

The  
Boston  
New Music  
Initiative

**INAUGURAL CONCERT SERIES**

Featuring the works of:

CHIAYU  
Elliot CLESS  
Timothy A. DAVIS  
Anne H. GOLDBERG  
Massimo LAURICELLA  
Bruce REIPRICH  
Mari TAKANO

**Thursday, June 3, 2010**  
7:30 pm  
**St. John's Episcopal Church**  
**Jamaica Plain, Massachusetts**

**Concert 3**  
**Season 1**

## ABOUT BNMI

The Boston New Music Initiative is a non-profit organization dedicated to maintaining an international network of composers, performers, conductors, directors, and champions of music in order to generate new music concerts, compositions, collaborations, and commissions. Incorporated in 2010, the organization aims to advance the careers of its members in the field of new music by serving as a resource for networking, commissioning, collaboration, and programming.

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### The Boston New Music Initiative

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### Welcome

Hello and welcome to the final concert in our highly successful inaugural concert series. After three concerts, we've been able to present the 20<sup>th</sup> and 21<sup>st</sup> century works of twenty-one different composers, as well as six world premieres, and numerous Boston premieres. We are already looking ahead to our second concert season beginning in September, where we will continue in our ongoing mission of presenting a diverse selection of new music to the public. Among our plans are: performing masterworks of the 20<sup>th</sup> and 21<sup>st</sup> centuries, commissioning opportunities for soloists and composers, several calls for scores to select and perform composers' works, and, as always, numerous performance and conducting opportunities for our interested members. We will also be partnering with the American Festival of the Arts on one of our concerts, where we will give the world premiere of the chosen work of one high school composer participating in the festival.

We also have completed and filed the paperwork to become a 501(c)(3) non-profit corporation in Massachusetts, which will provide our organization with a number of benefits, including allowing all donations to our organization to be tax-deductible.

All of this has only been possible, and will continue to be possible, through a lot of hard work by our entire staff, our brilliant performers and composers, and of course your generous support. We encourage you to become actively involved in our organization, and we look forward to seeing much more of you in the future.

Timothy A. Davis  
President and Founder of the Boston New Music Initiative, Inc.

# The Boston New Music Initiative

## **Become involved with BNMI!**

To join our organization (membership is free):  
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THE BOSTON NEW MUSIC INITIATIVE  
Inaugural Concert Series

2010 Concert Season

June 3, 2010

St. John's Episcopal Church

Jamaica Plain, Massachusetts

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**Hommage** (2009\*)

Timothy A. DAVIS  
(b. 1980)

- I. Toccata
- II. Chorale
- III. Fugue

Performed by the Artemisia Quintet:

Stuart Terrett, Will Belew, *trumpets*  
Derek Lewis, *French horn*  
Paul Fleming, *trombone*  
Bryan House, *bass trombone*

Selections from **Twelve Signs** (2008)

CHIAYU  
(b. 1975)

- I. (III) Tiger
- II. (X) Rooster
- III. (VIII) Sheep
- IV. (V) Dragon

Samuel Gold, *viola*

**Vacation No Pal** from **Two Chansons** (1997)

Mari TAKANO  
(b. 1960)

Emily Bieber, *soprano*  
Maja Tremiszewska, *piano*

**Chozubachi (Water Basin)** (2000, rev. 2006)

Bruce REIPRICH  
(b. 1951)

Lilit Hartunian, *violin*  
Will Roseliep, *violoncello*  
Maja Tremiszewska, *piano*

-Intermission-

**Visiones Claroscuras** (2009\*)

Anne H. GOLDBERG  
(b. 1988)

Shelby Trevor, Elliot Cless, *violins*  
Veronica Dicker, *viola*  
Jason Coleman, *violoncello*  
Aaron Likness, *piano*

**Imis** (1994)

Massimo LAURICELLA  
(b.1961)

Deirdre Viau, *flute*  
Yhasmin Valenzuela, *clarinet*  
Elliot Cless, Shelby Trevor, *violins*  
Samuel Gold, *viola*  
Emma Davis-Oeth, *violoncello*  
Aaron Likness, *piano*  
Sam Stapleton, *conductor*

**Isolated Thunderstorms** (2009)

Elliot CLESS  
(b. 1984)

Olga Kradenova, Elliot Cless, Sam Stapleton, Megan Seiler, *violins*  
Alexander Vavilov, Alex Duval, *violas*  
Jason Coleman, Emma Davis-Oeth, *violoncelli*  
Motoki Tanaka, *conductor*

\* - denotes world premiere performance

Please join us after the concert for a brief reception.

# Program Notes

## Hommage

Timothy A. Davis

The noun “hommage” is defined in *Webster’s New World College Dictionary* as “tribute paid to an artist, writer, composer, etc., as by incorporating some characteristic idiom or style of the person in one’s own work.” *Hommage* for brass quintet draws inspiration from the organ works of Bach, Couperin, Handel, various Protestant and Catholic church music, and other similar works, in addition to the obvious American popular and jazz music influences.

Each movement mimics the sound and style of one or some of the various genres listed above, but with a number of subtle modifications to assure the piece achieves a more personal and modern resultant sound.

## Twelve Signs

Chiayu

*Twelve Signs* is based on the Chinese Zodiac, which is a cycle of twelve years. In Chinese astrology, the twelve animal signs represent twelve different types of personalities and this piece has twelve movements which correspond to each sign. The zodiac traditionally begins with the sign of the Rat, followed by the Ox, Tiger, Rabbit, Dragon, Snake, Horse, Sheep, Monkey, Rooster, Dog and Boar. Although the twelve animals have their own characteristics, they can be classified into four trines based on thematic similarities. The animals of the first trine, the Rat, Dragon and Monkey, are described as extroverted, dynamic, and passionate. These three movements will therefore have a relatively fast tempo marked by energy and power. The animals of the second trine, the Ox, Snake, and Rooster, are described as philosophical, patient and meditative. These three movements will be characterized by a freer tempo and more abstract tonality. The animals of the third trine, the Tiger, Horse, and Dog, are described as rash, impulsive, and idealistic. These three movements will have mixed tempo, less rational and more fragmented materials. The animals of the fourth trine, the Rabbit, Sheep, and Pig, are described as intuitive, calm and sensible. These three movements will be characterized by a slower tempo and lyrical elements. The piece will also incorporate various timbres and techniques which correspond to the five elements of the Chinese Astrology.

## Two Chansons

Mari Takano

The *Two Chansons* were commissioned by Kanagawa-Art Festival in 1997 for a concert of Mrs. Barbara Hendricks to commemorate the 200<sup>th</sup> anniversary of Schubert’s birth. I was asked to write something that had ‘something to do with Schubert’. Well, my approach was to seek out the contrast rather than the points of common ground. Schubert’s songs are often about lost love, unhappy love or loneliness, but Schubert’s psychological perspective is ultimately a masculine one.

I wanted to know how I, as a woman, could express the theme of love in the form of a song with piano, and among the models that I chose was the radical feminine world of Meredith Monk.

### 1. The End of the Affair

This piece was inspired by the novel of the same name by Graham Greene. An obstinately repeated e”, which permeates almost the entire song, can be regarded as an expression of the thoughts and feelings that circle around the same wounding love experience. Finally, this self-tormenting atmosphere is interrupted by an aggressive piano solo, the tension of which is resolved into a sort of ‘prayer’; after this, however, the e” from the beginning returns to have the last word.

### 2. Vacation No Pal

This piece, too, makes reference to a novel – this time *N.P.* by Banana Yoshimoto – but it employs images and moods from the novel in a rather abstract way. Once again there is a repeated note, this time g’, but this time it seems as though a door were opening up to a succession of new musical landscapes. A sequence of chromatic chords, roughly in the middle of the piece, destroys the rhythmic equilibrium of the repeated note for the first time; a second occasion is the soprano’s scat singing, and by the end the g’ has disappeared completely.

## Chozubachi (Water Basin)

Bruce Reiprich

An essential feature of the Japanese tea garden is the chozubachi, a water basin used to wash one’s hands before entering the serenity of the tea house. With gentle movement, rhythmic flexibility, pronounced lyricism, and a harmonically lush background, I hope to capture in my composition CHOZUBACHI the quietude and sense of wonder and peace that permeate the garden experience.

## Visiones Claroscuras

Anne Goldberg

*Claroscuras* is a wordplay in Spanish for a mixture of light and dark. *Claro* means clarity and light, while *oscuro* signifies darkness, often with a sinister quality. There is light and dark in every human being, and each of the four movements strives to explore a different facet of this internal juxtaposition. The first two movements began during a visit to the city of Córdoba, Spain, while alone in a plaza. Observing a mixture of street performers, children playing, and locals enjoying sangria at a local bar, the music seemed to flow organically from the rhythms of the people passing by. Originally, *la Claridad* and *la Oscuridad* were intended for a final project for the MIT composition seminar, though I had always wanted to make a more complete whole. Thus, I wrote the third and fourth movements with a few months gap in between.

The leitmotif found in each of the movements consists of lower and upper neighbor tones that grow and eventually develop to create a twelve-tone melodic line that appears in a wide variety of permutation, augmentation, diminution and elision. The musical language

of the first and third movements consists of overlapping melodic lines that come together to create a sweeping line passed between all the instruments. These movements feature the strings in their development, cello in particular. In contrast, the second and fourth movements are derived from the same leitmotif and subsequent melodic lines, though they present a rhythmic landscape with rapid modulation and chromatic motion. The piano plays a concerto-like role throughout the piece, especially in the second and fourth movements, executing extensive spans as a solo instrument, to be punctuated by the strings.

## **Imis**

Massimo Lauricella

The title "IMIS," derived from the Latin word "Imus", is an adjective that refers to the deep sea; in the absence of the particle that would specify the condition of motion, it allows the opportunity, for the listener and the performers, to imagine a situation which relates the state of being immersed in depth: If you are in the depth (in imis), if you are going (to imis) or are you are coming out (ab imis).

In any case, this work attempts to describe images of a submerged world through the sound that, in the deep sea, does not exist.

## **Isolated T-Storms**

Elliot Cless

Situated across a lake from the Green Mountains of Vermont, the Point Counterpoint Chamber Music Camp strongly influenced my love of both music and nature. I attended the camp as a youth and returned as a counselor and composition faculty in subsequent summers. Commissioned for their 2009 faculty concert series, *Isolated T-Storms* depicts the majestic environment surrounding PCP as well as the spirit of the camp experience. The piece was a finalist for a 2010 ASCAP Young Composer Award.

A hushed and translucent opening evokes a foggy sunrise over a lake. An expansive cello melody luxuriates in the colorful, billowy soundscape. Slightly less spacious counter melodies begin to accumulate, leading to a timbral 'burning off' process. This overlaps with an accumulation of interlocking pizzicatos that playfully chase one another through the next section of music, marked "Midday Sunrays." The opposing string quartets are also at play, trading off phrases and establishing a peppy rhythmic groove. The music continues to inhale and exhale, finally bursting into a jubilant setting of the Point Counterpoint camp song, Oh, What a Wonderful Day! (the melodic/harmonic backbone of the composition as a whole). After this statement, the harmony darkens and dense counterpoint precipitates a powerful thunderstorm of sound: the music chugs in furious sixteenth notes; rapid crescendos result in violent chromatic outbursts; dissonant stretto-like passages create a cacophonous climax. As quickly as it developed, the thunderstorm dissipates, clearing the air for a relaxed return of the interlocking pizzicatos. Tranquil and reflective, this coda musically portrays a lush, amber sunset. The ensemble builds to a final chord that stretches on and on; bold oranges and reds smear into shades of purple and violet. A dark, A-flat major chord fades away to silence.

# Text

## Vacation No Pal

*Hubertus Dreyer*

A-ha A-ha

What a gorgeous sunshine

Wanna take my bills and dive into the dazzling light

She nods and takes a grip

on the faraway summer

Some fragrance that tells me

of faraway summer

of faraway summer

A filthy room the place we faced our destiny

in faraway summer

She's going to tell me all her

Ah Ah Ah Ah

What the hell you're doing

The stainless summer sky

goes on and on

Like her sweet little smile drifting through the air

I can't meet him again no matter how I care

Still memories linger on

and on and on

Take me to the border hey boy

Take me to the border hey

Swimming in the ocean

linger on

This silent view and just the two of us around

Coarse and strange sensation in the summer air

Lumpy dining-hall

Moonlight stain on the wall of the stair case

The silent pace of passing days strange things going on

Sleeping with your sister boy

Tell me did you like it boy

Sleeping with your brother girl

The valley of the night

goes on and on

Feels like swimming in the summer sea to me

like drifting away from the reality

Can't stop the curse its dark and chilly sound

Can't stop the curse there's always something strange around

She feels so lonely

She calls from the corner everyday

She needs me so badly  
    Won't you come over  
That's what she'd say  
Those funny games we used to play everyday

    Summer is nearly over  
    And the night is creeping in  
It's time to turn on the light and chase the dark away  
But somehow the evening sky turned pale turned stale  
    Cold and sad a skinny tinny sky  
Careful she put poison in your food because she  
    'cause she loves you so  
    yuck yuck yuck yuck  
Hey I said:  
    Hey girl don't you die I said  
        Hey girl what a waste  
Tell me why tell me why tell me why

        A lily  
    And the lily girl turned away  
She turned away  
    Hey I said Hey  
She turned away  
    She goes forever

I think I'm falling in love with you  
I think I'm falling in love with you  
    in love with you

Watched the sea the sand the moon the evening sky  
And through the silence I can call it still to mind  
    All of a summer and all of the night  
    All we did and all we tried (yes)  
Everything was beautiful  
    Enough to drive you crazy.

## Biographies

### Artemisia Quintet, brass quintet

Stuart Terrett, trumpet  
Will Belew, trumpet  
Derek Lewis, French horn  
Paul Fleming, trombone  
Bryan House, trombone

### Emily Bieber, soprano

Soprano Emily Bieber is excited to be involved with the Boston New Music Initiative! A fan of new music, Emily performed Steve Reich's *Tebillim* in November 2008 for conductor Michael Sakir and premiered composer Rudolf Rojahn's *Eula* in December of that year. In 2007 she performed a song cycle of Shel Silverstein poetry composed by William Withem in 2004, and the year before she performed a scene from the new opera *Morningstar* by composer Ricky Ian Gordon. She has appeared as a soloist with the Michigan State University Chorale, MSU Symphony Band, and MSU Jazz Ensemble. She was also chosen as the soprano soloist for Michigan State University's September 11 memorial performance of Mozart's *Requiem*. She has won awards from the Lansing Matinee Musicale, National Federation of Music Clubs, Michigan Music Teachers Association, and the National Association of Teachers of Singing (NATS). Her stage career includes roles in the musical *The Fantasticks* (Luisa) for the Lansing Civic Players and Jacques Offenbach's *Les Contes d'Hoffmann* (Olympia) and Mozart's *The Impresario* (Madame Herz), both through Michigan State University Opera Theater. Since arriving in Boston, she has performed in *The Impresario* (Mademoiselle Silberklang), *L'Egisto* (Goddess of the Dawn/Hour One), *Le nozze di Figaro* (Barbarina) and *The Medium* (Monica), all through the New England Conservatory. She has been involved in the Boston Opera Collaborative, performing in the 2008 summer production of Mozart's *The Magic Flute* (First Spirit/Pamina cover) and with MetroWest Opera, performing in the 2009 spring production of Ravel's *L'enfant et la Sortilèges* (Le Feu). Recently she performed in *Die Fledermaus* (Adele) the summer of 2009 at Quisisana Resort in Lovell, Maine. She is a weekly soloist at Christ Church Episcopal in Quincy, MA. Emily completed her Master's degree at the New England Conservatory in 2009. She continues to study voice with Carole Haber.

### Chiayu, composer

Chiayu was born in Banciao, Taiwan. She was the winner of music+culture 2009 International Competition for Composers, the Sorel Organization's 2<sup>nd</sup> International Composition Competition, the 7th USA International Harp Composition Competition, ASCAP Morton Gould Young Composer's Awards, the Maxfield Parrish Composition Contest, and the Renée B. Fisher Foundation Composer Awards, among others. Her work has been performed by Detroit Symphony, San Francisco Symphony, Toledo Symphony, American Composers Orchestra, Cabrillo Festival Orchestra, Aspen Music Festival Contemporary Ensemble, Eighth Blackbird, and Prism Quartet. She has received her Ph.D. at Duke University, Master of Music at Yale University School of Music, and

Bachelor of Music at the Curtis Institute of Music. Her teachers have included Jennifer Higdon, David Loeb, Roberto Sierra, Ezra Laderman, Martin Bresnick, Anthony Kelley, Scott Lindroth, and Stephen Jaffe.

### **Elliot Cless, composer and violin**

The music of Elliot T. Cless weaves together the relationship between musical ideas, external stimuli, and inner psychic processes, to create distinctive musical structures. Elliot's compositions employ musical techniques and traits from the Western Classical canon, the avant-garde of the last century, and also from Non-Western classical and folk traditions. At times meditative, at times affecting, at times cheeky, his music encompasses a vast range of emotions and experiences. Elliot graduated from Tufts University (BA '06, MA '08), where he studied composition with John McDonald and Elliott Schwartz. Currently, he studies privately with Lewis Spratlan. Recent collaborating ensembles include the Point CounterPoint Chamber Players, Boston String Players, Longitude New Music Ensemble, and AXIS Ensemble, a new-music group in which he plays violin and co-directs. In addition to creating and performing music, Elliot embraces the role of music educator. He is an adjunct professor at Bristol Community College, composition faculty of the Point CounterPoint Chamber Music Camp, and teaches private lessons and group violin classes. Next fall, Elliot will be entering Northwestern's Bienen School of Music as a doctoral candidate in music composition. ([www.elliottcless.com](http://www.elliottcless.com))

### **Jason Coleman, violoncello**

Cellist and composer Jason Coleman earned a bachelor's degree in Music at Tufts University, and is pursuing masters degrees at New England Conservatory. He currently freelances in the Boston area.

### **Emma Davis-Oeth, violoncello**

Emma Davis-Oeth recently finished her Master of Music degree in violoncello performance at the New England Conservatory. A native of Iowa, she started Suzuki cello lessons at the age of four. She began her undergraduate performance studies at the Eastman School of Music, and in 2008 graduated with honors from the University of Iowa with Bachelor degrees in both music performance and art history. In 2006, she appeared as soloist with the Des Moines Symphony Orchestra as grand-prize winner of their annual concerto competition. As an undergrad, she served as assistant principal cellist of the Dubuque Symphony Orchestra and additionally performed with the Cedar Rapids and Quad City Symphonies. Emma is now a member of the Boston Philharmonic Orchestra and Discovery Ensemble, while working as a freelance musician in Boston. She attended the Aspen Music Festival and School as an orchestral fellow for three years and last summer participated in the Pierre Monteux School.

### **Timothy A. Davis, composer**

Massachusetts native Timothy A. Davis has studied music composition with Lawrence Fritts, David Gompper, Thomas Oboe Lee, Salvatore Macchia, and Bruce MacCombie. He earned Pi Kappa Lambda honors in graduating with a doctorate in composition from

the University of Iowa, after previously earning degrees in music from the University of Massachusetts (M.M., 2006) and Boston College (B.A., 2002). Commissions of Tim's work include *Americana* (2006) for the Bay Colony Brass, *Cantos del Mar* (2007, rev. 2010) for tubist Valentine Bialecki, and *The Terraces of Purgatory* (2008) for soprano Shannon Rose McAuliffe.

Tim's music has been performed by the Bay Colony Brass; the Indiana University Brass Choir; the University of Iowa Chamber Orchestra; choirs at the University of Massachusetts, the University of Iowa, and Indiana University; the Movadi Wind Quintet; the University of Massachusetts Graduate Woodwind Quintet; and by numerous undergraduate and graduate students and ensembles. His compositions have been programmed at the 2007 and 2008 Midwest Composers' Symposia, the 2009 "Tutti" New Music Festival at Denison University, at the 2009 Bay View (Michigan) Music Festival, and in the Boston New Music Initiative's inaugural concert series. *In Memoriam* (2005, rev. 2008) for symphony orchestra was recorded in the summer of 2007 by the Kiev Philharmonic Orchestra under the direction of Robert Ian Winstin and is commercially available as part of ERM Media's "Masterworks of the New Era" CD series (Volume 15), and on iTunes.

Tim is the president and founder of the Boston New Music Initiative. In addition to teaching private composition lessons in the Boston area, Tim also teaches and performs on the trumpet. A competitive athlete, Tim has worked as a tennis instructor and coach throughout Massachusetts since 2005. [www.tadavis.org](http://www.tadavis.org)

## **Veronica Dicker, viola**

Veronica Dicker is an active violist and violinist in the Boston area. She currently plays with the New Bedford and East Connecticut Symphony Orchestras, and serves as the String Instructor at Pentucket Regional School District in West Newbury. Previously residing in Miami, Florida, Ms. Dicker has performed with the Miami City Ballet's Opus One Orchestra, Florida Sunshine Pops, Miami Symphony, and the South Beach Chamber Ensemble.

An avid chamber musician, Ms. Dicker has collaborated with many musicians in both Boston and South Florida, performing in a variety of genres. Recent performances include works by Hindemith, Bartók, Berkeley, Stravinsky, Gershwin, and Libby Larsen, as well as original compositions by Ben Lindell, Jesse Jackson, Juan Calderon, and Federico Bonacossa. She is also featured on a newly released CD by Tasmanian singer-songwriter, Bridget Pross.

Ms. Dicker holds a Bachelor of Music from Miami University (OH), and a Master of Music from University of Miami (FL) and is currently pursuing a Graduate Performance Diploma at the Longy School of Music as a student of Patricia McCarty.

## **Alex Duval, viola**

Alex Duval, viola, has been living and performing in the Boston area for the past year. Originally from Kansas City, Missouri, he was one of the main freelance violists, playing

for gigs and performances nearly every day of the week. Alex is currently earning his degree in performance at the Longy School of Music in Cambridge, MA.

### **Samuel Gold, viola**

Samuel Gold began viola studies at the age of 4 with Sherida Josephson of the Des Moines Symphony. He is currently a student of Martha Strongin Katz at the New England Conservatory. He has performed at such festivals as the American Suzuki Institute and the Aspen Music Festival. Before moving to Boston, he studied with Christine Rutledge and Elizabeth Oakes at the University of Iowa, and in 2007 performed as soloist with the university orchestra after winning the school's concerto/aria competition.

### **Anne H. Goldberg, composer**

Anne Goldberg graduated in May from Wellesley College and Massachusetts Institute of Technology, and is looking forward to beginning her master's degree in the fall at Manhattan School of Music. This past April, Anne presented her undergraduate thesis, composing a contemporary ballet in four movements using acoustic spatialization in combination with visual choreography. In 2008, she spent the fall of her junior year abroad to study music at the Accademia Internazionale della Musica in Milan, Italy, studying under Roberto Andreoni. In Boston, Anne is a freelance oboe-English horn player, and has played regularly for the New England Philharmonic and Berklee Contemporary Symphony Orchestra. While in Boston, she studies under Peter Child, Randy Hodgkinson, and Barbara Lafitte in composition, piano, and oboe, respectively.

In addition to her musical and choreographic pursuits, Anne is a professional figure skater, holding gold freestyle, artistry and ice dancing titles in the United States and Canada as well as International ice dancing titles. As a freelance coach, she teaches ballet and modern dance for figure skaters at the Colonial Figure Skating Club in Acton, MA. In addition to teaching, Anne currently dances in Boston-based dance companies Modern Discomfort, Unyted Stylz Crew, and LBArts Collective.

Anne believes there is an integral connection amongst all art forms, and she strives to explore her inner creativity in any direction or idiom in which it forms. In some Eastern cultures, dance and music are expressed by the same word because they are treated as actions done together. In her work, Anne hopes to bring this concept to the consciousness of her audience by integrating performance and creativity in a complimentary, innovative, manner.

### **Lilit Hartunian, violin**

Lilit Hartunian is currently pursuing her B.M. at the Longy School of Music in conjunction with Emerson College, studying with Laura Bossert. She is the concertmaster of the Boston String Players orchestra and performed as part of the 2008 Enlightenment Chamber Music Series and the 2009 Bowdoin International Music Festival. Lilit has performed as soloist with orchestras in Italy, Austria, Czech Republic, and Ukraine. She is the violinist of the Lidiv Piano Trio, who are the senior division winners of the 2010

UConn Chamber Ensemble Competition as well as the 2010 Longy School of Music Honors Competition.

## **Olga Kradenova, violin**

Originally from Saint Petersburg, Russia, Olga Kradenova studied at St. Petersburg Conservatory and received her B.Mus. with distinction from Royal Northern College of Music (England). Olga has taken part in such festivals as Fondazione Musicale S. Cecilia in Portogruaro, Marktoberdorf Music Academia, Manchester Music Festival, and Atlantic Music Festival in Maine.

As a chamber music performer and soloist, Olga has toured throughout Europe. She has played as a soloist with Vrotslavky Chamber Orchestra (Poland) and “Congress-orchestra” (St. Petersburg). She has performed in such concert halls as St. Petersburg Philharmony’s Shostakovich Hall, Glinka Hall, and State Academic Chapel of St. Petersburg.

Olga was the recipient of a grant from the Philharmonic Society in St. Petersburg. She has had masterclasses with such musicians as Julian Rahlin, Helmut Zehetmair, Pavel Vernikov, Antonina Kazarina, Ivry Gitlis, Charles Castelmann, Eric Rosenblich, and Janet Sung.

Olga is currently pursuing her Master’s Degree at Longy School of Music under the tutelage of Sophie Vilker. She is a member of Longitude Ensemble, committed to performing new music.

## **Massimo Lauricella, composer**

After years of concert activity as a pianist, Massimo Lauricella studied composition with his father Sergio Lauricella. As composer, he quickly gained international attention. His first composition, “Impressions of an American sparrow” for two pianos, won the Valentino Bucchi prize of Rome in 1986 and two years later he won the “Forum” prize of Cologne with “Tremiti,” a work for string quartet. This piece was also awarded the prize of the Kennedy Foundation of Washington.

In 1992 Witold Lutoslawski, chairman of the International Contest of Warsaw, awarded Mr. Lauricella’s symphonic work “Spectra,” which was performed by the Warsaw Philharmonic Orchestra. After two more prestigious international prizes (Jewish Culture Center of Los Angeles in 1994, Tulane University of New Orleans in 1995), the “B. Barattelli Society” of PAquila, on the occasion of their fiftieth anniversary, appointed him to compose “Imis,” a piece for seven instruments, which, among numerous other performances, was performed by the Ensemble Pierrot Luneaire at the Vienna Musikverein. In 1997, on occasion of a commission by the Verdi Theatre of Pisa for a work dedicated to Arnold Schönberg, he conducted the premiere of his work “Eco di un tempo perduto,” in a concert that, being recorded by the RAI (the Italian National Network) and performed in the presence of Nuria Schönberg herself, obtained great public and critic success.

Other prizes of Mr. Lauricella’s work include the Japan International League of Artists of Tokyo, “Ciutat de Palma” (Mallorca, Spain), Composer-in-Residence at the 2003 EinKlang

Festival of Vienna, and the Fromm Award (Harvard University). Organizations and ensembles commissioning Mr. Lauricella's work include the Giovine Orchestra Genovese (GOG); the Genoa Opera Theatre; the Music School of Fiesole (on the request of Luciano Berio on occasion of the 2002 inauguration of the Auditorium of the Parco della Musica in Rome), the Detroit Chamber Winds and Strings, the University of Michigan, the Oberlin Conservatory of Music, and the N. Paganini International Violin Competition.

Mr. Lauricella has served as Professor of Composition at the N. Paganini Conservatory in Genoa since 1986.

### **Aaron Likness, piano**

Pianist Aaron Likness earned his bachelor's degree at the University of North Carolina, receiving the school's highest honors in both performance and composition. His studies at UNC included piano with Thomas Otten, piano and chamber music with Stefan Litwin, and composition with Allen Anderson and Alan Shockley. He is an avid interpreter of new music, a player of "superb clarity and sensitivity" (CVNC) whose recent performances include John Cage's Concert for Piano and Orchestra with members of UNC's music faculty, led by Dr. Litwin; Frederic Rzewski's Coming Together with slam poet Saul Williams, in a festival of new music including performances by the Arditti String Quartet and clarinetist Michael Riessler; and several premieres and performances of works by young composers. In March he participated in the New England Conservatory's week-long festival and residency celebrating the music of Christian Wolff, with performances supervised by the composer. His experience as collaborator ranges from Baroque basso continuo to 19th-century lieder to the most demanding literature of the postwar avant-garde.

Mr. Likness is pursuing a master's degree in piano performance at the New England Conservatory, where he has appeared with the NEC Philharmonia and [nec]shivaree, the conservatory's resident avant-garde ensemble. He studies with pianist and conductor Stephen Drury.

### **Bruce Reiprich, composer**

After receiving B.M. and M.A. degrees in music theory from the Eastman School of Music, Bruce Reiprich attended the University of Iowa, where he was awarded a Ph.D. in music composition. A former faculty member of the Oberlin College Conservatory of Music and Wilkes University, Reiprich joined the Northern Arizona University faculty in 1999 and served as coordinator of music theory and composition from 2002 to 2007. He presently serves as co-chair of Region VII of the Society of Composers, Inc. and is a member of the Board of Directors of the Living Music Foundation, Inc. During the summer, he has served as composer-in-residence at the Performing Arts Institute of Wyoming Seminary in Kingston, Pennsylvania. He was a fellow at the Virginia Center for the Creative Arts during the autumn of 2007.

Bruce Reiprich's music has been described as "post-romantic radiance" (*Danbury News-Times*), "a deeply personal mediation on the poet's feelings" (*San Francisco Classical Voice*),

“very powerful” (*All Music Guide*), “lovely and evocative” (*Guitar Review*-New York), “very impressive” (*Cumburiyet*-Turkey), and “of special interest” (*Guitar International*-England).

Much of Reiprich’s music is a reflection upon images of nature found in the Turkish poetry of Oguz Tansel and in classical Chinese and Japanese poetry. Recently, he has been influenced by the long sentences with spiraling subordinate clauses that Marcel Proust employed in his *Remembrance of Things Past*. Ultimately, it is the serene and contemplative—the unexpected moment of self-contained and quiescent beauty in nature and art—that serve as Reiprich’s inspiration.

His two upcoming CDs will feature performances of his chamber orchestra composition, *Swans*, on the CRS label, and *Old Pond* and *Chozyubachi* by the Ensemble Talea-Halle. He is presently writing a new work for the Mana Saxophone Quartet.

### **Will Roseliep**, violoncello

Will Roseliep started playing cello at 10 years old. He received a BM from the University of Iowa, and studied cello at the Cleveland Institute of Music. His instructors have included Charles Wendt, Amos Yang, Hannah Holman, and Peter Howard. Born in Dubuque, Iowa, he is a freelancer for National Public Radio in Boston.

### **Megan Seiler**, violin

Megan Seiler, a 2006 graduate of the University of North Carolina at Chapel Hill with a concentration in music performance, was born into a family of musicians. She began studying violin at the age of seven and has continued playing and performing ever since. At the age of 14, Megan won first place in the concerto division of the New Hampshire Youth Solo Competition and throughout her high school years participated in numerous New Hampshire honors All-State chamber groups. During her years at UNC she studied with Dr. Richard Luby and under his coaching performed in multiple chamber recitals and completed three solo recitals. During her senior year in college, Megan won the UNC Concerto Competition which allowed her the privilege of performing a solo with the UNC Orchestra. Megan’s former violin instructors include Mrs. Louise Wear, Ms. Deborah Boykan of the Boston Pops Orchestra, and Mr. Scott Flavin of the University of Miami. She currently studies with Associate Professor Dana Mazurkevich of Boston University.

### **Sam Stapleton**, Music Director

As Music Director of the Boston New Music Initiative, Samuel Jack Stapleton serves as conductor, violinist, and head of the score selection committee. Sam is also the assistant conductor and principle second violin of the Boston String Players.

Stapleton completed his MA in orchestral conducting and MFA in violin performance at the University of Iowa in 2009. As a graduate student Sam conducted the Philharmonia and All University String Orchestras, while frequently serving as concertmaster of the Symphony and Graduate Chamber Orchestras. Various fellowships held included a year as the orchestra librarian, a year as first violin in the Center for New Music and two years as an orchestra manager.

Sam now performs with many orchestras in and around Boston and has appeared recently in recital at the New England Conservatory, the University of Connecticut and on Cape Cod. While working full time at Nichols and Pratt, LLP, he also finds time to teach the occasional private violin lesson. This summer will be Stapleton's second studying conducting at the Pierre Monteux School in Hancock, Maine. Other music festival appearances include Killington, Vermont and two summers on violin scholarship at the Aspen Music Festival and School.

## **Mari Takano, composer**

Mari Takano received her first piano lessons from her mother at the age of three and wrote her first composition at five. After completing composition studies under Mutsuo Shishido at the Toho Gakuen College of Music, she went on to study in Germany at the College of Music, Freiburg, under Brian Ferneyhough, and at the College of Music and Performing Arts, Hamburg, under Gyorgy Ligeti.

Mari Takano has been awarded numerous prizes. Encouraged by Gyorgy Ligeti, she overcame Avantgarde influences and developed her own original style. In 2002, BIS released a CD devoted to her works ("Women's Paradise", BIS 1238), which earned international acclamation and has been broadcasted in several countries of Europe, in the USA and Australia.

In the same year, she stayed three months as a guest composer at the Northwestern University (USA) on a scholarship by the Japanese Education Ministry.

Mari Takano has received numerous commissions for new works, including from the City of Hamburg (1993 and 1995), from the American Embassy in Tokyo (1995), from the Kanagawa Arts Festival (1997) as well as from various performers. Her works were performed at various festivals, among them the Ligeti Congress Hamburg, the Steirischer Herbst Graz, the Holland Festival, the Bergen International Festival, and the Music from Japan Festival New York.

In 2008, BIS released a CD including Mari Takano's Flute Concerto (BIS 1649).

In October 2009, Mari Takano held lectures on her works at the Roosevelt University in Chicago and at Prof. Julia Wolfe's Composers Forum at the New York University.

Mari Takano teaches as an assistant lecturer at the Toho Junior College of Music.

## **Motoki Tanaka, conductor**

Twenty-seven-year-old Japanese conductor Motoki Tanaka is a conductor who inspires his fellow musicians to become better listeners in and out of music making moments. Motoki founded and has been leading the Boston String Players since 2007, creating an opportunity for young string players in Boston to perform music together in a collaborative chamber ensemble setting. Motoki is building a community that connects musicians, artists, and art patrons, encouraging and helping the younger generation to realize the relevancy of Classical music in 21st century.

Motoki began his violin study at the age four at the Suzuki Method violin school in Fukuoka, Japan. He has performed as a soloist and a chamber player in Japan, Korea, United States, and throughout Europe. Motoki attended University of North Texas in Denton, Texas, where he studied violin performance, composition, and conducting, as well as working intensely on basketball game, his initial reason for coming to the US. Motoki came to Boston in 2004 and earned a B.M. in Film Scoring and Orchestral Conducting from Berklee College of Music in 2007. He is a candidate for M.M. in Orchestral Conducting at Boston Conservatory.

### **Maja Tremiszewska, piano**

Pianist Maja Tremiszewska is a passionate performer who seeks truth and beauty in every kind of music. Besides playing solo recitals and duo recitals, she is also an avid chamber musician. Together with her colleagues, she formed the Three Colors Trio, an ensemble that won the first prize at the First International Chamber Music Competition of New England in 2005 and was awarded a performance at the Carnegie Hall. As a soloist, she seeks every opportunity to perform, in the US as well as abroad. During the summer of 2007 and 2008, thanks to the scholarship awarded to her by the Fontainebleau Associations, she had an opportunity to attend the famous Fontainebleau École d'Arts Americaines in France, where she performed in the very hall, where Maurice Ravel and Aaron Copland presented their works for Nadia Boulanger. Her most recent achievement is an Honorable Mention at the Boston University Concerto Competition.

Ms.Tremiszewska graduated from Gdańsk Academy of Music in Poland, receiving Masters of Music degree. She followed it up by acquiring the Graduate Performance Diploma from the Boston Conservatory. Currently, she works upon her doctorate degree at the Boston University. Being Polish in her heart and passport, she currently resides in Boston, where she freelances extensively and works as a collaborative pianist at the Boston Conservatory.

### **Shelby Trevor, violin**

Shelby Trevor is a freelancing violinist and violin teacher in the Boston area. He completed his Undergraduate Diploma from the Longy School of Music with Laura Bossert as his primary instructor. Shelby also enjoys composing music and has had several pieces of his performed at the Longy School of Music. In his free time, Shelby enjoys cycling and running.

### **Yhasmin Valenzuela, clarinet**

Yhasmin Valenzuela, native of Peru, earned her bachelor's degree at the Lima Conservatory "Josafat Roel Pineda" in both clarinet performance and music education. She continued her studies in the United States at Texas Christian University where she received her Master's Degree in Clarinet Performance. In 2005, she obtained a Graduate Performance Diploma with distinction at the Longy School of Music. She has performed with ensembles in Peru, Mexico and the United States, including Lima Symphony Orchestra, TCU Symphony Orchestra, TCU Wind Ensemble, Musica Anatolia

Contemporary Ensemble. She was recently invited to perform as a soloist with the UTA Orchestra in Texas.

Currently, she is a founding member of the Stratus Ensemble, an active winds and piano chamber ensemble based in Boston.

### **Alexander Vavilov, viola**

Originally from Ukraine, violist Alexander Vavilov has earned recognition as a soloist, chamber music and orchestra player in the Boston area. He has had the honor of collaborating in a chamber music setting with such outstanding artists as the Borromeo quartet, James Buswell, Barbara Westphal, Ronald Leonard, Rhonda Rider and Lynn Chang. He was a First Prize winner in the 2003 Massachusetts ASTA string players' competition and a finalist in a 2004 ASTA national competition. Other achievements include Diplomas in the Ukrainian National Viola competition in Lviv and the New Names of Ukraine competition in Kiev.

Alexander is currently a principal of the Atlantic Symphony Orchestra and performs regularly with the Boston Modern Orchestra Project. Other orchestra experiences include Boston Ballet, Kalistos Chamber Orchestra, Indian Hill Symphony, Worcester Collegium as well as Boston Philharmonic Orchestra, as a member of which he performed in Boston Symphony Hall and Carnegie Hall, NY in February 2004. He makes regular appearances as a chamber and solo musician at the various concert series in the Boston Area.

In addition to Sarasota and Tanglewood, he also participated in Meadowmount Summer School of Music, Bowdoin Summer Music Camp, Triple Helix chamber workshop and the Lydian String Quartet summer workshop. He also won the Boston Conservatory string honors competition in spring 2006 as well as chamber honors competition in both spring and fall of the same year. In the summer of 2008 he joined the faculty of Point Counterpoint Music Camp where he enjoys teaching and coaching chamber music as well as participating in up to four faculty chamber concerts per summer.

Alexander earned his Bachelors and Master's degree from the Boston Conservatory where he studied with former BSO assistant principal Patricia McCarty. He earned his Graduate Diploma from New England Conservatory where he was a student of a renowned viola soloist Kim Kashkashian.

### **Deirdre Viau, flute**

Deirdre Viau received a Graduate Performance Diploma in Flute from the Longy School of Music. She studied flute with Julia Scolnik and Vanessa Mulvey, and jazz improvisation with Peter Cassino. Ms. Viau is an active chamber musician; she is a founding member of the Stratus Ensemble, performing classical, contemporary, and Latin music for winds, piano, and voice. She teaches private flute and piano lessons at the Longfellow School in Cambridge.

# The Boston New Music Initiative

## Concert Series, Season Two

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**We hope to see you in our second concert season!**

Concert #1: September 2010

Featuring selections from Shoenberg's *Pierrot Lunaire* (1912), as well as chamber and vocal works selected from our June 2010 Call for Scores.

Concert #2: November 2010

Featuring Samuel Barber's *Violin Concerto* (1939), as well as chamber, vocal, and orchestral works selected from our July 2010 Call for Scores.

Concert #3: December 2010

Featuring chamber and vocal works selected from our August 2010 Call for Scores.

Concert #4: February 2011

Program TBD

Concert #5: April 2011

Program TBD

Concert #6: June 2011

Program TBD

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