Charles Berofsky, piano; Nicholas Hammel, violin; Yi-I Stephanie Yang, cello
Sunday, May 5, 2023 at 8:00 p.m., Jordan Hall

First Monday in Jordan Hall, Laurence Lesser, artistic director
Brahms Trio in C Minor, op. 101; Chausson Concerto for Violin, Piano and String Quartet, op. 21; Miriam Fried, David McCarroll, violin; Angela Park, cello; Ieva Jacobaviciute, Marc-André Hamelin, piano; Terra String Quartet
Monday, May 6, 2024 at 7:30 p.m., Jordan Hall

NEC Honors Ensemble: Kroma Quartet
Clayton Hancock, Arun Asthagiri, violin; Nathan Emans, viola;
Sophia Knappe, cello
Wednesday, May 8, 2024 at 7:30 p.m., Jordan Hall

NEC CMA Honors Ensemble: Red Bird
Karl Henry, voice, cello; Yifei Marine Zhou, voice; Adrian Chabla, voice, piano,
Jacqui Armbuster, voice, viola; Evan Haskin, guitar
Tuesday, May 14, 2024 at 8:00 p.m., Brown Hall

NEC Commencement Concert
Saturday, May 18, 2024 at 7:30 p.m., Jordan Hall
Support the future of music at NEC!
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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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