



New England  
Conservatory

# Concert Program

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# Tuesday Night New Music

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

## PROGRAM

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**Linxi Chen**

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

Diego Martinez, double bass  
Linxi Chen, electronics

**Yangfan Xu**

*In a Mellow Mood* (2022)

K. J. McDonald, violin

**Quinn Rosenberg**

*Equinox* (2023)

Tara Hagle, violin  
Philip Rawlinson, viola

**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

**Coco Chapman**

from *Mood Ring Suite* (2024)

I. Black and White

IV. Blue and Red

V. Teal

Coco Chapman, mezzo-soprano

Tomer Rozen, piano

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, March 26, 2024 at 8:00 p.m., Burnes Hall

Tuesday, April 16, 2024 at 8:00 p.m., Brown Hall

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

**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

**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** *Equinox* (2023)

Equinox (2023) is a love letter to the ways natural phenomena and human experiences intertwine and mimic one another. We are not separate from the ecosystems which surround us; we are a part of them. — Quinn Rosenberg

**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

**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 Tomer for bringing these portraits to life!

– *Coco Chapman*

### **Black and White**

You're virtuous, you're pure, you're clean;  
Me? Not so much. I am obscene,  
Broken, splintered from all the things I've seen;  
Prayed to a god, but does He know what I mean?  
And how do we know that He's a king, not a queen?  
I've heard too much to make sense of it,  
So instead I sit,  
Captivated by your piano skills  
And the way you used to heal the ills that now you cause;  
It's your loss,  
But it's always me who pays the cost,  
So play the notes, play the notes,  
Paying no attention to who's standing right outside your field of vision,  
In your periphery;  
Guess I've always been too small for you to see.

### **Blue and Red**

Cold  
As ice,  
I hope I never melt again;  
Wouldn't it be nice  
If you left me a kiss  
Or a box of chocolates like you left her,  
But you're different now,  
And you never cared  
Like you did 'bout her,  
So why'd you lie,  
And why'd you try to be  
With me?

I'm so cold;  
I've got nowhere to go, no place to call home,  
Since you left me alone;  
And if,  
The sad truth is if

You came back tonight  
And tried to let me in, I would be fooled again;  
'Cause I am dumb like that,  
And I am just a fool;  
When will I learn?  
When will I learn?  
And I am just like that,  
Same fool I was with you;  
About to burn  
Out in the cold,  
Yearning for you.

## **Teal**

Where do we go from here?  
Lost myself in your atmosphere;  
Flew up high to the stratosphere;  
How, oh, how did I end up here?

Lonely, floating, knowing I'm not the only one it's been done to.

A million years, light years away, since I last saw you;  
Where are you now?  
Lost everyone somehow;  
They all found some way out.

Now  
I wait  
In the corner  
Feeling sober  
Like a loner  
Getting borerder,  
On the border  
Of calling,  
Of caving

And slaving.  
Growing, growing, unknowingly,  
Hoping, coping, processing things,  
Processing you...

Processing you.

*Coco Chapman*

## **Upcoming Concerts at NEC**

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

**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*

**PIANO DEPARTMENT CONCERT: Ives 150**

Bruce Brubaker, curator of piano programming

The first in a two concert series featuring the piano works of Charles Ives;

NEC piano students perform his shorter and early works

*Tuesday, February 27, 2024 at 7:30 p.m., Jordan Hall*

**NEC CHAMBER ORCHESTRA**, Donald Palma, artistic director

Herbert *Elegy*; Mozart *Divertimento for Oboe, Two Horns and Strings*;

Bartók *Divertimento*

*Wednesday, February 28, 2024 at 7:30 p.m., Jordan Hall*

**SONG AND VERSE 2**, Brett Hodgdon, director

*Wednesday, February 28, 2024 at 8:00 p.m., Burnes 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;  
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Latecomers will be seated at the discretion of management.

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# Welcome to NEC!

I am thrilled to share New England Conservatory's 2023-24 concert season—a celebration of the power of music to connect and inspire one another.

Whether you are seated in one of our concert halls or watching online, we hope you are uplifted by the performances of our students, faculty, and guest artists.

Above all, we thank you for your support of our students as they cultivate their artistry and contribute to the world through music.

A handwritten signature in black ink, which appears to read "Andrea Kalyn".

Andrea Kalyn  
President

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Thank you to our generous community of donors who remain committed to elevating the NEC experience and make it possible for our students to continue their artistic pursuits. Every gift to **The NEC Fund** supports all pillars of an NEC education, from scholarship to community engagement, to our world-renowned faculty.



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