

Tuesday Night New Music

Tuesday, September 24, 2024
7:30 p.m.
Jordan Hall

PROGRAM

Stellan Connelly Bettany

A Break in the Ice (2024)

Stellan Bettany, vocals
Amelia Kazazian, flute
Sarah Cho, clarinet
Maxwell DeForest, trumpet
Sarah Campbell, violin
Colby Heimburger, double bass
Samuel Kerr, percussion
Peter Yide Shi, piano
Timothy Ren, conductor

Shiwen Zhong

Awakening Memory (2024)

Yixiang Wang, Bowen Chen, violin
Philip Rawlinson, viola
Jiujiu Wu, guitar
Abel Zhou, vibraphone
Timothy Ren, conductor

Peter Butler

5 Vignettes for String Quartet (2024)

Energico
Grave
Allegretto
Allegro con fuoco
Largo

Abby Reed, Sofia Skoldberg, violin
Charlie Picone, viola
Jonathan Fuller, cello

Jackson Yang

Almonds (2024)

Darwin Chang, Kearston Gonzales, violin
Joy Hsieh, viola
Jonah Kernis, cello

Lingbo Ma

Dance Unleashed (2024)

Enoch Li, violin
Jihyeuk Choi, cello
Shalun Li, piano

ShengQiaoYe

Sky Painter (2024)

Yue Mao, cello
Hao Wei Lin, piano

Yuanwei Ni

Wuji 无极 (2024)

Trygve Lebakken, percussion
Yu Lei, piano
Abel Zhou, percussion
Siyu Leng, piano
Jackie Hu, conductor

Tomer Rozen

Circus Pieces (2024)

Merry Go Round
The Big Trick

Amelia Kazazian, flute
Chasity Thompson, clarinet
Jusun Kim, violin
Alex Aranzabal, cello

Gabriel Boyarin

Village Walk (2024)

Fixed media

Mathew Lanning

from **Symphony No. 1**

III. Afternoon Among the Toadstools

V. Midnight in the Narrows (2024)

Helen Yu, Chiung-Han Tsai,

Kearston Gonzales, violin

Nicolette Sullivan-Cozza, viola

Grace Kim, Lazar Kaminsky, cello

Colby Heimburger, double bass

Matthew Tirona

...would it be enough? (2023)

Fixed media

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 Stellan Connelly Bettany and Peter Butler, under the supervision of composition chair Michael Gandolfi.

Upcoming Tuesday Night New Music concerts – Fall 2024

October 22, 2024, at 8:00 p.m., Brown Hall

November 19, 2024 at 8:00 p.m., Brown Hall

December 3, 2024 at 8:00 p.m., Williams Hall

Bettany *A Break in the Ice*

Once again, she felt the price was rising
Like it'd grown up from a clay pot
She'll have to take it on again, and feel the feeling again,
(Fifteen and counting)
Little Itch, you showed me I can feel naught again,
I can fit in with your friends — This was no break.
Harbinger, you brought to me your peace in a jar I could open.
With a trust I can't rely on
(Little Itch, you're my memory, my great escape.)
You of grace, with nothing but the power to move through this space,
Defying their darkened contempt for daylight.
In a deathless night of atmospheric pressure,
Even the tow'ring peaks spread soft like clay.
(This is a failed attempt)
This ghost, it surrounds me in the day,
And it feels the same at night, my Harbinger.
(It's okay to blink when there's no vacancy my darling)
A break in the ice, a complicit design
That fills up the room.
If she knows it, and she feels it,
It might be true.
If she wants it, and she buys it,
It might be real.
My Ghost feels the same at night
With no great escape.

– *Stellan Connolly Bettany*

Zhong *Awakening Memory*

When experiencing difficulties and problems in our life, we can choose to keep a normal mind to face them. As a result, the positive mentality will help us out and gain the power we need...

– *Shiwen Zhong*

Yang *Almonds*

The articulation marking 'wedge' resembles the shape of an almond.

Composed in Paris, France, 2024

– *Jackson Yang*

Ma *Dance Unleashed*

Dance Unleashed opens with a melancholy and suspenseful section that introduces the motives that are later developed and “unleashed” in the main section. The main fast section, full of untamed passions, starts rather unexpectedly in the form of a wild dance. The four-note melodic cell (a broken major seventh chord) keeps gaining momentum and undergoes variation and fission. In the middle section, piano and strings form a canon that is harmonically reminiscent of the slow intro but much more exposed and audacious. It then leads into a kind of quaint and elegant dance. The four-note cell soon interrupts and takes dominance. The dance keeps escalating until the piano smashes clusters in the extreme registers as a hysterical outburst. The

dance ends precipitously.

– *Lingbo Ma*

Ye Sky Painter

At different times of the day, we can see different sky colors. I attempt to use relatively independent passages to show the psychological implications of varying weather and the different colors of the sky: gray on foggy days, black at night, blue on sunny days, etc. We live under the same sky, but everyone has a different perspective, the scenery they see is also different. My friends and I are all in different places during the summer vacation, so I want to commemorate the best vacation memory through this fairytale title.

– *ShengQiao Ye*

Ni Wuji 无极

“道生一，一生二，二生三，三生万物。” – 《道德经》

在中国古代的观念里，宇宙是从虚无诞生的。

最开始，宇宙是阴阳未分到混沌时期，也就是无极时期，然后逐渐形成万物的本源——太极。

无之极者而为有，极者，太也。物极必反，无极也是太极。
所以，作为原始物质本身是无形的、无限的。

"The Dao gives birth to one, one gives birth to two, two gives birth to three, and three gives birth to the myriad creatures." – *Dao De Jing*

In Daoism, the universe originates from chaos. It began from a state of undifferentiated unity, known as Wuji period. From this extreme of nothingness comes existence, as everything separated into a bipolar status known as Taiji.

The states of universal chaos and two extremes are mutually dependent and one could never exist without the other. They constituted each other and from that, there comes a cyclical born and reborn.

Just as all creatures in the universe, they come from nothing but formed everything.

Boyarin Village Walk

Village Walk is the fourth piece in a collection of five fixed-media electroacoustic works composed in 2024. Inspired by the cyclical nature of biomorphic woodland symphonies heard at night in the forests between Bard College and the John Cage trust, the work features processed and manipulated sounds from both natural and electronic sources in a complex and evolving pseudo-serial structure determined by and beholden to the clouds, trees, water, birds, insects, and sun. – *Gabriel Boyarin*

Lanning Symphony No. 1

Between the ages of 14 and 18, I composed fifteen symphonies. Then, at 19, during a composition lesson with the infamous music theorist Dmitri Tymoczko, he told me about a composer who, upon becoming dissatisfied with his work, threw all his compositions into the desert and started over. Dmitri grinned and said, "I see this in your future."

Here now I am, admitting to myself that the mad genius who'd leapt onstage in

cargo shorts to introduce his composition, had a good point to make. Now that I am a composer with better confidence in my ability to craft a sincere musical composition, I can tuck those fifteen away and now truly begin.

My Symphony No. 1, still in progress, is a five-movement set of musical landscapes inspired by the Grand Staircase-Escalante National Monument in Utah. From slot canyons to towering rock arches, each movement reflects a different time of day and place in this extraordinary desert.

Tonight, I present the third and fifth movements: *Afternoon Among the Toadstools* is a playful scherzo, evoking family hikes in the desert—filled with delays, complaints, and the occasional moment of awe at the surreal rock formations. *Midnight in the Narrows* ends the composition with a mysterious descent into inharmonicity, beginning with rich textures that grow gradually darker, winding like the shadowed slot canyons before fading away. In this composition, I aim to showcase my most ambitious and finely-crafted harmony and counterpoint thus far. Enjoy!

– *Mathew Lanning*

Tirona ...*would it be enough?*

...*would it be enough?* is the final track from my latest electronic album. It closes the album by recapitulating the project's core emotion of yearning and longing. Do enjoy.

– *Matthew Tirona*

Upcoming Concerts at NEC

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

NEC Philharmonia, Hugh Wolff, conductor

Clyne <<rewind<<; Bacewicz *Divertimento for Strings*; Bartók *The Miraculous Mandarin Suite*; Rachmaninoff *Piano Concerto No. 3*, Yutong Sun '25 AD, piano

Wednesday, September 25, 2024 at 7:30 p.m., Jordan Hall

NEC Symphonic Winds, William Drury, conductor,

Brian O. Walden '02 MM, guest conductor

Toensing *The Wendell Berry Songs*, Sara Zerilli '26 MM, mezzo-soprano;

Maxwell Davies *An Orkney Wedding, with Sunrise*, William Donaldson, bagpipe

soloist; Florence Price *Dances in the Canebrakes* and *Adoration*; Krommer *Octet-Partita*

Thursday, September 26, 2024 at 7:30 p.m., Jordan Hall

A Celebration of Russell Sherman

Sunday, September 29, 2024 at 4:00 p.m., Jordan Hall

Upcoming Concerts at NEC

–continued

NEC Philharmonia, David Loebel, conductor

Beach “Alla Siciliana” from *Symphony No. 2*, “Gaelic”; Ives *Three Places in New England*; Strauss *Don Juan*; Tchaikovsky *Francesca da Rimini*

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

[nec]shivaree, Stephen Drury, director

Tuesday, October 1, 2024 at 7:30 p.m., Jordan Hall

First Monday at Jordan Hall, Laurence Lesser, artistic director - 40th season

Bach *Brandenburg Concerto No. 2*; Barber *Despite and Still*; Fauré *Clair de lune* and *Après un rêve*; Fauré *Piano Quartet in C Minor, op. 15*

Monday, October 7, 2024 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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