

The  
**Boston**  
**New Music**  
**Initiative**

**“Celebrating 100 Years of ‘New Music’”**

Concert 3

Featuring the works of:

Jason BOLTE  
Kyong Mee CHOI  
John GIBSON  
Stephen GORBOS  
Moon Young HA/Dennis MILLER  
Jeff HERRIOTT  
Mary KOUYOUMDJIAN/Nikolai ANTONIE  
Kirsten VOLNESS

**Saturday, December 11, 2010**

7:30 pm  
The Lilypad  
1353 Cambridge Street  
Cambridge, Massachusetts

**Concert 3**  
**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.

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**The Boston New Music Initiative**

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**Welcome**

Hello and welcome to the second concert season of the Boston New Music Initiative! Our goal is to continuously promote the performance and creation of new music both 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 39 different living composers (and counting!), including seven world premieres and numerous regional premieres. 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 20<sup>th</sup> and 21<sup>st</sup> centuries. We opened our second season in September with performances of eight living composers, plus selections from Arnold Schoenberg's groundbreaking *Pierrot Lunaire*. Last month, we celebrated the 100<sup>th</sup> anniversary of Samuel Barber's birth year with a full performance of his Violin Concerto (1939), as well as works for chamber ensemble and chamber orchestra by four living composers. Tonight's concert highlights electronic, electroacoustic, and multimedia works chosen from our latest Call for Scores. Our plans for the spring include works for chamber ensembles, strings (including string orchestra), chorus, and 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](mailto:development@bostonnewmusic.org) or call us at 617-744-9607. To volunteer on our staff, please email our president at [tadavis@bostonnewmusic.org](mailto: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](http://www.BostonNewMusic.org)

**Email:** [info@bostonnewmusic.org](mailto:info@bostonnewmusic.org)

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*The Boston*

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2010-2011 Concert Season

December 11, 2010

The Lilypad

Cambridge, Massachusetts

**Noises Everywhere** (2009)

Jason BOLTE  
(b. 1976)

**Amorphisms** (2008)

Moon Young HA  
(b. 1980)

Dennis Miller, *animation*

**And They Sing This** (2010)

Stephen GORBOS  
(b. 1978)

Aaron Kirschner, *clarinet*

**To Unformed** (2009)

Kyong Mee CHOI  
(b. 1971)

Aaron Likness, *piano*

-Intermission-

**Slumber** (2006)

John GIBSON  
(b. 1960)

**window: a vision in multiple stages** (2009)

Jeff HERRIOTT  
(b. 1972)

Aaron Kirschner, *bass clarinet*

**Dandelion** (2010)

Mary KOUYOUMDJIAN  
(b. 1983)

Andie Springer, *violin*  
Nikolai Antonie, *video*

**Étoiles de mer** (2010)

Kirsten VOLNESS  
(b. 1980)

Rose Bellini, *violoncello*  
Bill Solomon, *percussion*

## Program Notes

### Noises Everywhere

Jason Bolte

*Noises Everywhere* was inspired by a snippet of text from the classic children's book "Goodnight Moon" by Margaret Wise Brown, a book my daughter and I love to read at bedtime. The work uses sound materials derived from my daughter's (Lila's) toys. *Noises Everywhere* was commissioned by the American Society of Composers, Authors, and Publishers and the Society for Electro-Acoustic Music in the United States as part of the ASCAP/SEAMUS Student Commission Competition 2008.

### Amorphisms

Moon Young Ha/Dennis Miller

*Amorphisms* is a continuously evolving sequence of images that are unified by means of a recurring color palette. The musical score imposes an emotive quality onto the images and guides the overall dramatic curve of the piece.

### And They Sing This

Stephen Gorbos

*And They Sing This*, for Bb Clarinet and electronics, two sets of samples that I recorded in 2008/2009: one clip was recorded on my last day in India at Humayun's Tomb, a 16thC. garden-tomb in Delhi (along the lines of the Taj Mahal). Unlike many similar places, this tomb was not commissioned by the male ruler, but by his wife. I was really struck by the fidelity of the natural environment on this recording, punctuated by the call to prayer in the background. The other sounds come from a series of conversations I taped with my great-uncle just before he died: the clips used in this piece feature my uncle describing a Polish wedding and singing a folk song. The lyrics, which he loosely translated as something along the lines of *we come together in life and in returning to dust we'll be together as well*, expressed to me the lasting bonds of marriage, and in that sense connected them to the monument built by Humayun's wife. The sonic qualities of both of these recordings – along with their subjects of life, death, and marriage – seemed to suggest a union of sorts with the tone of the acoustic instrument, and it's multiple copies echoed out and layered by the delay.

### To Unformed

Kyong Mee Choi

This piece is inspired by Thich Nhat Hanh's book, *No Death, No Fear*. He describes life and death by saying, "When conditions are sufficient we manifest and when conditions are not sufficient we go into hiding." *To Unformed* attempts to depict Thich Nhat Hanh's idea musically by using the same musical material as a tool of formation and deformation. Depending on its musical context (condition), the same material serves alternatively as *manifestation* and *hiding*.

### Slumber

John Gibson

*Slumber* was commissioned by the Third Practice Festival for a DVD of multichannel pieces that engage the music of the past in some way. In *Slumber*, I looked to music from Schumann's *Kinderszenen*, "Kind in Einschlummern." I asked pianist Mary Rose Jordan to record this piece. Then I subjected parts of the recording to the whims of my own software, which stratifies the spectrum of a brief sound and creates many shimmering, out-of-sync repetitive patterns. *Slumber* begins noisily but eventually settles into a quotation from the end of the Schumann. The listener slowly senses the presence of the piano — first only as a subtle timbral reference, then as explicit piano notes reconstructed from the recording, and finally as the unprocessed Schumann phrase.

### window: a vision in multiple stages

Jeff Herriott

I originally worked with bass clarinetist Mike Lowenstern when MATA commissioned me to write a new composition for him as part of their 2003 Festival. The resulting piece, *Design for bass clarinet and electronics*, has since become my most frequently performed work. This past spring, I brought Mike back to my university to work with students, and took the opportunity to write him something new that connects to the previous work but also shows my some of the ways in which my approach to musical form continues to evolve. *window: a vision in multiple stages* was composed in winter of 2008-9, with thanks to the American Composers Forum and the McKnight Foundation.

### Dandelion

Mary Kouyoumdjian

*Dandelion* was written for violinist Andie Springer. Just as the seeds of a dandelion, a symbol attached to childhood innocence and play, are carried to destinations unknown, this piece comments on how the standard musical repertoire of Springer's youth influences her contemporary musicality that is strongly focused on the experimental and avant-garde. The prepared electronics sample extracted audio from home videos of Springer's childhood recitals. The manipulated video is prepared by artist Nikolai Antonie.

### Étoiles de mer

Kirsten Volness

Having recently moved to Rhode Island, living near the ocean again has inspired my interest in the ecosystems of a new and intriguing environment. Sea stars, or starfish (étoiles de mer), have been around for 400 million to a billion years and some are regarded as keystone species, whose role as predators is critical to maintaining balance within the ecosystem. I was fascinated and inspired by their symmetrical bodies, prickly skins, regenerative capabilities, and fragility of existence in a world among modern humans. Generous support for the creation of this piece was provided by the Rhode Island State Council on the Arts.

## Biographies

### Nikolai Antonie, video artist

Nikolai Antonie is a visual artist based in Brooklyn NY. Since graduating from Carnegie Mellon with a Bachelors in Fine Art, Nikolai has developed a multi-disciplinary practice. Installation and sculpture are paramount concerns in his main focus as a video artist. Collaboration informs the core belief in Nikolai's artistic practice: the basis for creativity is communication.

Nikolai most recently, has honed in on an ongoing collaboration, as one of the three founding members of the creative collective *Satan's Pearl Horse*. The collective's collaborations have centered around contemporary composers based in New York City. The group has created an eclectic range of music videos and short films inspired by the work of a variety of composers. These collaborations include Matt Marks' *The Little Death Vol.1*, Ted Hearne's, *Katrina Ballads*, David T. Little's group *Newspeak* and Bryan Sentit's *From The Margins, This, Unmentioned*, along with working in the group TRANSIT's experimental multi-media collaboration *Corps Exquis*.

### Rose Bellini, violoncello

Cellist Rose Bellini is an avid performer of a wide variety of music including classical, amplified, improvisational, crossover, and experimental. She regularly performs with contemporary music ensembles, modern dance companies, bands, and chamber and orchestral groups around New York City and across North America. Rose can be heard with her own ensemble REDSHIFT, and has appeared with the FLUX Quartet, East Village Opera Company, Phoenix Ensemble, folk and rock bands, and in venues from Monkeytown to Symphony Space to Carnegie Hall. Rose frequently commissions and premieres new works, and collaborates with established and emerging composers from around the world.

Her primary teachers have included Janos Starker and Emilio Colón, under whom she received her Doctor of Music Degree at Indiana University. By day, Rose is a grantwriter and fundraiser, and serves on the board of the Switchboard Music Festival in San Francisco.

### Jason Bolte, composer

Jason Bolte (b.1976) is currently serving as an Adjunct Instructor of Music Technology and Composition at the University of Central Missouri while completing his D.M.A. in Music Composition at the University of Missouri – Kansas City Conservatory of Music and Dance. Jason is a member of the organizational board of the Electronic Music Midwest Festival, and a founding board member and current President of the Kansas City Electronic Music and Arts Alliance. Jason holds a B.M. with an emphasis in Music Engineering Technology and a M.M. in Music Composition from Ball State University. His music has been performed throughout the United States, Europe, South America and Asia. In the summer of 2007, Jason was an Associate Artist in Residence at the Atlantic Center for the Arts with Master Artist Denis Smalley. Jason's music has received awards

and recognition from the International Competition for Composers "Città di Udine" (Finalist: 2010), VII Concurso Internacional de Miniaturas Electroacusticas (Finalist: 2009), 2nd. International Electroacoustic Music Contest – CEMVA (Third Prize: 2008), 9th Electroacoustic Composition Competition Música Viva (Prize Winner: 2008), Bourges International Competition of Electroacoustic Music and Sonic Art (Selection: 2006, 2008), ASCAP/SEAMUS Student Commission Competition (Second Prize: 2008), ETH Zurich Digital Arts Week Soundscape Competition (Recognition: 2007), Music Teachers National Association and Missouri Music Teachers Association (Missouri Composer of the Year/Commission: 2007), and International Society of Bassists Composition Competition (First Prize, Media: 2005). Jason's music is available on the Vox Novus and Miso Records labels.

### Kyong Mee Choi, composer

Kyong Mee Choi, composer, organist, painter, and visual artist, received several prestigious awards including John Simon Guggenheim Memorial Foundation Fellowship, Robert Helps Prize, Aaron Copland Award, Illinois Arts Council Fellowship, ASCAP/PLUS Awards, The First prize of ASCAP/SEAMUS Award, First Place for the Birmingham Arts Music Alliance Concert Exchange program, The Second prize at VI Concurso Internacional de Música Eletroacústica de São Paulo, Mention for Musique et d'Art Sonore Electroacoustiques de Bourges, Honorary prize for the Musica Nova, Society of Electroacoustic Music of Czech Republic, Honorable Mention for the Luigi Russolo International Competition in Italy, Honorary mention in the Destellos Competition, Finalist of the Contest for the International Contemporary Music Contest "Citta' di Udine, Finalist for Concurso Internacional de Composicai eletroacoustica in Brazil among others. Her music can be found at CIMESP, SCI, EMS, ICMC, ERM media, SEAMUS, Détonants Voyages. Her multimedia opera, THE ETERNAL TAO, which was supported by John Simon Guggenheim Memorial Foundation Fellowship, was premiered in Ganz Hall at Roosevelt University in October 2010. She received a D.M.A. at the University of Illinois at Urbana-Champaign, a M.M. at Georgia State University and a B.S. in chemistry and science education at Ewha Womans University, and studied Korean literature in a master's program at Seoul National University in South Korea. She is an Assistant Professor of Music Composition at Roosevelt University in Chicago where she teaches composition and electro-acoustic music. She writes for chamber, electro-acoustic, interactive, and multi-media work. ([www.kyongmeechoi.com](http://www.kyongmeechoi.com))

### John Gibson, composer

John Gibson's acoustic and electroacoustic music has been presented in the US, Canada, Europe, South America, Australia, and Asia. His instrumental compositions have been performed by many groups, including the London Sinfonietta, the Da Capo Chamber Players, the Seattle Symphony, the Music Today Ensemble, Speculum Musicae, Ekko!, and at the Tanglewood, Marlboro and June in Buffalo festivals. Presentations of his electroacoustic music include concerts at the Seoul International Computer Music Festival, the Bourges Synthèse Festival, the Brazilian Symposium on Computer Music, the International Biennial for Electroacoustic Music of Sao Paulo, Keio University in Japan, the Third Practice Festival, the Florida Electroacoustic Music Festival, and several ICMC

and SEAMUS conferences. Among his grants and awards are a Guggenheim Fellowship, a Charles Ives Scholarship from the American Academy and Institute of Arts and Letters, two ASCAP Foundation Grants, and the Paul Jacobs Memorial Fund Commission from the Tanglewood Music Center. Recordings of his music appear on the Centaur and Everglade labels. Gibson holds a Ph.D. in music from Princeton University, where he studied with Milton Babbitt, Paul Lansky, Steven Mackey and others. He writes sound processing and synthesis software, and has taught composition and computer music at the University of Virginia, Duke University and the University of Louisville. He is now Assistant Professor of Composition at the Indiana University Jacobs School of Music. For more information, please visit [john-gibson.com](http://john-gibson.com).

### **Stephen Gorbos, composer**

Stephen Gorbos composes concert music for a range of ensembles and soloists, as well as music for film, theatre, and dance. His music navigates a wide palette of genres and influences, creating a unique synthesis between styles as diverse as American rhythm & blues, western classical music, and Javanese gamelan. Working with electronic elements – mostly in the realm of sampling and processing – has played an increasingly meaningful role in Stephen's creative process. Whether composing for traditional ensembles, electronic media, or a mixture of both, the goal of this process is to create a music that is expressive, spontaneous, and flexible.

An emerging voice in American music, Stephen has had his works performed in concert halls across the US and in Europe by organizations such as the Minnesota Orchestra, the NOW Ensemble, the New England Philharmonic, and the Cuarteto Latinamericano. Stephen has received recognition and support from ASCAP, Meet the Composer, the American Music Center, and the American Composers Forum. As a recipient of the Aaron Copland Award, Stephen was composer-in-residence at Copland House during the summer of 2008. Stephen has also been a fellow at both the Tanglewood Music Center and the Aspen Music Festival's composition masterclass, and his music has been featured at Ostrava Music Days, the Oregon Bach Festival Composers Symposium, the Chamber Music Academy and Composers Forum of the East, the Bowdoin Summer Music Festival, and the Joventuts Musicals festival in Torroella de Montgri, Spain.

Originally from Bethlehem, Pennsylvania, Stephen currently lives and works in Washington, DC, where he is an assistant professor of music composition and theory at The Catholic University of America.

### **Moon Young Ha, composer**

Composer Moon Young Ha combines classical instruments, video, and electronics to create contemporary concert music. His music has been influenced by multi-cultural musical background including western and non-western classics, jazz and pop music. His work has been presented at festivals and concerts in France, the Netherlands, the United Kingdom, Serbia, Lithuania, Spain, Sweden, Argentina, Canada and the United States including the International Computer Music Conference, Vilnius Veidai Festival, International Conference on Contemporary Music, Mizzou New Music Festival, Etchings Contemporary Music Festival, SoundImageSound, New York City Electroacoustic Music

Festival, Western Oregon University New Music Festival, NoiseFloor Festival, New Music Miami ISCM Festival, KoMA Festival, Electroacoustic Music Midwest, Society of Composers Inc. Conferences, among others. He has collaborated with visual artist/composer Dennis Miller, and his music has been performed by Alarm Will Sound, ensemble s21, LOOS ensemble, orkest de ereprijs, East Coast Contemporary Ensemble, Duquesne Contemporary Ensemble, R&R Electronics, Eric Mandat, Florida International University Symphony Orchestra and the University of Illinois New Music Ensemble. He earned his Bachelor's and Master's degree in music composition at the University of Illinois at Urbana-Champaign, and in the fall of 2010, he will be starting his Ph.D in Music Composition/Theory at New York University, Graduate School of Arts and Science. More information can be found at his website (<http://www.moonyoung.net>).

### **Jeff Herriott, composer**

Jeff Herriott is a composer who uses recording and computing technology to enhance and augment the natural sounds of instruments, with a goal of creating inviting aural spaces. Recent projects include new works with electronics for the Anca Saxophone Quartet and bass clarinetist Michael Lowenstern, as well as a percussion solo for Trevor Saint that will be premiered as part of PASIC's Focus Day in 2010. Upcoming projects include new works for khaen scholar Christopher Adler and percussionist Patti Cudd. Jeff is also a member of the Sonict Duo, which performs concerts of music for saxophone, video, and electronics, with Fall 2010 residencies scheduled at Mansfield University, Ohio University, and Ithaca College. Jeff is currently an Associate Professor of Music at the University of Wisconsin at Whitewater, where he teaches courses in audio, multimedia, music technology, and composition.

### **Aaron Likness, piano**

Pianist Aaron Likness is an enthusiastic advocate of modern and contemporary music, an interpreter of "superb clarity and sensitivity" (CVNC) whose repertoire ranges from Bach to Boulez. He has been heard throughout the Boston area, including live broadcast performances on WGBH, in appearances with the NEC Philharmonia, [nec]shivaree, Discovery Ensemble, the Callithumpian Consort, and Boston New Music Initiative. He also works regularly with young composers in premieres and performances of new music.

A native of North Carolina, Likness attended the University of North Carolina at Chapel Hill, receiving the school's highest honors in performance and composition. He is currently pursuing a masters' degree at the New England Conservatory, where he studies with pianist Stephen Drury.

### **Aaron Kirschner, clarinet/bass 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, and 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.

### **Mary Kouyoumdjian, composer**

Mary Kouyoumdjian is dedicated to composing music that pushes the boundaries of expectation and musical tradition. Drawing on her Armenian heritage, interest in folk music, and background in experimental composition, she uses a sonic pallet that is progressive and paints the stage with a new and innovative world of sound.

Kouyoumdjian's works have been premiered by such performers as internationally acclaimed cellist Charles Curtis, flautist John Fonville, violinist János Negysey, the Los Angeles New Music Ensemble, and several members of the New York Philharmonic and MET Orchestra. She is a resident composer to *The Los Angeles New Music Ensemble* and co-founder of the New-York based contemporary composers collaborative, *The Audio & Music Project [AMP]*. Her compositions range from concert works for orchestra/chamber ensemble to multimedia collaborations and film scores.

With a B.A. in Music Composition from the University of California, San Diego, and an M.A. in Scoring for Film & Multimedia from New York University, Kouyoumdjian has studied composition with Chinary Ung, Steven Kazuo Takasugi, Chaya Czernowin, and Marc-Antonio Consoli, film scoring with Deniz Hughes and Ron Sadoff, and jazz with the legendary composer/pianist Anthony Davis. In exploring the relationship between music and picture, Kouyoumdjian has also studied film with French New Wave director Jean-Pierre Gorin, who, along with her musical mentors, inspired her to explore the avant-garde and 'quirkier' sides of art.

### **Dennis Miller, animator**

Dennis Miller received his Doctorate in Music Composition from Columbia University and is currently on the Music faculty of Northeastern University in Boston where he heads the Music Technology program and serves on the Multimedia Studies Steering Committee. His mixed media works have been presented at numerous venues throughout the world, most recently the DeCordova Museum, the New York Digital Salon Traveling Exhibit, the 2005 Art in Motion screenings, Images du Nouveau Monde, Cynet Arts, Sonic Circuits, the Cuban International Festival of Music, and the 2004 New England Film and Video Festival. His work was also presented at the gala opening of the new Disney Hall in Los Angeles (2003) and at the SIGGRAPH 2001 in the Emerging Technologies gallery. Recent exhibits of his 3D still images include the Boston Computer Museum and the Biannual Conference on Art and Technology, as well as publication in *Sonic Graphics: Seeing Sound* (Rizzoli Books) and *Art of the Digital Age* (Thames and Hudson). Miller's music and artworks are available at [www.dennismiller.neu.edu](http://www.dennismiller.neu.edu).

### **Bill Solomon, percussion**

Bill Solomon is a Hartford, CT-based percussionist mentioned as "a stand out among unfailingly excellent performances" in the *Boston Globe*. Performance credits include the

solo vibraphone for Pierre Boulez's *Répons* in collaboration with the Lucerne Festival, IRCAM, Ensemble InterContemporain and Mr. Boulez; a member of the ensemble SIGNAL with composers Helmut Lachenmann and Steve Reich, including 2011 tours to Asia and Europe; a soundtrack by Philip Glass for the 9/11 documentary "Project Rebirth"; and a sound installation at Yale-Haskins Labs Gallery in collaboration with composer Matt Sargent. Other performance highlights include June in Buffalo, Sebago-Long Lake Chamber Music Festival, Percussive Arts Society International Conference, Bang on a Can Marathon, HOT!Fest NYC, Pixilations, Hartford Symphony Orchestra, Miami String Quartet, Full Force Dance Theater, Yale Repertory Theatre, Brattleboro Music Center, EXILKABARETT, Luduvico Ensemble and Island Chamber Musicians. Current and forthcoming recordings can be heard on Mode, EUROArts, Naxos, Capstone, Tzigane and Equilibrium labels.

### **Kirsten Volness, composer**

Kirsten Volness is a composer, pianist, and educator who grew up outside a small town in southern Minnesota – a place which fostered in her a keen interest in the outdoors. The magic to be found in the natural world informs and inspires her creative work, as do various spiritual traditions. She has received commissions from the BMI Foundation, ASCAP/SEAMUS, the Kansas City Electronic Music and Arts Alliance, and REDSHIFT and has written for various performers such as the NOW Ensemble, Colorado Quartet, and Ann Arbor Symphony. She has written songs in collaboration with Exilkabarett and Erik Ehn's Tenderloin Opera Company and participates in the Awesome Collective, a new media/theater/performance group. She was recipient of the 2010 Fellowship in Music Composition from the RI State Council on the Arts. Her electroacoustic work has been performed at numerous festivals including Bourges, SEAMUS, NYCEMF, Third Practice, and Electronic Music Midwest. Her acoustic work has been featured at festivals presented by the American Composers Alliance, Midwest Composers Symposia, and the Montréal and Edinburgh Fringe.

Kirsten earned composition degrees from the University of Michigan (DMA, MM) and the University of Minnesota (BA, summa cum laude). Some of her past teachers include Evan Chambers, William Bolcom, Betsy Jolas, Bright Sheng, Michael Daugherty, and Judith Zaimont. She is on the board of directors for the Boston New Music Initiative and serves as Director of Publicity and Marketing while residing and teaching privately in Providence, RI. ([www.kirstenvolness.com](http://www.kirstenvolness.com))

# The Boston New Music Initiative Concert Series, Season Two

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

**Concert #4: February 2011**

Program TBD

**Concert #5: April 2011**

Program TBD

**Concert #6: June 2011**

Program TBD

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