

Tuesday Night  
New Music

Tuesday, January 28, 2025  
8:00 p.m.  
Brown Hall

PROGRAM

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**Cameron Hayden**

*Arch* (2024)

Gabriella Foster, violin

**Jesse Malnik**

*Waltz* (2025) from *Salon Pieces*

Jesse Malnik, piano

**Edric Saphire**

**Quartet for Mixed Brass** (2024)

Connor Wood, French horn  
Max DiFonzo-Jones, Quinton Krull,  
trombone  
Kyeongmin You, bass trombone

**Chris Brewster**

*Naufragium* (2024)

Ava Kenney, Abby Reed, violin  
Charlie Picone, viola  
Will Rawlinson, cello

**Arson Fahim**

**Piano Quartet: Unsilenced** (2024)

Indispensable  
Inevitable

Arson Fahim, piano  
Abby Reed, violin  
Sam Chan, viola  
Amelia Allen, cello

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*

**Friday, February 28, 2025 at 8:00 p.m., Burnes Hall**  
**Tuesday, March 11, 2025 at 8:00 p.m., Brown Hall**  
**Tuesday, April 8, 2025 at 8:00 p.m., Williams Hall**  
**Thursday, April 17, 2025 at 8:00 p.m., Williams Hall**  
**Tuesday, May 6, 2025 at 7:30 p.m., Jordan Hall**

**Hayden** *Arch*

Written in the fall of 2024, *Arch* is a work scored for solo violin that is about five minutes long. The work's opening measures lay out the defining motives of the piece from which every note is derived. Throughout this single movement, the motives are reintroduced, one per contrasting section, until all are used in combination with one another. The work starts slowly, with a lyrical yet disconnected line that rises in both pitch and energy until the first climax of the piece. Immediately following this is a short, fast, and gestural theme and variations, which leads directly into the following slow and heavy section of the piece. Showcasing the use of double-stops with the open strings of the violin, this section ultimately culminates in the central climax of the work before walking back down the range of the instrument in a manner reminiscent of the opening detached lyricism. The work ends triumphantly, with a recall of the first climax of the work.

– *Cameron Hayden*

**Malnik** *Waltz*

This waltz is the opening piece in a collection of short piano works, inspired by the elegance and charm of Romantic-era salon music. Capturing the intimacy and expressive nuances of that era, the piece evokes images of graceful dancers and dimly lit parlors filled with the warmth of music and conversation. With its lyrical melodies and delicate phrasing, this waltz sets the tone for the pieces that follow, blending nostalgia with a timeless allure.

– *Jesse Malnik*

**Saphire** *Quartet for Mixed Brass*

*Quartet for Mixed Brass* combines elements of Medieval sacred music, Baroque fugues, and Late-Romantic symphonic works to showcase the versatility of the trombone as an orchestration tool. In all areas of the music, the piece puts the soft, lyrical sound of

the trombone in contrast with the fortissimo blasts it is better known for to demonstrate the trombone's ability to convey a wide range of emotions. The lyrical, contrapuntal use of the trombone reflects the trombone's historical role as a sacred instrument, in which it was used to depict God and the supernatural. The supernatural element of the music is enhanced by the use of chords borrowed from distant keys, which were commonly used in the large symphonic works of Late-Romantic composers such as Gustav Mahler and Anton Bruckner. The piece is also developed using fugue expositions and contrapuntal motives, giving the piece greater structure and more identifiable patterns to make it more accessible to a wider audience. Ultimately, the piece showcases the trombone by synthesizing elements of great trombone writing into a short, accessible chamber piece. – *Edric Sapphire*

### **Brewster** *Naufragium*

This piece takes inspiration from a dream that I had of being on a cruise ship where explosions began happening in random places. The piece aims to capture the feeling of anxiety and avoidance of conflict. – *Chris Brewster*

### **Fahim** *Piano Quartet: Unsilenced*

Since taking over Afghanistan in 2020, the barbaric Taliban regime has all but banned music. They have shut down the country's only music school and turned it into a military outpost, they have destroyed any instruments they could find, persecuted those caught listening to music, and inhumanely stoned to death those caught making music after publicly humiliating and dehumanizing them. The suffering musicians of Afghanistan have had to go into hiding or attempt to flee the country in fear of their lives. Yet, the sounds of their music continue to echo and persevere. Something as beautiful, profound, and powerful as music can never be silenced. It is an essential part of life that we cannot and will not give up. It is indispensable. It is inevitable. – *Arson Fahim*

## **Upcoming Concerts at NEC**

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

### **NEC Symphony**, Paul Biss, conductor

Verdi *Overture to "La forza del destino"*; Sibelius *Impromptu*

Mozart *Concerto in B-flat Major for Bassoon and Orchestra*, Heejeong Jeong, bassoon;

Mendelssohn *Symphony No. 4 in A Major, "Italian"*

*Wednesday, January 29, 2025 at 7:30 p.m., Jordan Hall*

### **Faculty Recital: Joel Ayau, piano, and Jennifer Zetlan, soprano**

Works by Mussorgsky, Rachmaninoff, Turina, Fauré, Ravel,  
and Ricky Ian Gordon

*Sunday, February 2, 2025 at 3:00 p.m., Jordan Hall*

### **Opera: Mozart "Così fan tutte"**

Steven Goldstein, director; Robert Tweten, conductor

*Monday & Wednesday, February 3 & 5, 2025 at 7:30 p.m., Jordan Hall*

### **Piano Department Concert**, Bruce Brubaker, curator of piano programming

"Fauré and His Students", Part One

*Tuesday, February 4, 2025 at 7:30 p.m., Jordan Hall*

### **Sonata Night 54**, Pei-Shan Lee, director

Sonatas for Clarinet and Piano

*Thursday, February 6, 2025 at 6:30 p.m., Burnes Hall*

### **Faculty Recital: Meng-Chieh Liu, piano**

Sonatas by Dutilleux, Bartók, and Barber

*Thursday, February 6, 2025 at 7:30 p.m., Jordan Hall*

### **Jazz Composers' Workshop Orchestra Residency Concert**

*Tuesday, February 11, 2025 at 7:30 p.m., Jordan Hall*

### **Liederabend LXXVI**

Joel Ayau, curator

*Wednesday, February 12, 2025 at 6:00 p.m., Williams Hall*

### *West African Art Music Festival*

**NEC Chamber Orchestra**, Donald Palma, artistic director

Coleridge-Taylor Perkinson *Sinfonietta No. 1*; Fela Sowande *African Suite*

*Wednesday, February 12, 2025 at 7:30 p.m., Jordan Hall*

## **Upcoming Concerts at NEC**

*-continued*

### *West African Art Music Festival*

*“An Evening of West African Vocal Music”*

NEC Chamber Singers and Conductors' Choir, Erica J. Washburn conductor, join guest chorus, the African Choral Ensemble, Dr. John Dankwa, conductor and soloists; works by Ephraim Amu, Ayo Bankole, Laz Ekwueme, Vincent I. Ihaza, Ayo Oluranti, Christian Onyeji, SK Oretimehin, and Joshua Uzoigwe

*Thursday, February 13, 2025 at 7:30 p.m., Brown Hall*

### **NEC Wind Ensemble and Symphonic Winds**

Andrew McMahan, guest conductor and William Drury, conductor

Weill *Little Threepenny Music (Kleine Dreigroschenmusik)*; Husa *Smetana Fanfare*;

Mackey *Aurora Awakes*; Daugherty/Spede *Red Cape Tango*; Spittal *Dogtown Fanfare*;

Strauss *Serenade in E-flat Major*; Stanford/Holcombe *Symphony No. 6 in E-flat Major*

*Thursday, February 13, 2025 at 7:30 p.m., Jordan Hall*

**Piano Department Concert**, Bruce Brubaker, curator of piano programming

*“Fauré and His Students”, Part Two*

*Sunday, February 23, 2025 at 7:30 p.m., Jordan Hall*

### **Contemporary Music Arts Dept. Concert**

*Tuesday, February 25, 2025 at 7:30 p.m., Jordan Hall*

**Composers' Series:** Sid Richardson, curator

Arthur Berger Memorial Concert

*Wednesday, February 26, 2025 at 7:30 p.m., Jordan Hall*

**NEC Jazz Orchestra.** Ken Schaphorst, director

*Thursday, February 27, 2025 at 7:30 p.m., Jordan Hall*

### **Tuesday Night New Music**

New music by NEC student composers, performed by their peers

*Friday, February 28, 2025 at 8:00 p.m., Burnes Hall*

**First Monday at Jordan Hall**, Laurence Lesser, artistic director - 40<sup>th</sup> season

Works by Berio, Ravel, and Schubert

*Monday, March 3, 2025 at 7:30 p.m., Jordan Hall*

**Piano Department Concert**, Bruce Brubaker, curator of piano programming

*“Fauré and His Students”, Part Three*

*Tuesday, March 4, 2025 at 7:30 p.m., Jordan Hall*

## **Upcoming Concerts at NEC**

*-continued*

### **Undergraduate Voice Showcase**

*Wednesday, March 5, 2025 at 6:00 p.m., Williams Hall*

**NEC Symphony**, Hugh Wolff and Timothy Ren '25 MM conductors

Wagner *Prelude and Liebestod* from *Tristan and Isolde*; Debussy *l'Après-midi d'un faun*  
Kerr *Desolate Void, Ecstatic Flight*; Elgar *Enigma Variations*

*Wednesday, March 5, 2025 at 7:30 p.m., Jordan Hall*

**NEC Symphonic Choir and Chamber Singers**, Erica J. Washburn, conductor

"Voices of NEC" - competition-winning works by NEC alumni

*Thursday, March 6, 2025 at 7:30 p.m., Jordan Hall*

### **Perkin Opera Scenes**

Performances by graduate students in the NEC Opera Department

*Thursday & Friday, March 6 & 7, 2025 at 7:30 p.m.,*

*Plimpton Shattuck Black Box Theatre*

**Song and Verse**, Cameron Stowe, curator

*Friday, March 7, 2025 at 6:00 p.m., Burnes Hall*

**Black Student Union & Castle of Our Skins**

*Saturday, March 8, 2025 at 8:00 p.m., Jordan Hall*

**Faculty Recital: Rachel Childers, French horn**

*Sunday, March 9, 2025 at 12:00 noon, Burnes Hall*

**Faculty Recital: Nima Janmohammadi and Davide Ianni**

*Monday, March 10, 2025 at 7:30 p.m., Jordan Hall*

### **Tuesday Night New Music**

New music by NEC student composers, performed by their peers

*Tuesday, March 11, 2025 at 8:00 p.m., Brown Hall*

### **Liederabend LXXVII**

Cameron Stowe and Tanya Blaich, curators

*Wednesday, March 12, 2025 at 6:00 p.m., Williams 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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