Concert Program

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Tuesday Night
New Music

Tuesday, September 26, 2023
7:30 p.m.
Jordan Hall
PROGRAM

Tomer Rozen  
*A Book of Nonsense: Recitative and Song* (2023)  
Shanti Fowler-Puja, soprano  
Tomer Rozen, piano

Coco Chapman  
*Suite for Piano: A Tribute to Bartók’s Mikrokosmos* (2023)  
Mikroplanet  
027  
Kaleidoscopes  
Mad City  
Alone Again  
Persistence  
Pollyanna  
Truman Walker, piano

Lingbo Ma  
in a maze, in a daze (2023)  
Cara Pogossian, viola  
Yandi Chen, piano

Peter Butler  
*Meditations on a Harsh Sunrise* (2023)  
Austin Topper, cello  
Truman Walker, piano
Ian Yoo Kim  
*Images for Violin and Piano* (2023)

Ashley Tsai, violin  
Minhyuk Suh, piano

Stellan Connelly Bettany  
*Piano Quintet No. 1* (2023)

Movement II

Andrew Chen, piano  
Caroline Smoak, Kearston Gonzales, violin  
Sarah Campbell, viola  
Jonathan Fuller, cello

Ian Wiese  
*Marche Solenelle* (2021)

Arturo Fernandez, theremin  
Changjin Ha, piano

Monstar Wanying Cao  
*The Mystery Valley: Zagana* (2022)

Zitong Wang, Ling Zhou, piano

Austin Engelhardt  
*A Turning Point* (2023)

Miruna Eynon, cello

Dohyun Kim  
*Autumn Serenade* (2023)

Sarah Cho, clarinet
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.

Upcoming Tuesday Night New Music concerts – Fall 2023

October 24, 2023, at 8:00 p.m., Brown Hall

November 7, 2023 at 8:00 p.m., Brown Hall

December 5, 2023 at 8:00 p.m., Brown Hall
Rozen   A Book of Nonsense: Recitative and Song
A collage of nonsense poems by Edward Lear and Christian Morgenstern.

– Tomer Rozen

Chapman   Suite for Piano: A Tribute to Bartók’s Mikrokosmos
I wrote this elegantly minimalistic suite in a set of composition assignments from my studio teacher, Dr. Agócs. She asked me to pick up Bartók’s Mikrokosmos Vol. 1 from the library and play through one or two etudes every day. Each week, she had me pick one and write a piece based on it. This collection is the product of seven weeks of this process. I am truly honored to have the virtuosic and expressive Truman Walker bring this montage to life.

– Coco Chapman

Ma   in a maze, in a daze
in a maze, in a daze describes a state of mind that is confused, disoriented, and struggling. Imagine one being physically surrounded by complexity (like a maze) and mentally overwhelmed and troubled (in a daze) by the situation as well. The piece opens with an emotionally rich and tangled and harmonically tense slow section which precedes a fast and aggressive middle section. The final wistful section echoes with the opening in a lower register, continuing the melancholy and desperation while suggesting a brief sense of relief at the same time.

– Lingbo Ma

Butler   Meditations on a Harsh Sunrise
Meditations on a Harsh Sunrise is a one-movement work for cello and piano written in the fall of 2023 for Austin Topper and Truman Walker. A rhapsody in three sections and a coda, the piece reflects on the experience of a young person watching the sun rise after unwittingly staying up all night. On these mornings, there is the familiar sense that the sunlight has a physical, almost personal presence. Yet, it has also an uncharacteristic severity. In those quiet moments, nature seems to assume a coldly omniscient, even judging character.

– Peter Butler

Kim   Images for Violin and Piano
Images is a piece that invites its audience to actively engage their imaginations. Listeners become co-creators of their own unique stories while the music unfolds. With each note and melody, individuals can visualize scenes, emotions, and characters, making the experience deeply personal and interactive. I’m truly thankful for Minhyuk and Ashley, who are nothing short of musical gems. Thank you and enjoy!

– Ian Yoo Kim

Bettany   Piano Quintet No. 1 (Movement II)
The second movement of my Quintet No. 1 attempts to complement the first movement by exhibiting much more motion in the texture while maintaining for the most part a similarly languid harmonic style and bringing back the idea of a conflict between lyric and gestural melodies.
The first movement begins with a long preface in the strings and a late introduction of the piano as a sort of second character whereas this movement starts with a piano solo that later leads into a string accompaniment.

The second movement climaxes with a direct quotation of the first movement before winding down to a conclusion, which features piano figuration reminiscent of the piano introduction in movement 1.

– Stellan Connelly Bettany

**Wiese  Marche Solenelle**

*Marche Solenelle* was composed in the midst of the COVID-19 pandemic lockdowns for an online virtual festival. Dr. Daniel Medizadeh and his company East Chamber Music, Inc. out of Canada launched an entirely online festival that continues to this day to help composers stuck inside at the early stages of their careers with getting performances and engagement with professional performers. I had the chance to work with world-renowned thereminist Thorwald Jørgensen and his duet partner, pianist Kamily Bystrova, in the festival. Writing for theremin is something I would have never thought I would have had a chance to do ever, given the instrument’s relative rareness. Luckily for me, I also involved my other composer friend Arturo Fernandez in the festival; he also happens to play theremin, by a stroke of luck. After having had a chance to extend the piece after the festival completed, *Marche Solenelle* is now more of the reflection of Tchaikovsky it deserves to be.

– Ian Wiese

**Kim  Autumn Serenade**

*Autumn Serenade* is inspired by the poet Rainer Maria Rilke’s (1875-1926) poem “Autumn Day.” This work is a sincere tribute to the timeless verses of Rainer Maria Rilke. Through the eloquent voice of the clarinet, it invites listeners to immerse themselves in the poet’s contemplative world, reflecting on the beauty and depth of life, resonating with the emotions of “Autumn Day.”

– Dohyun Kim

**Autumn Day**

After the summer’s yield, Lord, it is time
to let your shadow lengthen on the sundials
and in the pastures let the rough winds fly.

As for the final fruits, coax them to roundness.
Direct on them two days of warmer light
to hale them golden toward their term, and harry
the last few drops of sweetness through the wine.

Whoever’s homeless now, will build no shelter;
who lives alone will live indefinitely so,
waking up to read a little, draft long letters,
and, along the city’s avenues,
fitfully wander, when the wild leaves loosen.

*Rainer Maria Rilke*
String Quartet No. 1, “Tragedy”

Tragedy is a 10-minute string quartet piece inspired by the structure of ancient Greek tragedies, as Friedrich Nietzsche described in his work "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, its abstract glissandi become 'actualized', notated with real noteheads instead of glissandi markings. In contrast, the episodic segments represent theatrical monologues, channeling complex emotions that range from intense chaos to nostalgic reverie.

– Changjin Ha

Upcoming Concerts at NEC
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NEC PHILHARMONIA, David Loebel, conductor
Mendelssohn Overture to the Fairy Tale of the Fair Melusina; Ravel Ma mère l'Oye;
Abels Global Warming (1990); Debussy La Mer
Wednesday, September 27, 2023 at 7:30 p.m., Jordan Hall

NEC SYMPHONIC WINDS, William Drury, conductor; Rachel Brake ‘24 MM, conductor
Martino Estate; Maconchy Music for Brass and Woodwind; Liu The Torment of a Flower;
Gounod Petite Symphonie for Wind Instruments; Firsova Three Portraits - Nicholas
Ottersberg Enriquez ‘24, baritone
Thursday, September 28, 2023 at 7:30 p.m., Jordan Hall

FIRST MONDAY IN JORDAN HALL, Laurence Lesser, artistic director - 39th season
Ives Violin Sonata No. 4; Schnittke Piano Quintet;
Brahms Piano Trio in C Major, op. 87
Monday, October 2, 2023 at 7:30 p.m., Jordan Hall

NEC CHAMBER ORCHESTRA, Donald Palma, artistic director
Elgar Introduction and Allegro; Theofanidis Visions and Miracles;
Shostakovich Chamber Symphony, op .110a
Wednesday, October 4, 2023 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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