

The
Boston
New Music
Initiative

INAUGURAL CONCERT SERIES

Featuring the works of:

Derek DAVID
Erin HUELSKAMP
Beth KARP
Nolan STOLZ
Dale TRUMBORE
Tolga YAYALAR

Thursday, April 15, 2010
7:30 pm
St. John's Episcopal Church
Jamaica Plain, Massachusetts

Concert 2
Season 1

ABOUT BNMI

The Boston New Music Initiative is an 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. Founded in 2009, 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

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Welcome

Hello and welcome to the second concert in our inaugural concert series. We are thrilled about how far this organization has come in the past few months. After just two concerts, we've been able to present the 21st century works of fifteen composers, including four world premieres. We are already preparing for an exciting third and final concert of our inaugural season for June 3. We have also been working hard on 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 20th and 21st centuries, commissioning opportunities for soloists and composers, a semiannual call for scores to select and perform composers' works, and, as always, numerous performance 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.

All of this has only been possible, and will continue to be possible, through a lot of hard work by our entire staff, 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

The Boston New Music Initiative

URL: www.BostonNewMusic.org
Email: info@bostonnewmusic.org
Telephone: 617.744.9607

Mailing Address:

The Boston New Music Initiative
P.O. Box 380285
Cambridge, MA 02238

We would also like to thank the faculty and members of the following schools and organizations for their generous support in our organization's foundation and continuing development:

Berklee College of Music (www.berklee.edu)

The Boston Conservatory (www.bostonconservatory.edu)

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THE BOSTON NEW MUSIC INITIATIVE
Inaugural Concert Series

2010 Concert Season

April 15, 2010

St. John's Episcopal Church

Jamaica Plain, Massachusetts

Catharsis II (2007)

Nolan STOLZ
(b. 1981)

Olga Patramanskaya, *violin*
Veronica Dicker, *viola*
Will Roseliep, *violoncello*
Trevor Berens, *piano*

A Mind-dependent phenomenon (2009*)

Erin HUELSKAMP
(b. 1982)

Analissa Cecilia Martinez, *violoncello*

Sara Teasdale Songs (2009)

Dale TRUMBORE
(b. 1987)

- I. Joy
- II. The Kiss
- III. November
- IV. Prayer

Sarah Berggren, *soprano*
Beth Karp, *piano*

-Intermission-

Terâneler (2006)

Tolga YAYALAR
(b. 1973)

- I. Movement I
- II. Movement II

Sam Stapleton, *violin*
Rebecca Matayoshi, *viola*
David Meyer, *violoncello*

Phrygia (2009*)

Beth KARP
(b. 1984)

Leah Kosch, *piano*

Fugue, from Tre Scherzi per trio d'archi (2007)

Derek DAVID
(b. 1985)

Quan Yuan, *violin*
Matthew Davies, *viola*
David Meyer, *violoncello*

Program Notes

Catharsis II

Nolan Stolz

Catharsis II (piano quartet no. 2) was composed in Hartford, CT and Kingston, ON (2008-09). It is not thematically related to my first piano quartet *Kaena Point* (2008), but it is reminiscent of my *Catharsis* (for keyboards, electric guitar, electric bass and drum set), which was recorded by the jazz-rock fusion band Coalition on their 2004 album *Point of View*. *Catharsis II*, like *Catharsis*, is “mixed-metered” with its changing “odd” time signatures such as 5, 7 and 11. The more common signatures such as 4 and 9 are divided in non-conventional ways. The piece is relentlessly aggressive, always sounding angry and violent. Form is an important aspect to the piece, and may be heard as follows:

Introduction (theme and transition); Themes; Return of Intro material; Themes; “Slow” section no. 1; Variation/Development; “Slow” section no. 2 with foreshadowing of recapitulation; Recapitulation; Coda.

The intensity and energy never dissipates during the “slow” sections, as if the fast gestures never ceased. *Catharsis II* was written for the Avery Ensemble made possible by the Feldman Fund.

Phrygia

Beth Karp

Last year, a chance hearing of Prokofiev's orchestral arrangement of the Andante from his Piano Sonata No.4 on the radio led to an obsession with the work that persisted for several months. The piece is a grab-bag of styles- in turns martial, rhapsodic, lachrymose, and tender- but tensely beautiful throughout. I couldn't stop listening.

After completing my first orchestral work last May, I decided to write a set of piano miniatures as a kind of back-to-the-basics program. Several false starts later, it occurred to me to model a piece on the Prokofiev Andante- after all, nothing could be simpler than the movement's opening, a thumping ostinato in the bass yielding to a series of rising chromatic lines. I got to work, flipping the chromatic lines upside-down so that they descended from on high instead of ascending from below. I intended to vary those lines a few times and call it a piece, but the project rapidly got out of hand. The opening theme was just too rich in possibilities, and I wanted to explore every avenue of variation that opened itself to me. After four months of composing, erasure, re-composing, decomposing, revision, expansion, diminishment, and polishing, the final work emerged- five and a half minutes longer and substantially more cinematic in scope than originally intended.

I chose the title early in the compositional process. It refers to the work's extensive use of the dark, mysterious Phrygian mode. It is also intended to suggest a classical (in the non-musical sense of the word) flavor. As I wrote, I thought of old, crumbling ruins and how the passage of time casts the dramas of ancient life in a soft focus, how it can change an

aesthetic of grandeur and stark beauty to one of pastoral gentleness. You can- and should- interpret "Phrygia" however you like; to me, it is a musical representation of how we connect to history. Sometimes the reality of the past, through some alchemical process, breaks through from a state of remote curiosity to vivid personal and contemporary relevance (music is my drug of choice in facilitating that process). The alternating episodes of stately, gliding music and impetuous virtuosity are meant to evoke that alchemy.

Sara Teasdale Songs

Dale Trumbore

Sara Teasdale Songs was written for, and is dedicated to, soprano Gillian Kraus-Neale, who premiered the songs on March 26, 2009 at the University of Maryland.

Text by Sara Teasdale (1884-1933)

I. Joy

I am wild, I will sing to the trees,
I will sing to the stars in the sky,
I love, I am loved, he is mine,
Now at last I can die!

I am sandaled with wind and with flame,
I have heart-fire and singing to give,
I can tread on the grass or the stars,
Now at last I can live!

II. The Kiss

I hoped that he would love me,
And he has kissed my mouth,
But I am like a stricken bird
That cannot reach the south.

For though I know he loves me,
Tonight my heart is sad;
His kiss was not so wonderful
As all the dreams I had.

III. November

The world is tired, the year is old,
The fading leaves are glad to die,
The wind goes shivering with cold
Where the brown reeds are dry.

Our love is dying like the grass,
And we who kissed grow coldly kind,
Half glad to see our old love pass
Like leaves along the wind.

IV. Prayer

Until I lose my soul and lie
Blind to the beauty of the earth,
Deaf though shouting wind goes by,
Dumb in a storm of mirth;

Until my heart is quenched at length
And I have left the land of men,
Oh, let me love with all my strength
Careless if I am loved again.

A Mind-dependent Phenomenon

Erin Huelskamp

Time is subjective; I find it fascinating that I feel the same chunk of time in many different ways. "Time flies when we're having fun" they say, but when I'm disinterested time passes ever so slowly, inching along as I wait for something new to happen. *A Mind-dependent Phenomenon* for singing cellist and tick tock clock explores the perception of time through theatrics, a sense of freedom in performing expressed through singing while playing, and, of course, the tug-o-war that takes place between boredom and too much fun. This piece

asks the performer to step outside of his/her known bounds to revel in amazing performing skill side-by-side the pure joy that comes from making music.

Terâneler

Tolga Yayalar

Terâneler consists of two short pieces. The first one grew out of harmonizing a simple melody and the harmonies are mostly based on the various enharmonic genera of the Ancient Greek and Byzantine music. The second piece starts from the first's end point and adds heterophony and polyphony to the texture.

The title refers to a type of poetry that was originated by Omar Khayyam in 11th century Iran. It consists of four lines with an AABA rhyme scheme. However, in Turkish, which has borrowed many Persian words over the centuries, it takes a whole different meaning. It stands for something that becomes tedious as a result of over-repetition.

Tre Scherzi per trio d'archi: III. Fugue, presto con fuoco

Derek David

As the finale of the trio, the movement comically explores the nature of medieval and Jewish music through a cross-breed Fugue/scherzo. Enjoy!

Biographies

Trevor Berens, piano

Trevor Berens began his piano lessons at the age of six. He graduated from Loyola Marymount University with a BA in Music and Psychology, where he studied piano with Tania Fleischer and Wendy Prober, and composition with Mark Saya and Paul Humphreys. It was there, while studying the life and works of John Cage, that his fascination with the limitless possibilities of sound began. He was the first music graduate to put together two full recitals for his senior project (one featuring solo music for the piano, and one featuring original compositions for various small ensembles).

After a brief year off, Mr. Berens then attended the California Institute of the Arts, where he earned an MA in the Performer/Composer program. There he studied piano with Vicki Ray and Peter Miyamoto, and composition with Stephen (“Lucky”) Mosko and James Tenney. It was here that he first had the opportunity to perform twentieth century music for solo piano, small ensembles, and orchestra.

During the last several years, Mr. Berens has been a lecturer at Loyola Marymount University, performed in several concerts (including guest artist concerts at colleges and universities), recorded a solo piano CD featuring new works commissioned by the performer, and started his own piano teaching studio.

Currently, Mr. Berens is combining his interests in music and healing by returning to school to study music therapy, beginning a sound healing practice, and undergoing a Deep Listening certification through Pauline Oliveros’ program.

Sarah Berggren, soprano

Sarah Berggren, coloratura soprano, has been described as “energetic on stage and beautiful to listen to.” *The SaugonianPlus* reports “...Hearing the incredible voice of Sarah Berggren singing ‘Ah! Sweet Mystery of Life,’ with David Colpitts at the keyboard, was worth the price of admission...”

Ms. Berggren is a versatile performer whose experience includes opera, musical theatre, recital performances, and choral music. She has performed with various companies across the Northeast in a wide range of operatic and musical theatre roles. Most recently, she was part of a cast that premiered a new opera entitled “The Rough-Faced Girl” with MassTheatrica. Other recent roles include Lolette in Puccini’s *La Rondine* with the Longy School of Music, Barbarina in Mozart’s *Marriage of Figaro* with Indian Hill Opera, Mrs. Nordstrom in *A Little Night Music* with MIT, and Mabel in *Pirates of Penzance* with the Theatre Company of Saugus.

Ms. Berggren has toured North America, Canada, and Italy singing in choirs under the direction of Derrick Johnson (Walt Disney Music Orchestrator, Voices of Liberty) and C. Thomas Brooks. Most recently, she won first place in a singing competition at the Neverland Theatre singing excerpts from *Die Fledermaus* and *My Fair Lady*. Ms. Berggren

currently studies under Patricia Wise at Indiana University. Past teachers and mentors have included Robert Honeysucker, Tom Enman, Donna Roll, and Mary Bulger.

Ms. Berggren holds a masters degree in Opera from the Longy School of Music as well as Bachelors in Vocal Performance from Gordon College. Ms. Berggren has also participated in the Summer Opera Workshop at BU under the direction of Sondra Kelly and Michelle Alexander. Most recently, she has been accepted to the Banff Centre of Music, in Canada, to continue her musical studies.

Ms. Berggren currently performs and teaches in the Boston area.

Derek David, composer

Praised by composer John Adams for “masterful demonstration of technique” in his viola sonata, composer Derek David is emerging as an exciting new musical talent. Adams also went on to say that he was “dazzled by [David’s] capabilities and musicality.”

Beginning with Derek David’s work with famed composer Osvaldo Golijov during Golijov’s residency at California State University- Los Angeles in 2002, Derek David continues to win awards for his compositions. In 2007 Mr. David was awarded first place at the San Francisco Conservatory of Music’s New Art Song Competition, for his setting of Walt Whitman poetry, “As Adam Early in the Morning”.

In April, 2008, students of the San Francisco Conservatory opera department and baroque ensemble premiered selections from his opera *Opbelia*. In addition, Mr. David was commissioned to write an orchestral work for *Musical Diplomacy* (an organization focusing on contemporary American politics and comprised of students from New England Conservatory, Tufts University, and Boston University). His symphonic poem *Elegy* premiered at the annual *Musical Diplomacy* concert in March 2009. Derek is currently the winner of the 2010 NEC Honors Composition competition for his String Quartet, awchich will be premiered in May 2010 by the *Sonica Quartet*.

Originally from Los Angeles, California, Mr. David graduated in 2008 with his Bachelor’s degree from San Francisco Conservatory, where he studied piano with Paul Hersh and composition with David Conte, David Garner, and Conrad Susa. Additionally, Mr. David studied with composers Julia Gregory, Michael Patterson, and film composer Alex Wurman. Derek David currently resides in Boston, Massachusetts where he is completing his Masters degree in composition at the New England Conservatory of Music in the studio of Michael Gandolfi. In the fall, Mr. David will continue his studies at NEC in the Doctor of Music program.

Matthew Davies, viola

Matthew Davies was born in Vancouver, Canada and began playing the violin at the age of 4. He switched to viola at 13, studying with Heilwig Von Königslöw. At 16, he formed the Ulysses Quartet with several of her students and they went on to compete and win awards at the Canadian Music Competition, the Fischhoff National Chamber Music Competition, and the Canadian National Music Festival.

Matthew recently completed his Bachelor of Music degree at the San Francisco Conservatory of Music as a student of Jodi Levitz, and is now working on a graduate degree at the New England Conservatory of Music with Kim Kashkashian. He has performed as a soloist with both the Bremen International Youth Symphony Orchestra, and the SFCM orchestra as the winner of their 2006 String Concerto Competition. He has also studied with Karen Tuttle, Steven Dann, John Graham, Paul Hersh, Martha Katz, Mark Sokol, James Dunham, Catherine Carrol, Jeffrey Irvine and the late Lorand Fenyves. Matthew is currently part of the 2008-09 NEC Ensemble Honors program with his string quartet: Tetrachord.

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.

Erin Huelskamp, composer

Noted as “startling revelatory” and “electrifying,” Erin Huelskamp is a composer, stage director, and choreographer known especially for her work in the Greater Boston Area. Her recent projects include stage directing with the Boston Arts Academy and OperaHub, composition performances in the University of Alabama Huntsville New Music Festival and SCI Region VI Conference, the completion of *The Year of the Serpent*, a comedic, kung-fu opera, and on-going activities as Executive Director and co-founder of the Juventas New Music Ensemble. Trained as a classical dancer for 16 years, Ms. Huelskamp holds a BM in composition and flute performance from the University of Missouri-Columbia and an MM in Composition from The Boston Conservatory.

Ms. Huelskamp's compositions elicit numerous awards and performances. Recent accolades include the Ellen Taaffe Zwilich Prize for *The Elements* and special recognition from the New York Youth Symphony First Music 23 for *Contravention*. Simone Fontenelli selected *meditation* for flute and loop pedal for performance in the Gamper Festival of Contemporary Music at the Bowdoin International Music Festival. *When I Heard the Learn'd*

Astronomer for a cappella choir was selected for performance by the Society of Composers, Inc. Region VI Conference in 2007 and the European American Musical Alliance in 2006. www.erinhuelskamp.com

Beth Karp, composer and piano

Pianist and composer Beth Karp completed a Master of Music degree in Composition at the Longy School of Music in 2009, where she studied composition with John Morrison and Paul Brust. At Longy she was the recipient of the Nadia and Lily Boulanger scholarship and a teaching fellowship in music theory. She holds a BA in Music from Cornell University, where she studied piano with Blaise Bryski and composition with Steven Stucky and Roberto Sierra. Active in many musical realms, she has served as a choral director; accompanist; and pianist in jazz, chamber, and new music ensembles. Her work for orchestra, "The Phoenix Cycle", won the Longy Chamber Orchestra Composition Competition and was performed in May 2009. When not composing, learning new music, or tuning her temperamental eighty-year-old baby grand, she studies piano in the Taubman Approach with Yoriko Fieleke and teaches a number of students privately in the Boston area.

Leah Kosch, piano

A recent graduate from the Masters program at Longy School of Music, Leah Kosch received her Bachelor of Music from Ohio State University. Her teachers have included Dr. Hugh Hinton and Dr. Caroline Hong. During the past few years, Ms. Kosch has performed throughout the Boston and Cambridge area as both a soloist and collaborative musician.

As an active participant in contemporary music, Leah has performed in Longitude, Longy's contemporary performance ensemble, and has taken part in SICPP, New England Conservatory's contemporary summer festival for two summers. She is also actively involved in performing and recording new music by composers local to Boston, including a new composition by the Acting Singers Project.

An avid teacher, Ms. Kosch has taught students of all ages and levels and has maintained private studios both in Ohio and in Boston. She is currently on the faculty at the South Shore Conservatory as well as Longy School of Music.

Rebecca Matayoshi, viola

A native of Chicago, IL, Rebecca Matayoshi began her musical studies at the age of 6 on the piano and at 10 turned her attention to the viola. She completed her Bachelor of Music under the tutelage of Masumi Per Rostad and Rudolf Haken at the University of Illinois at Urbana-Champaign and chamber music studies with the Pacifica String Quartet where she was a recipient of the Edward J. Krolick full-tuition scholarship. Currently she is a Master of Music candidate at the New England Conservatory of Music studying under Marcus Thompson. Additionally, Rebecca has played in masterclass for renowned artists like Ivo-Jan Van Der Werff, Karen Ritscher, Jeffrey Irvine, Carol Rodland, Michelle LaCourse, Antoine Tamestit, Csaba Erdélyi and Wing-Ho. She has been a member of the

Champaign-Urbana Symphony, Sinfonia da Camera, Kankakee Valley Symphony and is also an alumnus of the Chicago Youth Symphony Orchestra (class of 2004).

Now residing in Boston, she plays with the Boston Philharmonic Orchestra and the Neponset Valley Symphony Orchestra. This September, she will join the Hyogo Performing Arts Center Orchestra in Nishinomiya, Japan as a core member. Outside of music, she enjoys spending time with friends, her dog and exploring the world of food and wine.

David Meyer, violoncello

Cellist David Meyer has performed symphonic and chamber music in Europe and North America as part of festivals at Schleswig-Holstein, Moritzburg, Viana do Castelo, and Colorado College. He served as principal cellist of the Britten-Pears Orchestra, American Youth Symphony, Thornton Symphony, and Claremont Young Musician's Orchestra, and as a substitute musician in the New World Symphony. As soloist he has performed with the Colorado College Summer Music Festival Orchestra, National Repertory Orchestra, and Claremont Young Musician's Orchestra. David frequently brings contemporary music to life, and gave the European premier performance of the Sonata for Solo Violoncello by NL Qosqadi in 2007. A zealous chamber musician, he was the cellist of Tetrachord, performing in New England Conservatory's Jordan Hall in a 2009 Honors recital.

After childhood cello training with Rick Mooney in Southern California, and further schooling at the Chicago and Ithaca Suzuki Institutes, National Cello Institute, World Cello Congress, and Encore School for Strings, he was one of the last students of Eleonore Schoenfeld. David has also worked with and performed in the classes of cellists, including David Ying, Bion Tsang, Gilda Barston, Nathaniel Rosen, Ivan Monighetti, Peter Stumpf, and Bernhard Gmelin. In chamber music, his mentors include Midori Goto, David Dunford, Jan Vogler, Roger Tapping, and the Borromeo, Cavani and Ying String Quartets.

David holds his Bachelor's degree from the University of Southern California Thornton School of Music and now studies with Laurence Lesser at the New England Conservatory in Boston.

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 an active performer and participant in numerous concerts, projects and festivals. She is a winner of Concerto competition and Honors competition at the Longy School of Music, and has performed as a soloist with the Longy Chamber Orchestra, as well as the National Pops Symphony Orchestra in Ukraine. Olga is a winner of several competitions in Ukraine and has traveled throughout Europe performing solo recitals and playing in violin ensembles. Currently, Olga is an assistant conductor and chamber music coach in the

Preparatory Department of the Longy School of Music. She is also 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 is actively playing chamber music with her friends in the Greater Boston area.

Will Roseliep, violoncello

Sam Stapleton (Music Director), violin

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.

Nolan Stolz, composer

Nolan Stolz (b. 1981) is a composer, music theorist and drummer based in Hartford, CT. His music has been performed throughout the United States, in Canada, and across Europe by the Yale Brass Trio, Luna Nova New Music Ensemble, San Francisco Cabaret Opera, New York Miniaturist Ensemble, Avery Ensemble, Matrix Music Collaborators, Fireworks Ensemble and several others. He has been commissioned by the Alturas Duo, Central Connecticut State University Chamber Players, College of Southern Nevada Faculty New Music Ensemble, Las Vegas Academy Jazz Ensemble, Las Vegas Music Festival Orchestra, State of New York (Stony Brook Premieres!), Evelyn Preston Fund Artistic Grant, Aaron Larget-Caplan, Leslie Ann Leytham, Robert Plotkin, and Peter Scuderi. His music has been performed at festivals such as the Belvedere Chamber Music Festival, Electroacoustic Juke Joint, eXtensible Electric Guitar Festival, Las Vegas International New Music Festival, Las Vegas Music Festival, Music Today Festival, and the Oregon Bach Festival. Stolz's *What The Waves Tell Me* (cello sonata no. 2) was awarded the Most Outstanding Student Composition Award at the 2009 College Music Society Northeast Conference.

Stolz teaches composition, music theory, ear training, and drum set at Naugatuck Valley Community College and music history at Three Rivers Community College. He will receive

his doctorate in composition from The Hartt School in May 2010. He holds degrees in composition from the University of Oregon and the University of Nevada, Las Vegas. His previous composition teachers include Virko Baley, Robert Carl, David Crumb, Robert Kyr, Larry Alan Smith and Ken Steen.

As artistic director of New Music Hartford, Stolz curates concerts featuring works by living composers. He is also a drum set performer in both the rock and jazz idioms. He appears on several commercial recordings, one which includes jazz greats Ron Carter, Phil Woods, Monty Alexander and several others.

Dale Trumbore, composer

An active composer on both coasts, Dale Trumbore recently heard the Kronos Quartet premiere her string quartet *How it will go* as part of their residency at the University of Maryland. Trumbore has won numerous awards for her compositions, including the Society for Universal Sacred Music's Composition Contest, the Lyrica Chamber Music Composition Contest, the Walsum Award, the Harmonium Choral Society's Choral Composition Contest, Chanticleer's Student Composition Competition, and the National Federation of Music Clubs Composition Contest (New Jersey division). She has also been a finalist in the Ithaca College Choral Composition Competition and a participant in the Baltimore Choral Arts Society's Student Composer Project.

Ensembles that have performed Trumbore's choral compositions include the University of Maryland Chamber Singers, the Femmes de Chanson, the Harmonium Choral Society, and the Ward Melville High School Chorus. Her instrumental compositions have been performed by ensembles including the Kronos Quartet, the Neave Quartet, the Left Bank Concert Society, the Nova Ensemble, and the Eugene Contemporary Chamber Ensemble.

Trumbore is a native of Chatham, New Jersey; she recently moved to Los Angeles to pursue her master's degree in Music Composition at the University of Southern California, where she currently studies with Morten Lauridsen. Trumbore graduated from the University of Maryland with a double degree: a B.M. in Music Composition and a B.A. in English Language and Literature. Her dual interest in text and music often leads her to write music for voice, collaborating frequently with contemporary poets.

Trumbore's compositions can be heard at <http://www.myspace.com/daletrumbore>.

Tolga Yayalar, composer

Tolga Yayalar's music has been performed in the US, Europe and Latin America by ensembles such as Le Nouvel Ensemble Modern, Ensemble FA, Ying Quartet, Alarm Will Sound, The Callithumpian Consort, Chamber Players of the League/ISCM, Orchestre National de Lorraine, Adorno Ensemble, Yesaroun Duo, Samuel Z. Solomon, Benjamin Schwartz, Seda Roeder and Garth Knox and at festivals such as New York City Electroacoustic Music Festival, 2nd Mediterranean Contemporary Music Days, La Ciudad de las Ideas, 1st Annual symposium on Music in the 21st century at SFSU.

He is the recipient of awards and honors such as Donald Aird Memorial prize, Adelbert Sprague composition prize, Blodgett String Quartet Composition prize, George Arthur Knight Prize, Millennium Chamber Players competition prize, and the League of Composers/ISCM composition award.

A native of Istanbul, Turkey, Tolga Yayalar played electric guitar in rock and jazz bands before taking up composition. Upon his encounter with the music of Webern, his first serious works incorporated serialism with jazz. Since then, texture and timbre have always been in the center of his music. To overcome the harmonic and sonic limitations of the tempered system, his music focuses on different systems of microtonality. While harmonic series constitute the harmonic focal point of his compositions, he also fuses parts of the eastern tuning systems with the Western tradition.

Tolga Yayalar studied Jazz Composition at Berklee College of Music. He is currently a PhD candidate at Harvard University.

Quan Yuan, violin

First prize winner of the 2006 Delaware Symphony Orchestra young artist competition. Quan Yuan has shown himself to be an accomplished and versatile young soloist. He is the winner of China International Young Artist Competition in 2006, winner of the 2000 Denmark International Young Artist Competition, second prize winner of the 2001 China Classical Sonata Competition and the 2001 Central Conservatory of Music Violin Competition.

Mr. Yuan has performed as a soloist and chamber musician in the Library of Congress, Carnegie Hall, Town Hall of New York City, Canada's Calgary Leacock Hall, Beijing Music Hall, Field Concert Hall in Philadelphia and Jordan Hall in Boston. He has played concertos with the Copenhagen Philharmonic Orchestra, China National Symphony Orchestra, the China Youth Chamber Orchestra, and the Taipei Youth Symphony Orchestra. Mr. Yuan gave six concerts in New York, Washington D.C., Boston, Chicago, Los Angeles and Vancouver in United States and Canada in 1996 and recorded two CDs for China Record Corporation.

As a chamber musician, Mr. Yuan has performed with Jaime Laredo, Joseph Silverstein and Roberto Diaz who is the president of the Curtis Institute of Music. His coaches have included members of the Cleveland, Guarneri, Emerson, Tokyo, Takacs, and Juilliard String Quartets. Mr. Yuan also gave two master classes in Taipei and Beijing in 2006.

Born in Beijing, China, 1984. Mr. Yuan began his violin studies at age 4 with Muyun Yang. At age 13, he studied with Wei Zhao in the Central Conservatory of Music. After graduating with special distinction, he traveled to the United States to become a student of Joseph Silverstein who was the concertmaster of the Boston Symphony Orchestra for more than 20 years at the Curtis Institute of Music. Mr. Yuan has graduated from Curtis and continued his studying with Donald Weilerstein at the New England Conservatory of Music.

The Boston New Music Initiative

Inaugural Concert Series

Please join us for our upcoming concerts!

Concert #3: Thursday, June 3, 2010, 7:30 pm

Join us for our final concert of our inaugural concert series. Part of JP Concerts' First Thursday Series. Featuring the music of Cless, Davis, Lauricella, Reiprich, and more.

St. John's Episcopal Church
Jamaica Plain, Massachusetts

We hope you join us for one or several of our concerts in our exciting second concert season, beginning in September 2010!

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