

# The Boston New Music Initiative

Nathan Lofton, *Music Director*

Jennifer Lester, *Guest Conductor*

## 2011 – 2012 Hymns and Songs

Featuring the works of:

Lembit BEECHER  
N. Lincoln HANKS  
Ted HEARNE  
Jessica RUDMAN  
Mike SOLOMON

**Saturday, November 19, 2011**

8:00 pm

Pickman Hall

Longy School of Music

27 Garden Street

Cambridge, Massachusetts

**Concert 2  
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 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, Inc.

P.O. Box 380285

Cambridge, MA 02238

## **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.

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

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# THE BOSTON NEW MUSIC INITIATIVE

## Concert Series

2011-2012 Concert Season

November 19, 2011

Pickman Hall at Longy School of Music

Cambridge, Massachusetts

### Song in Mistranslation (2011)

Lembit BEECHER  
(b. 1980)

Deirdre Viau, *flute*  
Yhasmin Valenzuela, *clarinet*  
Christopher Homick, *violoncello*

### The Sharp Edges of the Night (2011)

Jessica RUDMAN  
(b. 1982)

Erin M. Smith, *soprano*  
Tim Maurice and Christopher Orzech, *piano*

### Das Zauberbuch (2010)

Michael SOLOMON  
(b. 1982)

Julie Gregorio and Yayra Sánchez, *sopranos*  
Lauren Boice, *alto*  
Ron Efromson, *tenor*  
Nathan Lofton, *bass*  
Eileen Huang, *piano*

—BRIEF INTERMISSION—

### Tota Pulchra (1997)

N. Lincoln HANKS  
(b. 1969)

BNMI Choral Ensemble  
Jennifer Lester, *conductor*

### Privilege (2009)

Ted HEARNE  
(b. 1982)

BNMI Choral Ensemble  
Nathan Lofton, *conductor*

## The Boston New Music Initiative Choral Ensemble

Nathan Lofton, *Conductor*

Jennifer Lester, *Guest Conductor*

### Soprano

Joy Brewer  
Rebecca Gorlin  
Julie Gregorio  
Eileen Huang  
Jennifer Lester  
Yayra Sanchez  
Erin M. Smith

### Alto

Lauren Boice  
Allison LaRosa Montez  
Andrea Okerholm

### Tenor

Felix Caraballo  
Ron Efromson  
Mark Nemeskal  
Robert Parr

### Bass

Nathan Blac  
Tim Davis  
Nathan Loft  
Curtis S. Mir

## Program Notes

### Song in Mistranslation

Lembit Beecher

The roots of *Song in Mistranslation* lie many years ago in a recording I came across while doing research at the Estonian Folklore Archives. The recording was a folksong called Käte käskimine (Bidding Hands to do Work) in a southeastern dialect of Estonian called Setu. Though I grew up in California, Estonian was my first language, but I was unable to understand more than a few words of the strange Setu dialect. Despite this, the recording drew me in with its oddly hypnotic harmonies (most Estonian folk music is monophonic without harmony), off-kilter lilt and unexpected call and response patterns. I wrote a transcription and got back to the work I was supposed to be doing. Many years later I thought of that song as I was beginning a piece for flute and cello (I added the clarinet later on in the process). Without looking at the transcription I began writing. What emerged was music clearly but distantly influenced by the Setu song. I like to think the years of the music sitting in the back of my brain filtered out the deep and essential elements of the music that I could connect to. But I also realize that the music I wrote would not be identified by a Setu singer as having anything to do with her music. The sense of a cultural one-way street is something that I think immigrant families such as mine often face. To the extent to which music can actually be about anything, this music is certainly more about an American experience than anything Estonian.

### The Sharp Edges of the Night

Jessica Rudman

*The Sharp Edges of the Night* is a song cycle on four poems from Amy Lowell's *Swordblade* and *Poppy Seed* (1914). Each text deals with love, though none of them (except possibly the third) are pure expressions of the positive aspects of that emotion. A number of sh

images link the four poems, creating a unified exploration of the light and dark sides of narrator's, or in this case the singer's, need for her beloved.

### I. Anticipation

I have been temperate always,  
But I am like to be very drunk  
With your coming.  
There have been times  
I feared to walk down the street  
Lest I should reel with the wine of you,  
and jerk against my neighbors  
as they go by.  
I am parched now, and my tongue is  
horrible in my mouth,  
But my brain is noisy  
With the clash and gurgle of filling wine  
cups.

### II. The Bungler

You glow in my heart  
Like the flames of uncounted candles.  
But when I go to warm my hands,  
My clumsiness overturns the light,  
And then I stumble  
Against the tables and chairs.

## Das Zauberbuch

Michael Solomon

“Let us imagine a human who is ignorant of all distinctions between thought and body. This being would be completely conscious of his desires and his sentiments, but certainly less clearly than we would be. In other words, he would feel less inside himself than we do, less independent from the external world, for our awareness of our own thinking processes effectively detaches us from things. Above all, such a being's psychological knowledge would be completely different than ours. Dreams, for example, would appear to him like an internal eruption of the outside. Words would be linked to things and speaking would be tantamount to acting on the bodies of things. Inversely, exterior bodies would be less material: they would be penetrated by intentions and will.” — Jean Piaget, *La representation du monde chez l'enfant*

Es war einmal ein Zauberbuch.  
Ein höflich und pieksauber Buch.  
Das Buch, er reiste weit und breit.  
Das Buch vertreibe Traurigkeit.  
Fa la la la la la la Seine Arbeit

### III. Aubade

As I would free the white almond from the  
green husk  
So would I strip your trappings off,  
Beloved.  
And fingering the smooth and polished  
kernel  
I should see that in my hand glittered a gem  
beyond counting.

### IV. The Taxi

When I go away from you  
The world beats dead  
Like a slackened drum.  
I call out for you among the juted stars  
And shout into the ridges of the wind.  
Streets coming fast,  
One after the other,  
Wedge you away from me,  
And the lamps of the city prick my eyes  
So that I can no longer see your face.  
Why should I leave you,  
To wound myself upon the sharp edges of  
the night?

Once upon a time there was a magical book.  
A polite and spotless book.  
The book, he traveled far and wide.  
The book dispelled unhappiness.  
Fa la la la la la la His work

Fa la la la la la war steuerbefreit.

Doch was ist das?  
Zeigen Sie mich.  
Ja! Ja! Ja! Offenbar'n Sie sich!  
Doch dies ist ein Sterblichebuch?  
Oh was für ein fröhliches Buch!  
Wir wollen Ihre Geschichten.  
Ein Schauer läuft mir über den Rücken!  
Verzaubern Sie uns mit ihnen!  
Ich kann kaum an mich halten!  
Ja sprechen Sie uns,  
Oder wir werden unser Katze treten!  
Ja sprechen Sie uns,  
Oder wir werden laut schreien und weinen!

Und das ist, was er gesagt hat.

Heute back ich, morgen brau ich,  
bermorgen ho lich der Knigin ihr Kind;  
So ein fabelhaft und geheimnisvoll Zauberbuch!  
ach, wie gut dass niemand wei,  
dass ich Rumpelstilzchen hei!

Und sind die Kinder glücklich?  
Ja! *Ein Raunen ging durch die Menge.* Ja!  
Aber wir sind noch nicht satt!  
Nimi nimi nimi nimi nimi nimi nimi  
Hoi hoi hoi.  
Nimi nimi nimi nimi nimi nimi  
Hoi hoi.  
Nimi nimi nimi nimi  
Mehr Geschichten bitte.  
Hoi.  
Meine Lust, meine Freude.

Und jetzt, ein Bartók-stück.

Hansel und Gretel verlieben sic him Wald.  
Es war so finster und such so bitter kalt.  
Sie kamen an ein Huschen von Pfefferkuchen fein.  
Wer mag der Herr wohl von diesem Huschen sein.

Oh was für ein fröhliches...  
Oh was für ein fröhliches Buch!  
Oh was für...

Der Dorfälteste war wütend!  
Achtung das ist ein Zauberbuch!  
Jawohl!  
Er ist verbannt!  
Nein! Ja! Nein!

Fa la la la la la was tax-exempt.

Now what is that?  
Show it to me.  
Yes! Yes! Yes! Reveal yourself!  
Is this a mortal book?  
Oh what a joyous book!  
We want your stories.  
My spine is tin;  
Enchant us with them.  
I can hardly contain m  
Yes speak to us,  
Or else we will kick our cat!  
Yes speak to us,  
Or else we will scream and cry!

And this is what he said.

Today I bake, tomorrow I brew  
The day after that the queen's child comes in  
What a fabulous and mysterious magical l  
And oh! I am glad that nobody knew  
That the name I am called is Rumpelstiltskir

Are the children happy now?  
Yes! *murmurs* Yes!  
But we are not satiated!  
Nimi nimi nimi nimi nimi nimi nimi  
Hoi hoi hoi.  
Nimi nimi nimi nimi nimi nimi  
Hoi hoi.  
Nimi nimi nimi nimi  
Please, more stories.  
Hoi.  
My love, my joy.

And now, a piece by Bartók.

Hansel and Gretel got lost in the woods.  
It was so dark and bitterly cold.  
They came to a house of fine gingerbread.  
Who might be the master of this house?

Oh what a joyful...  
Oh what a joyful book!  
Oh what a...

The village elder was incensed.  
Watch out this is a magic book.  
Yes sir!  
He is banished!  
No! Yes! No!

Das ist so unfair!  
Schade.  
Doch warum?  
Bücher sollen nicht sprechen.  
Ein Buch soll gelesen werden!  
*Fa la la la la la* Sie nicht mehr.  
*Fa la la la la la* wir lesen Sie!  
Sie läsen schwei... Sch!

Bei Gott! Oh was für ein fröhliches Buch!

That is so unfair!  
Too bad.  
But why?  
Books are not supposed to speak.  
A book is supposed to be read.  
Fa la la la la la la la la la la la la la la no more.  
Fa la la la la la la we read you.  
They read with... shh!  
My God! Oh what a joyous book!

Sie waren in einem Kokon von  
Die Kinder läsen anspruchsvoll,  
Neuen und unbekannten Welten versunken.  
Sie waren völlig liebestoll.  
Ihre Gedanken kannten keine Grenzen.  
Sie lassen ihre Fantasien freilaufen.  
Sie gingen sogar nach Italien!

They were absorbed in a cocoon  
The children read with wonderment.  
Of new and uncharted worlds  
They were overcome with happiness.  
Their thoughts knew no bounds.  
They let their fantasies roam free.  
They even went to Italy!

La mi bellissima!  
Oh, la tua grazia mi lascia senza fiato.

My most beautiful!  
Oh, your grace leaves me without breath.

Il mio amore,  
Resterò sempre al tuo fianco.  
Non ti lascerò mai, il mio cuore.

My love,  
I will always remain by your side.  
I will never leave you, my heart.

Und wenn sie nicht gestorben sind,  
Dann leben sie noch heute.

And they lived  
Happily ever after.

# Tota Pulchra

N. Lincoln Hanks

*Tota Pulchra* is a composition in five major sections and sets one of the most beautiful Marian antiphon texts in the liturgy. Comprised of several large descending skips, the motive that sets the first two words of the text cycles strategically throughout the piece and contributes to the work's structure, always reminding us of the poem's essence. My attraction to this text is due in part to its imagery of Mary's radiance (*your face shines like the sun*) and redolence (*amidst the fragrance of your perfumes*). Through intricate counterpoint and colorful shifting sonorities, the composition mirrors these images, providing a sonic picture of shimmering light and emanating perfume.

Tota pŭlchra es Maríā  
et macula originális  
non est in te.

Thou art all fair, O Mary,  
And the stain of original sin  
is not in thee.

Vestiméntum túum cándidum quasi nix,  
et fâcies túa sicut sol.  
Tu glória Jerúsalem, tu laetítia Israel,  
tu honorificénti pópuli nóstri.

Your vestiments are as white as snow  
And your face is like the sun.  
Thou art the glory of Jerusalem, the joy of Israel,  
and the honor of our people.

Benedícta es tu, Vírgo María,  
a Dómino Déo excélsio  
prae omnibus muliéribus super térram.  
Tráhe nos Virgo immaculáta.  
post te currémus  
in odórem unguentórum tuórum.

Thou art blessed, Virgin Mary,  
By the exalted Lord God,  
Before all women on Earth.  
Draw us, Virgin unspotted,  
we run after thee,  
amid the fragrance of your perfumes.

## Privilege

Ted Hearne

*Privilege* is a collection of five short pieces for Volti. I wrote the texts for the first and movements, both as miniature snapshots of contemporary consciousness. *Motive/m* illustrates a flash of self-questioning that interrupts the thought-stream of an ambivalent and conscientious member of modern society, while *Burning TV Song* is a song to phenomenon of isolation and loneliness within a densely populated and interconnected culture.

The second and fourth movements are set to texts taken from an interview of D. Simon (creator of *The Wire*) by journalist Bill Moyers, which aired in April 2009 on *Casino* sets Simon's response to Moyers' question: "why do you think that we tolerate gaps between rich and poor?" *They get it* addresses the idea that there is a large segment of our population - Simon guesses ten to fifteen percent - whose existence is unnecessary to the American economy, especially those who "are undereducated, that have been ill served by the inner city school system, that have been unprepared for the technocracy of the modern economy." Until there is a place for them in the American ideal, Simon posits, drug trafficking and other illegal activity will provide a more viable financial option.

The final movement, *We cannot leave*, is set to the translation of a black South African anti-Apartheid song, the original words of which are in Xhosa (the native language of Nelson Mandela).

## 1. motive/mission

burning tv song

motive/mission

flashing window  
empty street  
burning tv song  
stay

you were always fair  
you were almost always kind  
weren't you?

text: Ted Hearne

you always reached out your hand  
you almost always refused to lie  
didn't you?

4. they get it

you wouldn't close your shining eyes  
would you?

we pretend to need them  
we pretend to educate the kids  
but we don't

text: Ted Hearne

## 2. casino

it's almost like a casino  
you're looking at the guy winning,  
you're looking at the guy who pulled the  
lever  
and all the bells go off  
and all the coins are coming  
out of a one-armed bandit  
and you're thinking  
that could be me.  
i'll play by those rules.

text: David Simon  
*Bill Moyers Journal* (PBS)  
broadcast April 17, 2009

## 3. burning tv song

flashing window  
empty street  
burning tv song

flashing window  
empty street

and they're not foolish  
they get it

text: David Simon  
*Bill Moyers Journal* (PBS)  
broadcast April 17, 2009

## 5. we cannot leave

we cannot leave  
this land of our ancestors  
on this earth

we are being killed by the monster  
on this earth

*shuku shuku* (the sound of the train)  
i want to get on the train  
to get on the train in the morning  
i want  
oh mother, it's leaving me behind!

text: *As' Kwaz' uKuhamba*,  
traditional Xhosa anti-Apartheid song  
translation by Patiswa Nombona  
and Mollie Stone, 2003

# Biographies

## Nathan Lofton

Music Director and Bass

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 M 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 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 I. Bill Drury, and Hugh Wolff. Additionally, he has participated in masterclasses with John Adams, Helmuth Rilling, Leon Botstein, Otto-Werner Müller, and John Oliver.

## Erin M. Smith

Soprano

Praised for her "rich and beautiful voice" (Petoskey News-Review), soprano Erin M. Smith is quickly establishing herself as an exciting and versatile performer on the Boston music scene. Recent engagements include Britten's *Noye's Fludde* with the Falmouth Chorale; soprano solos in Mozart's *Requiem* with The Choral Art Society of the South Shore; Mozart's *Vesperae Solennes de Confessore* with the Newton Community Chorus and Vivace; *Gloria* and Fauré's *Requiem* with the Paul Madore Chorale. Favorite operatic performances include the title role in Janáček's *A Cunning Little Vixen* with Boston Opera Collaborative; Pamina in *The Magic Flute* with MetroWest Opera; Contessa Almaviva in *Le Nozze di Figaro* with Boston Opera Collaborative and The Bay View Music Festival; and Despina in *Così fan Tutte* with Cedar Rapids Opera Theatre. Upcoming engagements include a recital at the First Church in Boston on January 19th, and a reprise of her performance as the soprano soloist in Fauré's *Requiem* with The Paul Madore Chorale in April.

## Jennifer Lester

Guest Conductor and Soprano

Jennifer Lester, founder and Music Director of the Seraphim Singers, is among the outstanding organist-choirmasters of her generation. Under her direction, the Seraphim Singers presents its fifteenth season in 2011-2012.

Known for creative programming and advocacy of new music, Ms. Lester has promoted several local composers with commissions of their works. Among these are Elliott G. Graham Ramsay, Julian Wachner, Carlyle Sharpe, Carson Cooman, and James Wood, each of whom has contributed one or more major works to the Seraphim Singers repertoire. As the Associate Music Director and Organist of St. Paul Parish in Harvard Square from 1999-2011, she directed the Parish Adult Choir and accompanied the Boy Choir and St. Paul Men's Schola. Ms. Lester also served as conductor for the Philharmonia Ensemble, the resident chorus of ECS Publishing.

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

## **Lembit Beecher**

### Composer

Lembit Beecher's music focuses on themes of storytelling, memory and nature. Born of Estonian and American parents, Lembit grew up under the redwoods in Santa Cruz, California, a few miles from the wild Pacific. Since then he has lived in Boston, Houston, Ann Arbor, Berlin and New York, earning degrees from Harvard, Rice and the University of Michigan. This varied background has made him particularly sensitive to place, ecology and the strong emotional relationships that people forge with patterns in nature. He is also interested in memory and the various ways we tell stories, from emotional personal narratives to crisp and clean documentaries. Recent pieces have focused on integrating recorded interviews with music. While a fellow at the University of Michigan Institute for the Humanities (2008-2009), Lembit wrote "And Then I Remember," a multimedia, documentary oratorio based on the World War II stories of his grandmother. "And Then I Remember" won the 2010 Opera Vista competition leading to a fully staged production in March of 2011 in Houston, Texas. Active also as a pianist and conductor, his work has been performed at the Tanglewood, Aspen and Cabrillo Music Festivals and he has received awards and grants from the American Music Center, ASCAP, New York Youth Symphony, NewMusic@ECU, Society of New Music and Austin Peay State University. Lembit was appointed a Visiting Assistant Professor at Denison University for the fall of 2009 and is currently a freelance composer living in New York City where he also works as a chamber music coach and dance accompanist.

## **Nathan Black**

### Bass

Nathan Black is appearing with the Boston New Music Initiative for the first time. He also sings baritone in the Tanglewood Festival Chorus, and has participated in choral ensembles at the Boston Conservatory, MIT, and the Shepherd School of Music at Rice University. In his day job, Nathan is a fifth-year PhD Candidate in the Security Studies Program at MIT, and a Predoctoral Fellow in the International Security Program of the Harvard Kennedy School's Belfer Center for Science and International Affairs.

## **Lauren A. Boice**

### Mezzo-Soprano

Ms. Boice has sung nationally and internationally as a soloist for over 25 years. Since 2003, she has performed with the Tanglewood Festival Chorus in Boston, Lenox and Carnegie

Hall, and on their 2007 European Tour. She has worked with such conductors as Ji Levine, Seiji Ozawa, Colin Davis, Keith Lockhart, Marvin Hamlisch, and John William

She participated in the Grammy-winning recording of Ravel's *Daphnis et Chloé*. She performed with the Master Chorale of Washington and National Philharmonic Chorus in Washington, D.C. and with Chorus pro Musica as a featured soloist, and the New England premiere of Adams' *Nixon in China*. She also sang the National Anthem at Fenway Park. She is presently an "attorney by day and an alto by night", and thanks her husband Randall for embracing her two careers.

## **Joy Emerson Brewer**

### Soprano

Joy Emerson Brewer is a coloratura soprano actively working in the Boston area. A native of Sarasota, FL, Joy holds degrees from the University of Florida and Berklee College of Music. Joy is a member of and has been a soloist for the Tanglewood Festival Chorus since 2006, performing most recently with mezzo-soprano Stephanie Blythe in the August 2006 premiere of Alan Louis Smith's "An Unknown Sphere" in Ozawa Hall. Joy also co-directs Cantate Piccolo, an all-youth music studio located in Wellesley. She has also been Music Director at the Congregational Church of Needham since 2003.

## **Tim Davis**

### Bass

Tim Davis has participated in choruses that have performed throughout the United States and Europe, led by conductors such as John Williams, Keith Lockhart, John Firth, Richard Hayman, and Wayne Abercrombie. Tim earned his bachelor's degree in music from Boston College and graduate degrees in music composition from the University of Massachusetts Amherst and the University of Iowa. He is the founder and president of the Boston New Music Initiative. [www.tadavis.org](http://www.tadavis.org)

## **Ron Efromson**

### Tenor

## **Rebecca Gorlin**

### Soprano

Rebecca Gorlin has sung since she was at least three years old but did not begin voice study until age 15 with Charlotte Regni. Rebecca received a B.M. in Applied Voice from the Boston Conservatory, and has pursued further studies at Longy School of Music. She has performed in several choruses with many solos over the years, plus chamber music Longy, scenes in Operafest with Donna Roll, and as a Dancing Girl in Cantor Robert Solomon's musical, *Esther: The Orphan Queen*. Rebecca's particular musical interests are women composers, Yiddish songs, and new music. Her current voice teacher is Robert Honeysucker.

## Julie Gregorio

Soprano

Julie Gregorio, soprano, is new to the Boston area, where she sings with Boston Baroque and is the soprano soloist at Arlington Street Church. Julie has been a frequent opera, oratorio, and choral performer in MA, NY, and CT. Highlights include the role of Despina in *Così fan tutte* with Hillhouse Opera in New Haven, Susanna in *The Marriage of Figaro* with the collaborative opera project “Le Nozze NY,” and many appearances with Concora and the Center Church choir in Hartford. Julie graduated from Swarthmore College and received her Master of Music degree from Mannes College of Music.

## N. Lincoln Hanks

Composer

N. Lincoln Hanks was raised in Muscatine, Iowa and attended college in Nashville, TN at Lipscomb University, where he studied piano with Jerome Reed. His masters and doctoral work in music composition were completed at Indiana University-Bloomington where he studied composition with Don Freund, Frederick Fox, and Claude Baker. Lincoln’s accolades include winning the Contemporary Choral Composition Competition from The Roger Wagner Center for Choral Studies and an ASCAP Foundation/Morton Gould Young Composer Award. He has been commissioned and performed by many distinguished performing artists and performing groups, including the Pittsburgh Symphony Orchestra, the Northeastern Pennsylvania Philharmonic Orchestra, the Cyprus String Quartet, The Dale Warland Singers, San Francisco’s Volti vocal ensemble and pianist, Paul Barnes. In 2010 he was honored as a finalist in the Lilly Fellows Program *Arlin G. Meyer Prize* for his oratorio, *Tegel Passion*. In 2004 Lincoln created and directed the *Songfest Program for New Art Song* at Pepperdine University, featuring acclaimed composer, John Harbison. Lincoln now co-directs *The Ascending Voice: an International Symposium of Sacred A Cappella Music*, an ongoing academic conference and music festival in Malibu, CA. He is currently a board member for composition in the Pacific Southwest Chapter of the College Music Society.

Thriving in the outer regions of the music spectrum, Lincoln studied early music performance practice with Thomas Binkley and then Paul Hillier at Indiana University’s Early Music Institute. While at IU he cofounded The Concord Ensemble, an *a cappella* group that won the first Grand Prize in the Early Music America/Dorian Records Competition. He currently directs *Alchymey*, a vocal ensemble based in Los Angeles. Lincoln is a member of the music faculty at Pepperdine University.

## Ted Hearne

Composer

Ted Hearne (b. 1982, Chicago) is a dynamic composer, conductor and performer with polyglot sensibilities in new and traditional classical music. As comfortable in operatic and orchestral works as in rock and choral music, Hearne’s compositions are socially engaging,

exploring the complexity of contemporary experience with visceral power and emotional beauty. His *Katrina Ballads*, a modern-day oratorio with a primary sc libretto, offers a searing portrayal of the media’s take on Hurricane Katrina. *Katrina B* was awarded the 2009 Gaudeamus International Composers Award from Music Center Netherlands, and the recording, on New Amsterdam Records, was named one of the classical albums of 2010 by Time Out Chicago and The Washington Post.

Ted’s music has been performed by the Minnesota Orchestra, the Calder Quartet, Knights, Pittsburgh New Music Ensemble, Transit Ensemble, and New York City Opera heard at the MATA Festival, Bang on a Can Marathon, Carlsbad Music Festival, and New York City’s (le) Poisson Rouge; and commissioned by Chicago’s Third Coast Percussion, San Francisco’s Volti Choral Arts Laboratory, Charleston’s New Music Collective, Newspeak, Huntsville Symphony, Albany Symphony and Ensemble ACJW, among others.

*Partition* was commissioned by the Yale Glee Club for its 150th Anniversary Gala at Carnegie Hall, with the Yale Symphony Orchestra. Upcoming commissions include work for DITHER Electric Guitar Quartet, Toomai Quintet, and a new work for Ensemble Klang, to be premiered in Utrecht at the Gaudeamus Week 2011. Volti recorded an unaccompanied choral work *Privilege* for its next commercial release.

Ted is the artistic director of Yes is a World, resident conductor of Red Light New Music and was for five years composer-in-residence of the Chicago Children’s Choir. He served as music director for the world premiere productions of works by David Lang, Michael Gordon, and Bryan Senti, as well as the American premieres of works by Constantinos Koukias and Beat Furrer.

Ted received a 2008 Charles Ives Scholarship from the American Academy of Arts and Letters, was an artist in residence at the MacDowell Colony in Fall 2009, and has recorded completed collaborations with composer J.G. Thirlwell and renowned filmmaker Morrison.

Ted attended Manhattan School of Music and Yale School of Music, and has studied with Martin Bresnick, Aaron Jay Kernis, Ezra Laderman, David Lang, Nils Vigeland and Wolfe. His work is available exclusively through Good Child Music.

## Christopher Homick

Violoncello

Christopher Homick, cellist and composer, began his cello studies at the age of six 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 of the North Carolina Symphony, spent a semester studying from Selma Gokcen at the Guildhall School of Music and Drama in London, England. He is currently pursuing a Masters of Music in Composition at The Boston Conservatory.

## **Eileen Huang**

Piano and Soprano

Eileen Huang is an alumna of the Juilliard School Pre-College Division and the Aspen Music Festival and School, where she studied piano with Herbert Stessin. Eileen made her concerto debut at age 11 with the Battleground Arts Center Symphony Orchestra and has been featured as a chamber musician in the “Wednesdays at One” series at Lincoln Center. As a soprano in the Tanglewood Festival Chorus, Eileen participated in the Boston Symphony Orchestra’s Grammy award-winning recording of Ravel’s *Daphnis et Chloé* and had the honor of singing at Senator Edward Kennedy’s funeral. Eileen holds a Bachelor's degree in Chemistry from MIT.

## **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 stage production of "The Laramie Project" at Boston Center of the Arts in 2008.

## **Curtis S. Minns**

Bass

## **Alison LaRosa Montez**

Alto

Alison LaRosa Montez is Executive Director of the new music ensemble Boston Musica Viva and currently sings with sacred music chamber choir Seraphim Singers. Previous choral engagements include Apollo’s Fire (Cleveland, OH), Cantores Cleveland, the Indiana University ProArte Singers, and the Schola Cantorum at St. Matthew’s Cathedral in Washington, D.C. She is also an accomplished flautist with degrees from The Catholic University of America and Indiana University.

## **Mark Nemeskal**

Tenor

Tenor Mark Nemeskal is well-known to Boston audiences in both the Operatic and Oratorio genres. Mr. Nemeskal has been heard as soloist with the Masterworks Chorale, the Back Bay Chorale, the Harvard-Radcliffe Choral Society, the Nashua Symphony, the Portland Choral Arts Society, the Miami Bach Society, the Flint (MI) Symphony, the Providence Singers, the Paul Madore Chorale, and the Martha’s Vineyard Community

Chorus. He is a graduate of the Boston Archdiocesan Choir School, the Univ. of Lowell the graduate opera program at the Boston Conservatory and the Greater Miami Opera Young Artist Program. He is currently the principal cantor at Saint Mary Star of the RC church in Beverly, MA.

## **Andrea Okerholm**

Alto

Andrea Okerholm is excited to be singing with the Boston New Music Initiative tonight. She is also a member of the Tanglewood Festival Chorus. Andrea can be heard this week singing in Amahl and the Night Visitors in Concord and Holiday Pops at Symphony Space. When she is not singing, Andrea designs robots.

## **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 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. John 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.

## **Jessica Rudman**

Composer

NYC-based composer Jessica Rudman has written music for the concert hall, dance, and film, which has been performed across the United States and abroad. She has participated in festivals such as the Seasons Music Festival, Wintergreen Summer Music Festival, Electro-Acoustic Juke Joint, the European American Musical Alliance, New Encounters of New Music, and the Bard Conductor’s Institute. Honors include winning IAWM’s Libby Larsen Prize (2011), receiving Honorable Mention for the Brian M. Felt Award (2011), winning first prize in the Con/ un/drum Percussion Competition (2010) and being selected for the 2008 Omaha Symphony New Music Symposium.

Ms. Rudman has taught at The Hartt School and Central Connecticut State University. She is a member of the new music collective, The Hartford Sound Alliance, and sits on

boards of the Studio of Electronic Music, Inc. and the Hartford Women Composers Festival. Ms. Rudman holds degrees from the University of Virginia and The Hartt School. She is currently pursuing a Ph.D. at CUNY as an Enhanced Chancellor's Fellow and is a student of Tania León.

More information about Ms. Rudman and her music can be found at her website, <http://www.jessicarudman.com>.

## Yayra Sánchez

Soprano

Soprano Yayra Sánchez is an active recitalist and member of the TFC, among other ensembles. She earned both her Bachelor's and Master's Degrees in Vocal Performance at The Boston Conservatory. She has performed full and partial roles, like: First Witch in "Dido and Aeneas" (Purcell), Ariel in "The Tempest" (Hobbes) and Lucia in "The Rape of Lucretia" (Britten). Pergolesi's "Stabat Mater" and Schubert's "Mass in G" are among the Ensemble Works she has sung as a soprano soloist and, she has premiered many vocal works. Next December she will premier song-cycles by two student composers at Berklee School of Music.

## Mike Solomon

Composer

Mike Solomon holds degrees in music composition from The University of Florida, Queen's University Belfast, and Stanford University. After a yearlong Visiting Professorship at The University of Florida, he is currently based in the United States and France as a freelance composer and has residencies in the towns of Saint Etienne and Dunkirk, France. Mike is also an active theorist, writing papers on the use of technology in music analysis and engraving. Since 2010, he has been a developer for the GNU LilyPond project.

Mike is the recipient of the Italian Institute of Culture's *Unique Forms of Continuity In Space* Composition Prize and the Left Coast Chamber Ensemble Composition Prize. His music has been played at festivals such as Sounds New, Society of Composers, Inc., Twelve Nights, and the International Computer Music Conference. His works have received awards from the Finale Composition Contest, Fast Forward Austin, and the Friends and Enemies of New Music Composition Competition.

## 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 Ana Contemporary Ensemble. She was recently invited to perform as a soloist with the TCU 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 wind, piano, and voice. She teaches private flute and piano lessons at the Longfellow School in Cambridge.

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## Concert Series, Season Three

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**We hope to see you again in our third concert season!**

**Concert #3: February 25, 2012 – 8 pm**

Pickman Hall, Longy School of Music, Cambridge, MA

Works by Byrnes, Cooley, Davis, Halka, Hearne, Kirschner, Knussen, and Kouyoumdjian.

**Concert #4: April 27, 2012 – 8 pm**

With the Seraphim Singers

St. Peter's Episcopal Church, Cambridge, MA.

Works by Biedenbender, Campbell, Choi, Davis, Donner, Kirschner, and more!



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