

Tuesday Night
New Music

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

PROGRAM

Trygve Lebakken

Drawings in the Margin (2024)

Alexander Smith, cello

Tianyi Wang

Cindy (2024)

Cindy, ASMRtist

Jesse Malnik

from **Piece for Violin** (2024)

I.

Anna Suzuki, violin

Ying Gao

Marks (2023)

Fixed media

Seungchan Lee

Childhood Memory (2024)

Yuxiang Ji, piano

Coco Chapman

Suite for Violin and Viola (2024)

A Tribute to Bartók's 44 Duos for Two Violins, Sz. 98

Ruminative

Exotic

Rustic

Mysterious

Agitated

Ava Kenney, violin

Yu-Heng Wang, viola

Wei-Shiang Chang

from *Two Facing Mirrors for String Quartet* (2024)

II. Under the Waves

Abby Reed, Jia-Ying Wei, violin

Rita Hugues Söderbaum, viola

Chin-Yi Zhu, cello

Zibo Yuan

Heart's Portal (2023)

Ava Kenney, violin

Ethan Murphy, cello

Zibo Yuan, piano

Bryan Chiang

from *String Quartet No. 1 in F Major* (2024)

II. Andante moderato

III. Scherzo: Allegro molto

Ryan Tully, Emma Boyd, violin

Kearston Gonzales, viola

Amelia Allen, cello

Jordan Chun Kwan Lau

— — (2023)

Jonathan Fuller, Zachary Fung,

Jonah Kernis, Zanipolo Lewis, cello

Aviva Senzon

Days of Heaven (2024)

Miruna Eynon, cello
Misha Bjerken, Alyssa Peterson,
Colby Heimbürger, double bass

Jackson Yang

Four Songs for Soprano and Piano (2023)

I. La Maison D'Or
II. The Roses
III. Submergence
IV. Golden Gown

Mara Riley, soprano
Rafe Schaberg, piano

Yunqi Li

Love at the End of Time (2024)

Bairun Liu, piano

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

November 19, 2024 at 8:00 p.m., Brown Hall
December 3, 2024 at 8:00 p.m., Williams Hall

Lebakken *Drawings in the Margin*

This piece captures the feeling of extreme disconnection and passiveness. Primitive and austere drawings written in sound are moved and manipulated while never actually coalescing. They instead morph from one scene to the next without any sort of closure or definite statement or structure. Sounds of present and previous cultures are juxtaposed before merging into clouds of gray that lose the ability to contain meaning, teasing the listener in different ways before ultimately leaving them abandoned.

– Trygve Lebakken

Wang *Cindy*

Hi, it's personal time with Cindy!
Sit back, close your eyes, and enjoy!

– Tianyi Wang

Gao *Marks*

There are many marks left in people's lives, such as inappropriate signatures on historical sites and buildings, or works of art left by land art artists in the vast nature. At the same time, marks can also be left in non-physical ways, such as water, light, people, and things we as human beings are doing at any time. They will pass with time, but they have indeed existed and they could become marks in time and space in some way.

– Ying Gao

Lee *Childhood Memory*

This is a short piano piece that reflects on my youthful time.

– Seungchan Lee

Chapman *Suite for Violin and Viola*

My studio teacher asked me to study Bartók's *44 Duos for Two Violins, Sz. 98* and pick some duos to emulate in my own work. I wrote the first piece before I heard the Bartók duos, but the remaining pieces are based on duos 40, 11, 28, and 21, respectively. In these deceptively simple works, I venture through many rich sound worlds and explore a wide variety of ideas including prolonged syncopation, ostinato, retrograde, irregular meters, and – as per the request of my performers – polyrhythms and triple/quadruple stops. A big thanks to my good friends Ava and Yu-Heng for bringing these portraits to life!

– Coco Chapman

Chang *"Under the Waves" from Two Facing Mirrors for String Quartet*

Wave upon wave, the ocean gently sweeps the shore's sands back into its embrace. May the secrets hidden deep remain beneath the surface.

Just... let me gaze from afar, quietly watching in silence...

– Wei-Shiang Chang

Yuan *Heart's Portal*

This composition is inspired by two aspects. Firstly, the rhythmic pattern of a beating heart: two beats, one strong and one weak, one long and one short, gathering and expanding, sinking, and brightening, reflecting the fluctuations of emotions in speed and intensity. Secondly, it incorporates the etiquette of knocking on doors in traditional Chinese culture: three knocks and two knocks. Three knocks signify

respect and inquiry, while two knocks indicate that the person behind the door is someone familiar. The entire composition unfolds with the motif of two gentle knocks, using a narrative and montage-like approach to blend and reorganize fragmented materials. It expresses the hope that people in this world can courageously knock on the door within their hearts, facing their inner monologue.

Two gentle knocks, seeking to step across the familiar door leaf,
Yet, she lets out a hoarse scream, silent tears of fear flowing.
You want to listen to her, making two soft beats,
Wishing to be both peaceful and dancing with her.
Wishing to be both melancholic and hopeful with her.
Gathering after contracting, shining after sinking,
Behind that heart's portal, a spiritual light emerges.

– Zibo Yuan

Chiang *String Quartet No. 1 in F Major*

These are the two inner movements of a 4 movement quartet, the outer movements of which have yet to be completed.

– Bryan Chiang

Lau — —

A piece written 'around' 3 chords.

– Jordan Chun Kwan Lau

Senzon *Days of Heaven*

This piece was written as a film score to *Days of Heaven*. The rich landscapes of open fields and sunset oranges were best captivated by the low sonorities of the cello and double bass.

– Aviva Senzon

Yang *Four Songs for Soprano and Piano*

La Maison D'Or (duration 2')

(BAR HARBOR)

From this fair home behold on either side
The restful mountains or the restless sea
So the warm sheltering walls of life divide
Time and its tides from still eternity.

Look on the waves: their stormy voices teach
That not on earth may toil and struggle cease.
Look on the mountains: better far than speech
Their silent promise of eternal peace.

Oliver Wendell Holmes

The Roses (duration 1')

I have roses in my garden,
And their fragrance fills the air.
How I love to watch them blooming;
For they all are very fair.

Some have deep red velvet petals,
Some again are snowy white;
And the little baby pink ones,
Surely give you such delight.

Pretty birds come to my garden,
And sing there the live-long day;
Yes the birds and pretty flowers
Help and cheer us on our way.

Alan L. Strang

Submergence

(duration 4')

When along the pavement,
Palpitating flames of life,
People flicker round me,
I forget my bereavement,
The gap in the great constellation,
The place where a star used to be.

Nay, though the pole—star
Is blown out like a candle,
And all the heavens are wandering in disarray,
Yet when pleiads of people are
Deployed around me, and I see
The street's long outstretched Milky Way,

When people flicker down the pavement,
I forget my bereavement.

D.H. Lawrence

Golden Gown

(duration 5') *to Ian Hsu*

Dear Sun
I glance upon you at dawn
When flowers bloom through your golden
kiss

Sky by sky
River by river
Enchanting their blueness to wear your
golden gown

Dear Sun
I glance upon breeze caresses petals and
leaves into peace

Oh, how I wish you'd give your secrets away
With your golden gown
I live forever in a golden town.

Ian Hsu

Li *Love at the End of Time*

Love at the End of Time is written in 2024 for my late grandfather. Even though my grandfather is no longer here today, he has never left me and has always stayed with me through my love for him. The main theme of this piece is to describe that love has power over life and death which means that even though time took my grandfather away mercilessly, the love he gave me goes beyond the time and remains in my heart forever. I believe that he and I can meet each other at the end of time in the future. This piece contains two themes: love and time. The "love theme" is written based on his warmth and kindness. In my childhood, he always sang folk songs to me to help me fall asleep. I also utilize "double counterpoint" to indicate this memory. The "time theme" is based upon my grandfather's perception of time, with heightened ruthlessness and coldness towards the end of his time. I use the bass line and the triples to show the pace of time. The turning point from the love to time theme comes when the plucked strings start. *Love at the End of Time* encapsulates the interconnect-
tedness of love throughout time.

– Yunqi Li

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