

The
Boston
New Music
Initiative

“Celebrating 100 Years of ‘New Music’”

Concert 2

Featuring the music of:

Samuel BARBER
Timothy A. DAVIS
Ted GOLDMAN
Peter Van Zandt LANE
Lansing MCLOSKEY

Samuel Stapleton, *Music Director*
Motoki Tanaka, *Associate Music Director*
Joshua Weilerstein, *violin*

Sunday, November 14, 2010

7:00 pm
Edward Pickman Concert Hall
Longy School of Music
27 Garden Street
Cambridge, Massachusetts

Concert 2
Season 2

ABOUT BNMI

The Boston New Music Initiative is a 501(c)(3) 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.

The Boston New Music Initiative

2010-2011 Board of Directors

Curtis Minns, *Chair*; Todd Minns; Erin Smith; Sam Stapleton; Kirsten Volness

2010-2011 Staff

Administration

Timothy A. Davis, *President*
Curtis Minns, *Vice President*
Kirsten Volness, *Director of Publicity and Marketing*
Nicholas Gleason, *Publicity Coordinator*
Brian John, *Recruitment Coordinator*

Artistic/Production Staff

Erin Smith, *Artistic Director*
Sam Stapleton, *Music Director*
Motoki Tanaka, *Associate Music Director*
Sarah Kornfeld, *Production Manager*
Aaron Kirschner, *Orchestra Manager*

Welcome

Hello and welcome to the second concert season of the Boston New Music Initiative! BNMI is still very much a new presence on the new music scene, but we're thrilled about how quickly the organization has grown in its capacity throughout and in the wake of our inaugural concert season. Our goal is to continuously promote the performance and creation of new music both here in Boston and abroad, and we have made some serious progress toward that end: after tonight's concert, BNMI will have performed the work of 32 different living composers (and counting!), including seven world premieres and numerous regional premieres. We are thrilled to announce that this season we have expanded to a full six-concert series, which will not only include performances of works by our own member composers, but will also feature masterworks of the 20th and 21st centuries. We opened our second season in September with performances of eight living composers, plus selections from Arnold Schoenberg's groundbreaking *Pierrot Lunaire*. Tonight, we celebrate the 100th anniversary of Samuel Barber's birth year with violinist Joshua Weilerstein with a full performance of Barber's Violin Concerto (1939). Our innovative December concert will feature electroacoustic works chosen from our latest Call for Scores, and our plans for the spring include works for chamber ensembles, chorus, and full orchestra. We thank you for your attendance and support, and hope to see you much more this year and in the future!

Tim Davis
President and CEO of the Boston New Music Initiative, Inc.

The Boston New Music Initiative Concert Series Performance Fund

Our organization strives to deliver top-notch performances on each and every one of our concerts, which would not be possible without the constant dedication and effort from all of our performers. We are still very much a growing organization attempting to accomplish very big things in a short period of time, and our performers have been crucial in our ability to continue moving forward. All of our performers on each of our concerts have volunteered their time to perform with us for free. We are proud to consider ourselves a professional organization, and hope to reach a point in the near future where we can offer our performers at least a modest stipend in exchange for their time, effort, and transportation and instrument maintenance costs.

In order for this to be possible, we need your help! We have created the Concert Series Performance Fund to help support our performers in the future as much as they have—and will continue to—help us. We realize these are hard economic times for us all, but if you have enjoyed our concerts, we ask that you consider making a contribution to the Concert Series Performance Fund, which will be used exclusively for performer stipends on future concerts and cannot be used for any other organization purposes.

If you would like to contribute to our organization outside of the Performance Fund, we always welcome any support we can receive. As we are a 501(c)(3) non-profit public charity, we rely upon support from the general public to continue our operations, and are always in need of assistance with venue, instrument, and equipment rental as well as general operating expenses. Any and all donations made to the organization are tax-deductible under Section 170 of the IRS code.

If you are unable to make a monetary contribution but wish to contribute in some other way, please contact our development team at development@bostonnewmusic.org or call us at 617-744-9607. To volunteer on our staff, please email our president at tadavis@bostonnewmusic.org.

Please see the following page for full information on donating to BNMI!

Become involved with BNMI!

To join BNMI:

To join our organization's network of composers, performers, conductors, collaborators, and champions of new music, please visit our website (URL listed below). Membership is free to all!

To donate:

To donate, please send a check to the mailing address below, or visit our website! You may also donate at any of our concerts – just fill out the “Donor Card” insert and return it to us before or after the concert. **Note: To donate to the Concert Series Performance Fund, please specify in the memo line of the check with the words “Performance Fund.”**

URL: www.BostonNewMusic.org

Email: info@bostonnewmusic.org

Telephone: 617.744.9607

Mailing Address:

The Boston New Music Initiative, Inc.

P.O. Box 380285

Cambridge, MA 02238

The Boston

Musical Intelligencer

the go-to site for a focused calendar, reviews, and articles about classical music in greater Boston

Robert Levin, EDITOR

Bettina A. Norton, EXECUTIVE EDITOR

Lee Eiseman, PUBLISHER

WWW.CLASSICAL-SCENE.COM

2,500 CONCERTS LISTED- **630** REVIEWED- **10,649** HITS PER DAY

September, 2008 to September, 2010

The Boston New Music Initiative Donors

The Boston New Music Initiative would like to thank the following donors for their generous gifts in support of our organization and our mission. Our organization could not function and grow without all of their help!

Dr. Rose Bellini
Dr. Evan Chambers
Avital Chatto
Benjamin and Christine Davis
Elana Haimes
Andrew Horowitz
Roberta L. Hughes
Angie Johnson
Molly Kopka
Christopher Lewis
Láura Macías
Jennifer Mathews
Dee Malone
Sean McCue
Hon. C. Ian McLachlan and Hon. Cynthia K. Swienton
Loren Merrick
Richard and Deborah Minns
Mary Prescott
Drs. Carol and David Richman
Jacob Richman
St. Dunstan's Episcopal Church Choir
Lois C. Schwartz
Meredith Schweig
Megan Seiler
Aalap Shah
Anne Sheperd
Dr. Steven Sloman
Richard and Connie Smith
Drs. Jack and Ann Stapleton
Greg A. Steinke
John P. Thomas, Esq.
Katherine Vassos
Jennifer Vincent
Jan and Ken Volness

2010-2011 Concert Season
Longy School of Music

November 14, 2010
Cambridge, Massachusetts

Scrudge (2009)

Ted GOLDMAN
(b. 1983)

Performed by the Lidiv Piano Trio:
Lilit Hartunian, *violin*
Diana Flores, *violoncello*
Ivan Todorov, *piano*

Yellow (2006)

Lansing MCLOSKEY
(b. 1964)

Jessica Nelson, *flute/piccolo*
Aaron Kirschner, *clarinet*
Sam Stapleton, *violin*
Emma Davis-Oeth, *violoncello*
Nicholas Gleason, *percussion*
Motoki Tanaka, *conductor*

The Terraces of Purgatory (2010)*

Timothy A. DAVIS
(b. 1980)

-Intermission-

Slant Apparatus (2010)

Peter Van Zandt LANE
(b. 1985)

Concerto for Violin and Orchestra (1939)

Samuel BARBER
(1910-1981)

* denotes world premiere performance

The Terraces of Purgatory

Timothy A. Davis

Samuel Stapleton, *conductor*

Erin M. Smith, *soprano*

Flute/Alto Flute/Piccolo

Deirdre Viau

Piano

Tim Maurice

Viola

Alex Duval

Clarinet

Yhasmin Valenzuela

Violin 1

Lilit Hartunian

Violoncello

Emma Davis-Oeth

Bassoon/Contrabassoon

Peter Van Zandt Lane

Violin 2

Olga Patramanskaya

Contrabass

Chad Gray

Horn

Natalie Alcorn

Slant Apparatus Peter Van Zandt Lane

Motoki Tanaka, *conductor*

Flute

Lindsey McChord

Piano

Joseph Turbessi

Oboe

Sachito Murata

Percussion

Nicholas Gleason

Clarinet/Bass Clarinet

Aaron Kirschner

Violin 1

Lilit Hartunian

Bassoon

Rosalind Buda

Violin 2

Olga Patramanskaya

Horn

Steve Winter

Viola

Alex Duval

Trumpet

Joe Klause

Violoncello

Emma Davis-Oeth

Trombone

Nathan Curtis

Contrabass

Sid Richardson

Concerto for Violin and Orchestra

Samuel Barber

Sam Stapleton, *conductor*

Joshua Weilerstein, *violin*

Flute

Deirdre Viau

Jessica Nelson

Percussion

Nicholas Gleason

Oboe

Sachito Murata

Miri Kudo

Violin 1

Lilit Hartunian*

Jeff Dyrdra

Clarinet/Bass Clarinet

Yhasmin Valenzuela

Aaron Kirschner

Violin 2

Olga Patramanskaya

Catherine Miller

Bassoon

Peter Van Zandt Lane

Rosalind Buda

Viola

Alex Duval

Samuel Gold

Horn

Natalie Alcorn

Steve Winter

Violoncello

Emma Davis-Oeth

Cecilia Huerta

Will Roseliep

Nicholas Upton

Trumpet

Kyle Spraker

Joe Klause

Contrabass

Chad Gray

Sid Richardson

Piano

Karen Chow

Program Notes

Scrudge

Ted Goldman

Scrudge is a trio for piano, violin, and cello inspired by sources from Brahms to Messiaen to Radiohead. In many ways, *Scrudge* is an amalgam of old and new musical techniques. On a large scale, it hints at sonata form and contains a section akin to a passacaglia. But locally, it tends to obsess over minimal, repeating patterns whose meters are constantly shifting.

The moment of greatest disjunction between the old and the new comes as the performers begin to improvise arbitrary pitches and patterns over a relentless, passacaglia bassline. *Scrudge* was written in 2009 for the MusicX festival in Switzerland, where it was premiered.

Yellow

Lansing McLoskey

Yellow was written for Xanthos (ensemble-in-residence at Boston University). Following an age-old tradition of incorporating dedicatee's names into musical compositions, all the melodies, harmonies, and motives in the entire piece are based on a musical transliteration of "Xanthos," as follows:

X=B, A=a, N=d, T="ti"=b, H=b (in German), O="sol"=g, S="Es" (in German)=E.

The first movement, "Dancing with no head," is inspired by the headless statues from Xanthos, the capitol of ancient Lycia, in the British Museum. In the 1840's the British excavated numerous Greek ruins and statues from Xanthos (in modern Turkey) and shipped them to the British Museum; among them is a series of statues with the heads and various other limbs broken off. Most are in various active poses, and at first glance they appear to be a line of people (mostly women) dancing...with no heads. Thus the character of the movement is rhythmic and dance-like, but in an apoplectic, chicken-with-it's-head-cut-off sort of way.

The Xanthos River – also in Turkey - is so called due to it's yellow hue, xanthos being the Greek word for yellow. Hence the title of the piece, and the title and flowing yet somewhat nebulous character of the 2nd movement.

The Terraces of Purgatory

Timothy A. Davis

Re-orchestrated for soprano and chamber ensemble in 2010, *The Terraces of Purgatory* began as a 2008 commission for voice and piano by soprano Shannon Rose McAuliffe. Each movement remains loyal to the original cycle with the exception of the final movement, which has been significantly revised to better suit the expanded instrumentation.

The passages selected for each movement are from the *Divina Commedia* by Dante Alighieri (1265-1321) and were chosen by Ms. McAuliffe as representative texts (in English, translation by Charles Eliot Norton) to portray aspects of each of the seven deadly sins.

Rather than each movement serving as simply a musical representation of the sin itself, the music is based upon three elements: the sin, the punishment for the sin as depicted in the story, and the actions of the characters in the story. The occasional contradiction between the music and each movement's "theme" (i.e. the sin) is a result of this combination of elements—hence, for example, why "Pride" moves at a sluggish and downtrodden pace, "Wrath" alternates between anger and aimless wandering (through clouds of smoke), and "Sloth" prominently features rapid scampering of notes.

In the story, as Dante passes through each terrace, a letter P is removed from his forehead, symbolizing his purification as he draws nearer to Paradise. Likewise, as the piece draws nearer to its conclusion, the key relationships move closer to C major, the "purest" of keys in terms of its lack of sharps or flats. This purity is symbolized in the last note of the soprano, a high C, which is followed by an emphatic C major chord in the orchestra. Yet, chromatic embellishments remain in the denouement, an indication that purity, and Paradise, are perhaps farther away than some would believe.

Slant Apparatus

Peter Van Zandt Lane

Slant Apparatus, for chamber orchestra, was written in the Summer of 2010 for the Wellesley Composers Conference. One of my primary compositional approaches to this piece was to exploit the tension between freely written material and process music, mingling the two in ways I found interesting. The piece inverts some of the rhythmic processes that set the groundwork for passages in the outside sections. For example, the most intense moment of the first section contains simple material over an ostinato that is mechanically expanding rhythmically. When the same material recurs near the end, the ostinato prematurely collapses through rhythmic diminution. This change, or *slant* of directionality works in conjunction with more intuitive kinds of musical development to (hopefully) create interesting changes of momentum in recurring musical sections. Much of the material from the middle section is borrowed from a chamber piece, *Pace*, written in 2006 for Xanthos Ensemble. Technical methods aside, I have strived in this piece to construct a work that is fast-paced, energetic, and virtuosic.

Concerto for Violin and Orchestra

Samuel Barber

After receiving half of his commission to write a violin concerto in May 1939, Samuel Barber spent the summer working on the first two movements in Switzerland. His plans were interrupted, however, by the impending war and all Americans were warned to leave Europe. In late August, Barber went to Paris before taking a ship back to the US, arriving in early September. After spending a short time with his family in West Chester, PA, he went to the Pocono Mountains to continue work on the concerto.

A wealthy Philadelphia businessman had commissioned the work for his son, the talented violinist Iso Briselli. Briselli who had made his debut as soloist with the Philadelphia Orchestra at the age of 14, had also graduated from the Curtis Institute of Music with Barber in 1934. After being presented with the first two movements, they were deemed

not flashy enough and Barber wrote a virtuosic perpetual-motion finale. This in turn was pronounced unplayable. To prove that the work was indeed “playable”, violin student Herbert Baumel, an excellent sight reader, was procured from the Curtis Common Room. After being given a couple of hours to study the finale, Baumel presented it successfully.

The concerto was premiered the following season with Baumel as the soloist with the Curtis Symphony Orchestra conducted by Fritz Reiner and was programmed the following season by Eugene Ormandy with the Philadelphia Orchestra. The work quickly became a staple of the violin repertoire and is now one of the most performed concertos of the 20th century.

-Samuel Stapleton, Music Director

The Terraces of Purgatory

Selected text from *The Divine Comedy* by Dante Alighieri (1265-1321)
English translation by Charles Eliot Norton (1827-1908)

I. Pride

The heavy condition of their torment bows them to the earth,
so that my own eyes at first had contention with it.
But look fixedly there, and disentangle with thy sight
that which is coming beneath those stones;
already thou canst discern how each is stricken.

II. Envy

And as the sun prophets not the blind, so to the shades,
the light of Heaven wills not to make largess of itself;
for an iron wire pierces the eyelids of all;
even as is done to a wild hawk, because it stays not quiet.

III. Wrath

Gloom of hell, or of night deprived of every planet,
under a poor sky, darkened by clouds as much as it can be,
never made so thick a veil to my sight, or of so rough a tissue to my feeling,
as that smoke which covered us there;
for it suffered not my eyes to stay open.

IV. Sloth

They were soon upon us,
Because all that great crowd was moving at a run.
“Swift, swift, that time not be lost by little love,”
the others were crying as they followed,
“so that zeal in well-doing may make green again.”

V. Avarice

Oh Avarice, what more canst thou do with us,
since thou hast so drawn my race unto thyself
that it cares not for its own flesh?

VI. Gluttony

All this folk who sing weeping,
Because of following their appetite beyond measure
are here in hunger and in thirst
making themselves holy again.

VII. Lust

They help the burning by their shame.
Following our appetite like beasts, we did not observe human law.

Biographies

Samuel Stapleton, Music Director

Samuel Stapleton is serving his second year as music director of the Boston New Music Initiative. This season Sam will conduct works by Barber, Pärt, Schoenberg and Stravinsky, along with many more contemporary works.

Stapleton is also the associate director for the Boston String Players for whom he is transcribing works by Ravel and Radiohead to conduct this season. As a violinist, Sam plays with many orchestras in and around Boston and has recently appeared in recitals at the New England Conservatory, the University of Connecticut and on Cape Cod.

Sam holds masters degrees in orchestral conducting and violin performance and has spent two summers on violin scholarship at the Aspen Music Festival. Stapleton recently completed his second summer as a conducting fellow at the Pierre Monteux School.

Motoki Tanaka, Associate Music Director

Born in Fukuoka, Japan on July 21, 1982, Motoki began studying violin by the age four at the Suzuki Method violin school. He has performed as a soloist and an orchestral player in Japan, South Korea, the United States, and throughout Europe. Motoki attended University of North Texas in Denton, Texas from 2001 to 2004, where he studied violin, composition, and conducting. Motoki then moved to Boston and earned a B.M. in Conducting and Film Scoring from Berklee College of Music in 2007. Motoki founded the Boston String Players in 2007, and has since been leading young string players. Motoki is now a candidate for a M.M. in Orchestral Conducting at Boston Conservatory, studying with Bruce Hangen. www.bostonstringplayers.org

Motoki also serves as the Associate Music Director of BNMI.

Joshua Weilerstein, violin soloist

Immediately after completing his Bachelor of Music in violin performance at the New England Conservatory in May 2009, twenty-two-year-old Joshua Weilerstein was named the winner of the international 2009 Malko Competition for Young Conductors in Copenhagen. His first-prize honors include conducting engagements over three years with such major Scandinavian orchestras as the Oslo Philharmonic, the Finnish Radio Symphony, the Royal Stockholm Philharmonic, and the Danish National Symphony.

In the 2010-11 season, Joshua will make his debut with the Royal Stockholm Philharmonic, Tapiola Sinfonietta, Malmo Symphony, Indianapolis Symphony, CityMusic Cleveland, and Norrköping Symphony orchestras, among others. In February of 2011, Joshua will be serving as a Dudamel Fellow, where he will lead multiple concerts with the Los Angeles Philharmonic.

Equally active as a violinist as well, Mr. Weilerstein has performed as soloist with the Music Academy of the West Festival Orchestra, the American Philharmonic, and the

renowned Simón Bolívar Youth Orchestra of Venezuela (SBYOV). Continuing his association with the SBYOV, he was also invited to become its first non-Venezuelan guest member, joining the first violin section on the orchestra's acclaimed American tour with Gustavo Dudamel. In January 2010, Joshua was invited to conduct the SBYOV for his debut performance as a conductor with the ensemble. Currently living in Boston, he serves as concertmaster of Discovery Ensemble, a Boston-based chamber orchestra dedicated to bringing music to children through interactive workshops in schools and community concerts.

Joshua is currently pursuing dual Master of Music Degrees at the New England Conservatory of Music in Violin and Conducting, studying with Hugh Wolff and Lucy Chapman. Josh would like to thank both Lucy and Hugh for all of their guidance and wisdom. Josh would also like to dedicate this performance to Lucy Chapman with deepest thanks for the doors she has opened for him in all walks of life over the past 6 years.

Natalie Alcorn, horn

Natalie Alcorn was born and raised in Nova Scotia, Canada where she began her musical training at the age of three. She received her Bachelor of Music degree in Horn performance from McGill University in Montreal. Natalie was a member of Altsys Jazz Orchestra, and at McGill acted as principal horn of the Symphony Orchestra.

Natalie has just recently finished her Master's degree at the New England Conservatory where she was a student of James Sommerville. Since her arrival in Boston she has become involved with many ensembles in the city; she is a founding member of Discovery Ensemble Chamber Orchestra and of Nova Brass Quintet, with whom she has done extensive outreach work throughout Eastern Canada and the greater Boston area.

Rosalind Buda, bassoon

Rosalind Buda is an active chamber and orchestral musician, performing in venues throughout Boston and abroad. She is bassoonist with the Neponset Valley Philharmonic and performs with the Haffner Sinfonietta and Mercury Orchestra. Rosalind has also performed with the Waterloo-Cedar Falls Symphony (IA), the Rome Festival Orchestra, Lowell House Opera, and the Lausitzer Opernsommer orchestra in Cottbus, Germany. Rosalind received her Masters Degree from the New England Conservatory, where she studied with Richard Svoboda, and her Bachelors Degree from the University of Iowa. Outside of classical bassoon, Rosalind pursues her interest in traditional Scottish piping and Dance.

Karen Chow, piano

Karen Chow's previous performances have featured works by Mozart, Chopin, Ginastera, Cardew, Feldman, and Cage. She has won many awards and honors, which include the Farrell Prize for Most Outstanding Senior in the Music Department (2009), Provost Honors (2009), and Phi Beta Kappa Honor Society (2008). Karen holds degrees in both music and cognitive science from the University of California, San Diego, where she graduated summa cum laude with high honors in music. Previous teachers include Aleck

Karis, George Katz, and Arlene Antin. She is currently pursuing a Master's Degree in piano performance at Boston University's College of Fine Arts.

Nathan Curtis, trombone

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).

Tim's music has been performed by the Bay Colony Brass; the Boston New Music Initiative; 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 Artemisia Quintet; the Movadi Wind Quintet; and the University of Massachusetts Graduate Woodwind Quintet. His compositions have been programmed at the 2007 and 2008 Midwest Composers' Symposia, the 2009 "Tutti" New Music Festival at Denison University, and at the 2009 Bay View (Michigan) Music Festival. *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. Upcoming collaborations and commissions this winter include works for the Quinta Esencia ensemble, the Northern Arizona University Faculty New Music Ensemble, and hornist Candace Thomas.

Tim is the president and founder of the Boston New Music Initiative, Inc., a non-profit organization dedicated to maintaining an international network of composers, performers, conductors, directors, and champions of new music in order to generate new music concerts, compositions, collaborations, and commissions. In addition to teaching private composition lessons in the Boston area, Tim also teaches and performs on the trumpet. Tim has also worked as a tennis instructor and coach throughout Massachusetts since 2005. www.tadavis.org

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.

Alex Duval, viola

Alex Duval, viola, has been living and performing in the Boston area since 2009. Originally from Kansas City, Missouri, he was one of the leading freelance violists. He was regularly seen playing with members of the Kansas City Symphony. He has performed for such notable figures as governor of Kansas Kathleen Sebelius and first lady Laura Bush. Alex currently performs with Boston New Music Initiative, Boston String Players and the Longy Chamber Orchestra. He is a passionate and versatile chamber musician as well, performing a wide range of genres on a regular basis.

Jeff Dyrdra

Diana Flores, violoncello

Diana Flores started playing cello at the age of 10 in her hometown San Jose, Costa Rica. Diana has participated in orchestras all around Central, South and North America playing with conductors such as Kurt Masur, Valery Gergiev and Carlos Miguel Prieto, performing in venues such as Carnegie Hall, Sala Sao Paulo (Brazil) and Costa Rican National Theatre. As a chamber musician Diana forms part of the Lidiv Piano Trio who recently won the University of Connecticut Chamber Music Competition and the Longy School of Music Honors Competition.

Diana had participated in master classes for Antonio Meneses, Paul Katz and Colin Carr, among others and she is now pursuing an Undergraduate Diploma with a full scholarship at the Longy School of Music under Prof. Mihail Jojatu.

Nicholas Gleason, percussion

Percussionist Nicholas Gleason has been a devoted advocate for contemporary music throughout his career. As a chamber musician he has actively worked with composers to create new works and championed the major works of the 20th century. Nicholas has performed with the Mantra Percussion Ensemble, Stony Brook Contemporary Chamber Players, Winged Harmony Ensemble and others in performances at New York's Carnegie Hall, Merkin Hall and Le Poisson Rouge as well as various halls throughout Massachusetts.

Nicholas received his Bachelors from the University of Massachusetts Amherst and his Masters from Stony Brook University. His principal teachers are Eduardo Leandro, Thomas Hannum and Jonathan Haas.

Chad Gray, contrabass

Chad Gray was born and raised in the small desert town of El Centro, CA. He picked up guitar when he was 13 and switched to electric bass a year later to play with the school jazz band. After graduating high school he began studying with Dr. Van Decker at the local

college learning traditional composition and piano. During this time he acquired an acoustic bass and studied traditional jazz recordings and harmony from books and recordings.

After getting an impressive scholarship Chad moved to Boston to attend Berklee where he graduated in jazz composition. He studied bass with Rich Appleman, Bruce Gertz, Dave Hollender and Oscar Stagnaro and composition with Vuk Kulenovic, Dick Lowell, Greg Hopkins and Yacov Gubanov. He continues to compose, arrange and perform for groups all around the Boston area and beyond.

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.

Ted Goldman, composer

Ted Goldman (b. 1983) began his undergraduate studies in physics, and as he moved into composition, he continued to be guided by his love of exploration and patterned abstraction. Mr. Goldman graduated summa cum laude with honors in music from Columbia University in 2005. He received his MM in composition from the Juilliard School, and has continued there as a C.V. Starr Doctoral Fellow. His teachers have included Fred Lerdahl, Samuel Adler, and Christopher Rouse.

Mr. Goldman's music has been performed by ensembles such as eighth blackbird, the New Juilliard Ensemble, counter)induction and the Contrasts Quartet, in venues ranging from Symphony Space and The Knitting Factory in New York, to the Hindemith Foundation in Switzerland and the Franz Liszt Academy in Hungary. Among his awards are an ASCAP Morton Gould Young Composer Award, and Juilliard's Hannah Komanoff Scholarship in Composition.

In addition to composing, Mr. Goldman loves to teach and analyze music. For five years he was a radio host at WKCR-FM NY, where he played and discussed music both new and old. Now he is a Teaching Fellow at Juilliard and an Adjunct Lecturer at Hunter College, CUNY, teaching music theory. Mr. Goldman is also an active member of the Music and Medicine Initiative, a collaboration between Juilliard and Weill Cornell Medical College that explores subjects of intersection between the two fields.

When he is not composing or teaching music, Mr. Goldman can be found running (almost) barefoot in Central Park, or playing the ancient game of Go.

Lilit Hartunian, violin

Lilit Hartunian received an Undergraduate Diploma in Violin Performance from Longy School of Music and a B.M. in Violin Performance from Emerson College, graduating in 2010 as the recipient of the Roman Totenberg Award. Lilit is the concertmaster of Boston String Players and has performed as soloist with orchestras in Italy, Austria, Czech Republic, and Ukraine. She is violinist of the Lidiv Piano Trio who recently won the University of Connecticut Chamber Music Competition and the Longy School of Music Honors Competition. Lilit studies violin with Laura Bossert and works as Program Manager & Artistic Associate of PALS Children's Chorus.

Cecilia Huerta, violoncello

A native of Dickson, Tennessee Cecilia Huerta is currently pursuing a Masters degree in cello performance with Paul Katz at New England Conservatory. Former teachers include Brant Taylor and Stephen Balderston. Honors include solo appearance with Nashville Symphony Orchestra and first place winner of Chicago Cliff Dwellers String Competition. Professional employment includes founding assistant principal of Oistrach Symphony Orchestra, former member of Chicago Civic Orchestra with conductors like Bernard Haitink and Esa-Pekka Salonen, member of Discovery Ensemble and performed in Boston Philharmonic. In the summers, Cecilia has participated in music festivals across the United States, Canada and Italy.

Aaron Kirschner, clarinet

Aaron Kirschner (b. 1988) is a Boston based composer and clarinetist. He received his B.M. at the University of Iowa, where he studied clarinet with Maurita Murphy Mead and composition with David Gompper, John Eaton, Christopher Gainey, Lawrence Fritts. Mr. Kirschner's music has been performed by members of the Des Moines Symphony Orchestra, the Fireworks New Music Ensemble, Beta Collide, and the Center for New Music. As a performer, Mr. Kirschner is a strong advocate of new music and has appeared as a clarinetist and bass clarinetist with multiple new music ensembles, most recently the American Creators Ensemble. He is currently pursuing a Masters of Music in Composition at Boston University, where he studies with John H. Wallace.

Joe Klause, trumpet

Joe Klause, a native of the Alaskan frontier, has never lost his lust for cold-water swimming. Most weekend mornings you can find him swimming between the Mass Ave bridge and the BU bridge. Although this some times leads to complications, such as swimmers ear, the benefits of cold-water swimming on trumpet playing are numerous. Some of which include general breathe work, keeping focused under harsh environments, and constant awareness of your surroundings (crew boats, metric modulations, etc). He also enjoys Burdick's hot chocolate, and is an avid fan of both the Harry Potter and Twilight series.

Miri Kudo

Peter Van Zandt Lane, composer

Peter Van Zandt Lane (b. 1985) is a Boston-based composer and bassoonist. His compositions have been performed across the United States, as well as in Europe and South America, by acclaimed musicians and ensembles such as The Cleveland Orchestra, SIGNAL, International Contemporary Ensemble, Triton Brass, Xanthos Ensemble, East Coast Composers Ensemble, EAR Duo, White Rabbit, and NotaRiotous. He has written for chamber ensemble, wind ensemble, orchestra, choir, and often employs the use of electronics in his works.

Peter's compositions have been featured on various festivals and conferences such as the New York City Electroacoustic Music Festival (NYCEMF), Spark Festival, FEASt Fest, SEAMUS National Conferences, Forecast Music, Festival Miami, and LIPM/IEMS at the world renowned Teatro Colón in Buenos Aires. He has received awards in several competitions including the CRS Young Composers competition, the Forecast Music International Composers Competition, The Greater Miami Youth Symphony Composition Competition, the Cleveland Orchestra Miami Residency Call for Scores, and has been a finalist twice for the ASCAP/SEAMUS Student Commission. He is also an active member of the Composers in Red Sneakers, one of the country's longest-running composer consortiums.

As an active bassoonist in the greater Boston area, Peter performs regularly in chamber ensembles and in orchestras, often focusing on contemporary music, exposing the vast proficiency of the bassoon as an instrument used in an electroacoustic setting. He has been featured as a soloist at several conferences, and has premiered many works by living composers. He is also a founding member of the Avalerion Wind Quintet, a woodwind quintet dedicated to the performances of new works.

Peter is currently pursuing a PhD in Music Composition and Theory from Brandeis University, where he also teaches courses in music theory, writing, and electronic music. He holds a M.A. from Brandeis, and a B.M. from the University of Miami. He has studied composition with David Rakowski, Lansing McLoskey, Eric Chasalow, and bassoon with Luciano Magnanini.

Tim Maurice, piano

Tim Maurice is a composer and classically trained pianist. He studied piano at Bates College under Natasha Chances, a former student of Alfred Cortot. He later studied film scoring at Berklee College of Music, earning a Bachelor of Music in 2009. Tim has written music for a number of independent film projects in New England including "The Waiting Room" (Doorpost Project Top 20, 2010) and "Karma's Choice" (2009). Tim has also written music for the web-cast series "Gavin Lance," and wrote a piece for the stage production of "The Laramie Project" at Boston Center of the Arts in 2008.

Lindsey McChord, flute

Flutist Lindsey McChord is the 2010 recipient of the Ted Twohig Memorial Flute Scholarship, the 2009 recipient of the Malcolm and Virginia Smith Prize for outstanding

musical growth and a recipient of the University of New Hampshire Undergraduate Fellowship in the Arts award. In both 2008 and 2009, Ms. McChord was selected to play in the National Collegiate Wind Ensemble at Carnegie Hall under the baton of H. Robert Reynolds. Originally from Topsham, Maine, Ms. McChord is currently pursuing her Master's degree at the Longy School of Music in Boston, where she is a student of Marco Granados.

Lansing McLoskey, composer

Described as "A major talent and a deep thinker with a great ear" by the American Composers Orchestra and "an engaging, gifted composer writing smart, compelling and fascinating music with a bluesy edge and infectious punch" by Gramophone Magazine, composer Lansing McLoskey has had his music performed to critical acclaim across the U.S. and in twelve other countries on six continents. His music has an emotional intensity that appeals to academic and amateur alike, defying traditional stylistic pigeonholes. He has received more than two dozen national and international awards, including the Omaha Symphony International New Music Competition, the Indianapolis Chamber Orchestra Composition Competition, the Kenneth Davenport National Competition for Orchestral Works, the Charles Ives Center Orchestral Composition Competition, Paris New Music Review International Composition Competition, the distinguished Charles Ives Scholarship from the American Academy of Arts and Letters, and an Astral Career Grant from The National Foundation for Advancement in the Arts. In 2009 he became the first composer in the 43-year history of the ISU Contemporary Music Festival to win both the Indianapolis Chamber Orchestra Composition Competition and the "Music Now" Competition, both blind-juried national competitions with two independent juries.

McLoskey has received commissions from Meet The Composer, the N.E.A., the Barlow Endowment, the Fromm Foundation, Pew Charitable Trusts, ASCAP, and Music At The Anthology, among others, and has written for such renowned performers as the New Millennium Ensemble, Dinosaur Annex, and The Hilliard Ensemble.

McLoskey completed his Ph.D. at Harvard, with additional studies at USC, UC Santa Barbara, and The Royal Danish Academy of Music. McLoskey is currently an Associate Professor at the University of Miami Frost School of Music. His music is released on Albany, Wergo Schallplatten, Capstone, Tantara, and Beauport Classics, and is available from Subito Music Corp. and American Composers Alliance Publishing. www.lansingmcloskey.com

Catherine Miller, violin

Sachiko Murata, oboe

Olga Patramanskaya, violin

Olga Patramanskaya was born and raised in Ukraine, where she received her musical education. After finishing her Bachelor's degree at the R.M. Glier Kyiv State Higher Music College and spending a few years at the National Musical Academy of Ukraine, she came to Boston to continue her education at the Longy School of Music in Cambridge, MA. She

received her Masters of Music degree under the guidance of Mr. Mark Lakirovich. Olga is a winner of the Concerto competition and Honors competition at the Longy School of Music as well as several competitions in Ukraine. She has performed as a soloist with the Longy Chamber Orchestra and the National Pops Symphony Orchestra in Ukraine, and has performed as a recitalist and in violin ensembles throughout Europe. Currently, Olga is an assistant conductor and chamber music coach in the Preparatory Department of the Longy School of Music. She is a member of the Boston Philharmonic Orchestra, the Atlantic Symphony, the Newton Symphony, and the Civic Orchestra of Chicago. In addition to giving private lessons, Olga actively plays chamber music with her friends in the Greater Boston area.

Sid Richardson, contrabass

Sid Richardson is a twenty-two-year-old Boston-based composer who also performs as a bassist and pianist with new music and jazz groups such as the Axis New Music Ensemble and the Jason Safer Quartet. He has studied composition with John McDonald and Elliott Schwartz and holds a BA in music from Tufts University, where he avidly pursued performances of new music. In addition to music, Sid is interested in sailing and classical studies, which provide much of the inspiration for his works.

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.

Erin M. Smith, soprano

Soprano Erin M. Smith has been praised for her "rich and beautiful voice" (Petoskey News-Review). Recent engagements include Pamina in *The Magic Flute* with MetroWest Opera, Contessa Almaviva in *Le Nozze di Figaro* with Boston Opera Collaborative and the Bay View Music Festival, Geraldine in *A Hand of Bridge* with Boston Metro Opera and concerts with Longwood Opera and the Boston New Music Initiative. Erin has been a three-time Young Artist with Cedar Rapids Opera Theatre in Cedar Rapids, Iowa. This February, Erin will perform the title role in Janacek's *A Cunning Little Vixen* with Boston Opera Collaborative.

Kyle Spraker, trumpet

Kyle Spraker recently completed a Master's degree at the New England Conservatory of Music where he studied trumpet with BSO- Second Trumpet Benjamin Wright. Currently, Kyle is attending the Longy School of Music with his brass quintet, *Redline Brass*. There, RBQ accepted the Community Outreach Fellowship, a two year scholarship that involves collaborating with nearby schools and creating educational programs to get kids excited about music. Once a warm Californian, Kyle now lives in Somerville working as a freelance musician and private trumpet teacher in the greater New England area. He can be heard

performing with the Discovery Ensemble, Boston Philharmonic, Atlantic Symphony, Neponset Valley Philharmonic, and American Century Music chamber ensemble.

Joseph Turbessi, piano

Joseph Turbessi originally comes from Western Michigan; he received his MM in piano performance from the Boston Conservatory. He is active in the Boston area as a pianist, organist, and chamber musician; accompanies choirs at MIT and the Boston Conservatory, serves as a staff accompanist at the Boston Conservatory and as music director at Belmont United Methodist Church. Turbessi is a strong advocate for new music; he has participated in the Oregon Bach Festival Composers' Symposium in July 2008, has helped to premier a number of works with the Boston-based ensemble Juventas, and has performed for composer William Bolcom.

Nick Upton, violincello

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.

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.

Steven Winter, horn

The Boston New Music Initiative Concert Series, Season Two

We hope to see you in our second concert season!

Concert #3: December 11, 2010

The Lilypad
Cambridge, Massachusetts
7:30 pm

Featuring the electroacoustic works of Jason Bolte, Kyong Mee Choi, John Gibson, Stephen Gorbos, Moon Young Ha, Jeff Herriott, Mary Kouyoumdjian, and Kirsten Volness.

Concert #4: February 2011

Program TBD

Concert #5: April 2011

Program TBD

Concert #6: June 2011

Program TBD

Visit us on the web:
www.BostonNewMusic.org