

Concert Program



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NEC Symphonic Winds

Sylvia Alimena, guest conductor

Thursday, October 9, 2025

7:30 p.m.

NEC's Jordan Hall

PROGRAM

Malcolm Arnold

(1921–2006)

arr. John Paynter

Four Scottish Dances, op. 59

Pesante

Vivace

Allegretto

Con brio

Richard Danielpour

(b. 1956)

arr. Jack Stamp

***Vox Populi* (1998/2004)**

Samuel Hazo

(b. 1966)

***Sòlas Ané* (2006)**

Frank Ticheli

(b. 1958)

***Over the Moon* (2023)**

Robert Jager

(b. 1939)

***Esprit de Corps* (1984)**

Intermission

Bruce Broughton
(b. 1945)
arr. Randol Bass

Silverado (1985/2008)

Gustav Holst
(1874–1934)

**First Suite in E-flat for Military Band,
op. 28 no. 1** (1909)
Chaconne
Intermezzo
March

Omar Thomas
(b. 1984)

Of Our New Day Begun (2016)

Upcoming Wind Ensemble Concert at NEC

NEC Wind Ensemble, William Drury, guest conductor
Minakakis *Vykinon* (world premiere), Stephen Drury and Yukiko Takagi, piano
Mahler *Songs of a Wayfarer*; Huling *Blood Moon: Concerto for Tenor Saxophone
and Wind Ensemble*; Heiss/Wiese *A Place in New England: Prelude for Auburndale*;
Stanford *Symphony No. 5 (mvts. 3, 4)*
Thursday, November 13, 2025 at 7:30 p.m., Jordan Hall

Arnold *Four Scottish Dances*

These dances were composed early in 1957, and are dedicated to the BBC Light Music Festival. They are all based on original melodies but one, the melody of which is composed by Robert Burns.

The first dance is in the style of a slow strathspey—a slow Scottish dance in 4/4 meter—with many dotted notes, frequently in the inverted arrangement of the "Scottish snap." The name was derived from the strath valley of Spey. The second, a lively reel, begins in the key of E-flat and rises a semi-tone each time it is played until the bassoon plays it, at a greatly reduced speed, in the key of G. The final statement of the dance is at the original speed in the home key of E-flat.

The third dance is in the style of a Hebridean song and attempts to give an impression of the sea and mountain scenery on a calm summer's day in the Hebrides. The last dance is a lively fling, which makes a great deal of use of the open string pitches of the saxophones.

— *Malcolm Arnold*

Danielpour *Vox Populi*

"It is a privilege to be witness to this confusion." So spoke a visitor who attended a meeting of the state legislature. The archetypical New England Town Hall meeting is not always a calm, measured discourse of ideas. Rather, opinions are expressed, sometimes vigorously, and people speak out of turn. *Vox Populi* depicts this well."

Commissioned for the inauguration of a new concert hall, the restored Victory Theatre in Evanston, Indiana, *Vox Populi* is traditional in the sense that, although it moves forward in time, it retains a certain internal nostalgia, remembering where it has been and alluding to its past. The form of the work can be characterized as an "arch," in the center of which the music turns back on itself, discards the accretions of its previous progress, and returns to its beginnings. In its musical structure *Vox Populi* is a veritable metaphor for the structure in which it was premiered.

— *from Heritage Encyclopedia of Band Music and Associated Music Publishers*

Hazo *Sòlas Ané*

Sòlas and Ané are two Gaelic words meaning Joy (Sòlas) and Yesterday/Yesteryear (Ané). Written for Margene Pappas in celebration of her career as director of bands at Oswego High School in Oswego, Illinois, *Sòlas Ané* seeks to express the absolute pleasure Margene Pappas had spending everyday living the music with her students.

— *Samuel Hazo*

Ticheli *Over the Moon*

Much as in the epic tales of Jules Verne's *From the Earth to the Moon* and George Méliès' iconic 1902 film *A Trip to the Moon*, I sought to take the listener on a brief musical voyage *Over the Moon*. At the start, the listener rides down a steep slide to the surface of the moon. At once a tango-like dance, glittery and light as silk, swims through the air. Instrumental solos appear and disappear like the characters of a story.

Suddenly the dance takes a on forbidding quality—plunger-muted growls appear as the work propels itself forward. Perhaps this is the dark side of the moon. Lines intermingle, the work lifts itself: *Over the Moon*, in joyful exuberance. At the halfway mark, there is a brief respite, as if looking forward toward the peaceful blue planet: a hymn to life, to the Earth, the Moon, and towards the boundless energy of the Universe. A lone clarinet connects us to the return of the dance, reaching ever higher and brighter. A triumphant climax is suddenly quashed by a steep slide, back down to life on Earth.

– Frank Ticheli

Jager *Esprit de Corps*

Based on *The Marines' Hymn*, this work is a kind of fantasy-march, as well as a tribute to the United States Marine Band, which group had commissioned the work. Full of energy and drama, the composition has its solemn moments and its lighter moments (for example, the quasi-waltz in the middle of the piece). The composer intends that this work should display the fervor and virtuosity of the Marine Band and the musical spirit and integrity of its conductor, Colonel John R. Bourgeois, for whom the initial tempo marking, "Tempo di Bourgeois," is named. Colonel John Bourgeois is a dramatic, spirited conductor who reflects the excitement of the music being played. When a tempo is supposed to be "bright" he makes sure it is exactly that. Because the tempo of *Esprit de Corps* is to be very bright, the marking just had to be "Tempo di Bourgeois!"

– Program note from Windband.org

Broughton *Silverado*

Silverado is the title theme to the 1985 American-Western film of the same name; the soundtrack was nominated for "Best Sound and Best Original Score" at the Academy Awards that year.

The piece opens with a "martial and majestic" horn fanfare. In traditional symphonic overture form, the middle section features several solos before the trombone signals the return for the closing section. The original melody is reprised by brass choir in augmentation as the woodwinds and keyboard percussion drive the energy to the finale.

– University of North Texas Symphonic Band concert program, 28 April 2016

Holst *First Suite in E-flat for Military Band, op. 28 no. 1*

For a work that is such a staple of the concert band repertoire, there is surprisingly little information about the origins of Gustav Holst's *First Suite in E-flat*. In the notebook in which he kept a record of his compositions from 1895 until his death, Holst entered the "1st Suite for Military Band Op. 28A" on the page for 1909. Not until 1920 is any record found of a performance, nor is there any mention of the ensemble for which the work was composed. Although its beginnings may have been somewhat inauspicious, the work is a masterpiece of wind writing, sounding as fresh and original today as the day it was written.

The three-movement work begins with the Chaconne in which the melody is introduced by the low brass. The variations build slowly to the majestic finale.

The Intermezzo, marked vivace, is lighter and highlights Holst's skill in writing for woodwinds. In contrast to the Chaconne, this movement ends quietly. The piece ends with the March, a movement in ABA form that weaves together two contrasting melodies as it moves toward a powerful conclusion.

– Program Note from U.S. Marine Band concert program, 24 July 2016

Thomas *Of Our New Day Begun*

Of Our New Day Begun was written to honor nine beautiful souls who lost their lives to a callous act of hatred and domestic terrorism on the evening of June 17, 2015, while worshipping in their beloved sanctuary, the historic Emanuel African Methodist Episcopal Church (affectionately referred to as “Mother Emanuel”) in Charleston, South Carolina. My greatest challenge in creating this work was walking the line between reverence for the victims and their families, and honoring my strong, bitter feelings towards both the perpetrator and the segments of our society that continue to create people like him. I realized that the most powerful musical expression I could offer incorporated elements from both sides of that line - embracing my pain and anger while being moved by the displays of grace and forgiveness demonstrated by the victims' families.

Historically, black Americans have, in great number, turned to the church to find refuge and grounding in the most trying of times. Thus, the musical themes and ideas for *Of Our New Day Begun* are rooted in the Black American church tradition. The piece is anchored by James and John Johnson's time-honored song, *Lift Every Voice and Sing* (known endearingly as the “Negro National Anthem”), and peppered with blues harmonies and melodies. Singing, stomping, and clapping are also prominent features of this work, as they have always been a mainstay of black music traditions, and the inclusion of the tambourine in these sections is a direct nod to black worship services.

This work received its premiere on February 20, 2016, at the College Band Directors National Association (CBDNA) Conference, held at The Gaillard Center in Charleston, South Carolina. Members of the Mother Emanuel AME congregation were in attendance.

This work was commissioned by a consortium led by Dr. Gary Schallert and Dr. Jeff Bright of Western Kentucky University to honor the nine victims and families of the June 17, 2015, terrorist attack on Mother Emanuel A.M.E. Church in Charleston, SC.

– Omar Thomas

NEC Symphonic Winds
Sylvia Alimena, *conductor*

Flute

Rylan Collins §
Hanyu Mei *+
Yuxin Song ‡✧
Yuzuka Williams ^@

Piccolo

Rylan Collins *§#@
Hanyu Mei
Yuxin Song +
Nina Tsai
Yuzuka Williams ‡✧

Oboe

Annie Jung *✧#
Myungha Song ‡§
Evan Work ^+@

English horn

Myungha Song

Clarinet

Rohan Miovic *
Haoran Sun ^ (# solo)
Fan-En Wu ‡
Taein Yi +@
Hanlin Yu §#
Zhenyue Zheng ✧

E-flat Clarinet

Eugene Jung *^§
Taein Yi #

Bass Clarinet

Rohan Miovic ^‡+§#
Fan-En Wu ✧
Zhenyue Zheng *@

Alto Clarinet

Fan-En Wu §
Taein Yi *

Contra Alto Clarinet

Zoe Schramm *^§
Zhenyue Zheng ‡

Contrabass Clarinet

Robert Ray *
Haoran Sun +

Bassoon

Jiayue Chen *
Declan Johnston +
Heng Xie ^
Dingding Xiong §
Keer Zhou ‡@

Contrabassoon

Declan Johnston

Saxophone

Yiyuan Ding ‡§✧#
Shenjie Lu
Jia Dong Ou
Shuhan Wang *^+@

French horn

Mathys Elbaz +
Hans-Erik Jerosch ^
Yuxuan Daniel Ma ✧#
Karlin Rhees ‡
Jaden Rudnicki *@
Elyse Schlesinger §

Trumpet

Kayla Adams
Lily Clark +§#
Sebastián Haros
Anry Ramirez-Garcia ‡
Richard Taylor II *✧@
Gavin Waterman ^

Cornet

Kayla Adams
Lily Clark
Sebastián Haros
Evan Jones
Richard Taylor II #
Gavin Waterman *

Euphonium

Quinton Krull

Trombone

Reece Cowan +§✧
Jongbin Park ‡#@
Jaewon Shim *^

Bass Trombone

Jason Sato §✧#@
Kyeongmin You *^‡+

Tuba

Isais Fabian Mondragon

Timpani

Camden Briggs ✧#@
Chris Koo +§
Mingcheng Abel Zhou *^

Percussion

Christian Bartholomew
Camden Briggs ^‡
Skylar Hedblom
Sam Kerr
Chris Koo *✧#
Jackson Kowalczyk
Raina Liao
Mingcheng Abel Zhou +§@

Harp

Ji Ma

Double Bass

Wanming Chen
Liana Logan

Keyboard

Thomas Griffin, piano

Principal players

* Arnold § Jager
^ Danielpour ✧ Broughton
Hazo # Holst
+ Ticheli @ Thomas

Sylvia Alimena has had an active forty year conducting career throughout the Washington, D.C. Metropolitan area. Summoned to Washington in 1985 as Second Hornist of the National Symphony Orchestra by Mstislav Rostropovich, Ms. Alimena held that post for 29 years until her retirement in 2014. During her tenure with National Symphony Orchestra, Ms. Alimena served and continues to serve as the NSO Summer Music Institute brass ensemble coach. She has conducted clinics and master classes throughout the country and including at the Juilliard School and Curtis Institute of Music. Her students hold positions in major orchestras and service bands throughout the country.

Ms. Alimena is in her 37th season as Music Director of Brass of Peace, a scholarship brass ensemble dedicated to creating an environment of higher musical learning for the Washington area's most accomplished high school brass players. Alumni of Brass of Peace hold principal chairs in orchestras, bands and brass ensembles throughout the world. In 1994 and in partnership with the National Symphony Orchestra Education Department, Brass of Peace initiated bi-annual in-school Kidshare Concerts for children in the District of Columbia, Arlington and Alexandria.

In 1992, Ms. Alimena and twenty-one of her NSO colleagues formed the critically acclaimed Eclipse Chamber Orchestra which explored works not found in the NSO repertoire and featured its members as concerto soloists. Over the course of her 20-year tenure with Eclipse, the orchestra commissioned almost a dozen new works and presented world premieres of nearly twenty. The Eclipse/Alimena discography includes *Overtures of Florian Gassmann*; *Late Victorians/Music of Mark Adamo*; *Music of Truman Harris*, all on the Naxos label, and the Toch Cello Concerto with cellist, Steve Honigberg on the Alba label.

Ms. Alimena served as Music Director of the McLean Orchestra (2003-2010), the Avanti Orchestra (1995-2004) and as Principal Conductor ad interim of the American Youth Philharmonic Orchestra (2017-2018). From 2003-2006, Ms. Alimena formed a collaboration with soprano Evelyn Lear and bass Thomas Stewart to produce the first orchestral performances for the Evelyn Lear and Thomas Stewart Emerging Artist's Program, focusing on the music of Wagner.

A student of Harry Shapiro and a 1982 graduate of Boston University, her professional career was launched in 1980 as a member of the Boston Ballet Orchestra, the Beacon Brass Quintet, and as Principal Horn of the Boston Lyric Opera. Her horn playing was critically acclaimed for solo and offstage playing in the Boston Lyric Opera's 1983 New York and Boston productions of Wagner's *Das Ring des Nibelungen*. In November of that year, the Beacon Brass Quintet made its Carnegie Hall debut as the only brass quintet ever to have won the coveted Concert Artists Guild Award. She later held the post of Principal Horn of the New Hampshire Symphony Orchestra. After two seasons as a member of the Boston Pops Esplanade Orchestra, under the baton of John Williams, Ms. Alimena was invited by Music Director, Joseph Silverstein to become a member of the Utah Symphony for the 1984-85 season, eventually winning the position of 4th horn.

Ms. Alimena is the recipient of a Boston University Distinguished Alumni Award (2004) and was voted into *Washingtonian Magazine's* Musical Hall of Fame (2003). As a board member of the Coalition of Musicians for Ethical Change, Ms. Alimena presents workshops for college students to guide them in creating joyful, inspiring and safe workspaces. Her hobbies include golf, gardening, hiking, world travel and home renovation.

Other Upcoming Concerts at NEC

all programs subject to change

Visit necmusic.edu for complete and updated concert information

Faculty Recital: Max Levinson, piano

Schubert Sonata in A Major; Mussorgsky Pictures at an Exhibition

Friday, October 10, 2025 at 7:30 p.m., Jordan Hall

NEC Composers' Series: Arthur Berger Memorial Concert

Sid Richardson, curator; Berger *Five Settings of European Poets*; Agócs *Hyacinth Curl*;

Mallia *Alone*; Lister *Ordinary Heartbreaks and Other Poems of Michael Blumenthal*;

Richardson *Inscribed on a Lintel*; Richardson *How Do I Love Thee?*

Wednesday, October 15, 2025 at 7:30 p.m., Jordan Hall

NEC Jazz Orchestra, Ken Schaphorst, director

"Dreamkeeper: Music of Carla Bley"

Thursday, October 16, 2025 at 7:30 p.m., Jordan Hall

Tuesday Night New Music

New music by NEC student composers, performed by their peers

Tuesday, October 21, 2025 at 8:00 p.m., Burnes Hall

Liederabend LXXVII, JJ Penna, curator

"Paris Visions: Guillaume Apollinaire and Ned Rorem"

Works by Francis Poulenc and Ned Rorem

Wednesday, October 22, 2025 at 6:00 p.m., Williams Hall

NEC Symphony, David Loebel, conductor

Tower Sixth Fanfare for the Uncommon Woman; Haydn Symphony No. 85, "La Reine";

Franck Symphony in D Minor

Wednesday, October 22, 2025 at 7:30 p.m., Jordan Hall

Other Upcoming Concerts at NEC

–continued

Perkin Opera Scenes

*Thursday, October 23 & Friday, October 24, 2025 at 6:00 p.m.,
Plimpton Shattuck Black Box Theatre*

Sonata Night 57, Pei-Shan Lee, director

Thursday, October 23, 2025 at 6:30 p.m., Burnes Hall

NEC Chamber Singers, Erica J. Washburn, conductor

*“Beyond Boundaries and Borders”, works focusing on refugee issues and awareness,
police brutality, victim recognition, and more by Shaw, von Bingen, Thompson,
Curenton-Simpson, Bussewitz-Quarm, and Boulanger*

Thursday, October 23, 2025 at 7:30 p.m., Jordan Hall

Faculty Recital: Cameron Stowe

Monday, October 27, 2025 at 7:30 p.m., Jordan Hall

Faculty Recital: Borromeo String Quartet

Tuesday, October 28, 2025 at 7:30 p.m., Jordan Hall

NEC Philharmonia, Hugh Wolff, conductor

Bacewicz Overture; Shostakovich Piano Concerto No. 1;

Prokofiev Symphony No. 5 in B-flat Major, op. 100

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

First Monday at Jordan Hall, 41st season

Works by Haydn, Schuller, Britten, and Brahms

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

NEC Trombone Choir, James Markey, director

Tuesday, November 4, 2025 at 6:00 p.m., Burnes Hall

NEC Philharmonia, NEC Symphonic Choir, David Loebel, conductor

Mozart Symphony No. 31, “Paris”; Debussy Nocturnes;

Boulanger Psaume 129; Poulenc Gloria

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

Other Upcoming Concerts at NEC

–continued

NEC Composers' Series: "Home"

Sophia Szokolay '19, '25 DMA, violin and Sid Richardson, co-curators

An exploration of cultural identity and belonging, shaped by the experiences of migration and the quest for a sense of home in the midst of dissonance – works by Sam Wu, Marc Migó, Richardson, Mallia, Sanlıkol, Minakakis, and Gandolfi

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

NEC Undergraduate Opera Seminar: Opera Scenes, Michael Meraw, director

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

Plimpton Shattuck Black Box Theatre

NEC Chamber Orchestra, Donald Palma, artistic director

Stravinsky *Apollon musagète*; Dvořák *Serenade in E Major*, op. 22

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

BSO Prelude: What I Hear - Tania León

Thursday, November 13, 2025 at 5:30 p.m., Brown Hall

Sonata Night 58, Pei-Shan Lee, director

Thursday, November 13, 2025 at 6:30 p.m., Burnes Hall

NEC Baroque Orchestra, Guy Fishman, director

Monday, November 17, 2025 at 7:30 p.m., Brown Hall

NEC Festival: "Chamber Music + Sonatas: Schuller and the Spirit of Collaboration"

Ken Schaphorst and Ara Gregorian, co-curators

Monday, November 17, 2025 at 7:30 p.m., Jordan Hall

NEC Festival: "Contemporary Musical Arts Today – A Global Vision Realized"

Eden MacAdam-Somer and Hankus Netsky, curators

Tuesday, November 18, 2025 at 7:30 p.m., Jordan Hall

Tuesday Night New Music

New music by NEC student composers, performed by their peers

Tuesday, November 18, 2025 at 8:00 p.m., Williams Hall

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and photography and audio or video recording are prohibited.

Assistive listening devices are available for all Jordan Hall concerts;
contact the head usher or house manager on duty or inquire at the Coat Room.

Latecomers will be seated at the discretion of management.

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Concert Program



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I am thrilled to share New England Conservatory's 2025-26 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 the performances of our students, faculty, and guest artists uplift you.

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

A stylized, handwritten signature in black ink, consisting of several loops and a long horizontal stroke.

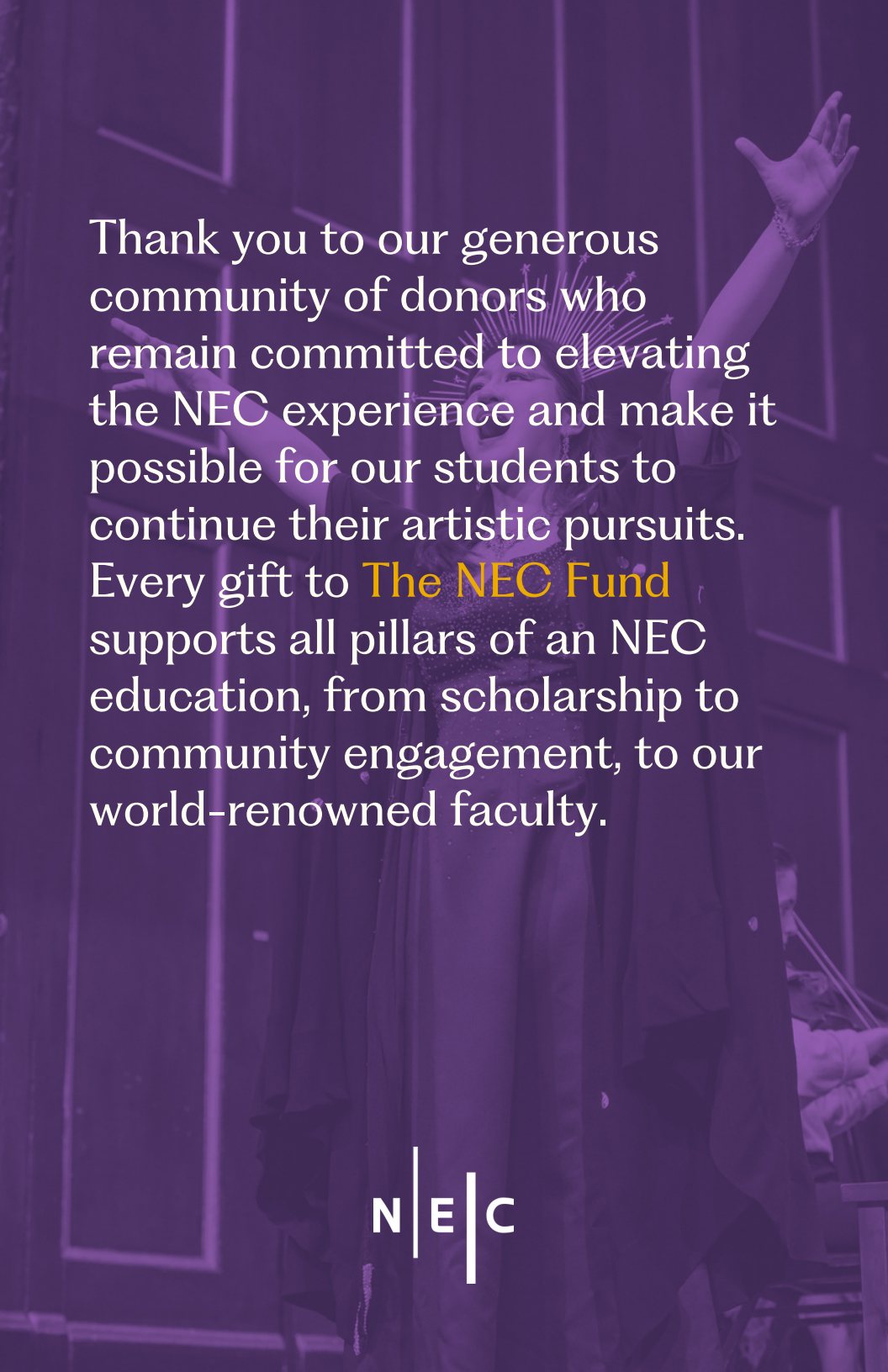
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This list reflects
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Michael Mulroy
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Davina Ogilvie
Violet Ohanasian
Elizabeth and Robert Owens
David Parish
Robert and Jacquelyn Pascucci
Manisha Patel

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Denise and Lincoln Pinsky
Irving and Janet Plotkin
The Plumb Family Fund of the Maine Community
Foundation*
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Timothy Ritchie
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Stuart Rowe
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Andrew Saxe
Steven Leonard Scher '82, '84 MM
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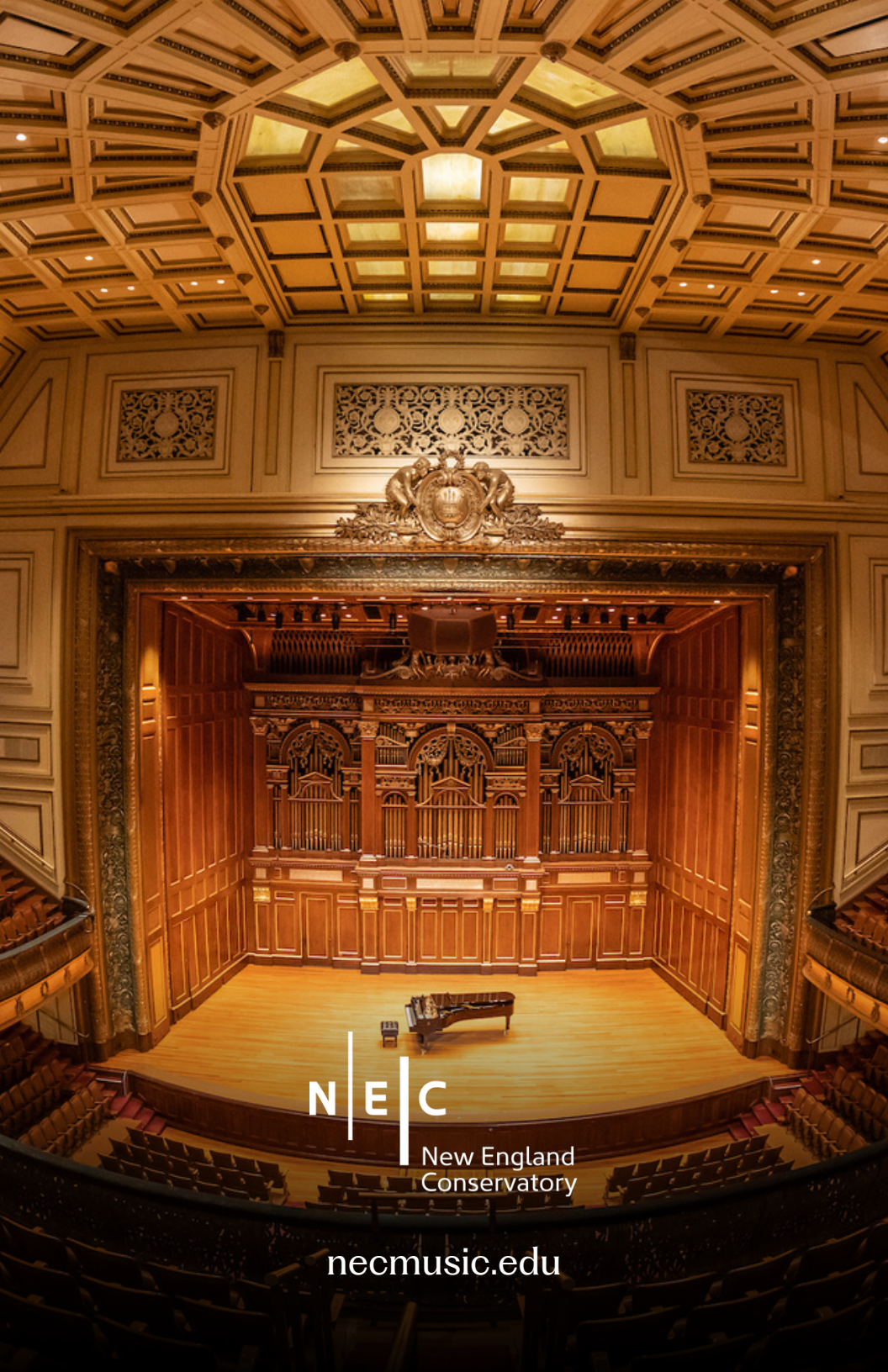
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**Indicates membership in the Tourjée Society. Named after NEC's founder, Eben Tourjée, the Tourjée Society recognizes those who have made a planned gift to NEC. Learn more by contacting Aaron McGarry, Planned Giving Officer, at aaron.mcgarry@necmusic.edu or 617-585-1356.*



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