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Welcome to NEC!

I am thrilled to share New England Conservatory's 2024-25 concert season—a celebration of the power of music to connect and inspire one another.

Whether you are seated in one of our concert halls or watching online, we hope you are uplifted by the performances of our students, faculty, and guest artists.

Above all, we thank you for your support of our students as they cultivate their artistry and contribute to the world through music.

A handwritten signature in black ink, which appears to be "Andrea Kalyn".

Andrea Kalyn
President

*Elise Hall 100th Anniversary
Memorial Concert*

*Celebrating Elise Hall: Restaging Historical
Women Saxophonists in the United States*

NEC Saxophone Quartet
Kenneth Radnofsky, director
Megan Dillon, assistant director

with guest artists
Anne Chao, flute
Victoria Solís Alvarado, oboe
Jennifer Bill, alto saxophone
Jialu Wang, bassoon
Yoshiko Kline, Anna Park, piano
Boston University Saxophone Quartet

Pre-concert Lecture: Dr. Kurt Bertels – 6:30 p.m., Keller Room

Tuesday, November 26, 2024
7:30 p.m.
NEC's Jordan Hall

PROGRAM

Charles Martin Loeffler
(1861–1935)

Ballade Carnavalesque

Anne Chao, flute
Victoria Solís Alvarado, oboe
Jialu Wang, bassoon
Megan Dillon, saxophone
Anna Park, piano

Fernande Decruck
(1896–1954)

Pavane

Saxofonia di Camera

Andante
Allegro moderato, con anima
Andantino affettuoso
Allegro con moto, poco agitato

NEC Saxophone Quartet

Xinyi Liao, soprano
Megan Dillon, alto
Zhikang Chen, tenor
Ethan Shen, baritone

Joan Tower
(b. 1938)

Second Flight (2017)

Xinyi Liao, saxophone

Stacy Garrop
(b. 1969)

Fragmented Spirit (1998)

Jennifer Bill, alto saxophone
Yoshiko Kline, piano

Francine Trester
(b. 1969)

Her Lines (2022)

Awake
All About Me
Reflection
Goal

Xinyi Liao, soprano saxophone 1
* Jonghwan Kim, soprano saxophone 2
Megan Dillon, alto saxophone
* Elise Hill, tenor saxophone 2
Zhikang Chen, tenor saxophone 1
* Duan Hong, baritone saxophone 1
Ethan Shen, baritone saxophone 1
* Ana Díaz Asencio, baritone saxophone

Kenneth Radnofsky, conductor

* *Boston University Saxophone Quartet*

Some thoughts of Elise Hall and the Musical Life in Boston

By Kenneth Radnofsky

At the turn of the century, Boston was alive with the arts. The Museum of Fine Arts, Jordan Hall, Symphony Hall, Chickering Hall, and the Boston Opera House were all built within the space of ten years. All of these endeavors were led by prominent Boston families. The finest private collections of art existed in Boston, exemplified by the collection in "Mrs. Jack's" home, now known as the Isabella Stewart Gardner Museum. Many of these same families, as well as providing financial support for various organizations and collecting art, befriended the artists, musicians, and composers themselves. Mrs. Gardner provided much support for the Boston Symphony as well as for composer/violinist Charles Martin Loeffler and pianist/composer Ferruccio Busoni. In later years, the Dr. Augustus Thorndike family befriended a young composer named Walter Piston, whose oboe suite was dedicated to Thorndike, an amateur oboist. The events which led to Elise Hall's interest in and contributions to the arts developed in a most interesting way.

Some time after her marriage to Richard John Hall, a prominent surgeon of New York and Santa Barbara, Mrs. Hall began suffering from a loss of hearing. Her husband told her that if she wished to retain what hearing she had she would have to play a wind instrument to blow out the tubes in her ears. The family then went looking through the small town of Santa Barbara for such an instrument and could only find a laborer who played the saxophone. Mrs. Hall began to study with this man.

In 1897, Mrs. Hall's husband died under very unfortunate circumstances. Richard Hall was the founder of Cottage Hospital in Santa Barbara and had become one of the most beloved men in that city. While suffering abdominal pains, Dr. Hall diagnosed appendicitis in himself (appendicitis had first been described in 1895) and an operation was performed. It was discovered that Dr. Hall had typhoid fever, not appendicitis. He died five days later. Thereupon, Mrs. Hall took her two daughters (and her saxophone) back to Boston where the rest of her family lived. Mrs. Hall began renewing relationships with old friends. Many of these old friends were doctors with whom Mrs. Hall could speak on a very educated level, having been married to a surgeon. A great number of these friends were music loving amateurs who would meet once or twice a week in each other's homes and play chamber and orchestral music. Dr. and Mrs. Augustus Thorndike had many of these informal concerts at their home, a large double-house on Commonwealth Avenue. Much of the activity was centered around Beacon Street where J.C. Munro, Elise Hall, and Isabella Gardener were all neighbors. Dr. Munro played the viola and Mrs. Hall, of course, played the saxophone. After a number of months, some members of the group began to grow more serious and wished to perform for others. A committee was formed and they began to search for a professional conductor for their group.

In 1898, Georges Longy came to Boston as the principal oboe of the Boston Symphony. Longy was a kind, charitable man who was to become one of the most admired citizens of Boston. Longy was experienced as a conductor, having re-

established “La Societé de Musique de Chambre pour Instruments à Vent” in 1895 in Paris. For Thorndike, the oboist, and Mrs. Hall, a life-long Francophile (although very old and prominent Boston family, Mrs. Hall had been born in Paris and had attended schools there as a young woman), Longy was the perfect choice. Monsieur Longy was approved and became conductor.

Georges Longy gave the group direction. He coached all of the players and gave them insight into works by modern French composers and others that had never been heard in the United States. Indeed, the first American performance of Debussy’s *Prelude to the Afternoon of a Faun* was given by this dedicated group of amateurs. They called themselves the *Orchestral Club of Boston*.

At the inception of the club in 1900, one may see Elise Hall’s name on the bottom front cover of the program as a member of the musical committee. By 1902, she was chairman of the musical committee. And by 1904 she had become the chief financial backer, president, and business manager of the club. The format of the cover was changed to include the names of only Georges Longy and Mrs. Hall.

Mrs. Richard Hall was supporting the entire *Orchestral Club* venture with tireless enthusiasm, and she was having the time of her life playing the saxophone. She and Longy became very close friends, and she coached regularly with Monsieur Longy. Her playing career, which had begun at the age of forty-seven, continued for twenty-two years. Whatever talent Mrs. Hall had was cultivated by her life-long friendship with Longy. Even in years when Longy returned to France for the summer, Mrs. Hall took a chalet next to his in Picardy. There she had a lesson every day. Longy suggested names of composers to write pieces for Mrs. Hall, many of whom were his close friends. They included Jean Hurém, Claude Debussy, Vincent d’Indy, Henri Woolett, and André Caplet. Virtually every concert Mrs. Hall played included the premiere of at least one new work for saxophone and orchestra. Works by French composers were being heard in the musically provincial city of Boston, and the literature for saxophone was beginning to take shape.

The musical provinciality of Boston was most evident in the Boston Symphony Orchestra programs; the predominant music heard in Boston was German. Georges Longy had come to Boston as one of the first Frenchmen in a virtually all-German orchestra led by Karl Munch. For seventeen years, Georges Longy and Elise Hall tried to develop in Bostonians a more cosmopolitan public appreciation of music. Works by Enesco, Fauré, Mussorgsky, Mozart, Reger, and Ravel were heard in Boston for the first time. Their concerts here were hailed by Philip Hale, one of the finest music critics of the time.

But the public was still slow to accept French music for so-called musical reasons. There was a final catalyst which launched Boston and its major musical organization, the Boston Symphony Orchestra, into a more worldly acceptance of French music, and for that matter, all music. All of Mrs. Hall’s and Monsieur Longy’s work brought French music to Boston to stay with the unwanted help of World War I.

Less than a year after Congress declared war, the conductor of the Boston Symphony, Karl Munch, was arrested for pro-German activities (many believe

unjustly) based on his reluctance to play the *Star-Spangled Banner* before concerts and for supposed secret activities. In his place came Henri Rabaud from the Paris Conservatory. Rabaud's *Chanson Russes* were played on the first program of the Orchestral Club in 1900. Rabaud stayed for only a year, and Pierre Monteux was appointed music director in 1919, remaining until 1925. Many different works began to be heard with more French, Italian, Russian, and American players gradually joining the orchestra.

In 1924, Elise Hall died. In 1925, Georges Longy retired from the Boston Symphony and returned to France after twenty-seven years as principal oboe. He had founded one of America's first professional wind groups (the Longy Club), and had founded a school of music to teach the French method of sight-singing. Both of the projects had been financially supported by Mrs. Hall. Elise Hall had become America's first classical saxophonist and had commissioned works for her instrument while producing concerts and supporting the growth of music in Boston at the beginning of the twentieth century. At a farewell concert given in Georges Longy's honor at the Longy School of Music in 1925, the *Rhapsodie for Saxophone* which he wrote for Mrs. Hall was played one last time. A grand musical era in Boston had come to a close.

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Program notes were edited and prepared by Megan Dillon.

Tower *Second Flight* (2017)

Tower's *Second Flight* was commissioned by World-Wide Concurrent Premieres, Inc. and presented world-wide, twice performed at NEC by Andy Wilds and Ken Radnofsky.

Garrop *Fragmented Spirit* (1998)

fragmented
i feel
so
fragmented
i
am
small bits
scattered over cement
glittering specks, dark lines
i don't know
how
to reassemble myself

fragmented
i sound
listen
open my jaw
i gurgle, cough, gasp
a silent, violent scream
my throat cannot
recall
its primary function

a spirit in pieces
you see it
strewn everywhere as if on parade
you have power
you can stomp on it
smash it
or you can collect the bits
and teach my hands
how
to reshape my tattered spirit
into vibrance.

Stacy Garrop

Trester *Her Lines*

Her Lines was commissioned by Megan Dillon for the 2022 New England Symposium for Female-Identifying Saxophonists. It is for 2 soprano, one alto, 2 tenor, and 2 baritones. The alto functions as a sort of soloist within the ensemble, and features a different coloristic element/extended technique in each movement.

The movements are based on four quotes:

i. AWAKE
We are awake
With thousands and thousands of fears and fears
Until dawn
– *women in Zaranj*

ii. ALL ABOUT ME
All about me
I am good at: hula hooping
I would like to learn: math
– *from my daughter's pre-school yearbook*

iii. REFLECTION

We all reflect each other
We are all created in the image of one another
Everyone has something to give
– *Tania León*

iv. GOAL

My goal today
Was just to go in, for people to think
Who the hell is this girl?
– *2021 U.S. marathoner and bronze medalist Molly Seidel*

The first movement, "Awake," is a quote from a letter written by a group of women in Zarang, the provincial capital of Nimroz, Afghanistan and the first to fall to the Taliban. The melody *Milli Surood*, the former national anthem of Afghanistan (before being banned by the Taliban) is woven into this movement and then referenced, in part, in the three movements that follow.

The second movement, "All About Me," is a quote from my daughter's preschool yearbook. It's a youthful celebration of "hula-hooping," and then she mentions her aspiration to learn math. Math is a subject she is fortunate to be able to learn in this country—and one she has been encouraged to pursue. With reference to mathematics, there's a bit of an additive process at work toward the end of the movement.

The third movement, "Reflection," is a quote from composer Tania León. I came across this beautiful statement of hers while reading about her recent Pulitzer Prize. The imitation and interplay, mirror writing, and multiphonics here are meant to reflect León's own mentioning of "reflection"—how we "all reflect each other," how we all "have something to give."

The final movement, "Goal," is a quote from 2021 U.S. marathoner and bronze medalist Molly Seidel. It's a punchy retort to her detractors. The movement's overall driving motion is interspersed with memories from the previous movements. After some flutter tonguing and growling, the alto has the last say, punctuating the end of the music with an emphatic descending major seventh. – *Francine Trester*

About the Composers (in program order)

Charles Martin Loeffler was born in 1861 in Germany, despite claiming Alsatian birth. Loeffler, a violinist, studied under renowned musicians like Joseph Joachim and Ernest Guiraud in Europe and performed as a member of the Padeloup Orchestra and in Baron Paul von Derwies's private orchestra (1879-81) before moving to America in 1881 where he became an influential figure in American impressionistic music.

In the U.S., Loeffler played with the New York Symphony Orchestra, led by

Leopold Damrosch, and later as the assistant concertmaster with the Boston Symphony Orchestra for over 20 years. He later focused more on composition, writing numerous works in the 1890s, including *A Pagan Poem*, and set texts by American authors such as Edgar Allan Poe and Walt Whitman to music. Later in life, he assisted with the foundation of the New York Institute of Musical Art and the Juilliard School, and served on the executive board of Arthur Farwell's publishing enterprise, the Wa-Wan Press.

Loeffler passed away in 1935, leaving behind a legacy blending French and American musical traditions, earning him the title of "dean of American composers." His manuscripts were donated to the Library of Congress by his wife after his death.

– *Library of Congress*

Fernande Decruck (née Breilh) was a French composer and organist, the majority of whose works for wind instruments have been recently rediscovered, preserved, and cataloged by Matthew Welz Aubin.

Decruck was born in the village of Gaillac in France to a local merchant. She began learning piano at age eight and studied at the Conservatoire de Toulouse. She was admitted to the Conservatoire de Paris in 1918, studying organ and composition. There she won prizes in harmony, fugue, counterpoint, and piano accompaniment.

Her studies in improvisation on organ led her to travel to America where she gave her first organ recitals in New York. Her husband, Maurice Decruck, was a clarinetist, saxophonist and double bassist with the New York Philharmonic. Maurice Decruck later became a music publisher, opening the company Les Editions de Paris. They married in 1924 and had three children. She moved to the United States with her family in 1928.

In 1932, Maurice Decruck returned to Paris and began a publishing company "Les Editions de Paris" that would go on to publish Fernande Decruck's compositions. The Decrucks collaborated on an educational book for the saxophone entitled, *L'école moderne du saxophone*, published by Alphonse Leduc in 1932. During a 6-month stay in France, she composed *The Chant lyrique op. 69* for solo saxophone and piano, dedicating this work to François Combelle.

When Fernande returned to France in 1933, she began teaching harmony at the Conservatoire de Toulouse. She composed solos, duets and quartets for saxophone. *Pavane* was dedicated to the Saxophone Quartet of the Garde Républicaine, formed a few years earlier by Marcel Mule. Fernande was included in the 1936 edition list of members of the American Society of Composers, Authors and Publishers and Affiliated Societies (ASCAP).

Between 1937 and 1942 she lived in Toulouse with her children apart from her husband in Paris. During this period, she continued to teach, compose and perform. In 1942 she moved back to Paris and many of her works were premiered between 1943 and 1947 including her *Sonata in C-sharp minor*. Fernande and Maurice Decruck were divorced in 1950 after several years of separation. She died of a stroke on 6 August 1954.

– *Fernande Decruck.com; Clarinet Music by Women.com*

Joan Tower is widely regarded as one of the most important American composers living today. During a career spanning more than sixty years, she has made lasting contributions to musical life in the United States as composer, performer, conductor, and educator. Her works have been commissioned by major ensembles, soloists, and orchestras, including the Emerson, Tokyo, and Muir quartets; soloists Alisa Weilerstein, Evelyn Glennie, Carol Wincenc, David Shifrin, Paul Neubauer, and John Browning; and the orchestras of Chicago, New York, St. Louis, Pittsburgh, Baltimore, Nashville, Albany NY, and Washington DC among others. Her recent commissioned premieres include the cello concerto *A New Day*, the orchestral *1920/2019*, and the chamber *Into the Night*.

In 2020, *Chamber Music America* honored her with its Richard J. Bogomolny National Service Award; *Musical America* chose her to be its 2020 Composer of the Year; in 2019 the League of American Orchestras awarded her its highest honor, the Gold Baton. Tower is the first composer chosen for a Ford Made in America consortium commission of sixty-five orchestras. Leonard Slatkin and the Nashville Symphony recorded *Made in America* in 2006 (along with *Tambor* and *Concerto for Orchestra*). In 2008 the album collected three Grammy awards: Best Contemporary Classical Composition, Best Classical Album, and Best Orchestral Performance. Nashville's latest all-Tower recording includes *Stroke*, which received a Grammy nomination for Best Contemporary Classical Composition.

In 1990, she became the first woman to win the prestigious Grawemeyer Award for *Silver Ladders*, a piece she wrote for the St. Louis Symphony where she was Composer-in-Residence from 1985-88. Other residencies with orchestras include a 10-year residency with the Orchestra of St. Luke's (1997-2007) and the Pittsburgh Symphony (2010-11). She was the Albany Symphony's Mentor Composer partner in the 2013-14 season. Tower was co-founder and pianist for the Naumburg Award-winning Da Capo Chamber Players from 1970-85. She has received honorary doctorates from Smith College, the New England Conservatory, and Illinois State University. She is Asher B. Edelman Professor in the Arts at Bard College, where she has taught since 1972.

– *Wise Music Classical*

Dr. Stacy Garrop is an award-winning, internationally recognized freelance composer and lecturer whose music is centered on dramatic and lyrical storytelling. Her catalog covers a wide range of genres, with works for orchestra, opera, oratorio, wind ensemble, choir, art song, and various sized chamber ensembles. Dr. Garrop has received numerous awards and grants including an Arts and Letters Award in Music from the American Academy of Arts and Letters, Fromm Music Foundation Grant, Barlow Prize, and three Barlow Endowment commissions. Notable commissions include *Forging Steel* for the Pittsburgh Symphony Orchestra, *The Battle for the Ballot* for the Cabrillo Festival Orchestra, *Goddess Triptych* for the St. Louis Symphony Orchestra, *Berko's Journey* for the Omaha Symphony, *Forged by the Sea* for the U.S. Navy Band, *The Transformation of Jane Doe* for Chicago Opera Theater, *In a House Besieged* for The Crossing, *Give Me Hunger* for Chanticleer, *Glorious Mahalia* for the Kronos Quartet, *Rites for the Afterlife* for the Akropolis and Calefax Reed Quintets,

and *My Dearest Ruth* for voice and piano with text by the husband of the late Justice Ruth Bader Ginsburg.

Dr. Garrop has served as the featured composer of the Bowling Green State University New Music Festival and the Indiana State University Contemporary Music Festival, as well as a mentor composer for the Cabrillo Conductors/ Composers Workshop, LunART Festival Composers Hub, and Chicago a cappella's HerVoice Emerging Women Choral Composers Competition. She was the inaugural Emerging Opera Composer for Chicago Opera Theater's Vanguard Program (2018-2020), and Composer-in-Residence with the Champaign-Urbana Symphony Orchestra, funded by New Music USA and the League of American Orchestras (2016-2019).

Theodore Presser Company publishes her works. Her music is frequently recorded by Cedille Records, with works commercially available on several additional labels. For more information, please visit her website at www.garrop.com

Francine Trester is a composer and Professor of Composition at Berklee College of Music. Trester is an active member of many facets of Boston's musical scene, having worked with ensembles such as the Boston Landmarks Orchestra and presented works in The Hatch Shell and Jordan Hall. The Nahant Music Festival has a longstanding relationship with Trester, having commissioned and premiered two operas and various other chamber works. Alongside her concert work in and around the greater Boston area, Trester has worked with musicians of all backgrounds, such as the young musicians of The Rivers School, and the homeless community of Shelter Music Boston.

Outside of Boston, Trester's music has been performed globally at such illustrious venues as The Louvre, Lincoln Center, and Carnegie Hall, and has reached as far as Russia, China, France, Great Britain, and Italy via festivals such as the ICA ClarinetFest and the Fringe Festival. Her music has been presented by the renowned musicians of Mirror Visions Ensemble, Amram Ensemble, the Bach, Beethoven, and Brahms Society, the Scottish Clarinet Quartet, as well as soloists such as Aaron Larget-Caplan, Michael Hall, Jayne West, Elizabeth Anker, and the late Donald Wilkinson and Robert Honeysucker.

Trester received her BA, MA and DMA degrees from Yale University and was awarded a Fulbright Scholarship to study composition in Cambridge, England. She has received awards from ASCAP, the Fromm Foundation, the Massachusetts Cultural Council, and the National Endowment for the Arts. Her compositions are recorded on Albany and Crystal Records, and published by the American Composers Alliance and Clear Note Publications.

– *American Composers Alliance*

Guest artists (in alphabetical order)

Dr. **Kurt Bertels** is a Belgian postdoctoral researcher and professor of History of Culture at the Royal Conservatory Brussels. His particular field of research is historically-informed performance, patronage, nineteenth- and early-twentieth-

century (saxophone) performance practice, gender and race in music. In his PhD, he conducted research on the history of the first Brussels saxophone class at the Royal Conservatory Brussels (1867-1904). Currently, his research concentrates on the performance and (self)presentations of the first-generation of women saxophonists in the United States between 1870 and 1940.

As a soloist and chamber musician of the Kugoni Trio and Anemos Saxophone Quartet, Bertels obtained numerous national and international prizes and was awarded the Fuga Trophée of the Union of the Belgian Composers for promoting Belgian music. He has given lectures and masterclasses in Belgium and abroad. He released various CDs of nineteenth-century Belgian saxophone music including *The Saxophone in 19th-Century Brussels* and *Works for Saxophone and Orchestra by Paul Gilson* (Etcetera 2020). His *Een ongehoord geluid*, a monograph on the saxophone in 19th-century Brussels, was published in 2020. In 2022, he became an elected member of the editorial board of the scientific journal *The Saxophone Symposium* (US). As editor-in-chief, he led the publication of the first scholarly volumes on Belgian composer Paul Gilson (ASP Editions 2023) and on Elise Hall, one of the first saxophone soloists (Leuven University Press 2024).

Kurt Bertels is an elected member (2021-2026) of the Young Academy of Belgium (Flanders). In 2023 he was awarded “Laureate of the Class of Arts” of the Royal Flemish Academy of Belgium for Sciences and Arts. In 2024-2025, as a Fulbright Research Grantee, he is a visiting scholar at the New England Conservatory.

A dedicated and multifaceted musician and educator, Dr. **Jennifer Bill** has performed in Asia, throughout Europe, and the United States. Her poignant performance style captivates audiences around the globe. Her musical journey includes performing saxophone solo and chamber music with a variety of groups including BRUSH|REED, Pharos Quartet, J.E.Y., and ēmergere. As a conductor she currently leads the Boston University Concert Band. Dr. Bill is a Selmer Artist.

A versatile saxophonist, Dr. Bill performs as a soloist and a chamber musician, collaborating with a diverse group of artists including vocalists, violists, clarinetists, cellists, flutists, violinists, taped media, percussionists, pianists, wind quintet, and dancers. For over a decade, she has engaged in an innovative exploration of the aural-visual in partnership with visual artist Linnea Maas, giving rise to the distinctive endeavor known as BRUSH|REED. BRUSH|REED has performed in Hong Kong, Scotland, and throughout the USA. Dr. Bill's dedication to the saxophone has manifested in her involvement in numerous world premieres, including the recent works *fragments in 3* by Ketty Nez, *Mending Time* by Martin Bresnick, *Transcend* by Michael Couper (World-Wide Concurrent Premieres), *Thinking in Four Places* by Justin Casinghino, *Faustus: a SaxOpera* by John (World-Wide Concurrent Premieres), *Greenwich Village Portraits* by David Amram (World-Wide Concurrent Premieres), and *Fantasia on the Theme of Plum Blossom* by Shih-Hui Chen (World-Wide Concurrent Premieres). She has been a guest soloist with the Boston University Wind Ensemble, the BUTI Wind Ensemble, the Hong Kong Wind Ensemble, the Rhode Island College Wind Ensemble, and the Northeastern

University Wind Ensemble. She has performed at national and world conferences including the World Saxophone Congress, the North American Saxophone Alliance national conference, and the North American Saxophone Alliance regional conference. Her debut album, *Divergent Reflections*, was released in 2019.

As a conductor, Dr. Bill is an active clinician throughout New England and since 2010 has led the Boston University Concert Band. She previously directed the Providence College Symphonic Winds from 2009-2017. Dr. Bill has conducted the NYSBDA honor band, the NYSCAME/SCMEA All-County Honor Band, has led the BU Concert Band in a tour of Ireland with performances in Dublin, Galway, Killarney, and Macroom, was a guest conductor with the Hong Kong Wind Ensemble, and led the PC Symphonic Winds in a tour of Italy with performances in Napoli, Maiori, and Monte Porzio Cantone (Roma).

A dedicated educator, Dr. Bill has given masterclasses at universities in China, Hong Kong, Scotland, and throughout the United States. Dr. Bill is currently faculty at Boston University (saxophone, chamber music, director of concert band), performance faculty at Boston College (saxophone), applied faculty at Rhode Island College (saxophone), adjunct professor of saxophone at Stonehill College, and part time faculty at Fitchburg State University. At the Boston University Tanglewood Institute she is the program director and saxophone faculty for the wind ensemble as well as the co-director of the saxophone workshop. She serves on the Board of Directors for World-Wide Concurrent Premieres and Commissioning Funds, Inc. Dr. Bill is also the sole organizer, director, and officer of Music Performance & Education, Inc.

Dr. Bill received her education from Boston University (D.M.A.), Bowling Green State University (M.Mus. Ed.), The Boston Conservatory (M.M.), and Providence College (B.A.)

Anne Chao is a 23-year-old flutist from Taiwan. Her musical journey has been filled with numerous achievements, including first prize in The National Student Music Competition of Music in Taiwan in 2019. In 2022, she won the second prize in the New York Flute Club Young Artist Competition. In 2023, Anne placed second in the New Jersey Flute Society Young Artist competition. In 2024, Anne received the William H. Grass Memorial Prize in the James Pappoutsakis Flute Competition. She was also a quarter-finalist in the NFA Young Artist competition in 2023 and 2024. Anne shares her music with diverse audiences in various settings, from concert halls to hospitals, nursing homes, and restaurants, bringing the joy of music to the community. Anne completed her bachelor's degree at the New England Conservatory (NEC), and she is now pursuing her master's degree at NEC with Dr. Renée Krimsier. Prior to studying with Dr. Krimsier, Anne received valuable instruction from the flutists Shu-Chun Chiang, Tzu Kao, and Hui-Hsueh Sun.

Yoshiko Kline performs as recitalist, soloist, and chamber musician throughout Asia and North America. Recent travels include a tour of Vancouver, Calgary, Guangzhou and Shenzhen China, with saxophonist Kenneth Radnofsky, featuring the music of

David Amram. Yoshiko's performances are reported as "carefully colored and musically refined ... with a sensitive ear, relating sound to musical expression... Her remarkably unique interpretations were the charm of her performance..."

Since debuting in Tokyo, she's appeared in the Steinway Concert Hall in China, Boston's Jordan Hall, Museum of Fine Arts, and Gardner Museum; Tanglewood and numerous festivals across the country. Live performances have been broadcast from radio stations WGBH & WMNB and Aspen, CO Radio KAJX. In addition to classical interests, she excels as a contemporary artist performing and premiering new works for numerous emerging composers, artists, and ensembles. Recent CD releases include *Jon Meets Yoshiko* by Jon Appleton; *Ceuvres Pour piano à 4 mains* by Emile Jaques-Dalcroze, and *Divergent Reflections*, contemporary music for saxophone and piano.

Yoshiko teaches at The Winsor School, Rivers School Conservatory, and Winchester Community Music School. Yoshiko received her BM at Toho-Gakuen Conservatory of Music and MM, with honors, at New England Conservatory. Her principal teachers have included Gabriel Chodos, Yoriko Takahashi, and Tamiko Ishimoto.

Victoria Solís Alvarado is a 22-year-old oboist from Costa Rica. Victoria's playing has caught the eye of well-known musicians and critics throughout her career. With her extensive orchestra experience and passion for performance she was recently appointed new principal oboist of the Boston Philharmonic Youth Orchestra for the 2024-2025 season.

Her musical talent manifested very early. In 2008, when she was six years old, she was admitted to the program of "Instituto Nacional de la Música" in Costa Rica. Her talent for the oboe was discovered by Jorge Rodríguez who holds the position of principal oboist of the Costa Rica National Symphony Orchestra; Mr. Rodríguez was her mentor and professor from 2012 to 2020. She completed her pre-college studies in Oboe Performance under his tutelage.

During her time in Costa Rica, she was principal oboe of the Costa Rica Children's Orchestra (2014-2016) and Costa Rica Youth Symphony Orchestra (2015-2020). The orchestra's performed in the most important theaters of the country such as Teatro Nacional de Costa Rica and Teatro Melico Salazar, where she performed as a soloist under Carl St. Clair's baton, former conductor of the National Symphony Orchestra of Costa Rica and principal conductor of the Pacific Symphony, after winning the prestigious competition Jovenes Solistas in 2019.

As for her college studies, Victoria started her Bachelor of Music in California State University Fullerton in Fall 2021 under the tutelage of Dr. Rong-Huey Liu. During her time at the CSUF College of the Arts, she was appointed principal oboe of the CSUF Orchestra and played as a soloist in Meng Concert Hall. Summer 2024, she performed in Carnegie Hall with the CSUF Orchestra.

In Fall 2023, Victoria was accepted in the New England Conservatory. She is part of John Ferrillo's oboe studio where she was awarded a scholarship made possible by the Laura Ahlbeck Memorial Scholarship Fund. As an NEC student she has had the

opportunity of playing in NEC Symphony and NEC Philharmonia in Jordan Hall.

Jialu Wang's musical studies career began at the age of 9. After three years of saxophone studies, he turned to bassoon and studied with Professor Haichen Hao at Shanxi Vocational College of Art. During his high school years, he studied with Professor Lansong Li, bassoon professor at the Central Conservatory of Music. He attended the New England Conservatory on a scholarship and currently studies with Prof. Richard Svoboda, principal bassoonist of the Boston Symphony Orchestra.

He previously worked with Kezhen Li, member of the China National Symphony Orchestra, as well as principal bassoonist of China National Symphony Orchestra, Xiaoke Wang; Albrecht Holder, professor at Hochschule für Musik Würzburg; Akio Koyama, professor at Tianjin Juilliard; Drew Pattison, professor at Oberlin Conservatory of Music; and Bence Bogányi, professor at Hochschule für Musik, Theater und Medien Hannove. He is also highly active in orchestral playing, was the principal bassoon in both middle school and high school, and has been a guest bassoon with Shanxi Shuozeilun Symphony Orchestra. He has played under conductors Hugh Wolff, Paavo Järvi, Neeme Järvi, David Loebel, Shiyeon Sun, and Mary Schneider.

Megan Dillon is a Boston-based saxophonist, woodwind doubler, and educator. Megan is Lecturer of Saxophone at Keene State College and serves on the woodwind faculty at both Brimmer & May School and the Dedham School of Music. In addition to managing her private studio, she was the woodwind teaching fellow for the Boston Philharmonic Orchestra's Crescendo program. She holds the soprano chair of the Huntington Quartet and works as a freelance pit musician. Her notable performances include appearances at Carnegie Hall, Jordan Hall, and Alice Tully Hall.

Her works for saxophone ensemble have been published by RC Editions, and she was co-winner of the 2023 Boston Woodwind Society Saxophone Merit Award. As a member of the North American Saxophone Alliance, Megan has performed at NASA regional conferences, the World Saxophone Congress, and has premiered and commissioned new works for saxophone. She is currently pursuing a Doctorate of Musical Arts in Saxophone Performance at the New England Conservatory. Megan's educational background includes graduating from Interlochen Arts Academy and earning a bachelor's degree in music theory from Texas Tech University. She completed two master's degrees in saxophone performance and music theory at the New England Conservatory. Additionally, she studied counterpoint and pedagogy under Lyle Davidson, earning a concentration in music-in-education. She also served as a teaching assistant in the NEC music theory and music-in-education departments and was the first ever graduate assistant of NEC's saxophone studio.

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