

The Boston New Music Initiative

Douglas McRay Daniels, *Music Director*

Nathan Lofton, *Associate Music Director*

2011 – 2012 Opening Night

Featuring the works of:

Ian DICKE

Kirsten VOLNESS

Kyong Mee CHOI

Clifton CALLENDER

Garrett BYRNES

Gabriele VANONI

Chris ARRELL

Michael GANDOLFI

Saturday, October 1, 2011

7:30 pm

Fenway Center

Northeastern University

77 St. Stephen Street

Boston, Massachusetts

**Concert 1
Season 3**

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 music 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 Concert Series

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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, 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 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.

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2011-2012

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*Featuring works by Zhou Jing, Gabriella Smith, Davide Ianni,
Michael Ippolito, Daniel Kohane, and Paul Kerekes*

Goethe Institut-Boston • 170 Beacon Street, Boston

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present

An American Sampler

Saturday, November 5, 2011

8:00PM

Saint Peter's Episcopal Church, Central Square

838 Massachusetts Avenue

Cambridge

Tickets: \$20 Adults/\$15 Students & Seniors,
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From the colonial era to the present day, American composers have bequeathed a rich legacy of choral music. Exploring the breadth and depth of this tradition, the Seraphim Singers, with organist Heinrich Christensen, presents works by Billings, Chadwick, Parker, Ives, Copland, Persichetti, and a newly commissioned work by Carson Cooman.

THE BOSTON NEW MUSIC INITIATIVE

Concert Series

2011-2012 Concert Season

October 1, 2011

Fenway Center at Northeastern University

Boston, Massachusetts

Assembly Lines (2011)

Ian DICKE

(b. 1982)

BNMI Ensemble

Sleeping in the Forest (2006)

Kirsten VOLNESS

(b. 1980)

Lilit Hartunian, *violin solo*;
Deirdre Viau, *flute*; Elise Kopesky, *bass clarinet*;
Liora Holley, *cello*; Bill Solomon, *vibraphone*;
Christopher Orzech, *piano*

Sublimation, for marimba and electronics (2004)

Kyong Mee CHOI

(b. 1971)

Jeff Stern, *marimba*

Metamorphoses, for cello and electronics (2007)

Clifton CALLENDER

(b. 1969)

Cherry Kim, *cello*

Villanelle, for violin and harp (2006)

Garrett BYRNES

(b. 1971)

Olga Patramanskaya, *violin*; Maria Rindenello-Parker, *harp*

-Brief Intermission-

Blurry Landscapes (2010)

Gabriele VANONI

(b. 1980)

BNMI Ensemble

Argot (2000)

Chris ARRELL

(b. 1970)

Kimberly Soby, *soprano*; BNMI Ensemble

As Above (2005)

Michael GANDOLFI

(b. 1956)

BNMI Ensemble

Program Notes

Assembly Lines

Ian Dicke

Assembly Lines was commissioned by the Detour New Music Ensemble. The work can optionally be accompanied by live video projections of factory footage from the Preliminary Archives. After a brief, yet clangorous fanfare, a solo bassoon unveils the work's "conveyor belt" theme. Not unlike Ford's automobile assembly line, the ensemble approaches this tune with a series of interchangeable motifs, which hammer and thrash the musical texture in an intricate web of syncopation and orchestral color. The Model T is born.

Sleeping in the Forest

Kirsten Volness

This piece is inspired by a poem bearing the same title by Mary Oliver, whose work I have long adored. The intimacy and uncertainty of being in the woods alone after dark is an experience I remember vividly from childhood, especially the heightened sense of listening it brings. It is a treasure to be removed from human constructs, to be but one of many beings, to linger among them and find peace.

Sublimation

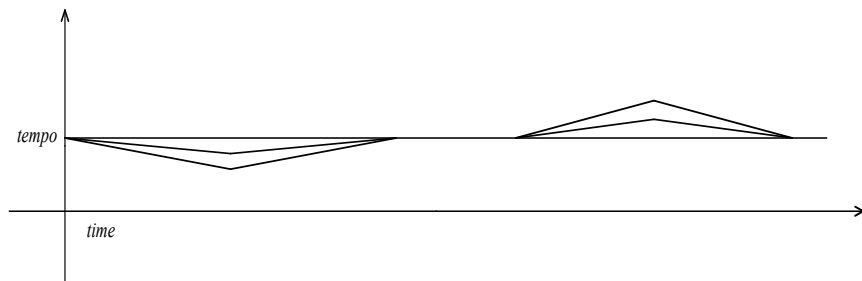
Kyong Mee Choi

This piece represents composer's idea based on these following meanings: From Merriam-Webster Dictionary SUBLIME means to improve or refine as in subliming; to cause to pass directly from the solid to the vapor state and condense back into solid form; to elevate or exalt especially in dignity or honor; to render finer (as in purification or excellence); to convert (something inferior) into something of higher worth intrinsically; to pass directly from the solid to the vapor state; to divert the expression of an instinctual desire or impulse from its primitive form to one that is considered more acceptable.

Metamorphoses

Clifton Callender

Metamorphoses is a three-part canon for solo cello and computer-assisted delay that explores the simultaneous presentation of multiple independent accelerandos and ritardandos. In the first half of the piece the virtual cellos gradually decelerate independently and return to the original tempo, lagging behind the solo cello by four and eight beats. In the second half of the piece inverts this process so that the piece concludes with all three voices ending at the same time and in the same tempo. The gradually evolving form and design of the work is partly influenced by M.C. Escher's print *Metamorphoses II*.



Metamorphoses is ideally performed with real-time computer delays so that the performance of the canon line is “echoed” in every detail. My thanks to Cherry Kim and Kirsten Volness for tonight’s premiere performance of the work in its entirely live version.

Villanelle

Garrett Byrnes

The Villanelle is a French poetic form dating back to the late sixteenth century. Before appearing in literary form, it existed as a rustic peasant song in Italy, the word *villanella* coming from *villano*, or peasant. Faithful to these indigenous Italian songs, the French literary form consists of 19 lines; a series of five tercets and a quatrain. The primary feature of the villanelle are the alternating refrains between sections. This can be diagramed as: **A-1-B; 2-3-A; 6-7-A; 8-9-B; 10-11-A-B.**

My interest in this form lies in the interplay of repeated and varied elements. The charm, as well as the challenge, becomes the successful integration of the varied material that contrasts and justifies the repeated refrains. 20th century interpretations of this literary form allow for variation within these refrains. Elizabeth Bishop’s 1976 poem “One Art” reflects on the themes of loss and creation that inevitably coexist when an artist revises an established genre. With each variation, both the original form and the original refrain are altered, but never completely lost. Revision does not necessitate forgetting, but instead allows space for the growth of new material and thus the evolution of an art form. *Villanelle* was commissioned by ir. Harry A.F.M. Otten for Lavinia Meijer, and is dedicated to him, and to Lavinia Meijer and Tjeerd Top. I remain deeply grateful to Ms. Meijer for her role in the work’s genesis. *Villanelle* was first performed on March 10, 2007 at the Concertgebouw in Amsterdam by Lavinia Meijer and Tjeerd Top.

Blurry Landscapes

Gabriele Vanoni

In my recent music, simple, clear, and immediate musical objects put in peculiar contexts fascinate me. “Detuned” harmonies, timbral reelaborations, and formal recurrences are only some of the elements and tools I am using to realize this goal, and with which I attempt to capture the listeners’ attention and concentration. In the further exploration of this perceptive (and compositional) dimension, *Blurry Landscapes* is a study of movement and contours. I thought of different pictures, sound images, and lines, all of them

characterized by some undefined or unrefined characteristic. This piece was written and premiered at the 2010 Wellesley Composers Conference.

Argot

Chris Arrell

Argot is a setting of two poems by e e cummings (cummings purposefully did not capit his name). At first glance, the language of these poems might look like nonsense, but little detective work reveals the genesis of the first poem to be:

feeble a blur of crumbling moon poor shadow eaten was of is and un of so hangs from the almost morn.

And for the second poem:

note the old almost lady feeblely hurling crumbs one by one at two three four five & six English sparrow

Meaning is, of course, open to interpretation, but to my mind both of these poems speak to death and renewal—the decaying moon replaced by the newborn sun, an old world surrounded by sparrows engaged in a lively feeding frenzy.

The printed page with its “shattered syntax,” the original “pre-shattered” poem, meaning give each poem a wonderfully rich and multi-dimensional quality. In my setting, the soloist, heard in the foreground as the most prominent member of the ensemble, pronounces the shattered syntax words exactly as they appear on the page. The shattered start of the first poem, for example, *feeble a blur of crumbling moon*, sung in the “shattered” form as *f...eeble...a blu...r of cr...umbli...ng m...oo...n*. Word painting, on the other hand, such as a “crumbling” of the music’s density in the first movement and the like sounds in the third movement, portray the second “pre-shattered” dimension. Finally, the mood of the music, the “feel” of it, reflects my interpretation.

Argot texts

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As Above Michael Gandolfi

As Above is a music and video collaboration commissioned by and dedicated to the Catherine and Paul Bittenwieser Foundation for Collage New Music. In 2004 I viewed a spectacular video by Ean White composed of sights and sounds from ‘The Big Dig’ that was screened at Harvard University. Soon afterwards I approached Ean about entering into a collaborative venture and he immediately presented me with raw footage for each of the videos in a newly conceived diptych. I responded with musical sketches and our collaboration was quickly underway. Our method was quite interactive, as we each modified our work to best serve the overall joining of music with video.

I was immediately impressed by the fundamentally ‘natural’ qualities of Ean’s first video and the overall ‘urban’ flavors of his second video, which dictated the quality of music that I wrote for each. The musical structure for *Touch* (my subtitle for the music that joins with the first video) incorporates fractal processes in which a simple shape, the first three degrees of a major (or minor) scale, is expressed in increasingly complex temporal relationships. Following a brief transition, the second movement, *Electric*, unfolds as a series of passages comprised of several vernacular languages (rock harmonic-progressions, blues lines and phrasing, and Caribbean inflected rhythms) superimposed upon a grid that remains from *Touch*, which evokes a surreal and unusual landscape that I felt matched the tenor of the video sequence. Although the surface of this movement is in stark contrast to the first, there is a common rhythmical structure of six pulses against five, or six followed by five, that is consistently expressed across both movements and serves to connect rhythmical elements in each video that I felt were similarly present.

Ean White’s preference is for the video to be mixed real-time during performance. I share in his preference as it enables the video to participate as an active performer, allowing the musical ensemble to be free from the constraints of a ‘fixed-video’ element.

The work may also be performed without the video as well as the video being viewed without the music.

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 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 at 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 group 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. 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 Yutaka 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.

Nathan Lofton Associate Music Director

Composer and conductor Nathan Lofton is quickly establishing himself as one of the most versatile classical musicians of his generation. Since making his professional conducting debut at age 20 in 2006, Nathan has appeared with ensembles in the United States and Europe leading a repertoire ranging from the choral masterworks of Bach to the most recent new music. During the summer of 2009, Nathan served as Assistant Conductor of Arosa Musik Theatre, a professional opera company in the Alpine resort town of Arosa.

Switzerland. Other recent appearances include work with Avian Music in New York City; Blue Spruce Theatre of Watertown, MA; The Oregon Bach Festival in Eugene, OR; and ensembles at the New England Conservatory, Brandeis University, Boston University, The Longy School of Music, and the Curtis Institute.

Also active as a composer and arranger, Nathan's works have been performed by Quintet Royale, Vento Chiaro, the New England Conservatory Symphony, and the United States Navy Band, among others. Nathan's chamber orchestra arrangement of Humperdinck's *Hansel und Gretel*, premiered in Switzerland in 2009, is published by Sonus Mundi Musikverlag of Munich, a division of Ricordi. Since 2008 Nathan has worked closely with composer Michael Gandolfi, and is currently in the process of preparing piano reductions of many of Gandolfi's works. Nathan is also responsible for the chamber orchestra reduction of Gandolfi's *Garden of the Senses Suite* from the *Garden of Cosmic Speculation*, performed by the Boston Modern Orchestra Project in the spring of 2011.

A native of San Francisco, California, Nathan has lived in Boston for most of the past decade. Nathan is a graduate of the New England Conservatory of Music where he studied composition with Michael Gandolfi and Scott Wheeler, and conducting with Charles Peltz, Bill Drury, and Hugh Wolff. Additionally, he has participated in masterclasses with John Adams, Helmuth Rilling, Leon Botstein, Otto-Werner Müller, and John Oliver.

Chris Arrell Composer

Described as "sensuous" and "highly nuanced" by the Atlanta Journal Constitution, the music of Chris Arrell has been performed by such ensembles as Boston Musica Viva, Sonic Generator, Brave New Works, Sospeso, Thamyris, Bent Frequency and newEar, among others, at venues across the US and in South America, Europe, and Australia. Honors include commissions from Boston Musica Viva, the Fromm Foundation of Harvard University, Music at the Anthology, Spivey Hall, and Cornell University, prizes from the Ossia 4th Annual International Composition Prize, the Salvatore Martirano Composition Competition, the League of Composers/ISCM, SCI, and ASCAP, and residencies from the MacDowell Colony and the Atlantic Center for the Arts. Commercial recordings of Arrell's music include "A is for Andiamo" and "Reel" (Electroshock Records), and "Ghosts" (Beauport Classical).

Arrell is Assistant Professor of Music at College of the Holy Cross and taught previously at Clayton State University in suburban Atlanta. A West Coast native, he attended the University of Oregon for his undergraduate education (BM) before moving to the Lone Star State to pursue his graduate studies (MM) as a pupil of Dan Welcher at the University of Texas. Arrell earned his doctorate from Cornell University, studying with Steven Stucky and Roberto Sierra, and also participating in the Cornell-Columbia Exchange Scholar Program under the tutelage of Tristan Murail.

Garrett Byrnes Composer

Garrett Byrnes composes a wide variety of concert music for orchestra, chamber ensembles, vocalists and instrumentalists. Byrnes' music has been performed in many of the world's leading concert halls, among them New York's Carnegie Hall, Concertgebouw of Amsterdam and Cité de la Musique in Paris. His music has been performed by orchestras and ensembles including the Minnesota Orchestra, Indiana Symphony Orchestra, Orchestre National des Pays de la Loire, CSUN Symphony Orchestra, Contra Costa Chamber Orchestra, Anadolu Symphony String Orchestra, Peabody Symphony and Concert Orchestras, Chesapeake Youth Repertory Orchestra, Indiana University New Music Ensemble, Cleveland Chamber Collective, Tarab Ensemble, Tonus Percussion Group and the Allemagnetti Duo, as well as renowned international soloists including French cellist Xavier Phillips, Dutch harpist Lavinia Meijer, Israeli pianist David Greilsammer, and Turkish pianist Toros Can.

Byrnes' orchestral music is currently gaining wider recognition. Recently La Châtaignière: Concerto for Cello & Orchestra, was premiered and featured on a series of concerts given by the Orchestre National des Pays de la Loire conducted by Sascha Goetzke and featuring cellist Xavier Phillips. Capriccio Tempestoso for harp and orchestra was premiered by harpist Emily Wren Colton and the Chicago Composers Orchestra conducted by Mathew Kasper. Prior to these performances, conductor Osmo Vänskä of the Minnesota Orchestra in the premiere of Solace, the CSUN Symphony Orchestra conducted by John Roscigno premiered Red Moon after the work received the North American Prize for Orchestral Composition, and the Indiana University New Music Ensemble conducted by David Dzubay and featuring pianist Jihye Chang premiered his Concerto for Piano & Chamber Orchestra.

Several of Byrnes' chamber works have also seen recent premieres. Devil in Moscow was commissioned for the Allemagnetti Duo (viola and harpsichord), received its premiere in May, 2009 at Carnegie Hall's Weill Hall in New York City. Earlier, Mosaics for string quintet was commissioned and premiered by the Alpha Lambda chapter of Phi Mu Alpha Sinfonia Fraternity of Illinois Wesleyan University, and a set of four pieces commissioned for the Cleveland Chamber Collective were given their premieres at Cleveland State University.

Other premieres have included Sprocket! for solo cello given by Florent Renard-Payot at Northwestern University in Chicago, and Villanelle for violin and harp commissioned from the Dutch duo of Tjeerd Top and Lavinia Meijer, and premiered by them at Concertgebouw in Amsterdam. In addition, harpist Lavinia Meijer has given numerous recent performances of Byrnes' work for solo harp, Visions in Twilight, in the cities of Amsterdam, Athens, Birmingham, Brussels, Cologne, Dublin, New York, Paris, Vienna among others. She also features the work on her latest CD Visions that derive their name from the piece. Ms. Meijer will be the featured soloist in the premiere of Byrnes' newly completed commissioned work for harp, string quartet, flute and clarinet in the future.

Garrett Byrnes has served as Assistant Professor of Theory and Composition at Ball State University, Adjunct Assistant Professor of Composition at Illinois Wesleyan University and as Associate Instructor of Composition at Indiana University. He received degrees from the Indiana University Jacobs School of Music (DM), Peabody Institute of the Johns

Hopkins University (MM), and The Boston Conservatory (BM), and has studied composition with Sven-David Sandström, Chen Yi, Don Freund, David Dzubay and Larry Bell. Awards include those from the American Music Center, National Association of Composers, American Art Song Competition, ASCAP, USA International Harp Composition Competition, Indiana University, California State University at Northridge, and The Boston Conservatory, and he has received fellowships from the Corporation of Yaddo, the Virginia Center for the Creative Arts, and resided at the artist house of St. Mary's College of Maryland.

Clifton Callender

Composer

Clifton Callender's music has been recognized by and performed at the Primavera en La Habana Festival of Electroacoustic Music in Cuba, Florida Electroacoustic Music Festival, North American Saxophone Alliance 2002 and 2006 Biennial Conferences, the iChamber New Music Series, the NACUSA Young Composers Competition, the Northern Arizona University Centennial Composition Competition, the Composers Conference at Wellesley College, the Ernest Bloch Music Festival, the 2nd PIANISSIMO festival in Bulgaria, the University of Chicago Contemporary Chamber Players, SCI conferences, SEAMUS, the Fifth World Harp Congress in Copenhagen, and the Whitaker New Music Reading Sessions with the American Composers Orchestra.

His solo piano work, *Patty, My Dear*, is recorded on the Capstone Records label. Also active in music theory, Dr. Callender has published articles in the *Journal of Music Theory*, *Perspectives of New Music*, and *Music Theory Online*. Professor Callender received the Ph.D. in composition from the University of Chicago as a Whiting Fellow. He holds a M.M. in composition from the Peabody Conservatory and a B.F.A. from Tulane University.

Kyong Mee Choi

Composer

Kyong Mee Choi, composer, organist, painter, and visual artist, received several prestigious awards including a John Simon Guggenheim Memorial Foundation Fellowship; Robert Helps Prize; Aaron Copland Award; Illinois Arts Council Fellowship; ASCAPPLUS 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 Interacional 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 the 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 the Concurso Internacional de Composição eletroacústica in Brazil, among others. Her music can be found at CIMESP, SCI, EMS, ICMC, ERM Media, SEAMUS, and Détonants Voyages. Her multimedia opera, THE ETERNAL TAO, which was supported by the 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, an M.M. at Georgia State University, and a B.S. in chemistry

and science education at Ewha Woman's University, and studied Korean literature 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, electroacoustic interactive, and multi-media work. (www.kyongmeechoi.com).

Ian Dicke

Composer

The music of American-born composer Ian Dicke (b. 1982, Trenton, NJ) includes works for orchestra, wind ensemble, chamber ensembles, and electronic media. Heralded by San Francisco Classical Voice as "colorful, well-designed, and deftly scored," Dicke's works often explore contemporary social-political culture through a mixture of pure and triadic harmonies, dance-like rhythms, and intricately layered textures.

Dicke's music have been performed by many ensembles and festivals around the world including the ISCM World New Music Days, the Cabrillo Festival Orchestra, Musi Redshift, the Atlantic Coast Center Band Director's Association, and the SCI National Conference. Dicke has received awards and recognition from the Meet the Composer Foundation, ASCAP, BMI, and the New York Youth Symphony, among others. He recently awarded the 2013 Hoefer Prize from the San Francisco Conservatory of Music. The award includes a commission from the Conservatory's New Music Ensemble a weeklong residency prior to the premiere.

In 2010, Dicke co-founded and directed Fast Forward Austin, an all day new music festival in Austin, TX. The festival pairs local and international cutting-edge artists "welcomingly relaxed venue...[that] taps into what is so great about the Austin vibrant community of people who are artistically curious, non-doctrinaire, and unpretentious (NewMusicBox).

Dicke holds degrees from the University of Michigan and the San Francisco Conservatory of Music. He is currently pursuing a doctoral degree at The University of Texas at Austin. Dicke has studied composition with David Conte, Dan Becker, Bright Sheng, Michael Daugherty, Dan Welcher, Donald Grantham, and Russell Pinkston.

Katherine Dobbins

Trombone

Katherine Dobbins studied Trombone under the tutelage of John Faieta at The Boston Conservatory. She performed with the Boston Conservatory Orchestra, Wind Ensemble and The Boston Conservatory Theatre and many chamber ensembles. Kat is currently a member of The Frequency Band, guided by Carol Viera and Norman Bolter. She performs often, and is a staff musician at the Turtle Lane Theatre in Newton, Massachusetts. She is currently subs with the Boston Civic Symphony and the Wellesley Symphony Orchestra and has performed with the Mercury Orchestra in Cambridge, Massachusetts.

Matthew Ebisuzaki

Trumpet

Matthew Ebisuzaki is currently a graduate student at the New England Conservatory of Music, studying under Tom Rolfs Jr. of the BSO. He has performed in several orchestras around the Philadelphia area and has been a part of new music throughout his life. From 2008-2011 he was a part of the 20/21 ensemble while attending the Curtis Institute of Music, performing repertoire from both of those centuries. He has also taken an interest in performing original works, premiering an original trumpet solo piece by composer, Matthew Cmiel, with the San Francisco School of the Arts orchestra. He looks forward to continuing his interest in new music throughout his career.

Ryan Fessinger

Bassoon

Michael Gandolfi

Composer

Michael Gandolfi's earliest musical involvement was in rock and jazz improvisation beginning at age eight as a self-taught guitarist. As his improvisational skills developed he became increasingly interested in music composition and began formal study in his early teens.

He received the B.M. and M.M. degrees in composition from the New England Conservatory of Music, as well as fellowships for study at the Yale Summer School of Music and Art, the Composers Conference, and the Tanglewood Music Center.

Mr. Gandolfi is the recipient of numerous awards including grants from the Fromm Foundation, the Koussevitzky Music Foundation, the John Simon Guggenheim Foundation, the American Academy of Arts and Letters and the Massachusetts Cultural Council. His music has been performed by many leading ensembles including the Boston Symphony Orchestra, the BBC Symphony Orchestra, the San Francisco Symphony Orchestra, the Tanglewood Music Center Orchestra, the Orpheus Chamber Orchestra, the Saint Paul Chamber Orchestra, the Los Angeles Chamber Orchestra, Nieuw Sinfonietta Amsterdam, the Pro Arte Chamber Orchestra and the Boston Modern Orchestra Project.

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 avid chamber musician and a strong advocate of new music. Lilit currently freelances in the Boston area and studies violin with Peter Zazofsky.

Liora Holley

Cello

Foxman James

Viola

Currently residing in Boston, Foxman James has lived, studied, and performed in across the United States and Europe. She holds a BM in Viola Performance from Lawrence Conservatory in Appleton WI, and an MM in Viola Performance from Boston Conservatory.

In addition to classical chamber and orchestral music, Ms. James has recorded performed with several rock and pop bands, and won an award for Outstanding Musicianship at the 2003 Mile High Jazz Festival in Boulder Colorado. In addition to music, Ms. James actively pursues other artistic outlets, such as painting and dance. She has been shown in art shows at several venues in Boston, and frequently teaches swing dance classes at MIT.

Max Judelsen

Bass

Max began his bass studies with Cameron Brown in the New York City area. While learning basic technique and jazz standards Cameron welcomed Max's original bass lines. In 2006 Max lived in Paris, France where he played in cafes, clubs, the street and solo with pop bands, and improvised music groups. Max returned to the United States in 2007 to study with William Blossom of the New York Philharmonic. Now a senior at Boston Conservatory studying with Benjamin Levy, Max freelances in local orchestras, bands, jazz combos and teaches bass to private students.

Yoni Kahn

Horn

Yoni Kahn is pursuing a double life as a theoretical physicist and freelance musician. He holds degrees from Northwestern University in physics, math, horn performance, composition, as well as a Masters of Advanced Studies from the University of Cambridge. In May 2010, Yoni was a soloist in Schumann's Konzertstück for Four Horns with the Cambridge Symphonic Players in Cambridge, UK. Equally at home with early music and contemporary music, Yoni performed the Ligeti horn trio with the New Chamber Music Society last year, and will perform Bach's Brandenburg Concerto no. 1 on natural horn with Cambridge Concentus in November. Yoni is currently a Ph.D. student in physics at MIT, and is a member of the Haffner Sinfonietta and Symphony by the Sea.

Cherry Kim

Cello

Cherry Kim's versatile musical activities cover performing recitals, chamber music, premiering new compositions, collaborating in contemporary improvisation ensembles,

teaching, as well as being a passionate ambassador of classical music through outreach concerts. She has performed recitals in Boston, Dallas, Houston, Toronto and Stratford in Canada, and Odessa and Yalta in Ukraine. And she appeared as soloist with the Plano Symphony Orchestra in Texas and the Cathedral Bluffs Symphony Orchestra in Canada.

Special chamber music appearances include performances with the Cerberus Ensemble, the Toronto Music Garden concert series, Houston Tuesday Musical Club, and through the Young Artist Program with Da Camera of Houston. In 2004, she was invited to perform with the Artists of the Royal Conservatory Ensemble in the “Music in Exile” concert, which was broadcasted nationwide in Canada. In 2005, she participated in the Royal Conservatory Orchestra’s tour to China. And last spring she collaborated in the Underground Railway Theater’s production for the play *Breaking the Code*.

Ms. Kim was a fellow at the Tanglewood Music Festival and participated in the Park City International Music Festival in Utah, Orford Festival in Quebec and Westben Music Festival in Ontario. Over the years she has worked with some of the world-renowned pedagogues and performers such as Richard Aaron, James Dunham, Timothy Eddy, Steven Isserlis, Cho-Liang Lin, Truls Mørk, Paul Katz, Janos Starker, Torleif Thedeen, Tsuyoshi Tsutsumi, and members of the Emerson, Tokyo, and Borromeo String Quartets.

Having received degrees from the New England Conservatory, the Glenn Gould School of the Royal Conservatory of Music and the Shepherd School of Music at Rice University, her principal teachers were Laurence Lesser, Bryan Epperson and Norman Fischer respectively. Currently she studies with Terry King at the Longy School of Music in Cambridge.

Ms. Kim is an active musician in Boston and performs with the Appassionato String Quartet, Boston Philharmonic Orchestra and the Atlantic Symphony Orchestra.

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, Regattabar, 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 the Brahms Clarinet Sonatas. Ms. Kopesky has performed in master classes for many renowned clarinetists including Ricardo Morales, Charles Neidich, and Richard Stoltzman.

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.

Christopher Orzech

Piano

Pianist Christopher M. Orzech has been a frequent soloist and collaborator throughout eastern United States, and has also performed in France, Germany, and England. He 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* Schumann’s *Faschingsschwank 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 Scholar Award. During his undergraduate studies, Mr. Orzech accompanied several of the University’s choral ensembles, working under the direction of Dr. Christopher Kiver and Dr. I. 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 Pace. Mr. Orzech is currently pursuing the Master of Music degree in piano performance at the Longy School of Music, studying with Dr. Hugh Hinton.

Olga Patramanskaya

Violin

Olga Patramanskaya was born and raised in Ukraine, where she received her musical education. After finishing her Bachelor’s degree at the R.M. Glier Kyiv State Higher Music College, and spending a few years at the National Musical Academy of Ukraine, she came to Boston to continue her education at the Longy School of Music in Cambridge, MA. She received her Master of Music degree under the guidance of Mr. Mark Lakirovich. Olga is a winner of the Concerto competition and Honors competition at the Longy School of Music, as well as several competitions in Ukraine. She has performed as a soloist with the Longy Chamber Orchestra and the National Pops Symphony Orchestra in Ukraine, and has performed as a recitalist and in violin ensembles throughout Europe. Currently, Olga is an assistant conductor and chamber music coach in the Preparatory Department of the Longy School of Music. She is a member of the Boston Philharmonic Orchestra, the Atlantic Symphony, the Newton Symphony, and the Civic Orchestra of Chicago. In addition to giving private lessons, Olga actively plays chamber music with her friends in the greater Boston area.

Maria Rindenello-Parker

Harp

Harpist Maria Rindenello-Parker was a prizewinner in the Advanced Division of the American Harp Society’s 18th National Competition. She has participated in masterclasses with Paula Page, Nancy Allen, Lisa Wellbaum, Alice Giles, Marie-Pierre Langlaire, Gwyneth Wentink, and other international harpists. Maria graduated from the Walnut

School for the arts, and received her Bachelor degree from the New England Conservatory under the tutelage of Dr. Ann Hobson Pilot. She is continuing her studies at NEC, working toward her Master's. Maria has participated in the Boston University Tanglewood Institute, the Aspen Music Festival, and the Bowdoin International Music Festival. A native of Harvard, Massachusetts, she has served as principal harpist with all of New England Conservatory's orchestras, as well as with greater Boston area orchestras. This spring, she was featured alongside Dr. Pilot on a WGBH radio program about Pilot's groundbreaking career as a member of the Boston Symphony Orchestra and teacher. From an early age, Maria has been an active freelancer, with jobs taking her across New England, and even to Fenway Park!

Kimberly Soby

Soprano

Praised for her sincere musicianship and heartfelt performances, soprano Kimberly Soby brings an exquisite balance of beauty and intelligence to her vast repertoire.

Ms. Soby recently graduated from New England Conservatory with dual Masters degrees in Vocal Performance and Opera Studies. Roles performed at NEC include: Susanna in Mozart's *Le Nozze di Figaro*, which she performed in a fully-staged production at Boston's Cutler Majestic Theatre, directed by Nic Muni; Madame Silberklang in Mozart's *The Impresario*; Monica in Menotti's *The Medium*; Cupid in Cavalli's *Egisto* and Gretel in Humperdinck's *Hansel and Gretel*. With Opera Boston: Iza in *La Grande-Duchesse de Gérolstein* opposite Stephanie Blythe; Lucy in *The Telephone*; the title character in Seymour Barab's *Little Red Riding Hood*; Tonina in a new English translation of Salieri's *First the Music, Then the Words* commissioned by First Night Boston and performed for over one thousand spectators at Emmanuel Church; The Daughter (cover) in Hindemith's *Cardillac*. Engagements elsewhere include: Gianetta in Donizetti's *L'elisir d'Amore* and Bastienne in Mozart's *Bastien und Bastienne*, both with Opera del West.

On the concert platform, Ms. Soby has premiered new music with: Prism Project Boston, Lorelei Ensemble, New England Conservatory Percussion Ensemble, the New England Conservatory Contemporary Ensembles, New Music Brandeis and the University of New Hampshire. While at NEC, she was selected to perform with the Callithumpian Consort during the celebration of composer Steve Reich's music. Recent oratorio engagements include solo performances in Orff's *Carmina Burana*, Mozart's *Exultate Jubilate*, Mozart's *Spaetzen-Messe*, Handel's *Messiah*, Beethoven's *Mass in C* and Britten's *Rejoice in the Lamb*, all with various companies throughout New England.

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 "Pr Rebirth"; and a sound installation at Yale-Haskins Labs Gallery in collaboration composer Matt Sargent. Other performance highlights include June in Buffalo, Seb Long Lake Chamber Music Festival, Percussive Arts Society International Conference, Bang on a Can Marathon, HOT!Fest NYC, Pixilerations, Hartford Symphony Orchestra, Miami String Quartet, Full Force Dance Theater, Yale Repertory Theatre, Brattle Music Center, EXILKABARETT, Ludovico Ensemble, and Island Chamber Music. Current and forthcoming recordings can be heard on the Mode, EUROArts, New Capstone, Tzigane, and Equilibrium labels.

Jeff Stern

Marimba

Jeff Stern is currently completing his Bachelor of Music degree at the University of Massachusetts Amherst where he studies with Ayano Kataoka and Thomas Hannum. A native of Philadelphia, Jeff quickly gained recognition in the field of percussion as he was selected from high school music students nationwide to perform along side the Virgil Symphony Orchestra for President George W. Bush at America's 400th birth celebration in Jamestown. He has also been quite active in the field of marching percussion. Jeff competed in the drum corps circuit for five years, including four years at the world-class level and one summer with the ten-time world champion Cadets. He is also a member of the UMass drumline under the direction of Thom Hannum (DCI All-Star 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 both 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 Sō Percussion Summer Institute in 2010 and the Chosen International Percussion Seminar in 2011. He has performed in masterclasses for well-known artists including Robert van Sice, Michael Burritt, Lee Vinson, and David Druckman. This past summer he performed alongside notable artists such as Ian Perkins and Sō Percussion at the Make Music New York Festival.

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 Anaconda Contemporary Ensemble. She was recently invited to perform as a soloist with the Longy Orchestra in Texas. Currently she is a founding member of the Stratus Ensemble, a wind and piano chamber ensemble based in Boston.

Gabriele Vanoni

Composer

Gabriele Vanoni was born in Milan in 1980. After a few experiences as a very young composer he started his studies at “G. Verdi” Conservatory in Milan, where he graduated in Piano and Composition. After his studies in Milan, he continued his education with a PhD in Music Composition at Harvard University, where he’s currently enrolled.

His music has recently spread internationally and has been now largely performed in Europe and Americas, in venues such as Carnegie Hall, Biennale di Venezia, Moscow Conservatory, NYU and Accademia Chigiana di Siena, among many others. Likewise, various soloists and ensembles have now been involved in performing his music, like the Moscow Studio for New Music Ensemble, Mario Caroli, Gustav Kuhn, and Nouvel Ensemble Moderne. His music has also been awarded prizes and mentions in local and international competitions.

Besides his activity as a composer, Gabriele Vanoni is also a teaching assistant at Harvard University in Electronic Music and Composition, holds a degree in Business for the Arts, Culture and Communication at Bocconi University, and also had some experience as a film music composer and is the current curator of Suggestioni, a festival of Italian Music (www.suggestionifestival.org).

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, World Future Council, 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 a 2011 Composer Assistance Program grant from the American Music Center and 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, NYCMEF, Third Practice, and Electronic Music Midwest. Her acoustic work has been featured at festivals presented by the American Composers Alliance, Mid Composers Symposia, and the Montréal 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 I 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)

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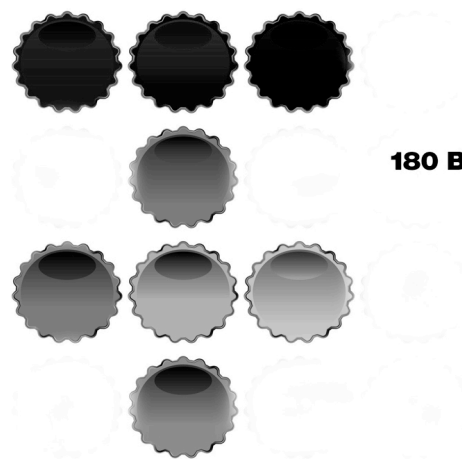
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