

Concert Program



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Tuesday Night New Music

Tuesday, September 23, 2025
7:30 p.m.
NEC's Jordan Hall

PROGRAM

Yuanwei Ni

Alis volat propriis (2025)

Yuxin Song, flute

Julia A. Crosson

from *Lyric Tunes* (2023)

III. Silver Rainfall

Julia Crosson, piano

Mathew Lanning

from *Symphony No. 1* (2024)

IV. Sunset over the Coyote Gulch

Kearston Gonzales, Yoonjin Hwang,

Mara Zaner, violin

Nicolette Sullivan-Costa, Wednesday Hsu,
viola

Joy Chu, Edelweiss Pak, cello

Dennis McIntyre, double bass

Carlos Gael Retana

Prelude for Piano and Cello No. 3, op. 12 (2025)

Hannah Wang, piano

Ewan Manalo, cello

Genie Alvarado

FAIL! (2025)

Haijie Du, Anjolie Djearam, soprano

Ino Lin	<p><i>Parallel Universe</i> (2025)</p> <p>Xinchen Jessica Zhang, cello Hannah Wang, piano</p>
Edric Sapphire	<p><i>Daybreak</i> (2023)</p> <p>Fixed media</p>
Tiantian Huang	<p><i>Romance II: The Gravestone of Youth</i> (2025) (Septet for clarinet and strings) 浪漫曲 II: 青春的墓碑 (为单簧管与弦乐而作)</p> <p>Haoran Sun, clarinet Jiyu Oh, Johannes Lioddén, violin Nolan An, Yi-An Liao, viola Oscar Wang, Xinchen Jessica Zhang, cello</p>
Tianyi Wang	<p>念 (2025)</p> <p>Zhenyue Zheng, Hanlin Yu, clarinet</p>
Runchen Li	<p><i>Jueěěěěěěěego I</i> (2025)</p> <p>Isaias Fabian, tuba Runchen Li, piano</p>
Jack Frederick	<p><i>Crossroads</i> (2025)</p> <p>Ange Ahart, Bennett Badeaux, guitar</p>

Peter Butler

Two Movements for Viola (2025)

I.

II.

Jordan Watt, viola

Zihan Geng

回 (hui) (2024)

Zhiye Lin, 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 Peter Butler and Genie Alvarado, under the supervision of composition chair Michael Gandolfi.

Upcoming Tuesday Night New Music Concerts

Tuesday, October 7, 2025 at 8:00 p.m., Brown Hall

Tuesday, October 21, 2025 at 8:00 p.m., Burnes Hall

Tuesday, November 18, 2025 at 8:00 p.m., Williams Hall

Tuesday, December 2, 2025 at 8:00 p.m., Williams Hall

Ni *Alis volat propriis*

Nicht müde werden
sondern dem Wunder
leise
wie einem Vogel
die Hand hinhalten.

Not get tired
but to the miracle
silently
as to a bird
hold out your hand.

Hilde Domin

Ivo Loretz

The inspiration behind this composition came from reading Hilde Domin's poem. Her poetic language is simple and unadorned, yet it carries a quiet strength. In the barren, desolate landscape of post-war German poetry, her work introduced a gentle and luminous timbre.

When we speak of "feminism," it is not about seeking privilege or opposing men, but rather about finding a path to place and sustain ourselves in an uncertain world.

– Yuanwei Ni

Crosson *Silver Rainfall*

Silver Rainfall is the third of the *Lyric Pieces*, which is a series of short pieces composed for solo piano. However, it was composed about a year after the previous two pieces were composed. The piece is similar in style to the other *Lyric Pieces* and was thus included in the same series.

– Julia A. Crosson

Lanning *Sunset over the Coyote Gulch*

Sunset over the Coyote Gulch is the fourth movement of my first symphony, a five-movement journey through the landscapes of the Grand Staircase–Escalante National Monument. Each movement paints a vivid portrait of a distinct vista within this remarkable terrain, with perhaps most vivid of all being the Coyote Gulch.

A winding narrow canyon tucked deep within unending stretches of desert, this tributary into the Escalante River is renowned for its graceful sandstone arches, soaring cliffs, and hidden waterfalls. As the sun sets over this landscape, vivid colors and deep shadows transform the red rock walls into brilliant hues of gold, and orange, a purple sky bidding the canyon goodnight.

– Mathew Lanning

Retana *Prelude for Piano and Cello No. 3*

Being my third *Prelude for Cello and Piano*, it continues my obsession with the beauty that can be produced by the cello and piano. However, this piece focuses on simplicity and stillness, which is contrasted by a section that is fluid and more detailed in texture. The material is simple, and so is the harmonic language. However, it is done as a challenge and as a means to produce something that attempts to evoke beauty in a personal way. That is to say, this music is meant and intended to be like a dedicated heartfelt note, which makes one smile for the moment of beauty that one did not expect, but were pleasantly surprised by.

– Carlos Retana

Alvarado *FAIL!*

Miscommunication is something that is bound to happen in one's life. Whether it be from a misinterpreted tone or because of improper wording, it can lead to confusion, frustration, and even anger. It emphasizes non-verbal communication, and tests the strength of relationships. Even when both two parties cannot verbally communicate with each other, they can still find agreement in shared gestures. It's up to them to figure out how to understand each other.

– Genie Alvarado

Lin *Parallel Universe*

Parallel Universe is a duet for cello and piano, composed from 2023 to 2025. The composition is inspired by the imagination of "Parallel Universe". This is a dreamy, magical and powerful piece that leaves people feeling energetic and enjoying it.

– Ino Lin

Sapphire *Daybreak*

Daybreak for 5.1 surround sound audio and electroacoustic instruments is a fixed media piece written to depict the emotional journey from sunset to sunrise. The piece begins with a paper-thin, ethereal C-major arpeggio to depict the mystery and suspense of the appearance of a full moon. To give the piece greater programmatic meaning, speakers carry low piano keyboard overtones over the audience's heads in an arc from the front to the back of the stage. What follows is a five-part fugue exposition constructed of contrasting timbres, programmatically depicting a scene that could have come from a Hallowe'en movie. Ghostly, high-pitched voices depict swarms of bats emerging into view, while brassy and percussive bass voices depict tolling church bells and menacing organ pedal dirges. The fugue exposition reappears with the order of the voices reversed, building to a sinister climax in the piece's relative minor key. Out of the swirling upper voices, a chorale of successive parallel fifths emerges with strong emphasis on the bass voice. Before the tension can resolve, the piece is buried under a sudden tsunami of white noise. Out of the tidal wave of white noise emerges a night music passage, built out of shadowy imitations of the exposition's motifs. The menacing night passage can be heard retreating across the stage in the form of distant church bells, arcing across the audience from right to left. The C-major arpeggio reappears as an augmented triad combined with the sweeping piano overtones to depict the rising of the sun. The fugue exposition reappears with brighter voices in a bright, frantic march to depict the busy inhabitants of civilization. Unlike the previous fugue exposition, the later fugue exposition begins with one middle voice and branches out in both directions simultaneously. The fugue exposition reaches its peak intensity with nine contrapuntal subjects, resulting in a dizzying blur. The energy is interrupted by frantic motion in all voices, depicting the relentless activity of the radiant sun. Contrapuntal voices overlap to snowball into a cacophony of different sounds that careens through distant keys before reaching a pedal point in C minor-major. Melodies from all parts of the piece combine to drive the piece's energy for the final crescendo of the piece's climax. The piece's voices cover all registers of the keyboard; the middle brassy voices are

supported with high whistles reminiscent of organ stops, while the pedal C is supported by a low-end rumble. The sun's highest point in the sky is depicted with a crescendo created by a reversed chord from a piano keyboard. The tones of the keyboard become louder and louder until the percussive striking of the keys is heard, letting the piece's energy build until fades out.

– Edric Saphire

Huang *Romance II: The Gravestone of Youth*

Romance II: The Gravestone of Youth contemplates the fleeting nature of youth and the naïve yet beautiful love it holds. It is a finality to a trace of love—an unforgettable experience, tender and tinged with melancholy. What, then, is my Gravestone of Youth? For me, the traces of my conversations with her and her silence and shunning are carved into that stone. And, if you ponder this deeply and carefully, what would your Gravestone of Youth be?

– Tiantian Huang

Wang 念

The Chinese character “念” can function both as a verb, meaning to long for or miss, and as a noun, representing a thought or yearning. In this piece, I skillfully combine both meanings, expressing the depth of longing towards certain things while also reflecting the environment and atmosphere at that moment. At the same time, the piece depicts the abstract form of my yearning and the eventual development of that emotion.

– Tianyi Wang

Li *Jueěěěěěègo I*

The tiitttle begins with the Spaaaaanish word juégo—“gaaame”—but deliberately mutaaates into Jueěěěěěègoooo, a woord stretcched, distoorted, and ornamented until it resemblles a striiing of plaayful glitches. This transformaation is not merely typograaphic but refleeeects the esssence of the pieeece itself: an explorroration of whaaat it meeeans to approach muuusic with a gaaame-like attitude.

Rather than treatiing form or haaarmony as rigid structuures, the work embraces them as ruuules of a proviisional gaaame, rules that can be beent, repeated, or contradicted. Like a chiiild's shifting inveention of neew gaaaames, the muuusic resists finallity and instead cultivates a spirit of open plaay.

The interruptions, repeetitions, and slight mutaations in soound mirror the way juego becoomes Jueěěěěěègooo, where familiarrity and distortioon coexiist, and where meaning is suspeeended betweeen seriousness and frivolity.

Ultimately, Jueěěěěěègo I invites listenerrs to imagiine muuusic not as a closed systeem but as a terraain of plaayful possibilities—unexpected, unstaable, and yet strangely liberaating.

– Runchen Li

Frederick *Crossroads*

Crossroads represents decision-making through a programmatic story about a train journey. Coming to a metaphorical crossroads means that a decision must be made, regardless of the circumstances or preparedness.

This piece was recently selected as a winner for the CWU New Music Festival

call for scores, and will be played in October as a part of that festival. – *Jack Frederick*

Geng 回 (hui)

This composition is based on the ABA' form but slightly altered; each element can be seen as a set of ABA', such as the rhythm or pitch register. Each little set of ABA' is within a larger ABA', and the largest set is distinguished by the mode of the composition, which is the two different all-interval tetrachords (0137 and 0146), which represent the A and A' sections. The mode used in the B section is in contrast to the dissonance that the All-interval tetrachord has created.

The inspiration for this harmonic language stems from my deep fascination with the all-interval tetrachord. Despite its simplicity as a four-note set, it possesses extraordinary potential for harmonic development, embodying the idea that something seemingly small and contained can unfold into vast complexity. This principle became a guiding force in shaping the composition, allowing intricate harmonic transformations to emerge from a single, compact idea.

Visually, the structure of the piece is mirrored in the Chinese character "回" (Hui, translated to backwards) symbolizes the whole composition of the character's shape. The two different sizes of squares symbolize the A and A' sections; the area in between the two squares symbolizes the B section.

– *Zihan Geng*

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Food and drink are not allowed in the concert hall,
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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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A handwritten signature in black ink, consisting of a series of loops and a long horizontal stroke.

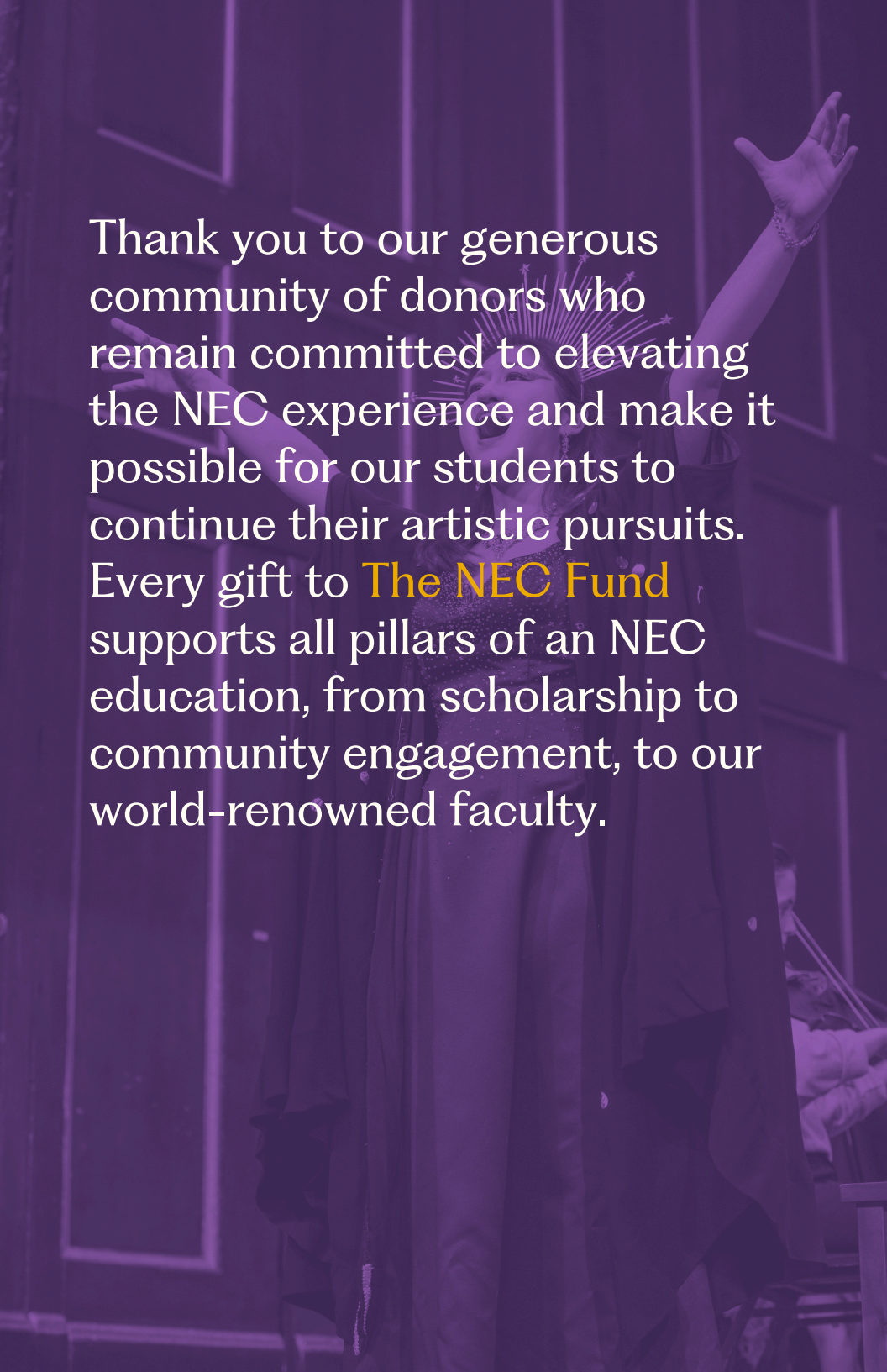
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A woman in a black dress with a starburst headpiece, arms raised in a celebratory gesture, against a purple background.

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