

The Boston New Music Initiative

Douglas McRay Daniels, *Music Director*

2010 – 2011 Season Finale

Featuring the works of:

Timothy A. DAVIS

Moon Young HA

Peter Van Zandt LANE

Jeff MYERS

Eric NATHAN

Thomas STURM

Kirsten VOLNESS

Saturday, June 18, 2011

8:00 pm

First Church in Boston
66 Marlborough Street
Boston, Massachusetts

**Concert 6
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 new 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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Todd Minns; Erin Smith; Kirsten Volness

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Welcome

Hello and welcome to the sixth and final concert of our ambitious second season! Since our first concert in February of 2010, our goal has been to continuously promote performance and creation of new music both in Boston and abroad, and we are excited about our accomplishments in such a short time: at the conclusion of tonight's concert we will have performed 66 works by 55 different living composers, including eight world premieres, as well as masterworks by 20th century greats such as Samuel Barber and Arnold Schoenberg. Our concerts have ranged in size and scope from works for solo instrument through string and chamber orchestras, including vocal, choral, and multimedia works.

Another key aspect of our mission is collaboration, and we have enjoyed collaborating and working with members of established ensembles in the area to present our music, including the Seraphim Singers, Animus Ensemble, Quinta Esencia, the Redline I Quintet, and a number of talented students and alumni from local colleges and universities. We look forward to continuing our work with such performers and ensembles from the region and beyond.

Plans are already well underway for our third concert season beginning in September 2011. We thank you for your attendance and support, and hope to see you next season!

Tim Davis

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

The Boston New Music Initiative Concert Series

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. Our goal is to provide all performers at least modest stipends in exchange for their time, effort, and transportation and instrument maintenance costs, while continuing to provide our audience with professional-caliber performances.

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

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

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

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

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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!

Keep up-to-date with BNMI

To stay up to date with BNMI, join our mailing list or follow us on Facebook and Twitter #bostonnewmusic. Just visit our website and click on the "Subscribe" tab.

Call for Scores

The Boston New Music Initiative announces a call for works to be programmed on our third concert season, which will run from September 2011 through June 2012. Visit <http://scores.bostonnewmusic.org/call> for more information and to apply. The deadline for submissions is June 24.

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 bring it to us before or after the concert. **Note: To donate to the Concert Performance Fund, please specify in the memo line of the check with the "Performance Fund."**

URL: www.BostonNewMusic.org

Email: info@bostonnewmusic.org

Telephone: 617.744.9607

Mailing Address:

The Boston New Music Initiative, Inc.

P.O. Box 380285

Cambridge, MA 02238

The Boston New Music Initiative Donors

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

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THE BOSTON NEW MUSIC INITIATIVE

Concert Ser

2010-2011 Concert Season

June 18, 2

First Church

Boston, Massachus

Fugue State (2008)

Peter Van Zandt LA

(b. 19

Mark Emery and Greg Smith, *trumpets*
Whitacre Hill, *horn*
Katie Daugherty, *trombone*; Jobey Wilson, *tuba*

Creatio ex Nihilo (2010)*

Thomas STU

(b. 19

Alex Duval, *viola*; Christopher Homick, *violoncello*
Nick Gleason, *percussion*; Christopher Orzech, *piano*

Fairy Tale (2009)

Moon Young

(b. 19

Deirdre Viau, *flute*; Yhasmin Valenzuela, *clarinet*
Lilit Hartunian, *violin*; Christopher Homick, *violoncello*
Tim Maurice, *piano*

-Brief Intermission-

Hints and Hauntings (2010)

Kirsten VOLNI

(b. 19

Ryan Ford, *contrabass*

Words of Love and Despair (2011)

Timothy A. DA

(b. 19

Deirdre Viau, *flute*; Yhasmin Valenzuela, *clarinet*
Tim Maurice, *piano*

Makassar Strait (2008)

Jeff MYI

(b. 19

Elise Kopesky, *bass clarinet*
Jeff Stern, *vibraphone*; Christopher Orzech, *piano*
Lilit Hartunian, *violin*; Will Roseliep, *violoncello*

Spires (2010)

Eric NATH

(b. 19

Mark Emery and Greg Smith, *trumpets*
Whitacre Hill, *horn*
Katie Daugherty, *trombone*; Jobey Wilson, *tuba*

*Winner of the Boston New Music Initiative/American Festival for the Arts
Composition Prize for Young Composers

Program Notes

Fugue State

Peter Van Zandt Lane

Fugue State (2008) was written for The Triton Brass Quintet in collaboration with Composers in Red Sneakers. The piece has nothing to do with a fugue in its musical connotation, but rather the abnormal psychological condition, fugue state: a state of mind characterized by the abandonment of identity and personality. The music conveys this occurrence through rapid alternation of each performer's composed character, which cycles quickly through a set sequence, then focuses on each character in order. With regard to the overall musical form, the end result is a ritornello form incorporating a recurring series of musical ideas – basically, musical hot potato.

Creatio et Nihilo

Thomas Sturm

Creatio ex Nihilo was inspired by the concept of creation; or, more specifically, the creation of the universe as seen from both the religious and the scientific perspective. The piece has a moderately programmatic nature, which is as follows:

- I. A calm section which represents the universe when it was dormant, dark, and empty.
- II. A loud chord following a buildup that represents a flash of light that begins the Creation.
- III. A slow, climactic build up which represents the slow expansion of the universe.
- IV. A violent section which represents the violent creation of the planets, stars, etc.
- V. A melodious section that contrasts the violent section, representing the creation of life in its early forms.

Fairy Tale

Moon Young Ha

When I was a kid I did not read many books, but I heard all kinds of stories from my father who told me bedtime stories each night before I went to sleep. Over twenty years later, I still remember these stories and the spirit of those nights. Some of the tales were happy, others sad. A few were even scary and mysterious.

While composing Fairy Tale, I took inspiration from these many stories, forming a single collage. When a listener imagines his or her own childhood stories and experiences, this fairy tale in music comes to life.

Hints and Hauntings

Kirsten Volness

Hints and Hauntings is a pastiche paying homage to a long list of influences and experiences that have shaped my musical life. I sought to use sounds I once found far more prevalent in my daily existence, whose absence and possible future obsolescence I've noticed. (You'll find I spent a lot of time as a child listening to records and reading the dictionary.)

Formative sonic experiences find their way into the piece as well, like playing in a drum and discovering electronic music, from early analog sounds to my teenage years dancing in clubs.

I wanted to explore the contrabass's range of expressivity, particularly its capacity for lyricism, its almost transparent timbre in the upper registers, the funk only it can bring. The sheer power that those low, slow sound waves can manifest, while proving to me that such an unwieldy beast of an instrument (I say, lovingly) can be tamed.

This piece was commissioned by the Kansas City Electronic Music and Arts Alliance and written for Jeremy Baguysos.

Words of Love and Despair

Timothy A. Davis

Quinta Esencia commissioned *Words of Love and Despair* in January 2011 for a concert program based on the life and poetry of Pablo Neruda (1904-1973). My work explores *Canción Desesperada* ("A Song of Despair"), a poem with which I became familiar as a graduate student for an eventually abandoned setting for soprano and Pierrot ensemble. The music maintains a Neo-Romantic style in response to the poem, as the narrative alternates between nostalgia and heartbreak, recounting a past love and the utter devastation of having lost that love. The poem constantly repeats the same line "todo en tu naufragio" ("in you, everything sank"), and the downward contour of the music eventually overtakes and swallows everything else as it approaches the climax. The final result is, in the poem, a feeling of despair and emptiness.

Makassar Strait

Jeff Myers

Makassar Strait is a body of water that connects the southern part of Mindanao, Philippines (by way of the Celebes Sea) with the lower Indonesian Island of Java (by way of the Java Sea). This conduit is a metaphor for the connection between the Filipino and Indonesian folk music. There is a shadow of the folk music, sometimes coming to the foreground and other times receding in a very (literally) abstracted way. My use of both idioms is distorted by my compositional techniques; the final product probably has more to do with my own tastes than anything else. Three of the four movements make use of Filipino kulintang (gong percussion) melodies woven into the fabric and architecture of the music. The third movement represents an excursion to Java via Makassar Strait. Hints of Java Gamelan color the tone of this movement. The final movement plays with M.C. Escher's inspired musical illusions. *Makassar Strait* was written for the ensemble Transit, which premiered in 2008.

Spires

Eric Nathan

Spires was inspired, in part, by Julie Mehretu's artwork "Berliner Plätze" (2008-09), a drawing using ink and acrylic on large canvas depicting a web of layered architectural blueprint drawings of buildings in Berlin as seen from different viewpoints. The result

obscured grey texture with varying areas of intense density, with recognizable elements of the buildings occasionally jutting out in these parts from the web-like background texture.

Spires for brass quintet is inspired by the textures and concepts of Mehretu's artwork. Spires are architectural structures rising from the top of buildings that jut into the sky. Just as spires reach from a building into the sky, key pitches and elements of the piece emerge to the foreground from a chaotic musical texture of trills. Like the architectural drawings of Mehretu, the music is continually rotated and viewed from different vantage points. As the piece continues, the music begins to depart from the Mehretu drawing as textures change, trills unravel and scaffolding textures fall away leaving real buildings standing in a city, weathered by time, lived in, and alive with people's dreams and aspirations, spires reaching ever more earnestly for the sky and beyond.

Biographies

Douglas McRay Daniels

Music Director

Born in Eufaula, Alabama, Douglas McRay Daniels developed his love for music at the age of seven when he received an old transistor radio as a gift. He studied piano and then trombone, ultimately making his way to Boston where he was drawn to the podium by his desire to share his passion for music.

Guided by a belief in music as "common ground" that bridges differences in race, culture, origin, and age, Ray is particularly interested in engaging young (new) audiences. He has conducted and taught university and youth ensembles at top schools in New England and Nebraska. In 2003, he founded Daniels Music Schools as part of his personal mission to bring the finest in music education to developing young musicians who may not otherwise have the opportunity to study music. For the next three years, he created music programs in several schools in the Greater Boston area.

Mr. Daniels is currently serving as associate conductor of the Waltham Philharmonic Orchestra. He is also the founder and host of the popular television show, 3rd Sunday: Chamber Music Lecture Series. This show offers area chamber music groups an opportunity to perform for audiences as Mr. Daniels explains historical, analytical, and social influences on the compositions performed. Ray has also served as assistant conductor with the Heartland Philharmonic Orchestra at the University of Nebraska and the Marlborough Symphony Orchestra. His Boston area guest conducting appointments have included the Melrose Symphony Orchestra, Boston Invitational Trombone Ensemble, and Quincy Symphony Orchestra. Recently, he was identified as a promising young conductor by the Omaha Symphony Orchestra and was invited to participate in the Omaha Symphony Conductor's Symposium. Also a prolific composer, Daniels' *Rev. E. Knight*, for solo Tuba was premiered by the Boston Symphony Orchestra's Principal tubist, Michael Roynance, during the 2007 Tanglewood season.

A graduate of the University of Montevallo, Boston Conservatory, and University of Nebraska at Omaha, Mr. Daniels has studied conducting with Boston based teacher Yoichi Udagawa. He has degrees in conducting, trombone performance, and music education.

Douglas "Ray" Daniels makes his home in Medford, MA with his wife, Kikuyu, and their over-indulged cocker spaniel, Lula.

Katie Daugherty

Trombone

Kathryn Daugherty, a native of Urbandale, Iowa, graduated from the Lawrence Conservatory of Music in 2007. After leaving Lawrence she attended the San Francisco Conservatory of Music where she earned her Master of Music degree in 2009 and Professional Studies Diploma in Orchestral Instruments in 2010.

Currently she resides in Boston where she attends the New England Conservatory of Music and is a freelance trombonist performing on tenor and alto trombones.

Ms. Daugherty has performed with the New World Symphony, Oakland East Bay Symphony, Santa Cruz, CA Ballet, Santa Rosa, CA Symphony, and recorded Iron Man 2 for XBOX 360 at Pyramid Recording Studios. In the summer of 2010 she was an AspenMusic Festival Chamber Symphony Fellow. Her primary trombone teachers include Mark Lawrence, San Francisco Conservatory, Norman Bolter, New England Conservatory, and Nick Keelan, Lawrence Conservatory.

Timothy A. Davis

Composer

Massachusetts native Timothy A. Davis has studied music composition with Bruce MacCombie, David Gompper, Lawrence Fritts, Thomas Oboe Lee, and Salvatore Macchia. He earned Pi Kappa Lambda honors in graduating with a doctorate in composition from the University of Iowa in 2009, after previously earning degrees in music from the University of Massachusetts (M.M., 2006) and Boston College (B.A., 2002).

In recent years, Tim's music has been performed locally by ensembles such as the Bay Colony Brass, the Boston New Music Initiative, and Quinta Esencia Ensemble, and has also been presented at new music conferences such as the Midwest Composers' Symposia and the Denison University New Music Festival. His compositions have received numerous performances by graduate students and ensembles on college campuses such as the University of Iowa, the University of Massachusetts, Indiana University, the University of Illinois Urbana-Champaign, and the University of North Texas. *In Memoriam* (2005, rev. 2008) for symphony orchestra was recorded in the summer of 2007 by the Kiev Philharmonic Orchestra under the direction of the late Robert Ian Winstin and is commercially available as part of ERM Media's "Masterworks of the New Era" CD series (Volume 15). Recent and upcoming collaborations and commissions include projects with hornist Candace Thomas, Quinta Esencia Ensemble, the Bay Colony Brass, and the Redline Brass Quintet.

Tim is the president and founder of the Boston New Music Initiative, Inc. He teaches private composition lessons in the Boston area, and has also worked as a tennis instructor and coach throughout Massachusetts since 2005. www.tadavis.org

Alex Duval

Viola

Alex Duval, viola, has been living and performing in the Boston area since 2009. Originally from Kansas City, Missouri, he was one of the leading freelance violists in the Kansas City area. He was regularly seen playing with members of the Kansas City Symphony, and has performed for such notable figures as Kansas Governor Kathleen Sebelius, and first lady Laura Bush. Alex has also had the pleasure of performing overseas with various ensembles in Austria, Hungary, Czech Republic, Italy, and Greece.

Along with performing, Alex is also a passionate teacher. He was the primary viola/v instructor at K.C. Strings Conservatory (Kansas City), averaging forty private student-semester. Many of his students competed in regional and state solo competitions, receiving excellent ratings and accolades in the process.

Alex currently performs with Boston New Music Initiative, Boston String Players and founding member of Animus Ensemble.

Mark Emery

Trumpet

Mark Emery holds a Masters Degree from the New England Conservatory. While attending NEC, Mark was a member of the Honors Brass Quintet, Huntington Brass. is a two-time Fellow of the Tanglewood Music Center, where he was a recipient of the prestigious Roger Voisin Trumpet Award. Mark is currently principal trumpet of both Vermont Symphony Orchestra and the Opera North Orchestra in Lebanon, NH. He performed extensively as a substitute with the Boston Symphony, including six Carnegie Hall performances and numerous concerts at Tanglewood. With the Boston Pops, Mark has performed with such artists as Keith Lockhart, John Williams, Andrea Bocelli, Christopher Botti, James Taylor, Kenny Loggins, Steve Gadd and James Earl Jones. Mark can be heard on recordings with Huntington Brass Quintet (Arsis Audio), the Oregon Symphony Orchestra (Delos Records), and the Callithumpian Consort (Mode Records). In addition to performing with many orchestras throughout New England, Mark is also a Cantor/Trumpeter at Saint Anthony Shrine in Boston, MA.

Ryan Ford

Contrabass

Ryan holds a Bachelor of Music in Music Education from the University of Florida and a Master of Music from the Hartt School at the University of Hartford. He is currently pursuing a Doctor of Musical Arts from the Hartt School.

Ryan has studied under Kevin Casseday at the University of Florida and Robert Black at the Hartt School of Music. He has also attended eight summer sessions with world-renowned solo bassist Gary Karr.

At his first year at the Hartt School of Music, Ryan won the Miami String Quartet Competition in its first year of existence. In 2003, he had the privilege of performing at Carnegie Hall with the National Festival Orchestra under the baton of Lukas Foss.

Ryan lives in Manchester, CT with his wife Jennifer and his daughter Margeaux. He is a member of the Eastern Connecticut Symphony Orchestra, the New Britain Symphony Orchestra, the Waterbury Symphony Orchestra, the Paper Moon Jazz Trio, and the contemporary ensemble "The Sophisticates."

Nicholas Gleason

Percussion

Percussionist Nicholas Gleason has been a devoted advocate for contemporary music throughout his career. As a chamber musician he has actively worked with composers to create new works, and he champions the major works of the 20th century.

Nicholas has performed with the Mantra Percussion Ensemble, Stony Brook Contemporary Chamber Players, Winged Harmony Ensemble and others in performances at New York's Carnegie Hall, Merkin Hall, and Le Poisson Rouge, as well as various halls throughout Massachusetts.

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

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 his multi-cultural musical background that draws upon 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. Festivals include 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 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 have performed his music.

He earned his Bachelor's and Master's degrees in music composition at the University of Illinois at Urbana-Champaign, and in the fall of 2010 he will be starting his PhD 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>).

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 has performed as soloist with

orchestras in Italy, Austria, Czech Republic, Ukraine, and the United States. She is an a chamber musician and a strong advocate of new music. Lilit currently freelances in the Boston area and studies violin with Peter Zazofsky.

Whitacre Hill

Horn

Whitacre Hill, a native of central Pennsylvania, received his Bachelor's Degree from the Eastman School of Music, and continued graduate studies at Northwestern University. teachers include Verne Reynolds, Eli Epstein, Richard Oldburg, Norman Schweikert and Dr. James Thurmond. He has performed with the Harrisburg Symphony, the Rochester Philharmonic, the Heidelberg Schloss-Spiele Orchestra and the Chicago Civic Orchestra. Since moving to Boston, Mr. Hill has performed with The Boston Philharmonic, Rhode Island Philharmonic, Albany Symphony, The North Shore Music Theater and the Paramount Brass. He is currently on the faculty of the Boston Conservatory of Music.

Christopher Homick

Violoncello

Christopher Homick, cellist and composer, began his cello studies at the age of 5 in Raleigh, North Carolina at Ravenscroft School. He is a graduate of the University of North Carolina at Chapel Hill where he studied cello with Brent Wissick. Previously, he studied with Elizabeth Beilman, Assistant Principal cello of the North Carolina Symphony and spent a semester studying from Selma Gokcen at the Guildhall School of Music Drama in London, England. He is currently pursuing a Masters of Music in Composition at The Boston Conservatory.

Elise Kopesky

Bass Clarinet

Clarinetist Elise Kopesky is an active chamber and orchestral musician in the Boston area. She has performed at venues such as Edward M. Pickman Hall, The Lily Pad, Regatta Boston's Old South Church, and Symphony Hall. Ms. Kopesky has performed extensively in the United States and toured Latin America with the New England Conservatory Youth Philharmonic. On the tour, her chamber ensemble was invited to play at the residence of the United States Ambassador to Panama. She was also featured on New England Conservatory's recording of Prokofiev's *Peter and the Wolf*.

Ms. Kopesky's repertoire features a broad range of works including the premieres of local composers John McDonald and Hector Martinez Morales, as well as standards such as Brahms Clarinet Sonatas. Ms. Kopesky has performed in master classes for many renowned clarinetists including Ricardo Morales, Charles Neidich, and Richard Stoltzner.

Ms. Kopesky earned her Undergraduate Diploma and Master of Music degree from the Longy School of Music, where she was a winner in the 2007 Honors Competition and studied with Dr. Michelle Shoemaker and Michael Wayne. Ms. Kopesky is a faculty member at the Holliston School for the Performing Arts, and teaches privately in the Boston area.

Peter Van Zandt Lane Composer

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

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

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

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

Tim Maurice Piano

Tim Maurice is a composer and classically trained pianist. He studied piano at Bates College under Natasha Chances, a former student of Alfred Cortot. He later studied film scoring at Berklee College of Music, earning a Bachelor of Music in 2009. Tim has written music for a number of independent film projects in New England including "The Waiting Room" (Doorpost Project Top 20, 2010) and "Karma's Choice" (2009). Tim has also

written music for the web-cast series "Gavin Lance," and wrote a piece for the production of "The Laramie Project" at Boston Center of the Arts in 2008.

Jeff Myers Composer

Jeff Myers writes music for acoustic instruments and voices. Though much of his work draws on an eclectic array of musical forms, all of his music has one thing in common: expressive intensity. Many of his compositions draw on preexisting musical works, styles, and genres, as well as visual art and natural phenomena. Filipino kulintang music, world music, M.C. Escher, overtone music and, more recently, folk music and geographical narratives have been sources for inspiration. His operatic collaboration with writer and filmmaker Royce Vavrek yielded the one-act opera *The Hunger Art*, based on Kafka's *Hunger* and the story of Adam and Eve. Currently Myers is working on a new opera with writer Quincy Long and the American Lyric Theater based on the works of Edgar Allan Poe.

Members of the New World Symphony, Center City Opera, Aspen Contemporary Ensemble, Transit, Ann Arbor Symphony, University of Michigan Symphony Band, American Lyric Theater, L'Orchestre National de Lorraine, the American Contemporary Orchestra, PRISM Saxophone Quartet, and the New York Youth Symphony have performed his music. He has awards from The American Academy of Arts and Letters and BMI, as well as fellowships from the Aspen Festival, Tanglewood, Festival Acoustique and the Atlantic Center for the Arts. Additionally, Jeff has received grants from institutional and private funds such as the Jerome Foundation, American Music Center, Puffinberger Foundation, the Yvar Mikhashoff Trust, and The Fromm Foundation. His music has been heard on the radio, the internet, and in concert venues such as Carnegie Hall, the Library of Congress, the Kimmel Center, Symphony Space, Arsenal (Metz), Het Muziekgebouw aan 't IJ (Amsterdam), The Stone, and the Tenri Cultural Institute.

Jeff holds degrees from the Eastman School of Music and the University of Michigan and has studied with numerous composition teachers, including William Bolcom, Mark Bresnick, Michael Daugherty, Betsy Jolas, Bright Sheng, and Allen Strange. Jeff currently resides in New York City where he works as a freelance composer, orchestrator and copyist.

Eric Nathan Composer

Works by Eric Nathan (b. 1983) have been performed in the United States, Europe, Canada, and Asia and at music festivals including the Aspen Music Festival, Ravinia Festival, Tanglewood, Composers Now Festival at Symphony Space, and the Banff Centre among others.

Performances of his music include those by the Aspen Concert Orchestra, Daejeon Philharmonic Orchestra, Omaha Symphony Chamber Orchestra, Yale Symphony, Aspen Contemporary Ensemble, Tanglewood New Fromm Players, Damocles Trio, Society for New Music, Momenta Quartet and the Mirari Brass Quintet. Nathan's "Cantus" for

trumpet and electronics is commercially available on CD, released on Origin Classical Records.

Nathan's music has been recognized with the ASCAP Foundation Rudolf Nissim Prize, three ASCAP Morton Gould Young Composer Awards, BMI William Schuman Prize, Charles Ives Scholarship from the American Academy of Arts and Letters, Jacob Druckman Prize from the Aspen Music Festival, First Prize in the ASCAP/SCI National Student Commission Competition, Leonard Bernstein Fellowship to the Tanglewood Music Center, American Composers Orchestra Underwood New Music Readings, Brian Israel Prize from the New York Federation of Music Clubs, Dean's Prize from Indiana University, and the Abraham Beekman Cox Prize from Yale.

Nathan is a currently a doctoral student at Cornell University where he studies with Steven Stucky, Roberto Sierra and Kevin Ernste. He has studied at Indiana University (M.M.), Yale College (B.A.), and The Juilliard School Pre-College Division and has received fellowships to the Tanglewood Music Center, Aldeburgh Festival, Aspen Music Festival, and the Wellesley Composers Conference. His past teachers include Kathryn Alexander, Claude Baker, Jeffery Hass, Sven-David Sandström, Ira Taxin and George Tsontakis.

Christopher Orzech

Piano

Pianist Christopher M. Orzech has been a frequent soloist and collaborator throughout the eastern United States, and has also performed in France, Germany, and England. He has performed in festivals from Chicago to Orlando, and is currently an active performer in the Boston area. Recent solo performances include Frank's *Prélude, Chorale and Fugue* and Schumann's *Faschingschwank aus Wien*. Mr. Orzech has accompanied many instrumentalists and vocalists and is an avid performer of chamber music.

Mr. Orzech completed his Bachelor of Music in piano performance at Pennsylvania State University where he received several awards, including the Eleanor Beene Scholarship. During his undergraduate studies, Mr. Orzech accompanied several of the University's choral ensembles, working under the direction of Dr. Christopher Kiver and Dr. Lynn Drafall. His past teachers include Dr. Steven Smith and Marylène Dosse, and he has performed in master classes for acclaimed pianists such as Boris Slutsky and Enrico Elisi. Mr. Orzech is currently pursuing the Master of Music degree in piano performance at the Longy School of Music, studying with Dr. Hugh Hinton.

Will Roseliep

Violoncello

Will Roseliep started playing the cello at the age of 10. He received a BM from the University of Iowa, and studied cello at the Cleveland Institute of Music. His instructors have included Charles Wendt, Amos Yang, Hannah Holman, and Peter Howard. Born in Dubuque, Iowa, he is now a producer for "The Callie Crossley Show" on WGBH public radio.

Greg Smith

Trumpet

A native of Tyngsboro, Massachusetts, Greg Smith currently serves as principal trumpet of the Glens Falls Symphony in Glens Falls, New York, and as third trumpet in the Atlantic and Cape Cod Symphonies in Massachusetts. As an active orchestral performer throughout New England, he has also appeared with Emmanuel Music; the Granite State Opera; and the Berkshire, Granite State, Indian Hill, Nashua, New Bedford, and New World Symphony Orchestras.

Mr. Smith received a Graduate Diploma from the New England Conservatory, and a Bachelor's Degree from Bard College, where he was a two-time winner of the college's concerto competition and appeared as a soloist with the American Symphony Orchestra and the Bard College Orchestra. Additional studies include fellowships at the Tanglewood Music Center, Pacific Music Festival, Spoleto Festival USA, and the International Festival Institute at Round Top.

Jeff Stern

Vibraphone

Jeff Stern recently completed his Bachelor of Music degree in music education and percussion performance at the University of Massachusetts Amherst, where he studied with Ayano Kataoka and Thomas Hannum. A native of Philadelphia, Jeff quickly gained recognition in the field of percussion and was selected from high school music students nationwide to perform alongside the Virginia Symphony Orchestra for President George W. Bush at the 400th anniversary celebration of Jamestown, Virginia. He has also been active in the field of marching percussion. Jeff competed in the drum corps circuit for four years, including four years at the world-class level and one summer with the nine-world champion Cadets. He was also a member of the UMass drumline under the direction of Thom Hannum (DCI hall-of-fame) for four years, serving as the section leader for his final season.

Since relocating to Massachusetts for school in 2007, Jeff has become sought after as an orchestral percussionist and a chamber musician. In addition to the various university ensembles, he has performed with the Pioneer Valley Symphony Orchestra, the Amherst Symphony Orchestra, the Mount Holyoke Orchestra, and the Commonwealth Opera. Jeff was selected to participate in the So Percussion Summer Institute in 2010, and is scheduled to perform alongside former So member Doug Perkins this June as part of the Music New York festival. He is an advocate of new music and collaboration, and is excited to be involved in the great things happening with the Boston New Music Initiative.

Thomas Sturm

Composer

Thomas Sturm is a young award-winning composer who lives in Houston, Texas, and attends Rice University as a Music Composition Major. Thomas' music has been performed by members of the Houston Symphony, and by members of the Da Cam

Young Artists Program. He began composing his sophomore year of High School after meeting the young composer Grant Wilder. He attended the American Festival for the Arts Music Conservatory in 2009 and in 2010, where he composed *The Choice* (for horn, bassoon, violin, and cello), and a ballet entitled *Creatio Ex Nihilo* (for viola, cello, piano, and percussion), which was subsequently choreographed by David Hochberg. Thomas attended the American Festival for the Arts Composer Workshop in 2011, where he composed *Microtrio* (for flute, clarinet, and piano), and *Epitaph on a Tyrant* (for tenor and piano), written for Zachery Lacy (tenor).

Thomas' music has been honored with the Boston New Music Initiative/American Festival for the Arts 2011 Composition Prize as well as being a finalist in the 2011 ASCAP Morton Gould composition competition. Thomas has studied under Dr. Aaron Alon, Joel Stein, Dr. Karim Al-Zand, and Dr. Michael Remson.

Yhasmin Valenzuela

Clarinet

Yhasmin Valenzuela, native of Peru, earned her bachelor's degree at the Lima Conservatory "Josafat Roel Pineda" in both clarinet performance and music education. She continued her studies in the United States at Texas Christian University, where she received her Master's degree in Clarinet Performance. In 2005, she obtained a Graduate Performance Diploma with distinction at the Longy School of Music. She has performed with ensembles in Peru, Mexico, and the United States, including the Lima Symphony Orchestra, TCU Symphony Orchestra, TCU Wind Ensemble, and Musica Anatolia Contemporary Ensemble. She was recently invited to perform as a soloist with the UTA Orchestra in Texas. Currently she is a founding member of the Stratus Ensemble, a wind and piano chamber ensemble based in Boston.

Deirdre Viau

Flute

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

Kirsten Volness

Composer

Kirsten Volness is a composer, pianist, and educator who grew up outside a small town in southern Minnesota, a place that 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 Erik Ehn's Tenderloin Opera Company, and participates in the Awesome Collective 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 Monday and Edinburgh Fringe.

Kirsten earned composition degrees from the University of Michigan (DMA, MM) and University of Minnesota (BA, summa cum laude). Some of her past teachers include Ian Chambers, William Bolcom, Betsy Jolas, Bright Sheng, Michael Daugherty, and Ju 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)

Jobey Wilson

Tuba

Jobey Wilson's charismatic style of tuba playing has entertained audiences all over the United States, Canada, France, and Japan. Born and raised a prodigious golfer in Broken Arrow, OK, he retired his golf clubs at the age of 18 to pursue his new love of music. After four years with Oklahoma City Philharmonic tubist Ted L. Cox, Jobey received his Bachelor of Music degree from the University of Oklahoma, and moved to the North Shore to refine his skills with the legendary Chester Schmitz of the Boston Symphony. Jobey earned his Master of Music degree from the New England Conservatory of Music in 2001 and has since resided in Boston as a freelance performer and teacher. As an orchestral musician he has performed under the batons of Seiji Ozawa, Michael Tilson Thomas, Stanislaw Skrowaczewski, James Conlon, Roberto Abbado, and Gunther Schuller. Jobey currently holds the principal tuba positions with the New Bedford Symphony, Hingham Symphony, Lexington Symphony, and the Berkshire Symphony Orchestra. He has also performed with the Boston Pops, Boston Ballet, Boston Philharmonic, Albany Symphony, Portland Symphony (ME), New World Symphony, Tanglewood Music Center Orchestra and the Aspen Chamber Symphony.

The Boston New Music Initiative, Inc.
Concert Series, Season Two

We hope to see you in our third concert season!

Concert #1: September 2011

Concert #2: November 2011

Concert #3: February 2012

Concert #4: TBD Spring 2012

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