

Tuesday Night New Music

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

PROGRAM

Amelia Guan

*Intro: May the Moon Be With Me, Forever +
Selene 月神* (2025)

Amelia Guan, piano, electronics

Samuel Kerr

Black Pines (2025)

Wednesday Hsu, viola

Yuxi Kou

Freeze-Frame Vortex (2025)

Bo-Yuan Jeng, violin

Yi-An Liao, viola

Oscar Wong, cello

Junho Kim

Response for Cello (2025)

Alex Aranzabal, cello

Yangfan Xu

Whisker Suite (2025)

Purrlude

Catankerous

Meowmento

Yangfan Xu, Tomer Rozen, piano four hands

Ino Lin

Dream Land (2025)

Bo-Yuan Jeng, Johannes Lioddén, violin

Seoyeon Bay, viola

Xinchen Jessica Zhang, cello

Chris Brewster

Release (2025)

Evan Haskin, guitar

William Woodruff

Romantic Suite (2024)

Berceuse

Waltz

Prelude

Nocturne

Waltz

Waltz

William Woodruff, piano

Tiantian Huang

Valse di Fantasia: Where the Heart Leaps Again
(幻想圆舞曲：心绪重鸣) (2025)

Yuzuka Williams, flute

Hanlin Yu, clarinet

Jiyu Oh, Bo-Yuan Jeng, violin

Yi-An Liao, viola

Xinchen Jessica Zhang, cello

Liana D. Logan, double bass

R. B. Indigo Yao

from *Bad "Music"* (2025)

II. Don't Crash It

III. The Breakdown

Bo-Yuan Jeng, violin

Zhi Xuan Quan, viola

Jia Heng Xie, bassoon

Julia A. Crosson

from *Harp Sonata No. 4 in B-flat Major*
"The Ocean" (2025)

III. Gigue

IV. Hornpipe

Julia A. Crosson, harp

Skyler Hedblom

Marche d'un petit diable (2024)

Duan Hong, alto saxophone
Kayla Adams, trumpet
Mitsuru Yonezaki, violin
Ania Custodio Folch, cello
Luisa Brown-Hernandez, double bass
Patrick Sorah, xylophone
Christian Bartholomew, percussion
Samuel Kerr, conductor

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.

Tuesday Night New Music – Spring 2026

Tuesday, January 27, 2026 at 8:00 p.m., Brown Hall
Tuesday, February 24, 2026 at 8:00 p.m., Burnes Hall
Tuesday, March 10, 2026 at 8:00 p.m., Burnes Hall
Tuesday, March 24, 2026 at 8:00 p.m., Brown Hall
Tuesday, April 14, 2026 at 8:00 p.m., Williams Hall
Tuesday, May 5, 2026 at 7:30 p.m., Jordan Hall

Guan *Intro: May the Moon Be With Me, Forever + Selene* 月神

This is dedicated to my eternal moon.

I said "the moon is beautiful tonight", but what I really want to say is "I love you".

– Amelia Guan

Kerr *Black Pines*

Black Pines represents the feeling of moving through a dark wood in the oppressive pitch black of night. There is an uncertainty, a discomfort, a nakedness that manifests; one imagines creatures just out of view, a forest full of unseen and menacing life – a shrouded world of hidden animosity.

– Samuel Kerr

Kou *Freeze-Frame Vortex*

Freeze-Frame Vortex is a string trio in which the material is spun out at times very rapidly, and other times in slow motion. A chorale is hinted at over the course of the work, finally emerging at the end.

– Yuxi Kou

Kim *Response for Cello*

This piece seeks to capture the moment of prayer and response.

Here, "prayer" does not refer to a specific religion. It may take the form of Christian prayer and divine response, Buddhist meditation and enlightenment, or the union of self and nature through contemplative practice. All are treated as variations of a single, universal concept.

The first section portrays the individual engaged in a solemn act of prayer or meditation. To reflect this, the Dorian mode is employed, evoking a sense of spiritual stillness and reverence.

As the individual receives no response, a human struggle unfolds—between faith and doubt, longing and resignation. This emotional tension is expressed through more turbulent dynamics, rhythmic agitation, and the somber colors of minor tonalities.

Later, the appearance of harmonics represents the arrival of a response. The ascending melodic line, once directed toward the heavens in prayer, is mirrored by a descending, transfigured line that seems to come from above. These two melodies blend, light emerges, and the music envelops the world.

– Junho Kim

Xu *Whisker Suite*

Every movement in *Whisker Suite* plays with a feline pun, blending humor, tenderness, and mischief in equal measure. Written for piano four hands, the piece captures the many moods and antics of my two beloved cats, Logan and Maisie – and is dedicated to them for their endless inspiration, chaos, and love.

– Yangfan Xu

Lin *Dream Land*

Dream Land is for string quartet, composed in 2025. The "Dream Land" can be the place where you wanted to go, the imagination of a place that never existed, or the place where you hoped to live in the future and so on. This piece begins with

“Agitato” which feels exciting in the future. The powerful emotion also gives people courage. When it changed to “Affettuso”, it has a slow and beautiful melody which feels real in the “Dream Land”.

– Ino Lin

Brewster *Release*

This piece follows the journey of introversion to extroversion; restrictive to free

– Chris Brewster

Huang *Valse di Fantasia: Where the Heart Leaps Again* (幻想圆舞曲：心绪重鸣)

“I know I’m far too fond of romance, yet I find joy in it all the same.”

Unlike a more direct title such as Waltz of Love, the implication of the title suggests that the composer is fully aware of his own sentimentality, yet still reveling in it and willing to be drawn even deeper. The idea of a heart—one that should have long fallen quiet and ceased—beginning to beat again becomes the simplest and most genuine response to love. No matter how composed and logical the world may appear, it only takes a single breath of tenderness to set the heart in motion once more.

– Tiantian Huang

“我知道自己太过追求浪漫，但我仍乐在其中。”

不同于直白的“爱情圆舞曲”之类的名字，“幻想圆舞曲”听起来像是作者明知道自己太投入、太感性了，但还是忍不住让自己沉进去；而让一颗本应早就不再跳动的心重新跳动，是对爱最纯真的回应——

无论世界多冷静，我的心依然会因为一点柔情和爱意而跳动。

Yao *Bad “Music”*

This is the second and third movement for *Bad “Music”*, written for violin, viola and bassoon trio. Hope the idea is demonstrated well, for if we identify music too narrowly, it’s not going to go deep. By the way, if any of you are curious, the second movement is named, Don’t Crash It; the third movement is named The Breakdown. Is this bad enough for you? Is this even music?

– R. B. Indigo Yao

Crosson Harp Sonata No. 4 in B-flat Major, "The Ocean"

These are the last two movements of my fourth harp sonata. The first two movements were performed on the October 21st, 2025 Tuesday Night New Music Concert.

The third movement, Gigue, has a drone that utilizes the enharmonic capabilities of the pedal harp. The drone alternates between enharmonic fifths. This allows for a smoother sound than repeatedly playing the same fifth.

The fourth movement, Hornpipe, is in sonata form. This lively movement ends the way the first movement begins: with a loud B-flat major *glissando*.

– Julia A. Crosson

Hedblom Marche d'un petit diable

Marche d'un petit diable grew out of a vivid, humorous image: the massive gates of Hell groaning open with dramatic weight, only for a tiny baby devil to march out with great self-importance. That contradiction set the tone for the entire piece, which mixes a Shostakovich-ian sardonic wit with the pageantry of Sousa. Listeners can imagine the little devil proudly strutting around, trying to command respect, only to get sidetracked, flustered, or even a bit tired. The music shifts between pompous, playful, and darkly humorous moments, capturing the character's mischievous nature.

– Skyler Hedblom

Upcoming Concerts at NEC

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NEC Opera: Handel Scenes and Shakespeare Monologues

Wednesday, December 3 & Thursday, December 4, 2025 at 6:00 p.m.

Plimpton Shattuck Black Box Theatre

NEC Percussion Group, Will Hudgins, director

Wednesday, December 3, 2025 at 7:30 p.m., Jordan Hall

NEC Chamber Singers, Symphonic Winds, Navy Band Northeast

"Into the Holidays"

Monday, December 8, 2025 at 7:30 p.m., Jordan Hall

NEC New Music Ensemble, Stefan Asbury, conductor

Harvey Mortuos Plangos, Vivo Voco; Byström Rebellion in Greenery; Mallia Plexus 2;

Reich New York Counterpoint for Clarinet and Tape; Murail Winter Fragments;

Abrahamsen Winternacht

Monday, December 8, 2025 at 8:00 p.m., Burnes 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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