

in collaboration with

**The
Seraphim Singers**

PRESENTS

NEW VOICES:

Meditations, Psalms, Prayers, and Ruminations

Featuring the works of:

John C. GRIFFIN
Timothy KRAMER
John LEVEY
Láura MACIAS
Graham Gordon RAMSAY
Matthew RICKETTS
Paul John RUDOI
Eric SAWYER
Carlyle SHARPE
James WOODMAN

Jennifer Lester, *Music Director*
The Seraphim Singers

Erin M. Smith, *Artistic Director*
The Boston New Music Initiative

Saturday, May 21, 2011

8:00 pm
St. John's Episcopal Church
1 Roanoke Avenue
Jamaica Plain, Massachusetts

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, Inc.

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Todd Minns; Erin Smith; Kirsten Volness

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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 this season has been a remarkable success toward that end: after tonight's concert, BNMI will have performed or collaborated on the work of 54 different living composers (and counting!), including eight world premieres and numerous regional premieres. Our diverse instrumentation on our programs has ranged from a single performer through chamber orchestra, including electroacoustic works. Tonight's concert, which focuses on vocal and choral works, is our fifth in this season's six-concert series, with our season concluding with works for chamber ensemble on June 18.

We would like to thank both the Seraphim Singers and JP Concerts for the terrific and unique opportunity to present this concert program to all of you tonight. We also thank you for your attendance and support, and hope to see you at our June concert, and for the start of our third season in the fall!

Sincerely,
Erin M. Smith
Artistic Director, the Boston New Music Initiative, Inc.

The 8th Annual Walk for Music

Dear Friends and Supporters of BNMI,

On Sunday, May 22, 2011, the Boston New Music Initiative will be participating in the 8th Annual Walk for Music and Arts. At our very earliest stages of development at this time last year, our participation in the Walk for Music allowed us to raise enough funds to solidify our status as an official 501(c)(3) non-profit public charity and move forward with this season's highly ambitious plans. This year, we'll need your help again as we make final preparations for our third season in the fall. This fundraiser supports a variety of music programs in the Boston area, so many of our friends from a number of other ensembles will be participating as well.

I founded BNMI in September of 2009, dedicated to combining a performing ensemble (consisting of emerging professional-caliber musicians from the region) with a strong network of new music composers, performers, conductors, and directors. It was my personal mission to establish an organization that wasn't simply adding to the already-crowded field of excellent new music ensembles in the region. Rather it was designed to help promote the careers of each of the organization's members (and our membership is free!) in all stages of their careers so that they may continue to promote the growth, education, and exposure of new music to local, national, and international audiences. We believe concerts like tonight are a great step toward furthering our mission.

As far as we've come, there's always more work to be done, and we rely heavily upon public support to continue promoting our mission. Concert venues, program printing, performance rights, equipment and music rental, and maintaining our online network are just a few of our ongoing expenses, and as we attempt to grow larger and more ambitious in our operations, these expenses will also continue to grow. Some of our upcoming goals include:

- providing stipends to all performers on our concerts, all of whom thus far have performed on our concerts as volunteers in spite of providing us with professional-quality work
- commissioning composers for works to be premiered by us on our Concert Series
- implementing a Recital Series to further involve our member composers, performers, and conductors
- performing concerts outside of the Boston area, as well as collaborating with groups from other regions to come to Boston to perform with us
- presenting master classes, roundtable forums, and reading sessions for our members

I know there are a number of important causes that require financial support, and sometimes people are only in a position to choose a few to which they can donate, if that. I also can certainly sympathize with those who are unable to give in these difficult economic times. We are grateful for any financial support and consider no donation to our organization to be too small. To those of us with careers in the field of new music, an

organization such as BNMI is vital not only to our local community, but to the international community, and does indeed have—and will continue to have—a truly positive and significant impact on our careers.

If you are interested in contributing to BNMI for this year's Walk for Music, we are gladly still accepting donations tonight. Please make checks out to "The Boston New Music Initiative, Inc." You may also donate to us on our website at www.bostonnewmusic.org. If you wish to dedicate all or part of your donation to the Performance Fund, which is designed solely for providing performer stipends on our annual Concert Series, please indicate "Performance Fund" in the memo line. I also ask that you include your name, email address, and mailing address with your donation so that we can provide you a thank you acknowledgement, and a receipt for your tax records.

We thank you very much for your time, and thank you for your continued support of our organization

Sincerely,

Tim Davis

Founder and CEO, the Boston New Music Initiative, Inc.

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!

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

To submit scores for consideration for Season 3:

Please visit: www.BostonNewMusic.org/Submit

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2010-2011 Concert Season
St. John's Episcopal Church

May 21, 2011
Jamaica Plain, Massachusetts

This Is Just to Say (2008, rev. 2010)

John C. GRIFFIN
(b. 1979)

- I. The Red Wheelbarrow
- II. The Great Figure
- III. This Is Just to Say

Meditación en el Umbral (2010)

Láura MACIAS
(b. 1979)

- I. Nocturno (Nocturne)
- II. Lavanderas del Grivalja (Washerwoman on the Grivalja)
- III. Apelación al Solitario (Appeal to the Lonely)

Emily Bieber, *soprano*
Karen Chow, *piano*

The Rain Was Ending (2007, rev. 2011)

John LEVEY
(b. 1981)

Sonja Tengblad, *soprano*
Leah Kosch, *piano*

Madam Damnation (2009)

Matthew RICKETTS
(b. 1986)

Margot Rood, *soprano*
Leah Kosch, *piano*

-Intermission-

The Boston New Music Initiative presents

THE SERAPHIM SINGERS

Jennifer Lester, *Music Director*

Psalm 121: Levavi oculos (2001)

Lilit Hartunian, *violin*

Graham Gordon RAMSAY

(b. 1962)

Lux Aeterna (2004)

Timothy KRAMER

(b. 1959)

Sacred Places (2004)

Eric SAWYER

(b. 1962)

Peace (2004)

Carlyle SHARPE

(b. 1965)

Thrice is Sweet Music Sweet (2010)

Paul John RUDOI

(b. 1985)

Psalm 96 (2006)

James WOODMAN

(b. 1957)

The Seraphim Singers

Jennifer Lester, *Music Director*

Soprano

Alison Moll
Cinda Nimmer
Wendy Perrotta
Leslie Price
Eileen Sweeney

Alto

Margaret Angelini
Rita Budwey
Sara McLaughlin
Nicole Ruttan

Tenor

Robert Barney
Thomas Buie
John McLaughlin
Mark Nemeskal

Bass

Daryl Bichel
Michael Budwey
Taras Leschishin
John Salisbury

Since its debut performance in 1997, The Seraphim Singers has created a special niche among Boston's performing elite with sensitive and probing performances of sacred choral music. Founded and directed by Jennifer Lester, the ensemble consists mostly of organists, composers, and other professional musicians whose vast knowledge and experience nourishes a passion for arresting and demanding repertoire. In residence at the Basilica of Our Lady of Perpetual Help (known fondly among Bostonians as "Mission Church"), The Seraphim Singers has honed refined interpretations of Roman Catholic masterworks, from Monteverdi and Byrd in the Renaissance to Poulenc and Durufle in the twentieth-century. Also committed to new music, particularly by local composers, the ensemble has given premiere performances of works by Julian Wachner, Elliott Gyger, Stanley Hoffman, Graham Ramsay, Eric Sawyer, and Carlyle Sharpe, and has recorded choral compositions of Elliott Gyger for the Arsis label. In integrating the old with the new, The Seraphim Singers has consistently brought to light the timeless transcendence inherent in all great sacred choral compositions.

Program Notes

This Is Just to Say

John Griffin

This piece, written for soprano Meganne Masko, is comprised of three miniaturist songs based on three short poems by the twentieth-century imagist poet William Carlos Williams. In his works, Williams often elicited emotional responses from the reader using a minimum of words and no wasted space. Each word was carefully chosen to represent the exact ideas and feelings meant to be conveyed in the poem. An attempt has been made in these songs settings to follow the same ideals in a compositional sense. While certain phrases were repeated for musical purposes, limited pitch, rhythmic, and harmonic material were utilized to write the piece. Text painting was employed to accurately represent the underlying meaning of each poem, whether in the more tonal outer movements or the fairly atonal middle movement.

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Meditación en el Umbral (Meditation at the Threshold)

Láura Macías

Meditación en el Umbral (Meditation at the Threshold) is a song cycle composed of three poems by the Mexican poet, Rosario Castellanos; *Nocturno*, *Lavanderas del Grijalva* and *Apelación al Solitario*. The poems talk about lost love and about finding reconciliation with oneself and the desire to find hope once again.

The Rain Was Ending

John Levey

Englishman Laurence Binyon (1869-1943) wrote *The Rain Was Ending, and Light* during the late 1910s. It was published in 1920 as a part of *The Secret*, one of his lesser-known collections. This musical setting was composed for soprano Alissa Rose in 2007, and revised in 2011.

Madam Damnation

Matthew Ricketts

Madam Damnation is based on re-arranged, re-composed and re-imagined text fragments drawn from Shakespeare's plays. All words were chosen from monologues and dialogues spoken by women - Lady Macbeth, Ophelia, the Lear sisters et al. - who, in that particular moment, were experiencing some form of insanity. The piece is thus conceived as a musical portrait of the Shakespearian insane female, forever trapped within the binds of drama, squeezed into the corset of the paragraph, the page, the archetype. The soprano ruminates on her sorry lot, talks to herself, fights for recognition, counts the endless passing days and ultimately resigns to accept her position as a Madam forever damned to relive her pre-written history ad nauseam.

The piece was written for Margot Rood in 2009 and is most warmly dedicated to her.

Psalm 121: Levavi oculos

Graham Gordon Ramsay

Psalm 121: Levavi oculos was commissioned in August (2001) by the Seraphim Singers. The work...is conceived as the first in a grouping of "three psalms of comfort and consolation." Although the work is being presented in concert format here, it is designed in structure and length to also lend itself as part of a worship service. With this thought in mind, the scoring is somewhat unusual, being for SATB chorus and solo violin. Rather than using the violin strictly as an accompaniment for the chorus, the piece opens with a violin recitative followed by what develops as a dialogue between chorus and soloist.

Lux Aeterna

Timothy Kramer

This work was written for the Trinity University Choir and their director Scott MacPherson. In anticipation of the choir's tour to Germany in 2005, I was asked to write a piece that would be suitable for performance in the Cologne Cathedral. In thinking about that large reverberant space, the words of the *Lux aeterna* seemed most appealing to me. With that in mind, this piece uses soft, glowing textures, an attention to color, and long held tones to express the images of light, the eternal, and the perpetual. It was completed in 2004 while on sabbatical from Trinity University.

Sacred Places

Eric Sawyer

Sacred Places, composed for the Seraphim Singers, frames one of John Donne's Holy Sonnets with two contemporary poems by Denise Levertov. The contemplative character of the Levertov settings places at a distance the bold initial declaration of Donne's "At the round earth's imagined corners," but in fact there are some important resonances among the texts. Both of Levertov's poems suggest a condition of waiting: an anxious wait for clarity in "Flickering Mind," a serene wait for revelation in "...That passeth all understanding."

Donne's sonnet, having initially called forth the Judgment Day, abruptly changes heart in favor of more time to repent and prepare. Musically, then, there is opportunity for a narrative evolution: from uncertainty of mood to certainty, then drawing back to a patient sense of expectation.

Peace

Carlyle Sharpe

Peace was commissioned by the Seraphim Singers and completed in 2004. I remember Jennifer Lester was looking for a work that could be connected, through the poetry, to the Catholic tradition. After some searching, I found the Gerard Manley Hopkins poem, "Peace," to be quite a beautiful and poignant text for this setting.

--Carlyle Sharpe

Gerard Manley Hopkins' conversion to Catholicism (at the hands of Cardinal Newman) and admission to the Jesuit order were steps in his search for a faith with intellectual strength. After joining the Jesuits he ceased writing for a number of years, until he became convinced that his poetry could enhance, rather than detract from, his spiritual life. His work was unknown during his life and not published until almost thirty years after his death. Perhaps the dominant theme of his oeuvre - expressed to perfection in God's Grandeur - is an awareness of God's omnipresence in the world, too often unperceived by humanity at large.

This misalignment between the divine and human spheres is also the subject matter of *Peace*, which is concerned with peace both on a global and on a personal level. The straightforward homophonic textures and rich harmonic language of Carlyle Sharpe's new a cappella setting succeed in capturing the yearning quality of the poem.

Peace was commissioned by the Seraphim Singers and ECS Publishing.

-- Elliott Gyger

Thrice is Sweet Music Sweet

Paul John Rudoi

The text of *Thrice Is Sweet Music Sweet* comes from a poem by Richard Watson Gilder entitled "Music and Friendship." It speaks of the connections made between people as a result of listening to and making music together. A plutonic ode to music and sound, *Thrice Is Sweet Music Sweet* reaches back to the simple yet soulful aim of music: to bring people together.

Psalm 96

James Woodman

Psalm 96 was commissioned in 2006 by The Seraphim Singers and premiered in September of 2007. Based on a translation of Mary Sidney Herbert (1561-1621), whose psalm translations influenced such great 17th century poets as George Herbert and John Donne, *Psalm 96* is representative of Woodman's effective writing. With each of the seven psalm verses delineating a musical section, the composition opens with a surprising major scale vocalise while each subsequent verse employs new thematic material. Though conservative in his musical language, Woodman's harmonic invention (as in the passage "Now rejoice and leap and roar"), and his steady migration of key, meter and mood, impart an endearing freshness.

Biographies

Jennifer Lester, Music Director, the Seraphim Singers

Jennifer Lester, founder and Music Director of the Seraphim Singers, is among the outstanding organist-choirmasters of her generation. Under her direction, the Seraphim Singers presents its twelfth season in 2008-2009.

Known for creative programming and advocacy of new music, Ms. Lester has promoted several local composers with commissions of their works. Among these are Elliott Gyger, Graham Ramsay, Julian Wachner, Carlyle Sharpe, and James Woodman, each of whom has contributed one or more major works to the Seraphim Singers repertoire. As the Associate Music Director and Organist of St Paul Parish in Harvard Square, she directs the Parish Adult Choir and accompanies the Boston Boy Choir and St Paul Men's Schola.

A Fulbright scholar, Ms. Lester studied organ in Vienna at the Academy of Music with Michael Radulescu. She was awarded the Bachelor of Music degree in organ with Honors from the New England Conservatory, and the Master of Music in conducting from Yale University. Ms Lester is a past Dean of the Boston Chapter American Guild of Organists, and has recorded as both organ accompanist and conductor with the Boston Bach Ensemble, the Seraphim Singers, the Philovox Ensemble, and the Boston Boy Choir.

Emily Bieber, soprano

Soprano Emily Bieber has appeared as a soloist with the Michigan State University Chorale, MSU Symphony Band, and MSU Jazz Ensemble. She was also chosen as the soprano soloist for Michigan State University's September 11 memorial performance of Mozart's *Requiem*. A lover of oratorio and choral works, she is a member of the Boston Baroque chorus and is the lead soloist and cantor for Christ Episcopal Church in Quincy, MA. She is also active in opera, having performed in the New England Conservatory's mainstage productions of *Le nozze di Figaro* (Barbarina), *The Medium* (Monica), and Cavalli's *L'Egisto* (Goddess of the Dawn/Hour One). Recently she performed in *Die Fledermaus* (Adele) the summer of 2009 at Quisisana Resort in Lovell, Maine, and in Opera del West's *L'elisir d'Amore* (Gianetta cover/chorus) in the summer of 2010. In an effort to connect with the community, Emily is one third of the folk/country trio Diva's Daughters, a satellite group involved with the Diva Day Foundation (for more information, please visit divaday.net) She received her Masters in Vocal Performance from the New England Conservatory, and continues to study with Carole Haber.

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 Arleene Antin. She currently studies with Linda Jiorle-Nagy,

pursuing a Master's Degree in piano performance at Boston University's College of Fine Arts.

John C. Griffin, composer

John C. Griffin is an instructor of music at Western Michigan University and a free-lance pianist in the Kalamazoo, Michigan area. Griffin earned his Ph.D. in music composition from the University of Iowa, where he studied with David Gompper. He received his BM and MM in music from Western Michigan University. While at WMU, he studied piano with Lori Sims and composition with Richard Adams, C. Curtis-Smith, and Robert Ricci. As a pianist, he has performed with the new music ensembles *Opus 21* and *Birds on a Wire*, and he serves as the accompanist for the Kalamazoo Singers choral group. His compositions have been featured at the Imagine 2 Electroacoustic Music Festival, the Electroacoustic Juke Joint, and the UAHuntsville New Music Festival, as well as multiple conferences of the Society of Composers, Inc. and the College Music Society. In 2009, his piece for solo violin *Counterrevolution* was performed at the CMS International Conference in Zagreb, Croatia. His flute and piano piece *Shards* was selected for performance at the upcoming CMS International Conference in South Korea in July of 2011. Recent commissions include works for the Kalamazoo Singers and *Birds on a Wire*. More information can be found at www.johncgriffin.com.

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.

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. 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, and performing with groups like the Boston New Music Initiative.

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 has been awarded teaching assistantships at the Brevard Music Center, and is currently on faculty at Boston College and the Longy School of Music.

Timothy Kramer, composer

Timothy Kramer's works have been performed widely throughout the world by major ensembles and orchestras. He has received grants from the Guggenheim Foundation, the NEA, the MacDowell Colony, Meet the Composer, BMI, ASCAP, and the American Guild of Organists, among others. His degrees are from Pacific Lutheran University and the University of Michigan, and he was a Fulbright Scholar to Germany. Originally from Washington State, he taught at Trinity University in San Antonio for 19 years, where he also founded CASA (the Composers Alliance of San Antonio). In July 2010 he began a post as Professor and Chair of the Music Department at Illinois College in Jacksonville, Illinois. Visit timothykramer.com for more information.

John Levey, composer

John Levey is currently Assistant Professor of Music and Music Director at the University of Pittsburgh at Bradford. In 2009, he completed a PhD in Composition and Music Theory as a Regents Fellow at the University of Michigan. His principal composition teachers include Bright Sheng, Andrew Mead, William Bolcom, Susan Botti, and Lewis Nielson.

John was recently awarded a commission by the Golandsky Institute for their 2012 Summer Symposium. Recent performances of his works have taken place at Mansfield University, Harvard University, Boston College, and the Chelsea Art Museum in New York City. He is presently composing a solo work for baroque violinist Beth Wenstrom.

Láura Macías, composer

Láura Macías is a Mexican-American composer, native of El Paso, Texas. Laura's musical catalog includes music for chamber orchestra, art songs, chamber music, and incidental music for the theatre. Her music has been performed in various venues in El Paso, Texas, Spartanburg, South Carolina, Raleigh, North Carolina, Boston, Massachusetts, and Paris, France.

Macías received her Bachelors in Music Composition and Theory from the Petrie School of Music and her Masters in Composition from the Longy School of Music, where she was awarded the Nadia Boulanger scholarship. In 2005, she was selected to be part of the European American Music Alliance, where she was awarded a scholarship to participate in a composition program in Paris.

Besides writing art music, Láura enjoys working with children: she currently teaches piano, directs a Children's Musical Theatre Troupe, and a Children's Chorus at ZUMIX, a non-profit music organization in East Boston.

Graham Gordon Ramsay, composer

Graham Gordon Ramsay was born in Northridge, CA in 1962. Interested in music at an early age, he began to study clarinet when he was eight, and later studied piano. After private tutelage in theory and ear training with Dr. John Walker, he began formal studies in composition at Pleshakov-Kaneko Music Institute in Palo Alto, CA under Dr. Michael Andrews.

At 17, Graham Ramsay was accepted for study in the Young Artists Composition Program at Boston University Tanglewood Institute. He went on to undergraduate studies as a scholarship student at Boston University, where he studied composition with Robert Sirota, Joyce McKeel, David Del Tredici, and Theodore Antoniou. While at B.U. he also studied voice with Phyllis Hoffman and became an active performer in the Greater Boston area. In 1984 he studied composition at the Fountainebleau School in France with Narcis Bonet, and voice with Irene Joachim. Upon his return to the U.S., he continued his composition training in New York with Andrew Thomas.

Graham Ramsay leads an active musical life as both composer and performer, and is a founding member of the Boston-based Underground Composers. He has received commissions from numerous solo performers and ensembles including the Burgett Ensemble, the Seraphim Singers, American Classics, and King's Chapel, Boston. He has served as an Associate Board Member of LEAGUE-ISCM, Boston Chapter. He is a BMI composer.

Ramsay was the first composer to be commissioned by Julian Wachner for Boston University's series of new music at Marsh Chapel. He is a winner of the first prize award in the 2003 Roger Wagner Contemporary Choral Composition Competition for his work "Three Psalms". The first of these Psalms for chorus and solo violin was published in 2005 by Gentry Publications. www.ggrcomposer.squarespace.com

Matthew Ricketts, composer

Matthew Ricketts (b. 1986) is a Canadian composer. He attended McGill University's Schulich School of Music, obtaining honours degrees in composition and theory while studying with Brian Cherney, John Rea and Chris Paul Harman. His music has been performed across Canada and the United States, at festivals and concerts in Montreal, Lincoln, Whately, New York and Boston.

Matthew has an avid interest in the links between poetry and music and has collaborated with poets Klara DuPlessis and Lauren J. Rogener in writing and setting original texts. Matthew currently resides in New York City and is studying composition at Columbia University with George Lewis.

Margot Rood, soprano

Soprano Margot Rood brings her luminous tone and superb musicality to repertoire ranging from baroque opera to American musical theatre.

Ms. Rood's appearances on the concert platform have delighted audiences and garnered critical acclaim from national journals. Most recently, the soprano made her Carnegie Hall debut in the world premiere of Shawn Jaeger's *Letters Made of Gold*, as part of the Dawn Upshaw/Donnacha Dennehy composing Song Workshop. In 2010, she made her Boston concert stage debut as the Jungfrau in Schumann's *Das Paradies und die Peri* with Marsh Chapel Choir at Boston University, followed by her Boston Symphony Hall debut as Miriam in Handel's *Israel in Egypt* with the Handel and Haydn Society under the baton of Harry Christophers. Other recent solo appearances include: the world premiere in New York City of *Quick Study*, a song cycle for soprano, flute, percussion and piano by Matthew Ricketts and as soprano soloist in Handel's *Dixit Dominus* with Handel and Haydn Society. She performs regularly with the Lorelei Ensemble (Mo. Beth Willer), Opera Boston (Mo. Gil Rose) and Marsh Chapel Choir (Mo. Scott Alan Jarrett).

The soprano's 2010-2011 season on the operatic stage features a return to St. Peterburg Opera to sing Fredrika Armfeldt in Sondheim's *A Little Night Music* with St. Peterburg Opera and a return to Green Mountain Opera Festival to cover Frasquita in Bizet's *Carmen* and sing Despina in Mozart's *Così fan tutte*. The 2009-2010 season saw Ms. Rood as Little Red Riding Hood in Sondheim's *Into the Woods* with St. Petersburg Opera, followed by appearances as Dorinda in Handel's *Orlando* with Green Mountain Opera Festival.

Ms. Rood received her Masters in Music in 2009 from McGill University in Montreal, Quebec where she studied voice with renowned baritone Sanford Sylvan.

Paul John Rudoi, composer

Paul J. Rudoi, tenor vocalist and composer, has performed and recorded a wide range of music as a soloist and in various ensembles around the country, most recently in the male vocal ensemble Cantus. In March of 2010, Paul was awarded a Subito Grant from the American Composers Forum to record several of his choral works, including an original work, *Thrice Is Sweet Music Sweet*, which won an honorable mention in the Boston Choral Arts Ensemble's 2011 Commission Competition.

Paul's music is published through Graphite Publishing, and he holds a degree in vocal performance from the Hartt School in Hartford, Connecticut. His teachers have included Edward Bolkovac, Kevin Jones, Tyler Flanders, and John Graham.

Eric Sawyer, composer

The music of Eric Sawyer receives frequent performances on both coasts, including at New York's Weill and Merkin concert halls and at Tanglewood, as well as in England, France, Germany, and most recently in Romania and Bulgaria. Recent performances include works on programs by the Brentano String Quartet, Boston Musica Viva, San Jose Chamber Orchestra, Seraphim Singers, Radius Ensemble, Laurel Trio, Ives Quartet, Arden Quartet, Lighthouse Chamber Players, Earplay, and Empyrean. His opera with poet John Shoptaw, *Our American Cousin*, on the assassination of Abraham Lincoln, received its staged premiere from Boston Modern Orchestra Project in June 2008, and a recording of the opera just been released on the BMOP/sound label. His chamber music compilation *String Works* and cantata *The Humble Heart*, performed by New England Voices, are available on compact disc from Albany Records.

Mr. Sawyer has received the Joseph Bearn Prize, a First Music commission from the New York Youth Symphony, and awards from the Tanglewood Music Center and the American Academy of Arts and Letters, and has held fellowships from the MacDowell Colony and Harvard University. He appears frequently as a solo and chamber pianist, recently on programs by Empyrean, Lighthouse Chamber Players, and Composers in Red Sneakers, and is founding director of the critically acclaimed contemporary ensemble Longitude.

Following four years as Chair of Composition and Theory at the Longy School of Music, Mr. Sawyer joined the composition faculty of Amherst College in the fall of 2002. Previously, he has taught composition and theory at the University of California, Santa Cruz, Wellesley College, and MIT. Mr. Sawyer received his undergraduate musical training at Harvard College, and completed his graduate studies at Columbia University and the University of California, Davis. His teachers have included Leon Kirchner, Ross Bauer, George Edwards, and Thomas Benjamin.

Carlyle Sharpe, composer

Carlyle Sharpe (b. 1965) is Associate Professor of Music in Composition and Theory at Drury University. His works have attracted numerous performances and prizes including those from the San Diego Symphony, the American Guild of Organists, ECS Publishing and the Holtkamp Organ Company. Various commissions include those from the Seraphim Singers (Boston), Providence Singers, and the Olympic Quartet for the 2002 Winter Olympics Festival Concerts celebrating the Cultural Olympiad. His works have been broadcast over WGBH Radio-Boston, the Canadian Broadcasting Corporation and in national broadcasts by the Mormon Tabernacle choir and have been performed throughout the United States and abroad. His cantata, *Proud Music of the Storm*, was featured on the National Endowment for the Arts "American Masterpieces" concerts with the Providence Singers and was also performed by The Washington Chorus at The Kennedy Center. He is published by ECS Publishing, Hinshaw Music, Inc. and Colla Voce Music, Inc., and holds the BM *summa cum laude* and MM in composition from Rice University's Shepherd School of Music and the DMA in composition from Boston University.

Sonia Tengblad, soprano

Soprano Sonja DuToit Tengblad is a versatile performer, with credits spanning the Renaissance era through the latest music of the 21st century. Recent highlights include Mozart's *Le Nozze di Figaro* as Susanna, Haydn's *Die Schöpfung* as Eva, and appearances as the soprano soloist for Brahms's *Ein Deutsches Requiem* with the National Lutheran Choir and members of the Minnesota Orchestra and St. Paul Chamber Orchestra, Bach's *B Minor Mass* with Boston's Back Bay Chorale, and John Rutter's *Requiem* at Carnegie Hall.

A lover of new music, Ms. Tengblad premiered the role of Maria in Diego Luzuriaga's *El Niño de los Andes* with VocalEssence of Minnesota, and was the soprano soloist for the American premiere of Siegfried Matthus' *Te Deum* for 5 soloists, symphony orchestra, choir and boy's choir, and for the world premiere of Carol Barnett's *The World Beloved, A Bluegrass Mass* (available through Clarion recordings). Ms. Tengblad also appeared in a

concert celebrating the 80th birthday of composer Dominic Argento where the Minnesota Star Tribune reported her to have given "the most affective performance of the evening."

An active ensemble singer, Ms. Tengblad performs with the 5-time Grammy-nominated ensemble Conspirare out of Austin, Texas, the Oregon Bach Festival Chorus, Vox Humana out of Nashville, Lorelei, and the Handel and Haydn Society Chorus.

James Woodman, composer

James Woodman (b. 1957) was educated at Phillips Exeter Academy, Princeton University, and the New England Conservatory and has lived in Cambridge, MA since 1979. His organ and choral works have received a wide range of performances, including Magdalen College (Oxford), the American Cathedral in Paris, Minato Mirai Concert Hall (Yokohama), the American Air Force Academy, St. Thomas Church (NYC), and Harvard's Memorial Church, as well as numerous programs on the nationally syndicated radio series "Pipedreams."

Formerly composer-in-residence at the Cathedral Church of St. Paul in Boston, Woodman currently holds the position of Monastery Organist for the Society of St. John the Evangelist, an Episcopal religious order in Cambridge. Admired for an ability to create accessible, practical compositions that nonetheless exhibit a high level of craftsmanship, Woodman's works are performed in small venues as well as those blessed with greater musical resources.

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