

Tuesday Night  
New Music

Thursday, April 17, 2025  
8:00 p.m.  
Williams Hall

PROGRAM

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**Zhuoyuan Li**

*Snow in Boston* (2025)

Allegro  
Andante

Chiung-Han Tsai, Youngran Moon, violin  
Haobo Bi, Qinghong He, viola  
Ethan Murphy, William Parkes, cello

**Mathew Lanning**

*Six Piano Preludes* (2016–2025)

Book I, No. 3: Spring Labyrinth  
Book, No. 8: Keep Your Eyes Peeled  
Book II, No. 7: The Anatomy Lesson  
of Dr. Bird  
Book II, No. 11: We, the Fish  
Book III, No. 8: Spider in the Morning  
Book III, No. 14: The Corner of Beethoven's  
Mouth

Mathew Lanning, piano

**Samuel Kerr**

*Lost Calls* (2024)

Searching, Falling  
Little Gems  
Valley Beyond

Noah Hawryluck, French horn  
Samuel Kerr, piano

**Seungchan Lee**

*The Winter of 2025* (2025)

Helen Yu, Eddy Au Yeung, violin  
Wednesday Hsu, viola  
Jae Eun Kim, cello

**Zihan Geng**

*Guitar Études* (2024)

Primality

Palindromes

Axis

Peiyi Wang, guitar

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*

**Tuesday, May 6, 2025 at 7:30 p.m., Jordan Hall**

## **Li** *Snow in Boston*

When I arrived in Boston this January, the first thing I saw upon leaving the airport was snow. Having grown up in cities where snowfall is rare, I was struck by its quiet beauty — something I had never experienced so directly before. This piece was born from that moment. Rather than focusing on technique or complexity, I aimed to express the sense I felt. The music offers a calm, lyrical reflection on snow as seen from my perspective—gentle and serene.

– Zhuoyuan Li

## **Lanning** *Six Preludes*

*Book I, No. 3: Spring Labyrinth*

A flock of swans swims through a winding, labyrinth-shaped lake, its dark waters curling like smoke through a dense grove of whispering trees. Branches twist overhead in impossible angles, casting long, flickering shadows that seem to follow the swans as they glide, unhurried, through corridors of liquid glass.

*Book I, No. 8: Keep Your Eyes Peeled*

Against a field of deep teal, a face assembled from impossibilities chatters without pause. Two peeled lemons, glistening and raw, peer out as feverish eyes, while a dismembered lobster claw twitches where a mouth should be—opening and closing in manic, babbling rhythm.

*Book II, No. 7: The Anatomy Lesson of Dr. Bird*

Beneath a flickering streetlamp in a grimy back room, Big Bird stands over a cadaver, one feathered wing slick with something dark. Around him, a half-circle of muppets watches in rapt attention—Elmo with hollow eyes, Grover wringing his hands, and Cookie Monster twitching. The body on the table is pale and human, ribs cracked open like a book no one should read. Laughter is gone here.

*Book II, No. 11: We, The Fish*

High above a quiet valley, enormous robot fish drift slowly through the sky, their metallic scales glinting in the shifting light. They move with an eerie grace, ancient and weightless. Antennae twitch like whiskers, and faint mechanical clicks echo in the still air, blending with the wind like a forgotten signal.

*Book III, No. 8: Spider in the Morning*

A child sleeps, small and still, beneath a quilt of faded stars. From the corner, something begins to move. A spider, its limbs long as lampposts and slick with velvet hair, creeps forward with nightmarish slowness. Time stretches thin. Then, in an instant too fast to see, the thing lunges—legs snapping, jaw splitting—and she is gone. All is quiet.

*Book III, No. 14: The Corner of Beethoven's Mouth*

A furious storm of hammering notes bursts forth as Beethoven unleashes his angst on the piano. Inside the instrument lies a pale corpse, a tangled manifestation what

remains of his ability to hear. To the composer, the room is silent, the music a rage merely within.  
– *Mathew Lanning*

### **Kerr** *Lost Calls*

*Lost Calls* was written for Noah's graduating recital in Toronto, Ontario (Canada) last year - it is a retrospective on the incredible period of growth, change, and emotional development that takes place through a musical education.

As we both move through (and come to the conclusion, in my case) of our degrees in the USA, we find ourselves once again looking back on the tumult and growth of our time in Boston - which we hope is reflected in the piece in a way that resonates with fellow students on their musical journeys.  
– *Samuel Kerr*

### **Lee** *The Winter of 2025*

This piece is string quartet that reflects on my actual story. The winter (January) of 2025 was the hardest and saddest time to me especially facing the reality alone was very cruel to me.  
– *Seungchan Lee*

### **Geng** *Guitar Études*

Composed in 2025, *Guitar Études* represents both a technical and personal exploration of the guitar's possibilities. As a composer influenced by mathematical thinking, I initially approached this piece with structures rooted in number theory and symmetry. However, the more I worked with the guitar, the more I felt drawn to move beyond pure abstraction — to blend mathematical logic with expressive, instrument-specific discovery.

This six-movement work functions on two levels: as a set of études for the guitarist, and as compositional études for myself — studies in form, texture, and concept that reflect my evolving style and interests. Each movement is titled after the conceptual idea that shaped its construction:

#### I. Primality

Explores patterns built from prime numbers, manifesting in rhythmic groupings and pitch structures.

#### II. Palindromes

Based on musical ideas that are mirrored or symmetrical, both rhythmically and melodically.

#### III. Axis

A hybrid of the first two movements, merging number-based structures with mirrored forms.

Throughout the piece, listeners will encounter a wide range of sonorities and extended techniques as I attempt to push the expressive range of the guitar. At the same time, the titles offer insight into each movement's structural logic, they're not just names, but conceptual cues that shape the musical material itself.

*Guitar Études* marks the beginning of a larger journey: a deeper engagement with the guitar and a growing body of work for the instrument that balances intellectual design with sonic curiosity.

– *Zihan Geng*

## **Upcoming Concerts at NEC**

Visit [necmusic.edu](http://necmusic.edu) for complete and updated concert and ticketing information

### **NEC Honors Ensemble: 242 Strings Piano Quartet**

*Saturday, April 19, 2025 at 7:30 p.m., Jordan Hall*

### **Faculty Recital: Stephen Drury, piano**

Bach *Partita No. 6 in E Minor*; Beethoven *Sonata in E Major*, op. 109; Cardew *Treatise*

*Sunday, April 20, 2025 at 8:00 p.m., Jordan Hall*

### **Chamber Music Gala**

*Monday, April 21, 2025 at 7:30 p.m., Jordan Hall*

### **NEC Jazz Composers' Workshop Orchestra, Frank Carlberg, director**

*Tuesday, April 22, 2025 at 7:30 p.m., Jordan Hall*

### **Song Composition Project: NEC Composition Dept + Song Lab**

Nine premieres of art songs for voice and piano composed by NEC composition studentsts - Cameron Stowe and Tanya Blaich, curators

*Wednesday, April 23, 2025 at 6:00 p.m., Williams Hall*

### **NEC Symphony, David Loebel and Jherrard Hardeman '25 MM, conductors**

Beethoven *Coriolan Overture*; Tomer Rozen '25 MM *Orchestral Overture*; Britten *Four Sea Interludes* from *Peter Grimes*; Brahms *Violin Concerto in D Major*, op. 77, Masha Lakisova, violin soloist

*Wednesday, April 23, 2025 at 7:30 p.m., Jordan Hall*

### **NEC Chamber Singers, NEC Symphonic Winds**

Erica J. Washburn and William Drury, conductors: "Movie Night!"

*Thursday, April 24, 2025 at 7:30 p.m., Jordan Hall*

### **Evren Ozel, piano (AD)**

Student of Wha Kyung Byun

*Monday, April 28, 2025, at 7:30 p.m., Jordan Hall*

### **NEC Conductors' Choir**

Bailee Green '25 MM, Lena Wong '25 MM, Henri Youmans '25 MM, and Howard Zheng '25 MM, conduct

*Monday, April 28, 2025 at 7:30 p.m., Burnes Hall*

### **Contemporary Musical Arts Dept. Concert**

"Visionaries and Eccentrics: Ives' Problem Children", curated by Anthony Coleman and Lautaro Mantilla

*Tuesday, April 29, 2025 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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