



New England
Conservatory

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

Lemuel Marc

Transidiomatic Gun – For Adelina (2023)

Lemuel Marc, trumpet

Changjin Ha

String Quartet No. 1, “Tragedy” (2023)

Caroline Smoak, Bella Hyeonseo Jeong,
violin

Philip Rawlinson, viola

Jonah Kernis, cello

Changjin Ha, conductor

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 Connolly 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

Ha 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

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

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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