

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

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Nathan Lofton, *Music Director*

Esther Ning Yau, *piano*

Christina English, *mezzo-soprano*

Erin M. Smith, *soprano*

**2011 – 2012**  
**Are You Still There?**  
**music of voyage and remembrance**

Featuring the works of:

Ted HEARNE

Timothy A. DAVIS

Garrett BYRNES

Mary KOUYOUMDJIAN

Oliver KNUSSEN

**Saturday, February 25, 2012**

8 pm

Pickman Concert Hall

Longy School of Music

27 Garden Street

Cambridge, Massachusetts

## ABOUT BNMI

The Boston New Music Initiative is a 501(c)(3) non-profit organization dedicated to maintaining an international network of composers, performers, conductors, directors, and champions of music in order to generate new music concerts, compositions, collaborations, and commissions. Incorporated in 2010, the organization aims to advance the careers of its members in the field of new music by serving as a resource for networking, commissioning, collaboration, and programming.

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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 audiences with professional-caliber performances.

In order for this to be possible, we need your help! We have created the Concert Series Performance Fund in order to support our performers as much as they support 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 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 rentals, as well as general operating expenses. Any and all donations made to the organization are tax-deductible under Section 170 of the IRS code.

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

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# THE BOSTON NEW MUSIC INITIATIVE

## Concert Series

2011-2012 Concert Season

February 25, 2012

Pickman Concert Hall at Longy School of Music

Cambridge, Massachusetts

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### **Cordavi and Fig** (2007)

Ted HEARNE

(b. 1982)

BNMI Ensemble

### **In Memoriam** (2005, rev. 2008)

Timothy A. DAVIS

(b. 1980)

BNMI Ensemble

### **Concerto for Piano & Chamber Orchestra** (2003)

Garrett BYRNES

(b. 1971)

Esther Ning Yau, *piano*

BNMI Ensemble

– I N T E R M I S S I O N –

### **Odaraganeen Sharagan [Stranger's Song]** (2004)

Mary KOUYOUMDJIAN

(b. 1983)

Christina English, *mezzo-soprano*

Lindsey McChord, *flute*

Deirdre Viau, *alto flute*

Julie St. Lawrence, *bass clarinet*

Nick Gleason, *percussion*

Leah Zelnick, *violin*

Chris Welch, *violoncello*

Claudia Garcia, *double bass*

### **Requiem – Songs for Sue** (2006)

Oliver KNUSSSEN

I. from Emily Dickinson

(b. 1952)

II. Antonio Machado ('Los ojos')

III. W.H. Auden

IV. from Ranier Maria Rilke

Erin M. Smith, *soprano*

BNMI Ensemble

# The Boston New Music Initiative Ensemble

Nathan Lofton, *Conductor*

## **Piccolo**

Lindsey McChord (*Byrnes*)

## **Flute**

Meghan Jacoby (*Hearne, Knussen*)

Lindsey McChord (*Byrnes, Davis*)

## **Alto Flute**

Deirdre Viau (*Knussen*)

## **Clarinet**

Raymond Lam (*Davis, Hearne, Knussen*)

Julie St. Lawrence (*Byrnes*)

Yhasmin Valenzuela (*Davis, Knussen*)

## **Bass Clarinet**

Elise Kopesky (*Davis, Hearne, Knussen*)

## **Oboe**

Gwendolyn Buttemer (*Davis*)

Esther Viola (*Byrnes, Davis, Hearne*)

## **Bassoon**

Jacob Cohen (*Davis*)

Luke Varland (*Byrnes, Davis*)

## **Horn**

Jessie Mersinger (*Byrnes, Davis, Hearne, Knussen*)

Sarah Sutherland (*Davis, Knussen*)

## **Trumpet**

Joe Klause (*Byrnes, Davis*)

## **Trombone**

Michael Tybursky (*Byrnes, Davis, Hearne*)

## **Tuba**

Steve Skov (*Byrnes*)

## **Percussion**

Nick Gleason (*Byrnes, Hearne, Knussen*)

Matt Sharrock (*Byrnes*)

## **Harp**

Tomina Parvanova (*Byrnes, Knussen*)

## **Piano**

Daniel Miller (*Hearne, Knussen*)

## **Violin**

Siyu Hu (*Davis, Hearne*)

Liyuan Ji (*Byrnes, Davis, Hearne*)

Stephanie Skor (*Byrnes, Davis*)

Leah Zelnick (*Davis*)

## **Viola**

Deborah Apple (*Davis, Knussen*)

Alex Duval (*Byrnes, Davis, Hearne, Knussen*)

## **Violoncello**

Christopher Homick (*Davis, Knussen*)

Chris Welch (*Byrnes, Davis, Hearne, Knussen*)

## **Double Bass**

Sid Richardson (*Byrnes, Davis, Hearne, Knussen*)



# Program Notes

## **Cordavi and Fig**

Ted Hearne

*Cordavi and Fig* was written for the Cross-Atlantic Composers' Partnership project. This exchange program, sponsored by Yale School of Music and London's Royal Academy of Music, asked three composers from each school to write a piece with the same instrumentation as György Ligeti's 1969 *Chamber Concerto*. However, while Ligeti called for two keyboardists (one playing harmonium and harpsichord, one playing piano and celeste), I have asked my second keyboardist to play percussively inside the piano.

I wrote *Cordavi and Fig* while visiting Charleston, South Carolina. My good friends Nathan Koci and Ron Wiltrout are both fabulous and versatile musicians, and they played several gigs while I was in town. Each gig covered a different style of music, but they always played with passion and skill. This versatility, and the universality of good musicianship, inspired the sound of *Cordavi and Fig*, which is named after two Charleston restaurants at which Nathan and Ron played.

## **In Memoriam**

Timothy A. Davis

Written in 2005 and revised and re-orchestrated in 2008, *In Memoriam* developed as a reflection of tragedy and mourning on both a universal and personal level over the course of my lifetime up to that point. A composition entitled as such usually refers to someone specific. Yet, when composing this work I thought more of "us" than "me," and how we as a society mourn people lost to us, leaving us behind to continue their memory.

The harmonic language and structure of the piece are straightforward, with the intent being to focus entirely on the intended sentiment of the piece, as well as being an indication of my compositional voice when the work was originally conceived at a much younger stage in my career.

In 2007, *In Memoriam* was recorded by members of the Czech Philharmonic and Prague Radio orchestras as part of ERM Media's "Masterworks of the New Era" series. The revised piece was selected for the opening night concert at the 2008 Midwest Composers Symposium at the University of Iowa. Tonight's performance marks the New England premiere of the work.

## **Concerto for Piano & Chamber Orchestra**

Garrett Byrnes

Perhaps the most significant information I can offer the listener about my *Concerto for Piano & Chamber Orchestra* is what I have consciously tried to avoid: typical "concerto-isms." I've used individual elements typically found in concerto-related works throughout the composition, but often in more untraditional ways. An example of this occurs about three minutes into the work when the orchestra builds to a climax and abruptly halts, offering

the piano the chance to shine in the magnificent grandeur that has come to be so expected from the major concerto staples of the repertoire. At this point the piano does in fact have its brief moment, but is cut short by the woodwinds who will not allow the piano to expand upon its material. Instead, the music becomes frustrated, and the work is forced to transition.

The heart of the concerto is comprised of four main sections; the first two are rather fast, the third is slow, and the last is again fast. Each section contains very distinct material and characteristics, and the role of the piano varies as well. During the second major section, the piano provides the foundation upon which sections of the orchestra perform their own tightly knit bursts of material, consequently becoming soloists themselves briefly. In multiple instances, the ensemble work is just as intricate and important, and therefore somewhat virtuosic, as the piano itself. The third section is meant to provide a stark contrast (and relief) to the energy found in the rest of the work. The jolting strictness of additive rhythms is now balanced against gentle music that begins *senza misura*. After the music of more spacious and serene quality, a cadenza for the piano thrusts us into the final section of the work.

Ravel expressed that “all of life’s pleasure consists of getting a little closer to perfection, and expressing life’s mysterious thrill a little better.” I hope this concerto expresses a small amount of that usually elusive “mysterious thrill” and provides a few pleasant surprises along the way.

*Concerto for Piano & Chamber Orchestra* was commissioned by, and is dedicated to, David Dzubay and the Indiana University New Music Ensemble, and is written especially for Jihye Chang who gave the premier of my *Cosmopolitan Etudes* for piano. This work was composed during the last three months of 2003 and first performed on February 26, 2004 by pianist Jihye Chang and the Indiana University New Music Ensemble conducted by David Dzubay.

## **Odaraganeen Sharagan [Stranger’s Song]**

Mary Kouyoumdjian

A self-examination as an Armenian detached from her ethnicity’s culture as a product of being raised in the United States. A study of the Armenian People’s alienation from their heritage and homeland as a product of genocide.

Odaroutioun ayskan darov,  
Goulam garodov, garodov.  
Mer khntim al loudzvi shoudov.  
Hampereh hokis, hampereh.

Living abroad for so many years,  
I cry with yearning, with yearning.  
Our problem will soon be solved.  
Be patient my dear, be patient.

Srdis mechuh gah mee brag.  
Gayreh sirds amen jamanag.  
Hayrenikes chgar namag.  
Hampereh hokis, hampereh.

A fire burns within my heart.  
It constantly burns my heart.  
There is no word from my homeland.  
Be patient my dear, be patient.

## Requiem – Songs for Sue

Oliver Knussen

“These songs grew from the inclusion of a fragment from Rilke’s ‘Requiem for a Friend’ (chosen by Alexander Goehr) in a memorial booklet for Sue Knussen. These extraordinary lines gradually acquired both music and other texts in my mind over the next few years, and *Requiem – Songs for Sue* is the outcome (though perhaps there will be more one day). The other words are from Emily Dickinson (an assemblage of lines and verses from several poems), Antonio Machado, and W.H. Auden (a special favourite of Sue’s and mine). I hope the music allows them still to speak for themselves, although on occasion I have taken phrases quite far from their original sense. I wanted the sound to be predominantly autumnal in tone, and the instrumentation was chosen to that end: flute, alto flute, two clarinets with bass clarinet, and pairs of horns, violas and ‘cellos plus double bass, marimba with tam-tam, keyboards and harp. This *Requiem*, which plays continuously for a little less than a quarter of an hour, was written for Claire Booth to sing, and commissioned for MusicNOW, the new music chamber series of the Chicago Symphony Orchestra, with whom I conducted the first performance in April 2006.” - Oliver Knussen

There is no living figure more important or elusive in contemporary British music than Oliver Knussen. Although Knussen, sixty years old later this year, was something of a child prodigy (he conducted the world premiere of his first symphony with the London Symphony Orchestra when he was 15 years old), he has completed remarkably few works: only 39 have been assigned opus numbers in a career spanning six decades. Yet, what compositions they are! Knussen’s music draws from a broad range of influences, from 16<sup>th</sup> Century puzzle cannons to the absolute serialism of Stockhausen. Among those 39 opus numbers are two operas (collaborations with the author and illustrator Maurice Sendak), three symphonies, and a wide variety of orchestral, chamber, and solo works. In addition, Knussen’s incredible influence extends far beyond his work as a composer: he was Co-Artistic Director at the Aldeburgh Festival from 1983-1998, Principal Guest Conductor of the Hague’s Het Residentie Orkest from 1992-1996, and Music Director of the London Sinfonietta from 1998-2002. He was also Head of Contemporary Music Activities at the Tanglewood Music Centre from 1986-1993 and has been a frequent guest there and in Boston ever since.

*Requiem – Songs for Sue* was completed in 2006, three years after the death of Sue Knussen, the composer’s wife. It is telling, perhaps, that a composer who is notorious for working slowly completed this work in a relatively short time, the bulk of the composition being completed between August 2005 and March 2006. The term “Requiem” has certain connotations which harken back to works by Mozart, Verdi, and Faure. Knussen’s work, on the contrary, follows in the footsteps of Brahms and abandons the canonic Latin texts for those in the vernacular. Knussen, however, strays from even Brahms’ biblical path and sets texts which deal explicitly with personal loss, specifically that of a significant other. Knussen sets texts by four poets in three languages. *By Nathan Lofton*

## 1. from Emily Dickinson

Is it true, dear Sue?

Of whom so dear  
The name to hear  
Illumines with a Glow –  
As intimate – as fugitive –  
As Sunset on the snow –  
On such a night, or such a night ...

On such a dawn, or such a dawn –  
Would anybody sigh  
That such a cherish'd figure  
Too sound asleep did lie ...  
So quiet – Oh how quiet ...

As quiet as the Dew – she dropt  
As softly as a star –  
For what are stars but Asterisks  
To point a human life?

I see thee better – in the Dark –  
I do not need a light –  
But spill the dew  
And take the moon –  
And choose this single star  
From out the wide night's numbers –

Sue – for evermore!

## 2. Antonio Machado ('Los Ojos')

I  
Cuando murió su amada  
pensó en hacerse viejo  
en la mansión cerrada,  
solo, con su memoria y el espejo  
done ella se miraba un claro día.  
Como el oro en el arca del avaro,  
pensó que guardaría  
todo un ayer en el espejo claro.  
Ya el tiempo para él no correría.

II  
Mas pasado il primer aniversario,  
¿cómo eran – preguntó -- , pardos o negros,  
sus ojos? ¿Glaucos? ... ¿Grises?

I  
When his beloved died  
he thought he'd grow old  
in the closed-up mansion  
alone with his memories and the mirror  
which she had looked into one clear day.  
Like the gold in a miser's chest  
he thought to hold onto  
the past in the clear mirror.  
Time, for him, would pass no more.

II  
But after the first anniversary had passed  
Were they – he asked himself – brown or black,  
her eyes? Green? ... Grey?

¿Cómo eran, ¡Santo Dios!, que no recuerdo? ...  
recuerdo? ...

How were they, Holy God? Don't I  
remember? ...

III

Salió a la calle un día  
de primavera, y paseó en silencio  
su sobre luto, el corazón cerrado ...  
De una ventana en el sombrío hueco  
vio unos ojos brillar. Bajó los suyos  
y siguió su camino ... ¡Como éstos!

III

Setting out on the street one day  
in spring, in silence he carried  
his double loss, his heart closed ...  
From a window in a dark hollow  
he saw a flash of eyes. Lowering his glance  
He continued his walk ... Like those!

### 3. W.H. Auden

Time will say nothing but I told you so,  
Time only know the price we have to pay;  
If I could tell you I would let you know.

If we should weep when clown put on their show,  
If we should stumble when musicians play,  
Time will say nothing but I told you so.

There are no fortunes to be told, although,  
Because I love you more than I can say,  
If I could tell you I would let you know.

The winds must come from somewhere when they blow,  
There must be reasons why the leaves decay;  
Time will say nothing but I told you so.

Perhaps the roses really want to grow,  
The vision seriously intends to stay;  
If I could tell you I would let you know.

Suppose the lions all get up and go,  
And all the brooks and soldiers run away;  
Will Time say nothing but I told you so?  
If I could tell you I would let you know.

### 4. from Rainer Maria Rilke

Bist du noch da? In welcher Ecke bist du? –  
Du hast so viel gewusst von alledem  
und hast so viel gekonnt, da du so hingingst  
für alles offen, wie ein Tag, der anbricht

Are you still there? In what corner are you?  
You knew so much of all these things  
could do so much, as you went forth  
open for everything, like a day, which dawns.

# Biographies

## Nathan Lofton

### 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 contemporary music. Currently the Music Director of the Boston New Music Initiative, Nathan was formerly Assistant Conductor of Arosa Musik Theatre, a professional opera company in the Alpine resort town of Arosa, Switzerland, and has appeared with Avian Music, Blue Spruce Theatre, Urbanity Dance, and the Oregon Bach Festival Orchestra and Chorus. Nathan has also conducted 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, the United States Navy Band, the Boston Modern Orchestra Project, and members of the Boston Symphony Orchestra. 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.

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.

## Esther Ning Yau

### Piano

Pianist Esther Ning Yau is a native of Hong Kong and an avid chamber musician. She has appeared in solo and chamber recitals at the Museum of Arts in Puerto Rico, Jordan Hall, Merkin Concert Hall, Kosciuszko Foundation, the Taipei National Concerto Hall and the Hong Kong Government House. As a founding member of the New Piano Quartet, the Innonet Trio and Duo Anime, Ms. Yau has performed in the New England area on the Harvard Epworth Church Concert Series, WCRB Live at Copley, First Night Boston, the Newport Symposium Chamber Music Concert and the Bar Harbor Music Festival. Ms. Yau has received fellowships from the International Institute of Vocal Arts in Italy, the Aspen Music Festival, Music Academy of the West in Santa Barbara, Yellow Barn Music Festival and the UCLA Song Festival. She holds double Master's Degrees in Piano Performance and Collaborative Piano from New England Conservatory of Music where she studied with Patricia Zander and Irma Vallecillo. Ms. Yau is currently on the piano

faculty at the Longy School of Music and the New School of Music. She is staff accompanist at the Boston Conservatory and the Meadowmount School of Music in New York. In the summer, she is on piano faculty at the International Summer Music Academy and Festival in Regensburg, Germany and Cremona, Italy. Ms. Yau is also a member of the New England Conservatory Alumni Council.

## **Christina English**

Mezzo-soprano

Mezzo-soprano Christina English made her Carnegie Hall debut in Weill Recital Hall performing Malcolm Peyton's *Songs from Walt Whitman*. Active on the operatic stage, recent engagements include Ruggiero (*Alcina*), Meg (*Little Women*), Dorabella (*Così fan tutte*), and Marcellina (*Le nozze di Figaro*). She is heard each Sunday morning on WERS 88.9 FM with the professional choir at First Church Boston, regularly performs with Boston-based Lorelei Ensemble, and is Alto Artist in Residence with Metropolitan Chorale of Brookline. Her 2011-12 season includes performances with Lorelei Ensemble, Metropolitan Chorale, Opera Boston, and Cape Cod Opera.

Ms. English was awarded Second Prize in Voice in the 2009 Grieg Festival Young Artists Competition in Florida, performing selections from Grieg's *Haugtussa*. She is a sought after interpreter of contemporary works, and was invited by composer John Heiss to perform his *Songs from James Joyce* in New England Conservatory's Jordan Hall, as well as by Mohammed Fairouz to sing his *Three Shakespeare Songs* at the Kaufmann Center. Recital repertoire includes song cycles by Xavier Montsalvatge, Robert Schumann, Igor Stravinsky, and Erik Satie. She has been a Young Artist with the Janiec Opera Company at Brevard Music Center and the Seagle Music Colony. Additional training and performance includes OperaWorks, Operafestival di Roma, MetroWest Opera, Riverside Theatreworks, and Crittenden Opera Studio.

Ms. English earned her Master of Music from the New England Conservatory. A native of San Jose, CA, she earned her B.A. in Music and a minor in dance from Loyola Marymount University in Los Angeles.

## **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, the 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 Vivaldi's *Gloria* and Fauré's *Requiem* with the Paul Madore Chorale. Favorite operatic performances include the title role in Janacek'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 (cover) in *Così fan Tutte* with Cedar Rapids Opera Theatre. Erin is looking forward to reprising her

performance as the soprano soloist in Fauré's *Requiem* with The Paul Madore Chorale in April. For more information, please visit: [www.erinmsmithsoprano.com](http://www.erinmsmithsoprano.com).

## **Deborah Apple**

Viola

## **Gwendolyn Buttemer**

Oboe

Oboist Gwendolyn Buttemer is a first year graduate student at the New England Conservatory. Originally from British Columbia, Canada, Gwen holds a Bachelor of Music degree from Wilfrid Laurier University. Outside of school, Gwen is an active freelance musician and has performed with such orchestras as the Kitchener-Waterloo Symphony and the Victoria Symphony Orchestra. She has also performed with professional Baroque and new music groups, such as the Grand River Baroque Festival orchestra and the NUMUS Ensemble. This will be Gwen's second appearance with the Boston New Music Initiative.

## **Garrett Byrnes**

Composer

Garrett Byrnes' music has been performed in many of the world's leading concert halls, among them New York's Carnegie Hall, The Concertgebouw of Amsterdam and Cité de la Musique in Paris. Recent premieres of Byrnes' orchestral music have included *La Chapelle d'Anguilhe: Concerto for Cello & Orchestra* by the Orchestre National des Pays de la Loire conducted by Sascha Goetzl and featuring cellist Xavier Phillips, *Capriccio Tempestoso for harp and orchestra* by the Chicago Composers Orchestra conducted by Mathew Kasper and featuring harpists Emily Wren Colton, *Meditation* for harp and string orchestra by harpist Ece Yavaş and the Anadolu Symphony String Orchestra led by Burak Tüzün, and *Solace* premiered by the Minnesota Orchestra conducted by Osmo Vänskä.

Many of Byrnes' chamber works have also seen recent premieres. *Devil in Moscow* (viola & harpsichord) received its premiere by the Allemagnetti Duo at Carnegie Hall's Weill Hall, *Cosmopolitan Etude No. 9*, the latest in an ongoing series of piano etudes, was given its premiere by Jihye Chang Sung at Seoul National University in Korea, and *Villanelle* (violin & harp) was premiered by violinist Tjeerd Top and harpist Lavinia Meijer at the Concertgebouw in Amsterdam. Lavinia Meijer has also given numerous recent performances of Byrnes' harp solo *Visions in Twilight* in the cities of New York, Birmingham, Canterbury, Dublin, Paris, Brussels, Amsterdam, Cologne, Vienna, Athens and Istanbul, and features the piece on her CD *Visions*.

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. Please visit [GarrettByrnes.com](http://GarrettByrnes.com) for further information.



## **Jacob Cohen**

Bassoon

Jake Cohen has been performing on bassoon for 7 years. Originally from Phoenix, AZ, he performed with several groups including the Regional Honor Orchestra, the Phoenix Youth Symphony, and his high school's concert band. He also performed volunteer concerts at hospitals for children and was a camp counselor at the Curry Summer Music Camp at Northern Arizona University where he assisted in the musical development of young Arizona musicians. He is currently a freshman at Brandeis University.

## **Timothy A. Davis**

Composer

Massachusetts native Timothy A. Davis has studied music composition with David Gompper, Bruce MacCombie, Lawrence Fritts, Thomas Oboe Lee, Scott Wyatt, and Salvatore Macchia. He earned Pi Kappa Lambda honors in graduating with a doctorate in composition from the University of Iowa, 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 the Bay Colony Brass, the Boston New Music Initiative, and Quinta Esencia Ensemble; at conferences such as the Midwest Composers' Symposia and the Denison New Music Festival; and on college campuses throughout the US, including 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 works for hornist Candace Thomas (commissioned by the International Horn Society), the Bay Colony Brass, and the Northern Arizona University Faculty New Music Ensemble.

Tim is the CEO and Founder of the Boston New Music Initiative, Inc. and teaches private composition lessons in the Boston area. He has also worked as a tennis instructor and coach throughout Massachusetts since 2005. [www.tadavis.org](http://www.tadavis.org)

## **Alex Duval**

Viola

Alex Duval, viola, is an active chamber and orchestral musician in the Boston area. Originally from Kansas City, he has performed in venues such as Folly Theater (MO), Lyric Theater (MO), Edward M. Pickman Hall (MA) and First Church of Boston (MA), among others. Duval has had the pleasure to tour internationally with various ensembles in Austria, Czech Republic, Greece, Hungary and Italy.

Currently, Alex Duval performs with and is a founding member of Animus Ensemble ([www.animusensemble.com](http://www.animusensemble.com)). He is also on faculty at North End Music and Performing Arts Center and teaches music at Eliot School in the North End.

## **Claudia Garcia**

Double Bass

## **Nick Gleason**

Percussion

Percussionist Nick Gleason is a devoted advocate for contemporary music. He has commissioned and collaborated with numerous composers in the creation of new works, including Martin Bresnick, Alejandro Vaino, Salvatore Macchia, Mischa Salkind-Pearl, Margaret Schedel, James Bolle, and others. Nick is a co-founder of the Sinopia Quartet, is a founding performer with the Hotel Elefant ensemble, and has performed with the Boston New Music Initiative, Mantra Percussion Ensemble, and the Winged Harmony Ensemble. Nick attended the University of Massachusetts Amherst and Stony Brook University, studying with Eduardo Leandro and Thomas Hannum, and proudly plays Vic Firth sticks and mallets.

## **Ted Hearne**

Composer

Ted Hearne (b. 1982, Chicago) is a composer, conductor and performer with sensibilities in experimental and traditional classical music. His *Katrina Ballads* was awarded the 2009 Gaudeamus Prize, released by New Amsterdam Records, and named one of the best classical albums of 2010 by Time Out Chicago and The Washington Post. In April 2011 the Yale Glee Club celebrated its 150<sup>th</sup> anniversary with the world premiere of his work *Partition*, in New Haven and at Carnegie Hall. An eager collaborator, Hearne's diverse projects have paired him with electronic artists Philip White and J.G. Thirlwell, jazz musician Rene Marie, filmmaker Bill Morrison and choreographer Karole Armitage, among others. He is also a founding member of the composer collective Sleeping Giant, with whom he has written several collaborative works, and he is one half of R WE WHO R WE. Ted has recently conducted the Wet Ink Ensemble, Ensemble Pamplemousse, International Contemporary Ensemble (ICE), and is the resident conductor of Red Light New Music. Recent and upcoming commissions include works for A Far Cry, the New York Youth Symphony, Deviant Septet, Pittsburgh New Music Ensemble, Ensemble Klang, and Armitage Gone! Dance. [www.tedhearne.com](http://www.tedhearne.com)

## **Christopher Homick**

Violoncello

Christopher Homick is a Boston-based cellist and composer. Christopher performs in a diverse variety of settings and his classical performance highlights include the Fayetteville Symphony Orchestra, North Carolina Symphony, Boston String Players, Tar River Orchestra, Carolina Philharmonic, and Opera Carolina. He is an active cellist in the rock,

alternative, and indie music scenes and has played with the Trans-Siberian Orchestra, Kingsbury Manx, Wesley Wolfe, and Zubris. Christopher has attended summer festivals such as the Meadowmount School of Music, Brevard Music Center, and Aegean Verdi Festival and has appeared in master classes led by Zuill Bailey, Nina Lee, Tilmann Wick, Alan Black, Nigel Boehm, among others. Christopher is a graduate of the University of North Carolina at Chapel Hill and is currently pursuing a Master of Music degree in Composition from The Boston Conservatory.

## **Siyu Hu**

Violin

## **Meghan Jacoby**

Flute

A native of the San Francisco Bay Area, flutist Meghan Jacoby has performed as a chamber and orchestral musician throughout the US and in England, Mexico, Costa Rica, and Cuba. In New England, Meghan has performed with the Boston Lyric Opera, Radius Ensemble and with the Portland (Maine), Cape Cod, New Bedford, Atlantic, and Cape Ann Symphony Orchestras. She is currently a doctoral candidate at Boston University. Meghan's principal teachers include Linda Toote, Robert Willoughby and Trevor Wye. A new music enthusiast, Meghan has performed at the Society of Composers, Inc. convention in New York, New Music Brandeis, and with Brave New Works and the Callithumpian Consort. Meghan is on faculty at the Longy School of Music, Phillips Academy Andover and Concord Academy, and will be joining the faculty at the International Chamber Music Academy in Regensburg, Germany this summer.

## **Liyuan Ji**

Violin

Liyuan Ji was born in Nei Mongol, China in 1989. She started to study violin at age 8. She participated in several local violin competitions and has won the first prize in her city. In 2007, she studied at Tianjin Conservatory and got her Bachelor degree in 2011. In 2009, she was chosen to be involved in an exchange program between Tianjin Conservatory and Washburn University which is located in Kansas. She studied as an exchange student for one year and was given President's Honor by Washburn University. Now she is in her first year of the Master's program at Longy School of Music. During her performing career, she has experienced a lot of performances in different cities in China and the US. She used to play in the National Theatre in Beijing and she worked with famous violinists.

## **Joe Klause**

Trumpet

After participating in a variety of musical ensembles on a number of different instruments throughout his teenage years, Joe decided to focus on trumpet, studying first at the Pre-College program at the Juilliard School, and later completing his Bachelors Degree at the

New England Conservatory of Music in 2009. At NEC, Joe was fortunate enough to study with Ben Wright and Tom Rolfs from the BSO. With the Redline Brass Quintet, he is finishing his last year of an Artist Diploma in chamber music at the Longy School of Music where he is also working on a Master's Degree in Dalcroze Eurhythmics.

## **Oliver Knussen**

### Composer

Born in Glasgow on June 12, 1952, Knussen grew up near London where his father was principal double bass of the London Symphony Orchestra for many years. It was with the LSO that he made his debut in April 1968, conducting his *First Symphony* in London and in Carnegie Hall, New York. Oliver Knussen attended the Purcell School, and studied composition initially with John Lambert. In 1970 he was awarded the first of three fellowships to Tanglewood, where he studied with Gunther Schuller, and for the next few years divided his time between England and the USA. During this time he completed several works which were subsequently widely performed on both sides of the Atlantic and established his early reputation, notably *Hums and Songs of Winnie-the-Pooh* (1970) the *Second Symphony* (Margaret Grant Prize, Tanglewood 1971), *Océan de Terre* (1972-3), and *Ophelia Dances* (Koussevitzky centennial commission, 1975).

In 1975 Knussen returned permanently to the UK and the appearance of subsequent works, notably *Coursing* (1979) and the *Third Symphony* (1973-9) placed him in the forefront of contemporary British music. This latter work enjoyed a striking international success in the wake of its 1979 BBC Proms premiere under dedicatee Michael Tilson Thomas, and after close to 100 performances is now regarded as a classic work of its period.

The 1980s were largely devoted to the operatic double-bill written in collaboration with Maurice Sendak and produced by Glyndebourne Festival Opera, *Where the Wild Things Are* (1979-83) and *Higglety Pigglety Pop!* (1984-5, revised 1999). *Wild Things*, since its London premiere in the National Theatre by Glyndebourne and the London Sinfonietta, has regularly received productions in many parts of Europe and the United States as well as numerous concert presentations, and has been commercially recorded for video and twice on CD. In April 2011, the opera was performed as part of the New York City Opera's 'Opera in Schools' project, which included thousands of school children from over 40 schools.

From 1983 till 1998, Knussen was an Artistic Director of the Aldeburgh Festival, and between 1986 and 1993 he headed contemporary music activities at the Tanglewood Music Center. In 1990-92 he held the Elise L. Stoeger Composer's Chair with the Chamber Music Society of Lincoln Center and in 1992, in collaboration with Colin Matthews, established the Contemporary Composition and Performance courses at the Britten-Pears School in Snape.

During this period, Knussen also established a major reputation as a conductor, initially through appearances with the London Sinfonietta, BBC Symphony Orchestra, CBSO, Philharmonia and Scottish Chamber Orchestra. He has subsequently

guest-conducted in many parts of the world, including in the USA with the Boston Symphony, Chicago Symphony, Cleveland Orchestra, Los Angeles Philharmonic, Philadelphia Orchestra, Atlanta Symphony and New World Symphony; in Canada with the Toronto Symphony and National Arts Centre Orchestra; in Holland with the Asko and Schoenberg Ensembles, Concertgebouwand Residentie Orchestras; in Germany with Ensemble Modern, the Berlin Philharmonic, Leipzig Gewandhaus and Cologne Gurzenich Orchestras; with the Finnish Radio Symphony Orchestra and Avanti!; and numerous appearances in Japan at Music Today, Suntory Hall and Tokyo Opera City. As a conductor he has recorded more than thirty CDs of contemporary music, several of which have won international awards.

Several of Oliver Knussen's later works have quickly established themselves in the repertory: *Flourish with Fireworks* (1988), *The Way to Castle Yonder* (1988-90), *Songs without Voices* (1992), *Two Organa* (1994), the *Horn Concerto* (1994) and most recently the *Violin Concerto* (2002) which has already received more than 50 performances worldwide. Recent and forthcoming works include *Cleveland Pictures* for orchestra (2003-), *Ophelia's Last Dance* for piano (2010) and *Requiem – Songs for Sue* for soprano and chamber orchestra (2005-6).

After many years of close collaboration with the London Sinfonietta, Oliver Knussen became Music Director in 1998, and in 2002 was made Conductor Laureate. In 2006 he was appointed Artist in Association with the BCMG. Among his many awards are Honorary Memberships of the American Academy of Arts and Letters and the Royal Philharmonic Society, an Honorary Doctorate from the Royal Scottish Academy of Music and Drama, and the 2004 Association of British Orchestras Award. In 2006 he was named the second recipient of the Michael Ludwig Nemmers Prize from Northwestern University, USA. He became a CBE in the 1994 Birthday Honours. In July 2009, Oliver Knussen was made Artist in Association with the BBC Symphony Orchestra, a position he will hold until his sixtieth birthday year in 2012. In 2011 Knussen received an honorary doctorate from Birmingham City University.

Oliver Knussen lives in Suffolk.

## **Elise Kopesky**

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, Lily Pad, Regattabar, Boston's Old South Church, and Symphony Hall. 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 on the faculty of the Holliston School for the Performing Arts, Lincoln Public Schools, and Prospect Hill Academy Charter School. She is also a founding member of Animus Ensemble.

## **Mary Kouyoumdjian**

### Composer

Mary Kouyoumdjian is dedicated to composing music that pushes the boundaries of expectation and musical tradition. As a first generation Armenian-American and having come from a family directly affected by the Lebanese Civil War and Armenian Genocide, she uses a sonic pallet that draws on her heritage, interest in folk music, and background in experimental composition to progressively blend the old with the new.

With compositions ranging from concert works to multimedia collaborations and film scores, Kouyoumdjian has received commissions from the American Composers Forum/JFund for her piece *Dzov Yerku Kooyov [Sea of Two Colors]*, REDSHIFT for their “Arctic Sounds” series, the Los Angeles New Music Ensemble, and violinist Andie Springer for her work *Dandelion [for Andie Springer]*. Her chamber and multimedia pieces have been recorded by such performers as internationally acclaimed cellist Charles Curtis and flutist John Fonville and have been presented by the Boston New Music Initiative and Ear Heart Music.

Holding a B.A. in Music Composition from the University of California, San Diego and an M.A. in Scoring for Film & Multimedia from New York University, Kouyoumdjian has studied contemporary composition with Chaya Czernowin, Steven Kazuo Takasugi, and Chinariy Ung; new music performance with percussionist Steve Schick; and modern jazz with composer/pianist Anthony Davis.

Kouyoumdjian is a co-founder and the executive director of the New York-based contemporary music ensemble Hotel Elephant. [www.marykouyoumdjian.com](http://www.marykouyoumdjian.com)

## **Raymond Lam**

### Clarinet

Massachusetts native Raymond Lam is an active soloist, chamber musician, and orchestral player. As an orchestral clarinetist, Ray has performed historic venues such as Jordan Hall and Symphony Hall. He was a member Aspen Festival Orchestra, and has played under the batons of Marin Alsop, James Conlon, James DePreist, Guillermo Figueroa, Asher Fisch, George Manahan, Hugh Wolf, and others. He was principal clarinetist for the Aspen Opera Theater Center's production of Donizetti's *Lucia di Lammermoor* and has performed with the Boston Opera Collaborative. He is a member of the clarinet section and Board of Directors of the Brookline Symphony orchestra. Ray is regularly invited to give solo recitals for the Mount Auburn Cemetery concert series. He is a graduate of New England Conservatory of Music.

## **Lindsey McChord**

### Flute

Flutist Lindsey McChord is the 2011 recipient of the Ted Twohig Memorial Flute Scholarship and the Malcolm and Virginia Smith Prize for outstanding musical growth. Ms. McChord has been selected to perform at Carnegie Hall with the National Collegiate Wind

Ensemble, the Julius Baker Masterclasses, and the Art of Chamber Music festival in Great Barrington, New York. Originally from Maine, Ms. McChord holds a Bachelor of Music in Flute Performance from the University of New Hampshire, and a Master of Music from the Longy School of Music. Her teachers include Robert Willoughby, Marco Granados, Peggy Vagts and Julie Scolnik.

## **Jessie Mersinger**

Horn

Jessie Mersinger is in the first year of her Master's program in Horn Performance at the Longy School of Music, where she studies under Jason Snider. Jessie holds a Bachelors of Music in Horn Performance from the University of South Florida, where during her tenure she held principal positions with the USF New Music Ensemble, USF Symphony Orchestra, Wind Ensemble, Brass Ensemble, and was the resident horn of the USF Wind Quintet. Jessie can also be heard as the featured horn soloist on recordings with The Zielinski Singers, as well as the Master Chorale of Tampa Bay's commission *Pavule Criste*.

## **Daniel C. Miller**

Piano

Danny C. Miller, originally from the Washington, DC area, is a current Berklee student studying performance. As a high school student, he accumulated such accolades as an Award for Excellence in the Arts, from the DC chapter of the National Society of Arts and Letters, and a Louis Armstrong Jazz Award. He is passionate about both classical music and jazz, and is grateful for the variety of different musicians he has gotten to play alongside so far, and the performers who he will encounter as his career unfolds.

## **Tomina Parvanova**

Harp

## **Sid Richardson**

Double Bass

Sid Richardson is a twenty-four-year-old Boston-based composer and contrabassist. He is currently working towards a Master of Music in Composition at The Boston Conservatory where he studies with Jan Swafford. Sid has studied composition with John McDonald and Elliott Schwartz and holds a BA in music from Tufts University, where he avidly pursued performances of new music. He has recently collaborated on compositions with artists such as Philipp Stäudlin, Michelle Makarski, Scott Woolweaver, and the Alcyon Chamber Ensemble.

## **Julie St. Lawrence**

Clarinet and Bass Clarinet

Julie St. Lawrence holds degrees in clarinet performance and music theory from the University of Massachusetts and Boston University and performs throughout Southern

New England as a clarinetist and woodwind doubler. In addition to her work in various ensembles, Julie maintains an active studio and strives to provide unique performing experiences for students of all ages, including chamber music for students as young as 4<sup>th</sup> grade and various instrument choirs not commonly found in school programs.

## **Matt Sharrock**

### Percussion

Matt Sharrock is a versatile marimbist and percussionist who resides in Boston, MA. Active as a soloist and chamber musician, Matt currently performs as a founding member of the clarinet/marimba duo *Transient Canvas*, the percussion duo *Vagabond*, and the *Boston Percussion Group*. Also active as a conductor, Matt currently serves as principal conductor of the *Fifth Floor Collective*, a consortium of Boston composers, and assistant conductor of *Juventas New Music Ensemble*. This spring, Matt will premiere Aaron Jay Myers' *Concerto for Marimba and String Orchestra*. [www.mattsharrock.com](http://www.mattsharrock.com)

## **Steve Skov**

### Tuba

Tubist Steve Skov just graduated from the New England Conservatory of Music in Tuba Performance in December. While attending NEC, Steve performed with the Boston Symphony Orchestra and Pops for several concerts. Before returning to his studies at NEC, Steve was a musician in the United States Air Force Band of Liberty stationed at Hanscom AFB just outside of Boston. During eight years of military service, Steve played in many memorable, and forgettable, performances including: the funeral of President Gerald Ford, the Inauguration festivities for President Barack Obama, and several ceremonies at the State House for Governors Mitt Romney and Deval Patrick. Steve's tuba teachers include Mike Roylance, Steve Campbell, Dr. Jerry Young, Doug Neill, and Dr. John Tesch.

## **Sarah Sutherland**

### Horn

A native of upstate New York, Sarah Sutherland is in her second year of a Master's program in horn performance at New England Conservatory, previously graduating from a five-year dual degree program in horn performance at the Eastman School of Music and mathematics and statistics at the University of Rochester. She currently studies with Jason Snider; her former teachers include W. Peter Kurau, Elizabeth Porter, and Jacek Muzyk. An active freelancer, Sarah is currently a member of the Discovery Ensemble as well as the Back Bay Brass and has performed with many orchestras including the Buffalo Philharmonic, Rochester Philharmonic, Utica Symphony, and Cape Ann Symphony.

## **Michael Tybursky**

### Trombone



## **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. Following this, she obtained a Graduate Performance Diploma with distinction at the Longy School of Music.

Yhasmin is an active chamber music and orchestral performer. Currently, she can be heard playing with the Waltham and Nashua Symphony Orchestras, Quinta Esencia Ensemble and The Boston New Music Initiative. She is a founding member of Quinta Esencia, an ensemble that performs Latin music and works by living composers.

## **Luke Varland**

Bassoon

## **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 a founding member of the chamber ensemble Quinta Esencia, which performs an eclectic mix of Latin American, classical, and modern music. The group regularly commissions new works. She maintains a private flute studio in the Boston area.

## **Esther Viola**

Oboe

Oboist Esther Viola studied with Richard Killmer at the Eastman School of Music, receiving her Bachelor of Music in 1998. Aided by a Fulbright grant, she went to the Netherlands to study with Ernest Rombout at the Utrecht Conservatory. In 2003 she graduated *cum laude* with a Master of Music focused on contemporary repertoire. In Amsterdam, Esther commissioned works and produced cross-discipline presentations of new music. Now in Boston, she plays new music and Brazilian *choro*, and she composes for and plays with local improvisation groups, including her own First Worst Thirst. She also co-produces the Junk Kitchen concert series at Outpost 186 in Cambridge.

## **Chris Welch**

Violoncello

Chris Welch grew up in England, spending his collegiate years in the US. He received his undergraduate degree from Stetson University in Florida, then his Masters in Cello Performance from Longy School of Music. Chris has had a wide variety of music experiences, ranging from hillside concerts on an Italian island, playing at The BBC Proms at the Royal Albert Hall, an impromptu concert at Bayeux Cathedral and various jazz

concerts in a variety of ensembles. Chris' interest in new music began in his undergraduate years, where he was constantly working with composers on new compositions, as well as composing and performing his own works.

## **Leah Zelnick**

### Violin

Dr. Zelnick recently graduated with her Doctor of Musical Arts degree in violin performance from SUNY Stony Brook in May 2011. She holds a Master's degree from SBU as well, and a Bachelor of Music degree from Cleveland Institute of Music. Her main teachers include William Preucil, Ani Kavafian, Pamela Frank, Philip Setzer and Soovin Kim. In addition to teaching as a certified Suzuki instructor, Dr. Zelnick has also performed as a soloist, chamber musician, and orchestral player across the US, Europe, and parts of Asia.

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