



New England
Conservatory

Concert Program

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New Music by NEC DMA Composers

Lingbo Ma '24 DMA, curator

Friday, February 9, 2024
7:30 p.m.
NEC's Jordan Hall

PROGRAM

We admire the grand vision of immigrating to Mars, but also love this vibrant blue planet. Although in the vastness of the universe, it is just a speck of dust, and human civilization's history is but a fleeting moment. Yet, in our even shorter lives, the stars and seas on Earth, the mountains, rivers, the changing seasons, the blooming and withering cycle of nature, every person and culture that inspires, every sparkling thought, every meditative moment, all resonate with our hearts and stir our creative minds. Here in this concert, we express ourselves through music...

– Lingbo Ma '24 DMA

Mathew Lanning '26 DMA

City Sinking, Harbor Rising:

Jazz Concerto for the Piano (2023)

Sunrise in the City

Charlie on the Flooded MTA

Big, Big, Big, Big Water

Nocturne

Reclamation

Nature's Dominion

Mathew Lanning '26 DMA, piano

Da-Yu Liu '24 DMA

Three Images on flute (2022)

Sillage

Ksana

Safari

Anne Chao, flute

Lingbo Ma '24 DMA

心经 (The Heart Sutra) (2023)

Shiyu Zhuo, soprano

Shalun Li, piano

Xiaofeng Jiang '25 DMA

...as the reflection of green ripples in the water...
(2022)

Philip Rawlinson, viola
Lily Stern, cello

Ian Wiese '23 DMA

Four Short Pieces for Piano (2021)

Inversions
Tremolos Rewrite
Ascending and Descending
Chorale

Changjin Ha, piano

Tamir Shimshoni '24 DMA

Three Meditations on Love (2020)

Anne Chao, flute
Misha Bjerken, double bass

Alexander Matheson '24 DMA

"...silici scintillam excudere..." (2024)

Natasha Wu, piano

Yangfan Xu '25 DMA

Jungle Sway (2023)

Cole Turkel, clarinet
K. J. McDonald, violin
Sophia Knappe, cello
Shaylen Joos, harp
Danial Kukuk, percussion

Lanning *City Sinking, Harbor Rising: Jazz Concerto for the Piano* (2023)

An expansive portrait of a city and its relationship with the environment, *City Sinking, Harbor Rising* is a jazz-style piano concerto, capturing the energy of urban Boston and its relationship with the shifting natural world it occupies. Ever since the penning of George Gershwin's *Rhapsody in Blue* in 1954, the composer's signature classical-jazz fusion sound has defined the sound of the American City. *City Sinking* reimagines the Gershwin sound through idioms, quotes, and familiar tunes and tells the story of Boston's past, present, and future relationships with the bay it sits upon.

- Mathew Lanning '26 DMA

Liu *Three Images on flute* (2022)

Sillage: Life is like a trail of footprints on snow.

Ksana: A droplet lives in a blink, but stalactites are timeless.

Safari: Through journey in wilderness, we became what we observe, governed by the law of nature.

- Da-Yu Liu '24 DMA

Ma *心经 (The Heart Sutra)* (2023)

心经 (The Heart Sutra) is commissioned by my pianist friend Shalun Li. Setting the text of the Chinese translation of *Heart Sutra* was quite a challenge for several reasons, the first one being its lengthiness and homogeneous nature. I didn't focus much on specific word painting but rather tried to capture the overall feeling that the groups of phrases evoke. The harmonic area changes along with the text, as if the text has the power to exude different harmonies. The song opens with a diatonic piano introduction whose motive foreshadows the Mantra in the final section. The climax of the piece arrives before the Mantra, when the soprano sings the line

“能除一切苦，真实不虚” The mantra can calm all suffering, should be known as truth, since there is no deception. in the high register. The piece keeps building up toward the Mantra, which represents the utmost simplicity and “truth”.

I'm grateful for Shiyu and Shalun's effort into this piece. Shiyu's marvelous voice and Shalun's meticulous attention to details have been most inspiring.

- Lingbo Ma '24 DMA

观自在菩萨，行深般若波罗蜜时，照见五蕴皆空，度一切苦厄。舍利子，色不异空，空不异色；色即是空，空即是色。受、想、行、识，亦复如是。舍利子，是诸法空相，不生不灭，不垢不净，不增不减，是故空中无色，无受、想、行、识；无眼、耳、鼻、舌、身、意；无色、声、香、味、触、法；无眼界，乃至无意识界；无无明，亦无无明尽；乃至无老死，亦无老死尽。无苦、集、灭、道，无智亦无得。以无所得故，菩提萨埵，依般若波罗蜜多故，心无罣碍。无罣碍故，无有恐怖，远离颠倒梦想，究竟涅槃。三世诸佛，依般若波罗蜜多故，得阿耨多罗三藐三菩提。故知般若波罗蜜多，是大神咒，是大明咒

，是无上咒，是无等等咒，能除一切苦，真实不虚。故说般若波罗蜜多咒，即说咒曰：“揭谛、揭谛，波罗揭谛，波罗僧揭谛，菩提萨婆诃。”

The Bodhisattva of Compassion, when he meditated deeply, saw the emptiness of all five skandhas and sundered the bonds that caused him suffering.

Here then, form is no other than emptiness, emptiness no other than form. Form is only emptiness, emptiness only form.

Feeling, thought, and choice, consciousness itself, are the same as this.

All things are by nature void. They are not born or destroyed nor are they stained or pure nor do they wax or wane.

So, in emptiness, no form, no feeling, thought, or choice, nor is there consciousness.

No eye, ear, nose, tongue, body, mind.; no color, sound, smell, taste, touch, or what the mind takes hold of, nor even act of sensing. No ignorance or end of it, nor all that comes of ignorance; No withering, no death, no end of them. Nor is there pain, or cause of pain, or cease in pain, or noble path to lead from pain; not even wisdom to attain! Attainment too is emptiness.

So know that the Bodhisattva holding to nothing whatever, but dwelling in Prajna wisdom, is freed of delusive hindrance, rid of the fear bred by it, and reaches clearest Nirvana.

All Buddhas of past and present, Buddhas of future time, using this Prajna wisdom, come to full and perfect vision. Hear then the great dharani, the radiant peerless mantra, the Prajnaparamita whose words allay all pain; hear and believe its truth!

Gate Gate Paragate Parasamgate Bodhi Svaha

Gate Gate Paragate Parasamgate Bodhi Svaha

Gate Gate Paragate Parasamgate Bodhi Svaha

– English translation by the Triratna Buddhist Community

Jiang ...as the reflection of green ripples in the water... (2022)

i. echoes of the fractional reflections;

ii. the intertwined lines of reflections' illusion and reality;

iii. chasing reflections.

– Xiaofeng Jiang '25 DMA

Wiese *Four Short Pieces for Piano* (2021)

Four Short Pieces for Piano is both an homage to and modelled after the 1961 *Four Short Pieces* by my late studio teacher, John Heiss. I had the idea to follow his pieces after I had taken the time to orchestrate his 1961 and 2014 anthologies for wind quintet as a gift to him. The first movement, "Inversions," is based on inverting the same set of intervals that appear repeatedly (based on a very short improvisation that I did at the piano). It is also the shortest and most compact of the four, clocking in at only six measures. The second, "Tremolo Rewrite," as the title suggests, is a rewritten version

of the tremolos concept that I had for the second movement; the first version of this piece was meandering and dull, so I cannibalized it and created this rewrite. The movement utilizes roughly the same pitch collection written as a vertical (the chords that tremolo) and a horizontal (the descending line that emerges from the chords). The third, "Ascending and Descending," mirrors the first piece in the manner of inverting the same intervals over each other, however, in this case, the intervals of a fourth and a fifth are mapped out between the white and black keys of the piano, staying mostly exclusively to one set of keys or the other. The last movement, "Chorale," imitates the chorale that forms the last of the Heiss 1961 pieces.

- Ian Wiese '23 DMA

Shimshoni *Three Meditations on Love* (2020)

The initial inspiration for these three short duets was the desire to join together two contrasting sounds, in terms of both register and timbre. What happens in the narrow range where both instruments reside? How does bright and clear flute contrast with the rougher, more earth-bound bass? Can the bass become like a flute? Does the flute design to be more bass-like? It was only later, when I was searching for a title for this collection, that I realized what I was actually describing was love: two different people, coming together, reconciling their differences and creating a synergetic whole.

- Tamir Shimshoni '24 DMA

Matheson *"...silici scintillam excudere..."* (2024)

i.e., to cast, or forge, a flint-spark - taken from the *Aeneid*.

- Alexander Matheson '24 DMA

Xu *Jungle Sway* (2023)

(a dream on Oct. 3, 2022): I was exploring the border between grassland and jungle. The humid and sultry atmosphere of a summer night is mixed with the fragrance of nature, and the night has blurred the borderline between the grassland and the jungle that was already hazy. I saw brilliant shooting stars. Some colorful bright spots suddenly appeared on the horizon, as if the starry sky had been printed on the ground. The bright spots continued to twinkle, with shooting stars and fireworks in between. When I was fascinated, an elephant and two baby elephants suddenly pushed me to run. I didn't know what was going on, so I began running. I couldn't tell whether it was the jungle trees or the tall grass pushed away by the elephant and the baby elephants in front of me. After a while, I found a mudslide behind us. The elephants assisted me in safely reaching a small rocky mound. The elephants became exhausted. They lay down and rolled around. I thanked them for saving me by touching their heads and noses. I went to the nearby tropical rainforest to pick some leaves and dew to feed the elephants, and then I used the rest of the leaves as a quilt to cover and sleep. The jungle hotel where I used to stay, as well as the entire jungle town, had been completely destroyed, and the night had suddenly become so peaceful and quiet. I had since become a jungle wanderer. A week later, on another summer night, I was kidnapped by a group of men dressed as future cops. They put

me on a cyberpunk train, and I didn't know where we were about to go.

– Yangfan Xu '25 DMA

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NEC SYMPHONIC WINDS, William Drury, conductor

Dove Figures in the Garden; Bach/Mowett *Brandenburg Concerto No. 3*;

Krommer *Octet-Partita, op. 69*; Apon *Trombone Quartet*

Tuesday, February 13, 2024 at 7:30 p.m., Jordan Hall

TUESDAY NIGHT NEW MUSIC

New music by NEC composers, performed by their peers

Tuesday, February 13, 2024 at 8:00 p.m., Brown Hall

LIEDERABEND LXX, Songs from Russia and Ukraine

Joel Ayau, director

Wednesday, February 14, 2024 at 6:00 p.m., Williams Hall

CMA DEPARTMENT: "The Music of Chris Connor and Mahalia Jackson"

curated by Hankus Netsky and Ran Blake

Wednesday, February 14, 2024 at 7:30 p.m., Jordan Hall

NEC WIND ENSEMBLE, Mary Schneider, guest conductor

Mozart *Divertimento No. 3 in E-flat Major, K. 166*; Etezady *Anahita*

Stucky *Voyages for cello and wind orchestra*; Sierra *Fandangos*

Thursday, February 15, 2024 at 7:30 p.m., Jordan Hall

JAZZ DEPARTMENT: "Max Roach Centennial"

curated by Nasheet Waits

Thursday, February 15, 2024 at 8:00 p.m., Burnes Hall

THE ARTHUR BERGER MEMORIAL CONCERT, Sid Richardson, curator

Works by NEC faculty Kati Agócs, Stratis Minakakis, Arthur Berger, Rodney Lister, and Sid Richardson

Thursday, February 22, 2024 at 7:30 p.m., Jordan Hall

CORETTA SCOTT KING TRIBUTE CONCERT

presented by NEC's Black Student Union

Monday, February 26, 2024 at 7:30 p.m., Jordan Hall

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