

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. 1 (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

Linxi Chen

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

Mark Abramovski double bass
Linxi Chen, 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...

Desiré

Desiré! Welcome!

Honey

Honey, Mel.

Yes, do it, look at me, right, hit it,

The color of the rose

Rosa coloratus

Innen spiralis, abyssus, Findus, deorsum...

Rose colored

Inside the spiral, the abyss, the bottom,
down...

Rosa coloratus, rubric, caeruleum, purpura,
Profundus, tenebris,
Flavum, viridis,

Rose colors, red, blue, purple,
Deep, dark,
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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e this park is e
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ody's elsewher
e except me 6 e

nglish sparrow
s) a

utumn & t
he rai
n
th
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rainthe rain

2.
spirit colossal
(& daunted by always
nothing) you darling
diminutive person
jovial ego (&
mischievous 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

cheerfulest 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

十二月的最后一夜
我目视着自己沉没
超脱万物。溶于无形
黯淡褪色
一切的重压
自我的指端流逝
仿佛一场永夜
等候那晨曦

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

如同无尽的孤独
萦绕于我心中
亦辗转在你心中
当我凝望你的倒影
我看到了自己的脸

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

Amelia Guan

我即是你

感觉仿佛是另一具身躯
有什么在我的唇畔
在我的体内流淌
在这一日的尽头
我成了它的一部分
终有一天，你我融为一体

此时此刻
一念永恒当我沉溺其中
我注视着你

Translation by Medeaduza

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

–continued

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 Jacubaviciute, 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 Armbruster, 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

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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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