

Tuesday Night
New Music

Tuesday, April 8, 2025
8:00 p.m.
Williams Hall

PROGRAM

Matthew Tirona

(La Vie) C'est la Vie (2024)

Nancy Schoen, mezzo-soprano
Lingbo Ma, piano

Yangfan Xu

Arctic Surf Clam Rhapsody (2024)

Peter Yide Shi, piano

Edric Sapphire

Andante Misterioso (2024)

Meredith Daly, flute
Katherine Filiss, oboe
Ethan Morad, B-flat clarinet
Dingding Xiong, bassoon
Flynn Ewer, French horn

Jackson Yang

Gold (2024)

Connor Wood, French horn
Evan Jones, Matt Dao, trumpet
Becca Bertekap trombone
Jeffrey Davidson, tuba

Arson Fahim

Our Gradual Spiral into Chaos (2024)

Joshua Thomas, saxophone
Eun Young Lee, piano

Ian Yoo Kim

Preludes

No. 1: 3:00 am Walk at the Charles River
(2023)

No. 2: Moment of Solitude (2025)

No. 3: Transgressions (2024)

No. 4: Ice Crossing (2025)

No. 5: Loss and Farewell 金日來 (2023)

Yutong Sun, 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 Stellan Connelly Bettany and Peter Butler, under the supervision of composition chair Michael Gandolfi.

Upcoming Tuesday Night New Music Concerts

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

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

Tirona *(La Vie) C'est la Vie*

I stumbled across Jessie Redmon Fauset's striking poem "La Vie C'est La Vie" last summer and instantly knew I wanted to set it for voice and piano. With its exploration and juxtaposition of the beauty of nature and unrequited love, each of the five stanzas marks a distinct section in my piece, delineated by changes in tempo, dynamic, tonality, and emotion. I am honored to highlight the literary work of Fauset, a female African-American editor, poet, essayist, novelist, and educator, whose position as a literary editor of *The Crisis*, an NAACP magazine, allowed her to become an important contributor to the Harlem Renaissance.

Huge thanks to Nancy Schoen and Lingbo Ma for rehearsing and bringing this piece to life! I am ever grateful to collaborate again with Nancy, following our premiere of Pie Jesu last spring at the Tufts/NEC Dual-Degree Recital.

– Matthew Tirona

On summer afternoons I sit
Quiescent by you in the park
And idly watch the sunbeams gild
And tint the ash-trees' bark.

Or else I watch the squirrels frisk
And chaffer in the grassy lane;
And all the while I mark your voice
Breaking with love and pain.

I know a woman who would give
Her chance of heaven to take my place;
To see the love-light in your eyes,
The love-glow on your face!

And there's a man whose lightest word
Can set my chilly blood afire;
Fulfillment of his least behest
Defines my life's desire.

But he will none of me, nor I
Of you. Nor you of her. 'Tis said
The world is full of jests like these.—
I wish that I were dead.

Jessie Redmon Fauset

Xu *Arctic Surf Clam Rhapsody*

The *Arctic Surf Clam Rhapsody* is a solo piano composition, inspired by my unforgettable encounter with the magical world of Arctic surf clams during lunch. I was fascinated with these enchanting creatures, their serene habitat, understated charm, and culinary delight :)

With this dreamy, brilliant, and flashy rhapsody, I try to capture the unique essence of these clams - quiet, lowkey, yet unexpectedly vibrant, just like their icy,

pristine underwater realms. Moreover, I'd like to call to attention to help preserve the beautiful yet fragile aquatic environments the arctic surf clams inhabit. As we delve into the sweeping, rhythmic waves of the piano, let us reflect on the importance of sustaining the natural world that inspires such music.

– Yangfan Xu

Saphire *Andante Misterioso*

Andante Misterioso is a single-movement work for woodwind quintet. The piece draws inspiration from the works of underrepresented composers such as Louise Farrenc, Lili Boulanger, and William Grant Still through the use of extended solos, complex harmony, and colorful orchestration. The piece begins traditionally, with the use of a sonata form exposition. However, the second repetition of the exposition is interrupted by a muted French horn solo, causing the piece to become a fantasia. After a climactic, impressionistic reharmonization of the theme, the piece ends softly in the home key.

The piece is structured to take the audience on an emotional journey. The piece begins in a slow, reflective piano dynamic and ends in a fast, triumphant crescendo. The piece's gradual buildup in intensity gives it a clear structure, allowing for a feeling of progress at the piece's conclusion. The piece also uses the physical aspects of playing music to make the journey come alive for the audience. For example, the piece asks for large dynamic swells, synchronized breath placement, and forceful articulation to encourage musicians to kinetically respond to the music. Having musicians express the music through their energy, focus, and enthusiasm allows the audience to better connect with the performers. Lastly, the piece's use of extended solos and traded contrapuntal lines allows the instruments to communicate with one another, allowing them to resemble characters in a story. For example, the piece contains a five-part fugue in which every instrument plays the subject, emphasizing each instrument's role in the piece's development. By giving each musician an important role in the piece, the piece feels relatable and human.

– Edric Saphire

Fahim *Our Gradual Spiral Into Chaos*

"Growing inequality and climate change threaten human existence, UN says"

– *World Economic Forum, September 13, 2019*

"Climate change: IPCC report is 'code red for humanity'"

– *BBC, August 9, 2021*

"Authoritarianism on the rise as democracy weakens"

– *Associated Press, November 30, 2022*

"Human rights in decline globally as leaders fail to uphold laws, report warns"

– *The Guardian, January 11, 2024*

"Armed conflicts hit post-WWII record in 2023"

– *Al Jazeera, June 10, 2024*

"Global conflicts surge in 2024 as war shapes a fractured world"

– *EFE, December 17, 2024*

Kim *Preludes*

These preludes capture a moment in my time in Boston. Of my two years at NEC, I chose these specific moments because they were "human changing" experiences. The

numbering or the order of the preludes do not matter as they were composed in different periods of my time here. The titles not only name the events that occurred but also serve as a way to help imagine the scene. All interpretations are welcomed, hope you enjoy!

– *Ian Yoo Kim*

Upcoming Concerts at NEC

Visit necmusic.edu for complete and updated concert and ticketing information

NEC Chamber Orchestra, Donald Palma, artistic director

Say *Chamber Symphony*, op. 62: Haydn *Cello Concerto in C Major*, Hob VIIIb:1

Claire Park, cello; Honegger *Symphony No. 2*

Wednesday, April 9, 2025 at 7:30 p.m., Jordan Hall

Sonata Night 56, Pei-Shan Lee, director

Ravel's Violin and Piano Works

Thursday, April 10, 2025 at 6:30 p.m., Burnes Hall

[nec]shivaree, Stephen Drury, director

"The Music of Christian Wolff"

Thursday, April 10, 2025 at 8:00 p.m., Williams Hall

Song and Verse 3, JJ Penna, curator

"Where I Lived: Writers and Composers from the Asian Diaspora"

Friday, April 11, 2025 at 6:00 pm., Burnes Hall

NEC Honors Ensemble: *Alira String Quartet*

Saturday, April 12, 2025 at 7:30 p.m., Jordan Hall

Marion Rubin Berman '31 Piano Honors Concert

Music of Ravel

Sunday, April 13, 2025 at 7:30 p.m., Jordan Hall

NEC Honors Ensemble: *Calandra Quartet*

Monday, April 14, 2025 at 7:30 p.m., Jordan Hall

Faculty Recital: Joseph Bozich

Bozich *From the Valley of Dry Bones*; Rossini *Overture to Eduardo e Cristina*;

Sibelius *Jungfrun i tornet* (American premiere)

Tuesday, April 15, 2025 at 7:30 p.m., Jordan Hall

NEC Philharmonia and Symphonic Choir, Hugh Wolff, conductor

Brahms *Ein deutsches Requiem*; with soloists Josie Larsen '25 AD, soprano
and Zhanqui Wang '26 MM, baritone

Wednesday, April 16, 2025 at 7:30 p.m., Jordan Hall

NEC Opera: Monteverdi "*L'incoronazione di Poppea*"

Joshua Major, director; Tim Ribchester, conductor

Wednesday-Saturday, April 16-19, 2025 at 7:30 p.m.

Plimpton Shattuck Black Box Theatre

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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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