

Tuesday Night New Music

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.

Stay Connected      

Marie Carroll

untethered (2021)

Yoona Kim, ajaeng
Anwei Wang, guzheng
Marie Carroll, koto

Jaegone Kim

The Show (2021)

Jaegone Kim, electronics

Brooks Clarke

The Persistence of Trees (2021)

Lexie Aguilar, tenor saxophone

Owen Johnson

It Comes in Waves (2021)

Olga Kaminsky, violin

Changjin Ha

from *Lost in Thought* (2021)
III: About the right to cry

Heechan Ku, cello

Tianfang Jia

Kindertotenlieder (2021)

Hai Zi

Chen 2:30 pm *Circulation*

Change and stillness, the two seemingly conflicting concepts coexist in time. As the subjective emotion constantly experiences changes, time changes into cycles, and these cycles eventually form a static identity. In this piece, the relationship between these two conflicting concepts of time changes from a dissonant into a consonant one. It is precisely the change of these expressions over time that constitutes the overall identity of the sonic environment. Through perception, the overwhelming momentum of the exterior environment, which imposes passivity onto the subjective emotion, is transformed into an experience of clarity and inner tranquillity.

Sang String Quartet “Typhoon”

This piece has 3 movements. I have tried a new structure of this piece, starting and ending with 2 strong movements and put the second movement with soft and peaceful dynamics in the middle since my former pieces all started with slow and quiet sections. The reason I named this piece “Typhoon” is that the second movement is calm like the eye of a storm, and it is surrounded by a powerful first and the last movement.

Kim *Aberration of Starlight*

Two stars are flickering towards each other. Far away, they send signals, but the signals are impossible to reach... The stars desperately emit power, hoping to communicate with each other.

Muramatsu *Gravity*

Gravity is a piece exploring an equivocal correlation between objectivity and subjectivity in music. It is in the relationship between the ensemble and the audience between the performers and listeners. The music is controlled in an exact way on the one hand, but each gesture is, on the other hand, freed from temporal regulation that limits expressiveness.

Wait, so as to recall the stronger man who you used to be

Changjin Ha

Jia Kindertotenlieder

This is a documentary for a mother who just lost her only son. The music unfolds as a dialogue, which gets deep into the mother's subconsciousness in PTSD and flows with her memory embedded in the stream of consciousness. The dialogue, by nature, is montage-like and poly-layered. The mother constantly repeats the trauma she just experienced. In between the traumas, memories in the past 20 years are recalled, sketching pictures ages ago.

Linxi Chen

2:30 pm Circulation (2021)

Jiaqing Luo, piano

(... in memory of Tommy Zhu...)

– Tianfang Jia

Zheng Supplicate: Rain

This is a tale of lost love, abandonment, and distraught. Dreams, hopes, all lost to the composer like raindrops collapsing from the dark clouds above. The world is an endless drizzle; sorrow and despair shrouded in the bleak autumn rain. "Although the love has abandoned me, I feel no hesitation in shedding my tears for you: as rain nourishes the soil for flowers to blossom, my tears will let me relive the memories of my unreachable past."

– Haoyu Zheng

Dohyun Kim

String Quartet "Typhoon" (2021)

I.
II.
III.

Caroline Jesalva, Xiaoqing Yu

Steven Tse, viola

Stephanie Yang, cello

I beg to extinguish
The light of crude iron, the light of my
love, the light of sunshine
I beg for rain
I beg
To die in the night

我请求熄灭
生铁的光，爱人的光和阳光
我请求下雨
我请求
在夜里死去。

I beg that in the morning
You shall meet
The one who buried me
The desolate years are boundless

我请求在早上
你碰见
埋我的人
岁月的尘埃无边

In the fall
I beg:
For a downpour of rain

秋天
我请求

Aberration of Starlight (2021)

Flickering
Signal
Mayday
Emit light

Bella Hyeonseo Jeong, violin

Changjin Ha, piano

Justin Dean Park, trumpet
Changwon Park, bass trombone
Jaewon Wee, Yulia Price, Hyeonah Hong,
Chiung-Han Tsai, violin
Ayano Nakamura, viola
Seoyeon Koo, cello
Diego Martinez, double bass

some entertainment, then sit back and enjoy these wonderful and inspiring cameras across the world.”

– Ting Dalton from Armchair Traveler



Please be advised that during the course of tonight's performance, audience members are asked to turn their cameras on, to be visible onscreen by the rest of the audience. By entering and participating as an audience member in tonight's concert, you, your phone, yourself and any minor accompanying you (collectively, "you") are consenting to be recorded via audio and video, and be included in a recorded livestream that will be broadcasted over the internet."

Clarke *The Persistence of Trees*

The growth of a tree is not appreciated until it is cut down and forgotten.

Johnson *It Comes in Waves*

This piece is based on the feeling of missing someone dear to you, a feeling that comes in waves. I wrote it at the beginning of the semester, when I was struggling with those feelings. Composing this piece, in a way, helped me to come through them. Throughout the piece, I aim to use the natural resonance of the violin, to the advantage of natural harmonics and open strings. This contrasts with the driving and passages, creating a push and pull in the piece. The piece is composed with the open G and D strings, with a natural harmonic being added to the melody. This creates the "wave" feeling that will be heard in the piece.

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 Brooks Clarke under the supervision of composition chair Michael Gandolfi.