

Changjin Ha  
*composition*  
*music theory*  
*music technology*

Bachelor of Music degree, 2024  
Student of Kati Agócs, Katarina Miljkovic,  
Efstratios Minakakis, John Mallia

Tuesday, April 23, 2024  
8:30 p.m.  
Burnes Hall

PROGRAM

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*All compositions are by Changjin Ha.*

***Welcome to*** – (2024)

Fixed media

Voice track provided by Dean Benjamin Sosland

***Romance III*** for violoncello (2022)

Claire Deokyong Kim, cello

***Moment Musical II: Overtonian*** (2019)

Fixed media

***String Quartet No. 1, "Tragedy"*** (2023)

Jeremiah Jung, Helena Hyojeong Hwang, violin

Po-Sung Huang, viola

Jonah Kernis, cello

Changjin Ha, conductor

***Romance I*** for soprano and electronics (2022)

Yoomin Kang, soprano

Changjin Ha, electronics

*Intermission:*

**Otoacoustic Emission** (2024)

*Crocodile's Dream* (2024)

Introduction: ...before the apple...

Desireé

Honey

Basorexia

The color of the rose

Petals

Roses and apples share same roots

Es spricht

Honor Hickman, flute

Jason Sato, trombone

Doyeon Kim, percussion

Wanjoong Kim, piano

Alexis Boucugnani, voice

Yeji Lim, violin

Haobo Bi, viola

Seoyeon Koo, cello

Benedict Koh, double bass

Changjin Ha, conductor

*I sincerely appreciate your presence at my concert.*

*You, the audience, are the most crucial part of this event, and I hope you enjoy it.*

*I would like to express my deepest gratitude to Drs Agócs, Minakakis, Miljkovic, and Mallia.*

*Your advice has continually helped me to hone my artistry from the most surprising perspectives. Thank you for your limitless support and care!*

*I also want to thank my peers, friends, and teachers who made my years at NEC  
the most wonderful time of my life.*

*I will always cherish the time spent working with such great artists.*

*Lastly, I extend my deepest gratitude to my parents and family.*

*Your constant help and trust have been invaluable;*

*I would not be standing here without your support. I love you all! :)*

### ***Romance III***

*Romance III* is a nine-minute piece for solo violoncello that explores the conflict between love and external circumstances. Although the circumstances are not the focal point of the piece, the work highlights how they frustrate love. The piece is structured in variation form, based on several melodies, including the series' initial "desire" motif of Gb-Eb-D. The cello undergoes various timbral changes to gradually build intensity. While the melodies rarely change, the expected path is altered to signify the inner conflict of the character. Ultimately, the character does not realize his desire, and the piece ends with an uncomfortable serenity.

### **String Quartet No. 1, "Tragedy"**

String Quartet No. 1, "Tragedy" is a twelve-minute work inspired by the structure of ancient Greek tragedies, as Friedrich Nietzsche described in *The Birth of Tragedy*. The piece unfolds in two distinct, alternating sections: the chorus, characterized by the pronounced use of sliding glissandi, which opens the piece; and the play, with episodes that often commence in unison between the chorus sections. Although these sections begin with contrasting temperaments, they meld into a tumultuous, unified character as the piece progresses.

In this piece, the chorus offers narrative commentary. As the piece unfolds, the fluid continuum of indefinite pitches hidden behind calligraphic glissandi are gradually revealed in definite pitches represented by discrete noteheads. In contrast, the episodic segments represent theatrical monologues, channeling complex emotions that range from intense chaos to nostalgic reverie.

### ***Romance I***

*Romance* is a series of solo works that explore the ugly side of love. The motif Gb-Eb-D, used throughout the series, signifies desire itself. The first piece in the series, *Romance I*, is a nine-minute work for soprano and fixed media that illustrates how jealousy transforms love. The drone of the electronics separates reality from the piece, and the soprano's mourning unfolds. The electronics soon overshadow the voice and eventually propel her to the extreme, leaving the soprano alone in the cadenza. In a void where no one is there to listen, the soprano entreats for help. After the cadenza, the soprano utters no words but only groans while the electronics collapse into sub-bass.

– Changjin Ha

The deepest form of despair is to choose to be another than himself.

– Søren Kierkegaard

### ***Otoacoustic Emission***

*Otoacoustic Emission* is a nine-minute piece for fixed media, designed for the intermission of the concert. The title comes from a medical term that refers to sounds created by the cochlea and transmitted to the external ear canal. Metaphorically, the piece begins with serene sounds of nature mixed with mechanical sounds, which segue into a review of the pieces played earlier in the concert. As the piece progresses, distortion gradually occurs, eventually connecting to a set of sounds that

depict the circle of life. After several cycles, it transitions to excerpts from *Gesang der Jünglinge* and *Kontakte* by Stockhausen as a tribute. The piece returns to the sound of nature, concluding with a heartbeat and an excerpt from *Kontakte*.

### ***Crocodile's Dream***

*Crocodile's Dream* is a 15 minutes set of 8 miniature pieces that explores the realm of desire. It explores how a desire forms, develops, and resolves. Texts are kept simple, mostly consisting of words and melismas.

*Introduction: ...before the apple...*

*Desirée!*

Desirée! Welcome!

*Honey*

Honey, Mel.

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

*Basorexia*

*The color of the rose*

Rosa coloratus

Innen spiralis, abyssus, Findus, deorsum...

Rosa coloratus, rubric, caeruleum, purpura,

Profundus, tenebris,

Flavum, viridis,

Rose colored

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

Rose colors, red, blue, purple,

Deep, dark,

Yellow, green,

*Petals*

Ah...Oh...Eh...Ah...

*Roses and apples share same roots*

Desirée! Welcome!

Tempus fugit, solus amor manet

Time flies, only love remains

## **Upcoming Student Recitals at NEC**

*all programs subject to change*

Visit [necmusic.edu](http://necmusic.edu) for complete and updated concert information

**Motti Fang-Bentov**, *piano* (GD)

Student of Wha Kyung Byun

*Wednesday, April 24, 2024 at 8:00 p.m., Williams Hall*

**Lillian Su Yim**, *cello* (MM)

Student of Yeesun Kim

*Wednesday, April 24, 2024 at 8:00 p.m., Keller Room*

**Grace Youbin Lee**, *piano* (MM)

Student of Randall Hodgkinson

*Thursday, April 25, 2024 at 8:00 p.m., Keller Room*

**Adrian Chabla**, *contemporary musical arts* (BM)

Student of Ted Reichman

*Sunday, April 28, 2024 at 4:00 p.m., Pierce Hall*

**Yihan Wu**, *double bass* (BM)

Student of Donald Palma

*Sunday, April 28, 2024 at 4:00 p.m., Keller Room*

**Sebastian Fuentes**, *jazz guitar* (DMA '26)

Student of Jerry Bergonzi and Donny McCaslin

*Sunday, April 28, 2024 at 8:00 p.m., Eben Jordan*

**Seoyeon Koo**, *cello* (BM)

Student of Yeesun Kim

*Sunday, April 28, 2024 at 8:00 p.m., Brown Hall*

**Anna Junghyun Lee**, *violin* (GD)

Student of Nicholas Kitchen

*Sunday, April 28, 2024 at 8:00 p.m., JH 124*

**Pi-Wei Lin**, *cello* (BM)

Student of Paul Katz

*Sunday, April 28, 2024 at 8:00 p.m., Keller Room*

**Yifei Zhou**, *jazz voice* (MM)

Student of Stratis Minakakis and Jason Moran

*Sunday, April 28, 2024 at 8:00 p.m., Pierce Hall*

## Upcoming Student Recitals at NEC

–continued

**Yeonjae Cho**, *soprano* (AD)

Student of Bradley Williams

*Monday, April 29, 2024 at 7:30 p.m., Jordan Hall*

**Kitty Amaral**, *violin* (BM)

Student of Miriam Fried

*Monday, April 29, 2024 at 8:00 p.m., Keller Room*

**Harin Kang**, *violin* (MM)

Student of Kristopher Tong

*Monday, April 29, 2024 at 8:00 p.m., Pierce Hall*

**Ariel Mo**, *piano* (GD)

Student of Alessio Bax and Pavel Nersessian

*Monday, April 29, 2024 at 8:00 p.m., Brown Hall*

**Nan Ni**, *piano* (DMA '26)

Student of Bruce Brubaker and Alessio Bax

*Tuesday, April 30, 2024 at 8:00 p.m., Keller Room*

**Nicholas Hammel**, *violin* (MM)

Student of Donald Weilerstein

*Wednesday, May 1, 2024 at 8:00 p.m., Keller Room*

**Yebin Yoo**, *violin* (MM)

Student of Miriam Fried

*Wednesday, May 1, 2024 at 8:00 p.m., Williams Hall*

**Ching Shan Helen Yu**, *violin* (MM)

Student of Donald Weilerstein

*Thursday, May 2, 2024 at 8:00 p.m., Pierce Hall*

**Andrew Byun**, *cello* (GD '25)

Student of Laurence Lesser

*Friday, May 3, 2024 at 4:00 p.m., Keller Room*

**Alesandra Collins**, *mezzo-soprano* (MM)

Student of Carole Haber

*Friday, May 3, 2024 at 8:30 p.m., Williams Hall*

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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