

~ The Apollo Ensemble of Boston ~

FEB. 28TH
2026 AT 7:30PM
ST. JOHN'S
EPISCOPAL CHURCH
1 ROANOKE AVE, JAMAICA PLAIN, MA 0213

DVOŘÁK SERENADE FOR STRINGS

APOLLO ENSEMBLE

PROGRAM:
KATI AGÓCS - DEVOTION
GRIEG - HOLBERG SUITE
DVOŘÁK - SERENADE FOR STRINGS

The Boston Foundation
Mass Cultural Council
ST. JOHN'S

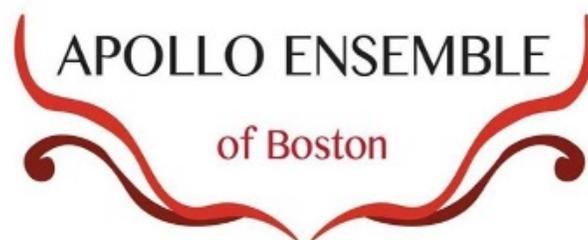
Dvořák's Serenade for Strings

Elias Miller, Music Director

Saturday, 28 February 2026 at 7:30PM

St. John's Episcopal Church

1 Roanoke Ave, Jamaica Plain, MA



Violin I

Thompson Wang, Concertmaster
Tokuji Miyasaka, Assistant Concertmaster
Myles McKnight
Haeun Moon
Grace Wodarczyk
Stephanie Doong
Mary Davis
Andrew To
Jad Hilal
Florence Yu
Richard Clark
Sarah McGuire

Violin II

Jimmy Nguyen, Principal
Flora Hollifield, Assistant Principal
Jenny Smythe
Mathieu Moutou
Yoko Nakatani
Christine Ko
Chris Brown
Alex Hirsch
Heather Wellenius
Olivia de Geofroy

Viola

Sanghoo Lee, Principal
Lucy Caplan, Assistant Principal
Stephen Moss
Hannah Hooven
Jeff Bigler
Elizabeth Dorans
Amy Sexauer

Cello

Sophia Knappe, Principal
Yoon Jung Lee, Assistant Principal
Maddie Tucker
Jacqueline Georgis
Meghan Leong
Wheeler Jarvis
Raj Kumar

Bass

Brett Sawka, Principal
Martha Davis, Assistant Principal
Dylan Rader
Rainbow Chen
Rebecca Pasley

French Horn

Jessica Appolinario

Harp

Emily Lewis

Assistant Conductor — Reuben Stern
Orchestra Manager — Michael Tabak
Orchestra Librarian — Mia Fasanello

The Apollo Ensemble of Boston

Elias Miller, Music Director

~ Program ~

Devotion (String Orchestra Version)

Kati Agócs

Jessica Appolinario, French Horn

Emily Lewis, Harp

Holberg Suite, Op. 40

Edvard Grieg

I. Praeludium (Allegro vivace)

II. Sarabande (Andante)

III. Gavotte (Allegretto)

IV. Air (Andante religioso)

V. Rigaudon (Allegro con brio)

Reuben Stern, Conductor

~ Intermission ~

Serenade for Strings in E Major, Op. 22

Antonin Dvořák

Moderato

Tempo di valse

Scherzo: Vivace

Larghetto

Finale: Allegro vivace

~ Biographical Notes ~

Composer

Hailed as “a composer of imposing artistic gifts” (*Gramophone Magazine*) and “one of the brightest stars in her generation of composers” (*Audiophile Audition*), **Kati Agócs** (KAH-tee AH-goach) creates “sublime music of fluidity and austere beauty” (*The Boston Globe*). Reflecting a multicultural upbringing and her own experience as vocalist, Kati’s music gives new expression to both folk melodies and sacred rituals—and distills diverse traditions into her own unique voice that “demands to be heard” (*The New York Times*). A recent Guggenheim Fellow, she is also a winner of the prestigious Arts and Letters Award, the lifetime achievement award in music composition from The American Academy of Arts and Letters. Recordings of her music have been recognized with the 2022 GRAMMY® Award, as well as two nominations for Classical Composition of the Year in the Canadian Juno Awards.

2025-2026 Season highlights include the Banff International String Quartet Competition, a triennial event in which nine quartets from around the world premiered her newly commissioned *Rapprochement*; a residency and portrait concert at New York University featuring the NYC premiere of her *Concerto for Violin and Percussion Orchestra* (with Jonathan Haas conducting); the world premiere of *make me new* for nineteen strings and heavy-metal harpsichord by the Manitoba Chamber Orchestra (with Jeri Lynne Johnson conducting); a new horn trio (French horn, violin, and piano) for James Sommerville and the Belvedere series (Richmond, VA); and premieres with the Vancouver Bach Choir (with Les Dala conducting) and the New York Philharmonic (with Gustavo Dudamel conducting). Recent works include *Hosanna of the Clouds*, a work for soprano soloist, chorus, and orchestra commissioned by the Jebediah Foundation; her piano concerto *Transluminescence*, commissioned by the Esther Honens International Piano Competition for Nicolas Namoradze; and a *Horn Concerto* for James Sommerville co-commissioned by a consortium of five orchestras in the U.S and Canada. As part of its Composer Portraits series, Miller Theatre in New York presented a Kati Agócs portrait concert featuring the world premiere of *Voices of the Immaculate*, co-commissioned by Miller Theatre at Columbia University, Chamber Music America, New Music USA, and the Philadelphia Chamber Music Society. In *The New York Times*, Zachary Woolfe wrote: “For once, singing of complete and utter clarity. . . a simmering new cantata, conceived with transparency as a first principle. . . entirely, word for word, lucid. . . her text demands to be heard, and is.”

Other recent works include *Morning Star*, a motet commissioned by Boston’s Emmanuel Music in celebration of their Fiftieth Anniversary; *Imprimatur* (String Quartet #2), commissioned by the Harvard Musical Association, Krannert Center/University of Illinois, and the Aspen Music Festival and School to open the Aspen Music Festival; *Concerto for Violin and Percussion Orchestra*, commissioned by the Fromm Music Foundation at Harvard University for the New England Conservatory Percussion Ensemble; *Rogue Emoji* for Hub New Music, commissioned by Ashmont Hill Chamber Music with support from The Cricket Foundation; and *The Debrecen Passion*, a work for chorus and orchestra with texts by Szilárd Borbély, commissioned by The Jebediah Foundation for Lorelei Ensemble and Boston Modern Orchestra Project. *The Boston Globe* named her album “The

Debrecen Passion” one of its Top Ten Classical Albums of 2016. *Gramophone Magazine* praised its “penetrating individuality”, calling the title track “an iridescent wonder.”

Her music has been commissioned and performed by many other premier ensembles and organizations including the Boston Symphony Chamber Players, Vancouver Symphony Orchestra, Minnesota Orchestra, Toronto Symphony Orchestra, Ensemble Reconsil Vienna, Lontano, Albany Symphony Orchestra, National Youth Orchestra of Canada, Claremont Trio, Hub New Music, Jupiter String Quartet, Continuum, Da Capo Chamber Players, Ensemble Contemporain de Montreal, New Juilliard Ensemble, and the multiple Grammy-award winning ensemble Eighth Blackbird, who toured the U.S. with *Immutable Dreams*. Residencies include the Charles Ives Music Festival, Chelsea Music Festival, Great Lakes Chamber Music Festival, Oberlin University, National Youth Orchestra of Canada (as Composer-in-Residence for their Fiftieth Anniversary) and a curatorial residency with Metropolis Ensemble in the Bowery on New York’s Lower East Side.

Awards and honors include the Guggenheim Fellowship; the Arts and Letters Award, Charles Ives Fellowship and Charles Ives Scholarship from the American Academy of Arts and Letters; a recording grant from the Aaron Copland Fund for Music; Composer fellowships from the Massachusetts Arts Council and the New York Foundation for the Arts; The Boston Foundation’s inaugural Brother Thomas Fellowship; the ASCAP Leonard Bernstein Fellowship at the Tanglewood Music Center; a Fulbright Fellowship to the Liszt Academy in Budapest; a Jacob K. Javits Fellowship from the U.S. Department of Education; residencies at the MacDowell Colony and Yaddo; and commissioning grants from the Canada Council for the Arts.

Born in 1975 in Canada of Hungarian and American parents, Kati earned doctoral and Masters degrees from the Juilliard School, studying composition with Milton Babbitt, and studied voice privately with Adele Addison. She is an alumna of the Aspen Music School, Tanglewood Music Festival, Sarah Lawrence College, and Lester B. Pearson College of the Pacific (United World Colleges), where she represented the province of Ontario. She has served on the composition faculty at the New England Conservatory in Boston since 2008, and maintains a work studio in Flatrock, Newfoundland. Kati is a citizen of the United States, Canada, and Hungary (European Union). Her works are published by [Kati Agócs Music](#) and distributed internationally by Theodore Front Musical Literature.

Conductor:

Personal connection, identities, and the human capacity for empathy guide the music-making of young conductor **Reuben Stern**. Active in the Greater Boston area, they are the founder and music director of the [Orchestra Book Club](#), a volunteer ensemble dedicated to breaking down barriers to entry in orchestral music for players, composers, and audience members alike. Reuben also serves as assistant conductor for the [Apollo Ensemble](#), conductor of the Harvard Medical School Chamber Music Society, and has cover conducted for the Eureka Ensemble and Longwood Symphony Orchestra.

Passionate about music education, Reuben frequently rehearses students in the Boston Youth Symphony Orchestras and served for a year as cover conductor for the Baltimore Symphony Youth Orchestra. During the 2023-2024 academic year, Reuben served as the University of Connecticut’s

interim Symphony Orchestra director. Reuben will conduct the world premiere of Ethan Chaves' new opera, *No Exit*, with Lowell House Opera in March 2026.

Reuben completed their graduate work at the Peabody Institute under the tutelage of Marin Alsop and Joseph Young, and their undergraduate work at Harvard University, where they studied conducting with Federico Cortese and earned a degree in mathematics. Reuben's other important mentors include Aram Demirjian and Lina Gonzalez-Granados. Reuben was the second person ever to hold a three-year tenure as music director of Harvard's famed Bach Society Orchestra. They were also student conductor for the Harvard-Radcliffe Orchestra from 2017 to 2019.

As a bassoonist, Reuben has performed internationally with the National Youth Orchestra of the USA, under the direction of David Robertson, Christoph Eschenbach, and others.

Conductor:

Music Director of the Apollo Ensemble of Boston since 2018, Assistant Conductor of the Columbus Symphony, and Music Director of the Columbus Symphony Youth Orchestra, **Elias Miller** has established a reputation as a leading young conductor and orchestra builder. He has worked with numerous orchestras across the United States including the New York Philharmonic, the Minnesota Orchestra, the Utah Symphony, the Nashville Symphony, the Buffalo Philharmonic Orchestra, and the Albany Symphony. Miller made his Carnegie Hall debut in the fall of 2023 guest conducting the New York International Symphony Orchestra. Now the orchestra's principal conductor, Miller returned to conduct them in another program in February 2025, this time in the Harvard Club of Boston. As the Columbus Symphony's assistant conductor, Miller regularly conducts education, pops, and community concerts with the esteemed orchestra. Summer 2025 already saw Miller lead the Columbus Symphony in ten concerts – including five full classical programs – and guest conduct the Utah Symphony in two concerts.

An active conductor of opera and oratorio, Miller conducted Festival Theater Hudson's inaugural performance: a staged production of Wagner's *Die Walküre* (Act I) in 2021 and co-conducted a production of Philip Glass' *La Belle et la Bête* at the University of Houston's Moores Opera Center in 2022. Between 2016 and 2019, Miller led the Harvard Early Music Society in several premieres of operatic works including the Boston premiere of J.A. Hasse's *Alcide al Bivio*, the North American premiere of Telemann's 1745 *Johannespassion*, and the North American premiere of J.A. Hasse's *Sanctus Petrus et Sancta Maria Magdalena*. Miller has also conducted performances of operas by Gluck, Stravinsky, William Grant Still, and Gilbert & Sullivan. He served as Assistant Conductor on a staged production of *West Side Story* – a collaboration between Opera Columbus, BalletMet, CAPA, and the Columbus Symphony – in 2025 and as the Assistant Conductor of Opera Saratoga in summer 2020.

A distinguished pianist and cellist, Miller has performed solo recitals in the United States and in Europe on both instruments and has worked as a vocal coach and rehearsal pianist on many operatic productions. He holds degrees from Harvard University (A.B. in Music, summa cum laude) and the University of Michigan (M.M. in Orchestral Conducting) and completed his postgraduate studies with Mark Stringer at the University for Music and Performing Arts, Vienna.

A Note of Thanks

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