



New England
Conservatory

Concert Program

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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 read "Andrea Kalyn".

Andrea Kalyn
President

A Faculty Recital by

Joseph Bozich
conductor, composer

with
Faculty Recital Orchestra and Chorus
Philip Rawlinson '25, viola

featuring
Bozich: *From the Valley of Dry Bones*
(World Premiere)

Sibelius: *Jungfrun i tornet*
(*The Maiden in the Tower*)
(American Premiere)

Tuesday, April 15, 2025
7:30 p.m.
NEC's Jordan Hall

PROGRAM

Giachino Rossini
(1792–1868)

Overture to *Eduardo e Cristina*

Joseph Bozich
(b. 1991)

From the Valley of Dry Bones for viola and orchestra
World Premiere

Philip Rawlinson '25, viola

Intermission

Jean Sibelius
(1865–1957)

Jungfrun i tornet (*The Maiden in the Tower*)
American Premiere

Maria Bozich '20 GD, *Jungfrun* (The Maiden)

Roy Hage, *Älsklaren* (The Lover)

Joel Balzun, *Fogden* (The Bailiff)

Whitney Robinson '18 MM, *Slottsfrun*
(The Chatelaine)

Faculty Recital Orchestra and Chorus

Joseph Bozich, conductor

Sibelius parts acquired via an NEC Faculty Development grant

*Special thanks to Kathleen Roland-Silverstein for Finland-Swedish coaching
and Haijie Du for Stockholm Swedish coaching.*

Rossini Overture to *Eduardo e Cristina*

There is perhaps no composer more synonymous with *opera buffa* than Giachino Rossini. Even without the help of a certain cartoon rabbit, his masterpiece *Il barbiere di Siviglia* would be the staple of the repertory it is today, to say nothing of *La cenerentola* and the one-act *farse* that catapulted him to stardom. It's hard to imagine any universe in which Figaro's entrance aria would not have become the show-stopping number that is known throughout the globe by even the most casual of music listeners.

This said, it continues to surprise even knowledgeable musicians just how much of Rossini's output was *not* comedic. Of Rossini's 39 operas (counting revisions), a full 24 can be counted as belonging to the "serious" genres of *dramma* (*Eduardo e Cristina*), *melodramma eroico* (*Tancredi*) or even the evocatively labeled *azione tragico-sacra* (*Mosè in Egitto*). For all the fun of the overture to *Guilliaum Tell* we now associate with a masked western hero, its story is decidedly weighty (and political). Indeed, the overture to *Il barbiere di Siviglia*—for many, the quintessential comic overture—appeared first, with much of the same music, in not just one but *two* serious operas (*Aureliano in Palmira* and *Elisabetta, regina d'Inghilterra*).

Perhaps some of the blame lies in Rossini himself. Just preceding the drama-minded reforms of Wagner and well-before the realism demanded by late Verdi and eventually Puccini and Strauss, Rossini did not see his music and text as a one-to-one relationship. In his own words, he described music as "the moral atmosphere" within which the characters act. While there is no question that Rossini related his music to the stage, he viewed the music as part of a "more sublime" and "abstract purpose."

So we come to the overture to *Eduardo e Cristina*, a *dramma* on a heroic subject set in Sweden under the threat of Russian invasion. Long dismissed as a mere *pasticcio* done with the composer's oversight, modern reexamination has found this to be a compelling work that Rossini crafted with great care, with no more or less self-borrowing than he frequently used elsewhere to salvage what he felt was his most successful music from less successful compositions. Comparing it to *Il barbiere* above, for instance, we find that the overture is far more integrated than the borrowed one Rossini applied to the story of Figaro.

Structurally, the overture follows the standard Rossini overture model of adagio introduction and sonatina-allegro, and is replete with all of the expected Rossini crescendi and implied closing stretta. There is more than just a shade of the Beethovenian model of tragedy giving way to victory. Still, Rossini is not Beethoven, and there is not a dour note to be found. The more comprehensive view of Rossini would not be only a king of comedy, but master of energy and joy.

Bozich From the Valley of Dry Bones, scene for viola and orchestra

The generative image for this composition comes from the biblical Book of Ezekiel, where the eponymous prophet looks out over a "valley of dry bones"; paraphrased, the apex of the conversation reads:

"The LORD asked me; 'Son of man, can these bones live?' I said: 'Sovereign LORD, you alone know.'"

What has informed this composition is not the theology (or even less, the possible politics) of this scene, but the psychology of hopelessness, grief, and futility in the face of inevitable loss and decay. The sense of questioning of a future resurrection has been fused to a framework drawn from Catholic poetry, mostly drawn from the Requiem Mass. This one-movement, through-composed piece is cast in four sections: *Introit (De profundis)*, *Totentanz (Tuba mirum)*, *Aria (Lacrimosa)*, and *Finale (Libera me)*. While not strictly following any sort of narrative plan, the soloist plays the role of witness and actor within the scene: observing the lifeless desert, pursued by the antagonistic last trumpet, singing a voice cracking lament, then taking part in a last battle with awakened forces beyond control. The piece ends in exhausted defiance.

Sibelius *Jungfrun i tornet (The Maiden in the Tower)*

That any work of a composer of Jean Sibelius' stature can be given its American Premiere in 2025 is a fact almost unbelievable. Yet it was Sibelius himself who ensured the limited performance history of this beautiful one-act chamber opera for four singers, small orchestra, and chorus. Immediately after the premiere in 1896, Sibelius withdrew the work to engage in a number of planned revisions to both text and music (mostly, the text). However, for no one definite reason, these planned revisions never took place. Despite several contemporaries attempting to revive the work at various points in his life, Sibelius himself declared with characteristic self-deprecating wit that "the Maiden would remain in her tower." It was not until Sibelius' son-in-law, Jussi Jalas, revived the work in the 1980s that the work was heard again, and despite two recordings since the initial run has had few additional performances.

Revisiting the work, one can understand Sibelius' reticence for its revival, but also disagree with his decision to shelve it entirely. The text, written in Sibelius' native Finland-Swedish by Rafael Herzberg, leaves much to be desired in either poetic or dramatic conceit. Sibelius was in agreement with most of his critics from the premiere that, despite some beautiful musical moments, the text was the weakest link in the composition (in this he follows the operatic (mis)steps of Schubert and Schumann). The principal roles, all given descriptive titles ("The Maiden," "The Lover," "The Bailiff" and "The Chatelaine"), act as archotypically as their labels would suggest, rendering a straightforward Rescue-Opera libretto that could equally be described equally as symbolist or juvenile.

It has been suggested that, in the swell of late-19th century Finnish nationalism, the work is meant to represent an appeal to Freedom in the face of Russian imperialism. This is possible; certainly, the chorus' lauds of the Chatelaine as the defender of the innocent and protector of the people smack of some collective political fervor. Possibly, too, is a tale of religious salvation—the first aria invoking Saint Mary and the intercession of the Chatelaine leading to the chorus' description of her as their motherly protector.

Perhaps the most compelling roots, however, often overlooked in the limited scholarship of the piece, comes from ethnological notes by the librettist himself. A

traditional Karelian singing game features participants taking on the roles of captured maiden and rescuer, and in Herzberg's view, by telling a story through song, this game could be considered Finland's "first opera". *Jungfrun i tornet*, then, could be seen as the "elevation" of folk activity for "high-art" consumption, a frequent tool of nationalistic artists in the late 19th-century to help manufacture a shared sense of artistic heritage.

How Sibelius thought of the libretto we can only guess based on his musical treatment. It is certain there was a folk association, music of rustic modality saturating right from the overture. So, too, did he clearly latch on to the religious angle--the Maiden's aria invoking Saint Mary is perhaps one of the most effective scenes of the whole composition. Certainly, the arrival of the Chatelaine and the accompanying chorus has more than a hint of patriotic enthusiasm.

All this said, what stands is music neither so elusive as the symbolism of Debussy nor so literal as the realism of Puccini. In any case, Sibelius' view of text and music was certainly biased heavily towards the latter, describing himself that an instrument could take the vocal parts in his songs without harm, and that the words were not so important. Given perhaps a less-than-inspiring springboard by the libretto, it's perhaps little wonder that, as a piece of theater, the experience of seeing *Jungfrun i tornet* could lead something to be desired.

As a piece of concert music, however, the composition survives quite well. The music transcends the lackluster poetry it may carry, and while in the opera house its long orchestral interludes may seem out-of-scale with the dramatic action, on the symphonic stage they exhibit balance and beauty in the realm of program music. With its barebones libretto, perhaps it's little wonder that theater-of-the-mind would serve the work better than literal representation. Whether one decides to view it as political action or children's game, the music is serious and compelling, and worth hearing and enjoying live.

– All notes by Joseph Bozich

Synopsis: *Jungfrun i tornet*

After a brisk overture, we see The Maiden picking flowers on the shore. The Bailiff approaches her and professes his love, demanding her submission in exchange for promises of wealth. The Maiden refuses, citing love as a freely given gift. The Bailiff, enraged, swears instead to take The Maiden by force and abducts her to his tower. A substantial, somber interlude follows, and the scene shifts to the Maiden's prison within the tower. She prays to Saint Mary, begging rescue from her unjust captivity. Outside, she hears gathered voices sing of the arrival of Spring and calls now to her father to save her. The voices sing instead that they no longer recognize the Maiden as their daughter, blaming her for selling her love and faith to the Bailiff. The Maiden is heartbroken and collapses.

As the voices depart, we change focus to the exterior of the tower, where the Lover is in the midst of his quest for the Maiden. He sings a searching aria dreaming of her loving embrace, interrupted as he hears a voice from the tower. Recognizing it

as the Maiden, the Lover calls out to her, at first perplexed by her presence with the Bailiff, but then overjoyed it is her. The two rejoice that they have found each other again.

The Maiden explains that the Bailiff captured her violently, and the Lover is outraged. Their duet ends singing the hopeful power of true love, before being interrupted by the arrival of the Bailiff. The Maiden is pulled back into the tower and the Bailiff and the Lover have a stand-off, the Lover accusing the Bailiff of misusing his power and the Bailiff dismissing the Lover as an upstart peasant. The two draw swords and threaten conflict, before the arrival of the Chatelaine (Mistress of the Tower) and chorus. She demands to know the source of the conflict in her court, ordering swords to be laid down. The Lover explains the Bailiff holds the Maiden captive, while the Bailiff explains he is using the force the Chatelaine entrusted him to keep the people in line.

The Chatelaine sides with the Lover (and hence, the Maiden) and orders the outraged Bailiff to be disarmed and captured. The chorus sings of the righteousness and goodness of the Chatelaine. The Maiden, freed, at last reunites with the Lover, and the Chatelaine declares that she has always been a defender to the innocent and weak. The Chorus further lauds the Chatelaine as their protecting mother. The Lover invites all to the wedding festivities, and the Chorus ends with enthusiastic rejoicing.

About the artists

Composer, conductor, and multi-instrumentalist **Joseph Bozich** seeks to build shared musical experiences that connect audiences to the vast inner universe of western classical music. In 2023, Bozich made his debut with the Tonkünstler Orchestra conducting his own composition as part of the Ink Still Wet workshop at the Grafenegg Festival. In Fall of 2023 he was also invited as a participant of the 8th Lovro von Matatic and 11th Grzegorz Fitelberg International Conducting Competitions. He has served as an assistant conductor to the Hungarian State Opera, Pittsburgh Festival Opera, Opera Neo (San Diego), and Juilliard Opera, as well as appeared as a guest conductor with the HUST Symphony Orchestra (Wuhan, China) and Octava Chamber Orchestra (Seattle, WA).

2025 will see Bozich assist Opera Maine as well as lead students at the New England Conservatory in the American Premiere of Jean Sibelius' opera, *Jungfrun i tornet*, as part of NEC's faculty recital series. Bozich made his Boston Symphony Hall debut in 2022 when he stepped in at the last minute to lead a full production of *La traviata* with professional soloists and the Boston Youth Symphony Orchestra. In 2023 he was a conducting fellow at Aspen Music Festival, where he worked with Robert Spano, Mark Stringer, and Patrick Summers.

Equally gifted as a composer, Bozich's works seek to balance kinetic musical geometries, operatic intensity, and introspective spirituality. He was one of five participants selected by Phillipe Manoury to compose a work for the Tonkünstler Orchestra as part of the Ink Still Wet Workshop in 2023, with whom he conducted the work. His saxophone quartet work *Babel* won the 2014 Sinta Quartet commissioning

competition and can be heard on the group's debut album, *Collider*. Other commissioners include Kenneth Radnofsky, Latitude 49, and the Departure Duo.

Philip Rawlinson is an artist interested in exploration, curiosity, play, resistance, and plural embodiment through interdisciplinary practice. As a violist, improviser, and writer, they continue to examine the use of music, alternative grammars, and visual art in intertwined ways as a method of articulation and expression—these mediums are modes of processing the world, and living in it. They write, “*i do not view my practice alone as a tool for resistance, but as a place to be ‘with’ and think towards resistance strategies. world-ending transformation does not happen only in the mind or in frequency or in the heart, but most importantly in the material spaces that we traverse and our relationships with those spaces. i welcome you here with the hopes that we might work together, whether through direct contact or by creating sympathetic resonance in our parallel artistic practices.*” Philip is from Greenville, South Carolina—now based in Boston (Shawmut) for undergraduate studies.

Maria Bozich, *The Maiden*

Award-winning soprano Maria Bozich brings dynamic and engaging performances to audiences across the United States. She has appeared in such roles as Micaëla (*Carmen*), Elettra (*Idomeneo*), Suor Angelica, Marie Antoinette (*The Ghosts of Versailles*), Antonia (*Les contes d'Hoffmann*) and First and Second Lady (*The Magic Flute*). In 2024 she performed the title role in Princess Ida with the Sudbury Savoyards, where “her bell-like voice carried the show” (*Sudbury Weekly*). Her appearance as Antonia with the Miami Music Festival particularly touched audience members, and she “knew how to win the applause with her moving role” (*El Nuevo Herald*).

Awards and honors include an Encouragement Award in the Washington District of the 2018-19 Metropolitan Opera National Council Auditions, Second Prize in Great Composers Competition for Best Rossini Performance, and First Prize in the 2014 Tahoma National Association of Teachers of Singing (NATS) competition. Ms. Bozich was selected as a semi-finalist in the Emerging Artist division of the 2018 Classical Singer Competition.

Ms. Bozich holds a Graduate Diploma in Vocal Performance from the New England Conservatory of Music, where she studied with internationally renowned soprano and pedagogue Jane Eaglen.

Roy Hage, *The Lover*

Roy Hage made his LA Opera debut this season as Sami in Mary Kouyoumdjian's *Adoration* in a career defined by resilience, artistry, and a deep love of storytelling. Growing up in war-torn Beirut, he'd sing along with opera recordings to drown out the sound of bombs before moving alone to the U.S. at 16, unwavering in his commitment to a life in music. Today, the multi-GRAMMY®-nominated tenor is renowned for his “uncommonly beautiful voice” (*Musical America*) and “haunting” performances (*TheaterScene.net*), with critics declaring, “[t]his is why we attend the opera.”

A champion of new works, Roy has collaborated with numerous Pulitzer Prize and GRAMMY®-winning contemporary composers while performing traditional principal roles in more than 40 operas, including *The Tales of Hoffmann*, *Roméo et Juliette*, *Pelléas et Mélisande*, *Candide*, *The Rake's Progress*, *La clemenza di Tito*, *Manon*, and many more.

His career has taken him from sold-out one-man shows at Stanford Live to a triumphant return to the Middle East, where he appeared on MTV, singing “Nessun Dorma”, and was honored as a guest performer at the Lebanese American University’s Centennial—a prestigious event attended by the Lebanese head of state and government officials. Self-represented and open to new management, Roy brings an artist’s vision and a steadfast commitment to shaping the future of opera.

Joel Balzun, *The Bailiff*

Praised for his “voluminous sound” and “imposing, ringing baritone,” Canadian baritone and composer Joel Balzun is a recent winner in the Wagner Society of New York Singers Competition and the Fulham Opera Robert Presley Memorial Verdi Prize. His 2024-2025 season includes his house début at Chautauqua Opera as Marcello (*La bohème*) and the title role in Missy Mazzoli and Royce Vavrek’s *Lincoln in the Bardo*, which he also previews for the Metropolitan Opera. Additional engagements include a world premiere by Kurt Erickson, Don Marco Bomba (*Don Bucefalo*) with Pacific Opera Project, and his debut as bass soloist in Verdi’s *Messa da Requiem* with the San Luis Obispo Master Chorale. Other recent highlights include debuts at Los Angeles Opera (*Il barbiere di Siviglia*) and Opera Las Vegas (*La bohème*), as well as his role and house debut as Escamillo (*Carmen*) at Union Avenue Opera, where he was praised for his “swaggering, supremely self-confident” portrayal and “thunderous” voice.

Mr. Balzun’s diverse repertoire includes the title roles in *Don Giovanni*, *Gianni Schicchi*, *Dead Man Walking*, and Telemann’s *Don Quichotte at Camacho’s Wedding*, as well as Giorgio Germont (*La traviata*), the Four Villains (*Les contes d’Hoffmann*), Yeletskiy and Tomskiy (*Pikovaya Dama*), Albert (*Werther*), Belcore (*L’elisir d’amore*), Dr. Malatesta (*Don Pasquale*), and Valentin (*Faust*), among others. A passionate interpreter of Richard Strauss, he has excelled as Mandryka (*Arabella*) and Jupiter (*Die Liebe der Danae*). In past seasons he has appeared with Calgary Concert Opera, Cincinnati Song Initiative, Claremont Symphony Orchestra, Opera Buffs Inc., Opera Santa Barbara, Pittsburgh Festival Opera, Prima Voce Emerging Artist Recital Series, Rio Hondo Symphony Orchestra and Social Distance Opera, in addition to giving recitals across North America.

Mr. Balzun is a proud alum of the Eastman School of Music. He was an apprentice artist at Santa Fe Opera and Opera Saratoga and a fellowship recipient at the Ravinia Steans Music Institute and Tanglewood Music Center.

Whitney Robinson, *The Chatelaine*

Praised for her “vivid stage presence and voice,” mezzo-soprano Whitney Robinson earned her Bachelor of Music from the University of Houston and her Master of

Music degree and Artist Diploma candidacy from the New England Conservatory, studying with Bradley Williams. She is thrilled to return to Boston for this American opera premiere.

Robinson has appeared as Madame de la Haltière with Boston University Opera Institute, Die Hexe in *Hänsel und Gretel* with Opera in the Heights, and Sara Miller in *Approaching Ali* with Opera Louisiane.

She has also sung with Opera Saratoga, Central City Opera, Virginia Opera—where she returned for three seasons—and has also performed with CLOC, Odyssey Opera, Opera Cecilia, Operativo, and the Virginia Arts Festival.

Faculty Recital Orchestra

Joseph Bozich, conductor

Violin I

Mitsuru Yonezaki
Yeji Hwang
June Chung
Jessica Kartawidjaja
Helena Hwang
Adrian Slywotzky*

Violin II

Yoonjin Hwang
Mara Zaner
Alexis Forman
Darwin Chang

Viola

Herbert Bi
Queenie Sing Yin Li
Sam Chan
Wednesday Hsu
Jessi Kaufman

Cello

Eric Schindler
Edelweiss Pak
Will Parkes
Jonah Kernis

Bass

Colby Heimburger
Yushu Mei

Flute

Rylan Collins
Amelia Kazazian

Piccolo

Rylan Collins

Alto Flute

Amelia Kazazian

Oboe

Nathan Swain*
Camden Ward*

English Horn

Camden Ward*

Clarinet

Zoe Schramm
Zhenyue Zheng

Bass Clarinet

Zhenyue Zheng

Bassoon

Sylva Goldman
Erik Paul

Contrabassoon

Erik Paul

Horn

Ishaan Modi
Hans-Erik Jerosch

Trumpet

Maxwell DeForest
Sebastián Haros

Trombone

Allie Klaire Ledbetter
Quinton Krull

Bass Trombone

Cole MacEwen*

Percussion

Camden Briggs
Trygve Lebakken
Victor Giraldez

Piano

Ashly Zhang

Harp

Shaylen Joos

*guest artist

Chorus

Gia Cellucci	Ivy Evers	Matthew Tirona
Geneva Lindsay	Nancy Schoen	Zihan Geng
Juanlin Yang	Haijie Du	McLain Weaver
Lena Wong	Giuliana Torti	Samuel Mincarelli
Ogechi Okoye	Valentine Umeh	Jack Frederick
Amy Li	Robert Moorman	Yuzhou Shen

Upcoming Concerts at NEC

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NEC Philharmonia and Symphonic Choir, Hugh Wolff, conductor

Brahms *Ein deutsches Requiem*; with soloists Josie Larsen '25 AD, soprano and Zhanqi 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-Friday, April 16-18, 2025 at 7:30 p.m., Saturday, April 19 at 2:00 p.m.

Plimpton Shattuck Black Box Theatre

NEC Jazz Orchestra, Ken Schaphorst, director

"Music of Maria Schneider"

Thursday, April 17, 2025 at 7:30 p.m., Jordan Hall

Tuesday Night New Music

New music by NEC student composers, performed by their peers

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

Connections Chamber Music, Max Levinson, director

"Weinberg and Shostakovich"

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

NEC Honors Ensemble: The 242 Strings Piano Quartet

Saturday, April 19, 2025 at 7:30 p.m., Jordan Hall

Faculty Recital: Stephen Drury, piano

Bach *Partita No. 6 in E Minor*; Beethoven *Sonata in E Major*, op. 109; Cardew *Treatise*

Sunday, April 20, 2025 at 8:00 p.m., Jordan Hall

Upcoming Concerts at NEC

—continued

Chamber Music Gala

Monday, April 21, 2025 at 7:30 p.m., Jordan Hall

NEC Jazz Composers' Workshop Orchestra, Frank Carlberg, director

Tuesday, April 22, 2025 at 7:30 p.m., Jordan Hall

Liederabend LXXVII: Nine Art Song Premieres

In collaboration with the NEC Composition Department and SongLab

Cameron Stowe and Tanya Blaich, curators

Wednesday, April 23, 2025 at 6:00 p.m., Williams Hall

NEC Symphony, David Loebel and Jherrard Hardeman '25 MM, conductors

Beethoven *Coriolan Overture*; Tomer Rozen '25 MM *Orchestral Overture*; Britten *Four*

Sea Interludes from *Peter Grimes*; Brahms *Violin Concerto in D Major*, op. 77,

Masha Lakisova, violin soloist

Wednesday, April 23, 2025 at 7:30 p.m., Jordan Hall

NEC Chamber Singers, NEC Symphonic Winds

Erica J. Washburn and William Drury, conductors: "Movie Night!"

Thursday, April 24, 2025 at 7:30 p.m., Jordan Hall

Evren Ozel, piano (AD)

Student of Wha Kyung Byun

Monday, April 28, 2025, at 7:30 p.m., Jordan Hall

NEC Conductors' Choir

Bailee Green '25 MM, Lena Wong '25 MM, Henri Youmans '25 MM, and

Howard Zheng '25 MM, conduct

Monday, April 28, 2025 at 7:30 p.m., Burnes Hall

Contemporary Musical Arts Dept. Concert

"Visionaries and Eccentrics: Ives' Problem Children", curated by Anthony Coleman

and Lautaro Mantilla

Tuesday, April 29, 2025 at 7:30 p.m., Jordan Hall

Chirp 1: Music Technology

Wednesday, April 30, 2025 at 8:00 p.m., Plimpton Shattuck Black Box Theatre

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Marjorie and Lawrence Franko
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