

Tuesday Night New Music

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

PROGRAM

Runchen Li

Overture for Cao Yu's "Thunderstorm" (2024)

For chamber string orchestra

为曹禺的悲剧《雷雨》所做的序曲

Johannes Liodden, Vasiliy Bolgov,

Bo-Yuan Jeng, Amelia Cannavo,

Miles Kennedy, violin

Greta Coleman, Yiming Ma, viola

Oscar Wang, Lorenzo Ye, cello

Ming Zhong, Liana Logan, double bass

Carlos Gael Retana, conductor

Daeun Seong

Whispering Shores (2024)

Sam Kerr, vibraphone

Julia A. Crosson

Garden of Roses (2025)

Connor Wood, French horn

Julia A. Crosson, 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 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

Li *Overture to Cao Yu's "Thunderstorm"*

This overture takes its inspiration from *Thunderstorm*, Cao Yu's landmark tragedy of modern Chinese theatre. The play exposes the destructive collision between hidden family secrets and deep social divides, all set against the oppressive atmosphere of an impending storm. Rather than retelling the drama's narrative, the music seeks instead to embody its psychological and emotional essence: tension, suffocation, and inevitable collapse.

Woven into the score is a subtle homage to Mozart's *Ave verum corpus*. The sacred calm of Mozart's lines, reimagined here in transformed guise, emerges like a fleeting radiance within the surrounding turbulence. This gesture provides a transcendent counterpoint to the tragic narrative, allowing the inexorable sense of fate in *Thunderstorm* to resonate with a broader musical and spiritual dimension.

本序曲创作灵感来自曹禺的悲剧《雷雨》。作为中国现代话剧的里程碑之作，《雷雨》揭示了人性与社会矛盾的冲突：家族的隐秘与阶级的隔阂在风雨欲来的氛围中逐步显露。音乐并未直接描摹剧中情节，而是力图在声音中捕捉剧作的精神气质——紧张、压抑与不可避免的崩裂。

作品中还隐约致敬了莫扎特的《圣体颂》。这一圣乐的宁静与神性，被转化为在风雨阴影中短暂闪现的光辉；它既构成了与剧作压抑氛围的对照，也为整部作品注入了一种超越尘世的精神深度。序曲在某些段落中呈现出一种矛盾的气息：仿佛濒死时的安详与痛苦同时并存，平静与撕裂在同一声响中共振。这种张力，正是《雷雨》所呈现的无可逃避的命运感。

《천둥번개 (雷雨)》

— Runchen Li

Seong *Whispering Shores*

This piece was inspired by La Jolla Shores, CA

— Daeun Seong

Crosson *Garden of Roses*

Garden of Roses is my first work for horn and piano. The piece is made up of four sections. The first section is peaceful, with a simple melody in the horn and luscious rolled chords in the piano. The second section is livelier than what came before it. The third section is majestic and notably features horn multiphonics. The fourth section is a reprise of the peaceful opening.

— Julia A. Crosson

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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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