



**NEW ENGLAND
PHILHARMONIC**

RICHARD PITTMAN
MUSIC DIRECTOR EMERITUS

**2021
2022
SEASON**



Dreams of Love and War

DECEMBER 5, 2021, 3 PM

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In consideration for the performers and those around you, please turn off cellular phones and all other personal electronic devices during the concert. Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and other audience members.

For the safety of all, please wear your mask, covering the nose and mouth, during the concert and at all times while in the venue.

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December 19, 2021

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Christmas in Leipzig

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NEW ENGLAND PHILHARMONIC

RICHARD PITTMAN
MUSIC DIRECTOR EMERITUS

2021
2022
SEASON

Dreams of Love and War

December 5, 2021, 3 pm

Boston University Tsai Performance Center

Conducted by **Adam Kerry Boyles**

NEP Music Director Finalist

Michael Gandolfi (b. 1956)

Stepping Up (2021)

Fanfare in Honor of Richard Pittman

World premiere, NEP commission

Bernard Rands (b. 1934)

DREAM (2019)

Boston Premiere

Amy Beach (1867-1944)

Jephthah's Daughter, op. 53 (1903)

Sarah Pelletier, soprano

Camille Saint-Saëns (1835-1921)

Introduction and Rondo Capriccioso

in A minor, op. 28 (1863)

Ella J. Kim, violin

2021 NEP Young Artist Competition winner

Maurice Ravel (1875-1937)

Daphnis and Chloé Suite no. 2 (1913)



New England Philharmonic is funded in part by grants from the Massachusetts Cultural Council, a state agency, and the Boston Cultural Council, a local agency funded by the Massachusetts Cultural Council and administered by the Mayor's Office of Arts and Culture.

THE ORCHESTRA

VIOLIN I

Danielle Maddon,
concertmaster

Lisa Pettipaw
Dianne Pettipaw
Alex Hirsch

John Tobin
Fiona Wood
Tae Shik Kim
Jason Kim
Timothy Alexander
Rossana Chung
Arie Yaacobi
Louise Myers

VIOLIN II

John Lyneis, *principal*
Meghan Titzer
Charles Lin
Jane H. Park
Leah Benrubi
Carl Woolf
Ilan Millström
Sonia N. Voskuil
Tom Nikiper
Angela Shih

VIOLA

James Raftopoulos,
principal
Ken Allen
William Shipley
Stephen Jue
Emily Erickson
Ruth Mangan
Claire Simpson
Christina Stavrakas
Sophie Heeden
Jeff Bigler

CELLO

Jason A. Coleman, *principal*
Julian Gau
Jennifer Snodgrass
Terrie Cohen
John Walsh
Olga Kouchpil

CONTRABASS

Daniel Gorn, *principal*
Robert Hoffman
Adam Gurczak
Noëlle Marty

FLUTE

Michael Horowitz, *principal*
Erica Schiller
Andrew T. Burden

PICCOLO

Andrew T. Burden

ALTO FLUTE

Kristen Dye

OBOE

Sandra Ayres, *principal*
Emily Belfbecker
Deanna Dawson

ENGLISH HORN

Deanna Dawson

CLARINET

Tammy Avery-Gibson,
principal
Yhasmin Valenzuela-Blanchard
Joseph D. Kanapka

E-FLAT CLARINET

Yi-Ting Hsieh

BASS CLARINET

Joseph D. Kanapka

BASSOON

George Muller, *principal*
Bohdan Shevchenko
Frank Casados
Katherine McWilliams

CONTRABASSOON

Frank Casados

HORN

Jack Krugman, *principal*
Jessica Appolinario
John Kessen
Michael Koehrsen

TRUMPET

Jason Huffman, *principal*
Kira Shmeleva
Charlie Anderson
Max Friedman

TROMBONE

Lauren Galarraga, *principal*
Chris Barnett

BASS TROMBONE

Matthew Groves

TUBA

Peter Belknap

PERCUSSION AND TIMPANI

Sam Schmetterer, *principal*
Linus Adler
Alexa Clawson
Tatsuya Daniel
Kendall Floyd
Stephanie Krichena
Eli Reisz
Christian Weimer

CELESTA

Patrick Yacono

HARP

Lishan Tan, *principal*
Morgan Short

ORCHESTRA STAFF

Ken Allen,
Personnel Manager

John Kessen,
Stage Manager

Rossana Chung,
Librarian

CONDUCTOR'S NOTES

Welcome to our second concert of the season, "Dreams of Love and War." It is a great pleasure for me to be collaborating with the NEP, and to share such wonderful repertoire with you.

Each concert this season opens with a new work in tribute to Music Director Emeritus Richard Pittman, and the orchestral fanfare *Stepping Up*, by Michael Gandolfi, is our opener today. The long and successful career of Mr. Gandolfi, currently chair of the composition department at New England Conservatory, has intersected with Maestro Pittman on numerous occasions. The work is short and invigorating, and one senses a kind of Broadway razzle-dazzle about the proceedings.

Second on the program, NEP is honored to be giving the Boston premiere of *DREAM*, by Bernard Rands. This is music of multiple moods: at times lyrical and contemplative, at times violent, sometimes mysterious and puzzling. Much like the complex nature of dreams themselves, it often happens that these moods occur simultaneously as well. Shadows of Debussy and Satie cross paths with Schoenberg and Shostakovich, creating a wholly unique atmosphere.

It's not often the performance of a work from 1903 feels like a world premiere, but that is the case with the concert aria *Jephthah's Daughter*, by Amy Beach. It draws on a harrowing story from the biblical book of Judges: In exchange for God's help in battle against the Ammonites, Jephthah offers to sacrifice the first person he sees at his house upon his return. The ultimate tragedy occurs when his daughter, and only child, becomes the victim of this fatal vow. The French poet Charles-Louis Mollevaut gives voice to the daughter before the time of sacrifice, and she speaks eloquently of a life cut short, the wish that her father be granted some measure of comfort upon her passing, and the request for courage to face her destiny. The English translation we hear this afternoon is Beach's own.

We follow this with much lighter fare, and celebrate the winner of this year's Young Artist Competition, the dazzling violinist Ella Kim. The Saint-Saëns *Introduction and Rondo Capriccioso* is a charming showpiece, full of wonderful melodic writing, colorful orchestration, and a virtuosic solo part. We are very pleased to collaborate with this exciting young talent.

Closing our program is the famous Second Suite from the ballet *Daphnis and Chloé* by Maurice Ravel, one of the greatest musical depictions of love in the canon. In an overwhelming display of compositional virtuosity, this suite finds our lovers reunited through the intercession of Pan after Chloé had been taken away. It is impossible for us not to be swept away by Ravel's depictions of joy, youth, playfulness, and unbounded ecstasy, particularly in the dizzying final section.

We are so grateful to have you with us today, and for your support of our continuing dream of bringing the very best music to audiences around New England.

~Adam Kerry Boyles

PROGRAM NOTES

For the 2021-22 season, the New England Philharmonic has commissioned fanfares in honor of Music Director Emeritus Richard Pittman, from five composers whose music he frequently performed during the more than two decades that he led the orchestra. Dick's profound commitment to the work of living composers was realized in hundreds of premiere performances, many of them newly commissioned works, by the New England Philharmonic, Boston Musica Viva, and other ensembles.

Michael Gandolfi

Stepping Up:

Fanfare in Honor of Richard Pittman

Stepping Up is dedicated to Richard Pittman and the New England Philharmonic. Richard Pittman has been a longtime friend, colleague, and supporter of countless composers through his leadership of several Boston-based ensembles. I have been among the beneficiaries of his generosity and leadership. When the New England Philharmonic approached me to write a brief fanfare to honor Richard Pittman, during this difficult time in his life, I agreed to do so without hesitation.



The title *Stepping Up* has a dual meaning. In everyday speech it means succeeding in completing a task, or it may mean an increase in the amount of speed or intensity. In music, a step is a defined distance between the pitch of two notes. A "step up" in music would be to progress upward by that defined distance. The fanfare section of my piece, which occurs after a brief, march-like opening passage, "steps up" as the piece progresses. It is first heard on the pitch C. It next steps up to D, and finally, it steps up to E, at the end of the piece. A brief episode follows the first fanfare passage on C. A lengthier episode appears after the second fanfare passage on D. This episode is characterized by a densely contrapuntal passage that is followed by a calm, lyrical passage that precedes the final fanfare passage.

~Michael Gandolfi

PROGRAM NOTES, continued

Bernard Rands

DREAM

The title *DREAM* is not intended to suggest a musical evocation of a specific dream. Rather, the musical form of this composition models some of the general characteristics of dreams—unpredictable and fantastic juxtapositions; exotic simultaneities; recognizable and mysterious images blended together; intense clarity; opaque chaos; moments of nightmarish intensity—all unfolding in unreal time and often linked by a single, dominating element. This landscape of the mind allows me to explore a post-Debussian formal aesthetic I have been developing over many years.



Some thirty-five years ago, to alleviate the boredom of a flight from London to Sydney, I composed an extended melody—not for any immediate composition project, just a challenging exercise! I have twice since revisited that melody—in *London Serenade*, for chamber orchestra, where it has a simple melodic function, and “. . . *body and shadow* . . .” for large orchestra, where its inherent harmonies are explored. Here, in *DREAM*, it is the DNA of the work, i.e., every aspect of the composition—its melodic, harmonic, rhythmic, contrapuntal, timbral, textural, contour, mood, and formal proportions are all derived from the melody. It is *DREAM*'s dominating and unifying element. At first fragmented, the tiny modules gradually accrue until the final section of the work is totally dominated by the complete melody played by unison strings (*Largamente*) but still accompanied by slightly quirky, dreamlike harmonies in the winds.

~Bernard Rands

PROGRAM NOTES, continued

Amy Beach

Jephtah's Daughter

The Boston-based composer Amy Beach began her career as a piano prodigy, and wrote her earliest works for piano and voice. Instead of pursuing formal compositional training, considered unsuitable for women, she carried out her own musical education. After her marriage to a prominent Boston physician in 1885, her public performances were curtailed, and she turned to the composition of larger orchestral works, including a Mass in E-flat (1891) and the "Gaelic" Symphony (1896), both performed to public acclaim.



In 1903 she completed the concert aria *Jephtah's Daughter*, which sets an abbreviated version of a poem by the nineteenth-century French poet Charles-Louis Mollevaut. The challenging vocal part may have been written for Beach's friend Marcella Craft, who had sung the lead in Richard Strauss's *Salome* under the composer's direction.

The poem draws on the biblical story of Jephthah's daughter, who must be sacrificed as the unfortunate result of a pact her father made with God. The leading women's rights advocate Elizabeth Cady Stanton remarked of this story, "So much glamor has been thrown by poetry and by song over the sacrifice of this Jewish maiden, that the popular mind has become too benumbed to perceive its great injustice." Beach, whose own aspirations were hemmed in by gender and class conventions, may have shared this view. In any case, in this work she gives a voice to the nameless daughter and hauntingly portrays her grief and resignation to her fate.

The first stanza sets the scene, and in the next four verses the daughter laments all that she must forgo, including friends, family, and life itself. The opening section is particularly ambiguous harmonically and rhythmically, settling into a more definite structure as the daughter begins to speak for herself, in soaring melodic passages that subside into acceptance that she must "learn to die." The text can be sung in the original French, or in the composer's own translation into English.

This striking and dramatic aria suffered its own unfortunate turn of events: Beach took the score with her to Europe in 1911, where she was resuming her performing career after her husband's death. The tour was cut short by the outbreak of the war, and the manuscript was left behind with one of her friends in Europe, possibly Marcella Craft. The composer was not reunited with it until 1929, on a trip to Germany. By then, Beach's music had fallen out of favor, and the work may have been heard in public only once before in Boston, in 1995, following a resurgence of interest in its pioneering woman composer.

~ Adapted from C. E. Aaron's preface to the score.

PROGRAM NOTES, continued

Jephthah's Daughter

Darkness hovers o'er the land, when from the breaking heart,
Deep in slumber's soft embrace, the woes of life depart, depart;
Lonely, lonely, wanders far, a maid in sorrow
Lonely o'er the desert wild, fearing, fearing the morrow,
Her sweet voice, now so plaintive is echoed again,
Ere these words in her grief she utters all in vain!

"At dawn the tender vine may drink Aurora's light,
While the palms, fresh and green, shall whisper on high,
The flow'r, pale and fair, will linger for the night,
Yet I, alas, must die!"

"The friends I leave in sadness, when mother-love shall waken
In their hearts filled with rapture, will breathe a secret sigh;
A son in their arms will rest, while I am forsaken!
Great Jephthah's name must die!"

"If their father shall bow 'neath the burden of years,
Their love so pure and tender will be forever nigh,
Strength unto him will give, and soothe his trembling fears,
But I, alone, must die!"

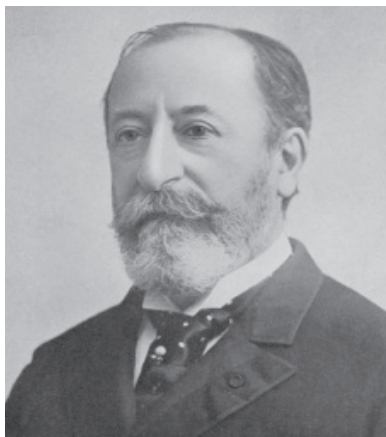
"O Thou, who art in Heaven! Thou hearest my bitter complaining,
Behold the grief of my father, and heed his lonely cry,
All the days lost to me, give him whose life is waning!
Then shall I learn to die!"

PROGRAM NOTES, continued

Camille Saint-Saëns

*Introduction and Rondo
Capriccioso in A minor, op. 28*

The French composer Saint-Saëns wrote this unabashed showpiece for the Spanish violin virtuoso Pablo de Sarasate. It is in the “exotic” Spanish style beloved of many nineteenth-century French composers. The sentimental opening melody gives way to a sparkling rondo, with each recurrence of the theme preceded by more elaborate technical fireworks by the soloist. Despite the showiness, the piece never loses its charm, and it has continued to challenge violinists and delight audiences since its premiere.



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RICHARD PITTMAN
MUSIC DIRECTOR EMERITUS

Our Stories, Ourselves

Saturday, February 26, 2022 8:00-9:30 PM

Boston University Tsai Performance Center
Conducted by Nicholas DeMaison,
NEP Music Director Finalist

Ellen Taaffe Zwilich

Fanfare in Honor of Richard Pittman

Jonathan Bailey Holland

Stories from Home

George Tsontakis

Violin Concerto No. 3, Boston Premiere

Danielle Maddon, Violin

Jean Sibelius

Symphony No. 5

Refold, Rebuild, REVUELTAS!

Sunday, May 1, 2022 3:00-4:30 PM

Boston University Tsai Performance Center
Conducted by Tianhui Ng,
NEP Music Director Finalist

Yehudi Wyner

Fanfare in Honor of Richard Pittman

Sofia Rocha

Replier, 2020 Call for Scores Winner, World Premiere

Chen Yi

Spring in Dresden

Danielle Maddon, Violin

Silvestre Revueltas

La Noche de los Mayas (suite)

Into the Spotlight

Saturday, June 18, 2022 – 8:00-9:30 PM

Venue TBD

Conducted by Yoichi Udagawa,

NEP Music Director Finalist

Kathryn Salfelder

Fanfare in Honor of Richard Pittman

Igor Santos

play, pivot 2021 Call for Scores Winner

TJ Cole

Nightscape

Eric Nathan

*Double Concerto for Solo Violin, Solo Clarinet,
and Strings*

Stefan Jackiw, violin, and Yoonah Kim, clarinet

Co-commissioned with The New York

Classical Players, Boston Premiere

Witold Lutoslawski Concerto for Orchestra

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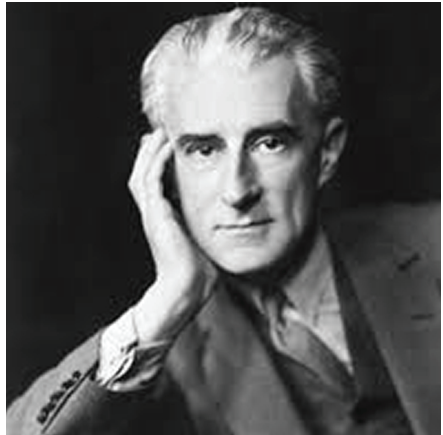
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PROGRAM NOTES, continued

Maurice Ravel

Daphnis and Chloé Suite no. 2

Once again, we have the impresario Serge Diaghilev to thank for a masterpiece of the early twentieth century. The director of the Ballets Russes in Paris asked Maurice Ravel in 1910 to compose a ballet score for the ancient Greek tale of the lovers Daphnis and Chloé. The composer accepted, but did not attempt to evoke the ancient world: "My intention in writing it was to compose a vast musical fresco in which I was anxious less about archaicism than fidelity to the Greece of my



dreams, which is that which the French artists at the end of the eighteenth century imagined and painted. The work is constructed symphonically, according to a strict plan of key sequences, out of a small number of themes, the development of which ensures the music's homogeneity."

The full 40-minute score, which took Ravel two years to write and which he called a "Choreographic Symphony," calls for an extraordinary number of instruments, particularly percussion (including a wind machine), along with a four-part chorus. Although the ballet initially confounded its audience, the music was soon recognized as a masterpiece.

The second orchestral suite extracted from the work presents three scenes from the ballet: Daybreak, with the sounds of flowing water and birdsong; Pantomime, with a lyrical flute solo representing Syrinx, beloved of the god Pan; and the concluding dance, a wild bacchanal celebrating the reunion of the young lovers.

ABOUT THE COMPOSERS

Michael Gandolfi

Michael Gandolfi has a broad range of musical interests encompassing not only contemporary concert music but also jazz, blues and rock, by which route he first became a musician. The span of his musical investigation is paralleled by his cultural curiosity, resulting in many points of contact between the world of music and other disciplines, including science, film, and theater.

Among Mr. Gandolfi's recent orchestral commissions are works for the Boston Symphony Orchestra, Tanglewood Music Center Orchestra, Atlanta Symphony Orchestra, Grant Park Festival Orchestra, Boston Philharmonic Youth Orchestra, and Memphis Symphony Orchestra. Mr. Gandolfi was Composer-in-Residence at the 2017 Cabrillo Festival of Contemporary Music, Cristian Macelaru, Music Director; and the 2016 Chelsea Music Festival, Melinda Lee Masur and Ken-David Masur, Directors. He served as Composer-in-Residence of the New England Philharmonic from 1997 to 2000.

Mr. Gandolfi's extensive orchestral output is due in large part to the support and partnerships that he has had with many leading orchestras and conductors, including with Robert Spano and the Atlanta Symphony Orchestra and the Boston Symphony Orchestra. He has also had a fruitful relationship with the Memphis Symphony Orchestra and Maestro Mei-Ann Chen. Oliver Knussen, Cristian Măcelaru, Carlos Kalmar, and Gil Rose and the Boston Modern Orchestra Project have proven to be significant forces in Mr. Gandolfi's creative output, as has Richard Pittman with the New England Philharmonic, the Concord Orchestra, and his chamber ensemble, Boston Musica Viva.

Mr. Gandolfi has been the recipient of many honors and awards, including two National Endowment for the Arts Consortium Commission grants, a Guggenheim Foundation Fellowship, a Serge Koussevitzky Music Foundation Commission, and a Meet the Composer/American Symphony Orchestra League Music Alive residency, among others.

Mr. Gandolfi's extensive discography includes *The Garden of Cosmic Speculation*, (Telarc, Atlanta Symphony Orchestra, Robert Spano, conductor), which earned a 2009 Grammy nomination for Best Classical Contemporary Composition. His BMOP Sound recording *Y2k Compliant* was cited by the *New York Times* as a "Best CD of 2008," and his *From the Institutes of Groove* (BMOP Sound) was named the *Boston Globe's* "Best Album of 2013." Other works are recorded on labels including Deutsche Grammophon, Telarc, and BSO Classics.

Mr. Gandolfi has also had a long and productive career as an educator, beginning informally in junior high school and continuing with faculty positions at a number of educational and performing institutions, as well as participation in experimental educational projects involving emerging composers in settings from public high schools to the Juilliard School. He currently chairs the composition department at the New England Conservatory of Music, and serves as Head of Composition at the Tanglewood Music Center. He has been a faculty member at Harvard University, Indiana University, and Boston University.

ABOUT THE COMPOSERS, continued

Bernard Rands

Through a catalog of more than a hundred published works and many recordings, Bernard Rands is established as a major figure in contemporary music. His work *Canti del Sole*, premiered by Paul Sperry, Zubin Mehta, and the New York Philharmonic, won the 1984 Pulitzer Prize in Music. His large orchestral suite *Le Tambourin* won the 1986 Kennedy Center Friedheim Award. His work *Canti d'Amor*, recorded by Chanticleer, won a Grammy award in 2000.

Born in Sheffield, England, in 1934, Rands saw his 80th birthday marked internationally by upward of one hundred concert performances and radio and television broadcasts of his music. Rands emigrated to the United States in 1975, becoming an American citizen in 1983. He was inducted into the American Academy of Arts and Letters in 2004 and into the Illinois Lincoln Academy in 2014.

Conductors including Barenboim, Boulez, Berio, Davis, Eschenbach, Maa-zel, Marriner, Mehta, Muti, Ozawa, Rilling, Salonen, Sawallisch, Schiff, Schuller, Schwarz, Silverstein, Slatkin, Spano, von Dohnanyi, and Zinman, among many others, have programmed his music. Rands served as Composer-in-Residence with the Philadelphia Orchestra for seven years. Through this residency, Rands, working with Riccardo Muti, made a wonderful and dedicated contribution to the music of our time.

Recent commissions have come from the Suntory Concert Hall in Tokyo, the New York Philharmonic, Carnegie Hall, the Boston Symphony Orchestra, the Cincinnati Symphony, the Los Angeles Philharmonic, The Philadelphia Orchestra, the BBC Symphony Orchestra, the National Symphony Orchestra, the Internationale Bach Akademie, the Eastman Wind Ensemble, Chicago Symphony Orchestra and the Cleveland Orchestra. Many chamber works have resulted from commissions from major ensembles and festivals from around the world. His chamber opera was commissioned by the Aspen Music Festival and School for its fiftieth anniversary in 1999. His full-scale opera *Vincent*, with libretto by J. D. McClatchy, was commissioned by Indiana University Opera School and produced there, to critical acclaim, in 2012.

Concerto for Piano & Orchestra, commissioned by the Boston Symphony Orchestra to celebrate the composer's 80th birthday, received its premiere performances in Boston in April 2014 with Jonathan Biss as soloist, conducted by Robert Spano. The European premiere performances were in May 2014, in Leipzig by the Gewandhausorchester—also with Biss—conducted by Sir Andrew Davis, followed by a performance at the BBC Proms in August 2014 with the BBC Scottish Orchestra conducted by Markus Stenz.

Folk Songs, commissioned by the Tanglewood Festival, received its premiere in July, 2014. Bridge Records released, in December 2013, the CD *Bernard Rands: Piano Music 1960–2010*, performed by Ursula Oppens and Robert Levin.

Continued on page 16

ABOUT THE COMPOSERS, continued

Continued from page 15

A dedicated and passionate teacher, Rands has been guest composer at many international festivals and Composer-in-Residence at the Aspen and Tanglewood festivals. Rands is the Walter Bigelow Rosen Professor Emeritus at Harvard. He has received honorary degrees from several American and European universities.

Rands lives in Chicago with his wife, the composer Augusta Read Thomas.

Amy Beach

Known as the first female composer to have a symphony performed by a major orchestra (her "Gaelic" Symphony, premiered by the Boston Symphony Orchestra in 1896), she was also one of the first U.S. composers to have her music recognized in Europe, and the first classical U.S. composer to achieve success without the benefit of European study.

Born Amy Marcy Cheney in Henniker, N.H., on Sept. 5, 1867, she became a remarkable child prodigy, making her public debut as a pianist in 1883, also the year of her first published compositions. In 1885 she performed with the Boston Symphony, but upon her marriage to the distinguished surgeon Dr. H. H. A. Beach, she curtailed her performing in accordance with his wishes, and focused on composition. She made one performance per year, with the proceeds donated to charity; one of these performances was of her own piano concerto with the Boston Symphony Orchestra in 1900. Following the death of her husband in 1910, she resumed performing and toured Europe to great acclaim, performing her own music, until the onset of World War One.

Other works include her Mass in E-flat, op. 5 (performed by the Handel and Haydn society in 1892), a Violin Sonata, op. 34 (1896), a Piano Quintet, op. 67 (1907), Theme and Variations for Flute and String Quartet, op. 80 (1916), a String Quartet, op. 89 (1929), the opera *Cabildo*, op. 149 (1932), a Piano Trio, op. 150 (1938), a wide range of choral music both sacred and secular, many songs, and a vast amount of music for piano, ranging from works for children to large pieces of the highest virtuosity.

Later in life she spent most summers composing at the MacDowell Colony, and the rest of the year was based mostly in New York City and her Cape Cod home in Centerville, Massachusetts. At her death, in New York City on Dec. 27, 1944, she left more than 300 published works, and more of her music has been published in recent decades. She declared the MacDowell Colony as her estate executor, and all earnings from her music aid in the operations and continuation of the Colony.

~Adapted from amybeach.org

ABOUT THE ARTISTS

Adam Kerry Boyles

A dynamic and versatile conductor, Adam Kerry Boyles is a notable figure in the musical life of New England. Boyles is currently Director of Orchestras at the Massachusetts Institute of Technology, Assistant Conductor of the Hartford Symphony Orchestra, and Music Director Emeritus of the Brookline Symphony Orchestra. In the 2019-20 season, he was Visiting Assistant Professor/Co-Director of Orchestras at the University of Kansas City-Missouri Conservatory of Music. Previous Music Director positions include six seasons



with the Brookline Symphony Orchestra, three seasons with the Southern Arizona Symphony Orchestra, five seasons with Opera in the Ozarks, and five seasons with MetroWest Opera. Boyles also served on the faculty at The University of Texas at Austin and The University of Arizona.

Recent guest engagements include concerts with the Tucson Symphony Orchestra, Ocean City Pops Orchestra, Charlottesville Symphony Orchestra, and honors orchestras in Massachusetts, Nevada, Tennessee, Oregon, and Rhode Island. In the 2021-22 season, Boyles will make his first appearance with the Long Beach Symphony. He has also served as cover conductor with the Boston Pops, Kansas City Symphony, and Phoenix Symphony.

As a clinician, Boyles regularly appears in festivals with Manhattan Concert Productions and the Massachusetts Instrumental and Choral Conductors Association, and has served multiple times as a judge on concerto competitions for Boston Conservatory and the Phoenix Youth Symphony.

With the Hartford Symphony Orchestra, Boyles conducts a wide variety of Masterworks, Pops, and Educational concerts. He conducted the entirety of the orchestra's 2018 summer season, including a concert in collaboration with Doc Severinsen.

An accomplished vocalist, Boyles performed in numerous operas with the Indiana University Opera Theater, and in Arizona Opera's first complete presentation of Wagner's *Der Ring des Nibelungen*. He has sung with many professional choral ensembles across the country such as Conspire, True Concord, Apollo's Voice, Mon Choeur, Cantique, and locally with Emmanuel Music, Festina, and Church of the Redeemer. In 2010, Boyles was featured as a guest soloist with the Tanglewood Festival Chorus.

Boyles received his Doctor of Music in Orchestral Conducting degree from the University of Texas at Austin, his Master of Music in Orchestral Conducting degree from the University of Arizona, and his Bachelor of Music in Vocal Performance degree from Indiana University.

ABOUT THE ARTISTS, continued

Sarah Pelletier

Soprano Sarah Pelletier has been praised by the *Boston Globe* for possessing “virtues of voice, intelligence and musicianship . . . with purity of tone and expression.”

She has appeared as a guest artist at the Spoleto USA, Bard, Brevard, Tanglewood, Ravinia, and Aldeburgh (UK) Festivals. Past seasons include multiple appearances with the New England Symphonic Ensemble at Carnegie Hall; Mahler Symphony no. 3 with Boston Ballet; Grieg *Peer Gynt* at the Brevard Festival; Britten *War Requiem* and *Spring Symphony*, Berg *Wozzeck*, and Schwantner *Magabunda* with New England Philharmonic; Loevendie *6 Turkish Folk Poems* and Kraft *Settings of Pierrot Lunaire* with Boston Musica Viva; Bach B-minor Mass with San Francisco Bach Choir; Handel *Messiah* with New Jersey Symphony Orchestra; Schumann *Genoveva* and Handel *Ariodante* with Emmanuel Music; Thompson *Four Saints in Three Acts* with Boston Modern Orchestra Project; and Sondheim *Sweeney Todd* with Princeton Festival Opera. Ms. Pelletier toured with Maestro Seiji Ozawa to Japan, China, and Italy, performing at the Saito Kinen Festival and Maggio Musicale Fiorentino. Additionally, she has performed under the batons of Lukas Foss, Keith Lockhart, John Rutter, and Robert Spano.

She has been featured as a solo recitalist at Boston’s Isabella Stewart Gardner Museum and Goethe Institute as well as on the Kennedy Center’s Millennium Stage. A lover of contemporary music, she is a member of the Florestan Recital Project and has premiered works by Ross Bauer, Yu-Hui Chang, Howard Frazin, John McDonald, Eric Sawyer, Francine Trester, Andy Vores, and Arlene Zallman. She has performed for Tanglewood Festival of Contemporary Music as well as Music in Time Series at Spoleto Festival USA and Santa Fe New Music, performing Kancheli *Exil*. Ms. Pelletier is featured on Albany, Chesky, and New World Records.



ABOUT THE ARTISTS, continued

Ella J. Kim

Ella J. Kim, age 16, is excited and honored to perform as soloist with the New England Philharmonic as the winner of their 2021 Young Artist Competition. Ella began learning the violin at age five, quickly developing a love for music. She has won top prizes in numerous competitions, most recently having been selected as Grand Prize Winner of the Fidelity Investments Young Artists Competition, leading to a solo performance with the Boston Pops Orchestra in Symphony Hall. Ella also won top prizes at the American Protégé International Concerto Competition (Judge's Top Prize and First Prize), leading to a solo performance at Carnegie Hall; Rivers Youth Orchestra Concerto Competition, resulting in a solo performance with the Philharmonia Orchestra; Arlington Philharmonic Orchestra's Young Artist Competition, for which she was invited as soloist with the orchestra; and the Roman Totenberg Young Strings State Competition. She has also received the Rivers Conservatory String Department Prize, and she has been selected as one of the top violinists in the nation to perform for the All-National Honors Orchestra.



Ella has served as concertmaster of the Weston High School orchestras, Boston Youth Symphony senior orchestra, MMEA Eastern Junior and Senior District Orchestras, and the MMEA All-State Orchestra. She enjoys giving back to her community as a musical volunteer for Continuo Boston, Weston elementary schools, Weston Brook Apartments, and Newton-Wellesley Hospital. At the start of the pandemic, Ella organized her fellow student musicians in a virtual fundraising concert to benefit families in need. She is a former student of Magdalena Richter and she currently studies with Peter Zazofsky. Ella, an eleventh grader at Weston High School, enjoys spending time with family and friends as well as playing tennis.

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ABOUT THE NEW ENGLAND PHILHARMONIC

From its inception in 1976 as the Mystic Valley Chamber Orchestra, the orchestra now known as the New England Philharmonic has demonstrated a consistent commitment to the music of its own time. Under the direction of Charles Ellis, beginning in 1977, the group became a full symphony orchestra and began to explore a broader repertoire. During the tenure of Ronald Feldman as Music Director, from 1983 to 1988, the ensemble gained a new name and introduced several signature programs, including appointing its first Composer-in-Residence and inaugurating the annual Call for Scores in 1985, as well as inaugurating a residency at Framingham State College. The next Music Director, Jeffrey Rink, began the NEP's Young Artist Competition in 1994 and established the orchestra's residency at Simmons College, which continued until 2014. During his eleven years in the post, beginning in 1988, Jeffrey Rink led the ensemble in performances at important local venues such as Jordan Hall and Sanders Theatre. Under his direction, the NEP received three ASCAP awards for adventurous programming.

Under Music Director Emeritus Richard Pittman, the NEP extended its commitment to new music and gained a wider reputation for the quality of its performances. Highlights of his twenty-three year tenure, which concluded in 2020, included a local or world premiere on nearly every program, including a new work commissioned each season, along with presentations of works by musical masters from Beethoven to Bartók, Mahler and Stravinsky to Elliott Carter and Thea Musgrave. In 2012 the Boston Globe named NEP's Britten *War Requiem* as one of the ten best classical music performances of the year. In 2013 the NEP was awarded its ninth ASCAP award.

Among the orchestra's past Composers-in-Residence are Robert Kyr, Richard Cornell, Marjorie Merryman, Michael Gandolfi, Andy Vores, Peter Child, and David Rakowski. In 2019 the NEP welcomed Eric Nathan as the current Composer-in-Residence.

As the NEP approaches its 45th season, celebrates a return to the stage, and embarks on a search for the next Music Director, we renew our pledge to present "Innovation and Tradition in Concert." Imaginative concert programming and the Young Artist Competition, Call for Scores, and Composer-in-Residence programs continue to distinguish the NEP from its peers, and the orchestra continues to thrive on those moments when performers, composers, and audiences share the same time and space.





NEW ENGLAND PHILHARMONIC

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MUSIC DIRECTOR EMERITUS

2021
2022
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