

Welcome

NEW ENGLAND CONSERVATORY

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Tuesday Night New Music

Monday, April 17, 2023
4:00 p.m.
Brown Hall

PROGRAM

Dohyun Kim

Aurora (2022)

Espressivo

Dolce

Scintillante

Shaylen Joos, harp

Claire Stephenson

To Sappho (2022)

Chloe Thum, Corinne Luebke-Brown,
soprano

Shaylen Joos, harp

Ian Yan

An Ancient Idyllic Valley (2022)

JiaQing Luo, piano

Jaegone Kim

Eclipse (2023)

Jaegone Kim, harmonicas, hair dryer,
vacuum cleaner

Yunqi Li

The Double (2023)

Caroline Smoak, violin

Nicholas Tsang, cello

Grace Yu, piano

Shawn Lian

String Quartet No. 1 (2022)

Dorson Chang, Bowen Chen, violin

Eunha Kwon, viola

Tianao Pan, cello

Peter Butler

***Two Songs for Bassoon and Guitar* (2023)**

Ennui

To Think So

Andrew Salaru, bassoon

Thatcher Harrison, guitar

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 Mino Dixon and Changjin Ha, under the supervision of composition chair Michael Gandolfi.

Upcoming Tuesday Night New Music Concerts

Tuesday, May 2, 2023 at 7:30 p.m., Jordan Hall

Kim *Aurora*

The aurora is a breathtaking natural phenomenon that occurs when charged particles from the sun interact with Earth's magnetic field. The three videos of shimmering light and color aurora have captivated my imagination. The harp's delicate and intricate arpeggios, glissandos and rich chords are ideal for expressing the sense of movement and fluidity that characterizes the dance-like quality of the aurora.

The first movement, "Espressivo," begins with arpeggios that evoke the undulating movement of the aurora. I described the awe-inspiring beauty of the aurora through sweeping, flowing melodies and colorful glissandos.

In the second movement, "Dolce," I expressed a softer and more relaxed feeling, reminiscent of peaceful stillness. The harp's delicate chords and voiced as harmonics create a sense of serenity and calm, imagining the quiet beauty of the night sky.

In the third movement, "Scintillante," I described the twinkling and dancing lights of the aurora. The harp's bright and shimmering tones are used to capture the vivid and colorful movements of the aurora, while its virtuosic passages reflect the dynamic and ever-changing nature of the northern lights.

Aurora is about ten minutes in duration, and was written for Shaylen Joos.

– Dohyun Kim

Stephenson *To Sappho* (2022)

Historians will call them best friends.

– Claire Stephenson

Tisseuse de violettes, chaste Psappha au sourire de miel, des paroles me montent aux lèvres, mais une pudeur me retient.

Weaver of violets, chaste Sappha with a honeyed smile, words rise to my lips, but a modesty holds me back.

Si tu avais eu le désir des choses nobles ou belles, et si ta langue n'avait proféré une phrase vile, la pudeur n'aurait point fait baisser tes yeux, mais tu aurais parlé selon la justice.

If you had desired noble or beautiful things, and if your tongue had not uttered a vile phrase, modesty would not have lowered your eyes, but you would have spoken with justice.

Demeure mon ami, debout et face à face... et dévoile la bienveillance qui est dans tes yeux.

Remain my friend, upright and face to face... and reveal the benevolence which is in your eyes.

J'aime la délicatesse, et pour moi l'éclat et la beauté du soleil, c'est l'amour.

I love delicacy, and for me the radiance and beauty of the sun is love.

Toi et l'Erôs, mon serviteur...

You and Eros, my servant...

Telle une douce pomme rougit à l'extrémité de la branche, à l'extrémité lointaine : les cueilleurs de fruits l'ont oubliée ou, plutôt, ils ne l'ont pas oubliée, mais ils n'ont pu l'atteindre.

Like a sweet apple blushes at the end of the branch, at the far end: the fruit pickers have forgotten it, or rather they have not forgotten it, but they could not reach it.

*Et toi, ô Dika ! ceins de guirlandes ta chevelure
aimable, tresse les tiges du fenouil de tes tendres
mains, car les [vierges] aux belles fleurs sont de
beaucoup les premières dans la faveur des
Bienheureuses : celles-ci se détournent des
jeunes filles qui ne sont point couronnées.*

De tous les astres le plus beau les grandes chênes

*L'Erôs a ployé mon âme, comme un vent,
Des montagnes tord et brise*

Se souviendra dans l'avenir de nous.

Renée Vivien

And you, O Dika! gird with garlands your
lovely hair, braid the fennel stems with your
tender hands, for the virgins with beautiful
flowers are by far the first in the favour of the
Blessed Ones: these turn away from young
girls who are not crowned.

Of all the stars the evening is the most
beautiful

Eros has bent my soul, like a wind,
Mountains twist and break

Someone will remember us. I say even in
another time

Yan *An Ancient Idyllic Valley*

The title, *An Ancient Chinese Idyllic Valley*, originated from the literary work *Peach Blossom Spring Story* by a famous poet in the Eastern Jin Dynasty. In the original text, a man from Wuling, who earned his living by fishing, happened to encounter a peach blossom forest while rowing, but after passing through he sees an isolated world of great beauty. In that world, there is vast land, filled with fertile fields and beautiful ponds. The field roads extend in all directions, and one hears relentless sounds of chickens and dogs. People work and cultivate in the fields, and men, women and children are happy. Finally, the fisherman leaves this world, tells people about the existence of such a paradise, but those who seek it can no longer see this mysterious and peaceful world.

I was inspired by this literary work and used music to interpret the essence of the story from different dimensions. I not only express the whole storyline in a narrative manner but also use music to invoke imagination, and depict the mountains, forests, and beasts, and all the sounds of this peaceful and dynamic world. The harmonic language consists of a combination of Chinese pentatonic scale and western scales. As a work for piano, the composition contains some unconventional motives, and tries to present the beautiful mood and unique aesthetic value of the far-east.

– Ian Yan

Li *The Double*

Dark or Light,
Black or white,
With my choice.

– Yunqi Li

Lian String Quartet No. 1 (2022)

String Quartet features several progressive textural unfurlings and contractions. Beginning with a sustained and dissonant sound, the note D is heard at the center of the whole movement. The set class [0123] appears throughout the movement in important spots. A slow fugue follows the opening section. It is a four-part fugue with a slow and unchanged path. A complex texture and a very dense sound results. The theme, pitch classes (03018), is used throughout the movement in different forms. After that, the [0123] reappears as the viola and cello accompany the violins. It is the same theme from the slow fugue, but in a faster tempo. After that the music becomes fast and aggressive but still employs the same fugal theme. The set class [0123] reappears in heavy chords in the following section. This leads into a slow section that recalls the texture of the beginning, but in a different transposition. It has a light and melodic character. The recapitulation repeats the theme of the slow fugue. It starts from the first note of the theme and then goes backward after reaching the midpoint. Finally, the opening texture is once more recalled as the movement fades away.

– *Shawn Lian*

Upcoming Concerts at NEC

Visit necmusic.edu for complete and updated concert and ticketing information

NEC SAXOPHONE ENSEMBLE, Kenneth Radnofsky, director
Special guests Kenneth Tse and Arno Bornkamp, saxophone
Monday, April 17, 2023 at 7:30 p.m., Jordan Hall

NEC WIND ENSEMBLE & SYMPHONIC WINDS: "Finale"
Charles Peltz and William Drury, conductors
Mozart *Concerto for Clarinet in A Major*, K. 622 - Dillon Acey '23 MM, clarinet;
Dahl *Sinfonietta for Concert Band*: Van Heusen *But Beautiful*; Williams *Imperial March*;
Rosenman *Battle for the Planet of the Apes*
Tuesday, April 18, 2023 at 7:30 p.m., Jordan Hall

NEC CHAMBER ORCHESTRA, Donald Palma, artistic director
Finzi *Prelude*; Bridge *Suite for Strings*; Britten *Variations on a Theme of Frank Bridge*
Wednesday, April 19, 2023 at 7:30 p.m., Jordan Hall

NEC JAZZ ORCHESTRA, Ken Schaphorst, conductor
"Groove Merchant: The Music of Thad Jones"
Thursday, April 20, 2023 at 7:30 p.m., Jordan Hall

SONG & VERSE: "The World is not Enough"
Christina Wright-Ivanova, coach
Thursday, April 20, 2023 at 8:00 p.m., Burnes Hall

FACULTY RECITAL: BRIAN LEVY, jazz saxophone
Friday, April 21, 2023 at 7:30 p.m., Jordan Hall

SONG & VERSE: "Diva! Romance, Peril, Dream, and the Feminine Eternal"
JJ Penna, coach
Friday, April 21, 2023 at 8:00 p.m., Burnes Hall

MARION RUBIN BERMAN '31 PIANO HONORS CONCERT
Monday, April 24, 2023, 2022 at 7:30 p.m., Jordan Hall

JAZZ COMPOSERS' WORKSHOP ORCHESTRA, Frank Carlberg, director
Tuesday, April 25, 2023 at 7:30 p.m., Jordan Hall

NEC PHILHARMONIA & SYMPHONIC CHOIR, Hugh Wolff, conductor
Brahms *Tragic Overture*; Gabriela Lena Frank *Conquest Requiem*;
Yeonjae Cho, soprano, Libang Wang, baritone; Lutoslawski *Concerto for Orchestra*
Wednesday, April 26, 2023 at 7:30 p.m., Symphony Hall

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Food and drink are not allowed in the concert hall,
and photography and audio or video recording are prohibited.
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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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