

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, professional development, commissioning, collaboration, and programming.

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A NOTE FROM THE ARTISTIC DIRECTOR



I am so pleased to take on the role of Artistic Director of The Boston New Music Initiative this season. It is an honor to work with such talented and collegial musicians, and great privilege to consistently present new works by some of the most exciting composers out there. Here's a quick look at what's new this year, and a sneak preview of what is in the works for future seasons...

Boston is one of the most musically active cities in the country, and it is great to return to present two of this season's concerts at equally great but wildly different venues. Tonight's concert at Longy's Pickman Hall will be followed in the Spring by BNMI's return to The LilyPad in Inman Square. For each show, music and effects have been selected to compliment and interact with the

space, so the venue becomes part of the performance.

New things abound in our Sixth Season, including the concert you will hear and see tonight, which features instrumental, vocal, and electroacoustic music, as well as a complete silent film. Off the concert stage, our cycle of Calls for Scores this season will include our first Young Composers' Competition, as well as some surprises throughout the year.

Music is the heart of what we do at BNMI, and we will continue to consistently bring you the best of new music, performed with virtuosity and passion. Beyond our concert performances, our Podcast series brings listeners deeper into both the creation of new music and the music industry, and our Facebook page is always popping with musical tidbits, curiosities, and fun stuff.

Initiative is what I believe sets BNMI apart, and starting this season new endeavors will start to take shape, including helpful professional development events, fascinating guest musicians and speakers, and exciting new collaborations with...well, you'll see.

Tonight we offer **Voci et Veritas**, an evening of works involving voice and seeking, explaining, or describing truth. From vocal works like *Two Autumns* to Amanda Stuart's graphic choral score *Not Missing You*, to the crowdsourced tell-all confessional *Willingly* and the journey to places real and imagined in *Árido* and *Island Sanctuary* - and beyond, we present not a juxtaposed mix but a complimentary set, not a conscious theme but still a harmonious unity.

I hope you enjoy tonight's performance, and can also join us in April for **Space/Time**, where we will perform another great roster of composers, including the winner of our 3rd Annual Commissioning Competition, Nicola Straffolini.

Welcome and enjoy.

Patrick Valentino

VOCI et VERITAS

Patrick Valentino, conductor

Deirdre Viau, flute
Yhasmin Valenzuela, clarinet
Lilit Hartunian, violin
Christopher Homick, violoncello
Valerie Ross, piano

Chelsea Beatty, soprano
Elizabeth England, oboe
Travis Alford, trumpet
Masako Kunimoto, percussion
Emily Koh, double bass

November 16, 2014

Pickman Hall
Longy School of Music of
Bard College
27 Garden Street
Cambridge, Massachusetts

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PROGRAM

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|---------------------------------------|--|
| Alexander Elliott MILLER
(b. 1982) | <i>Two Autumns (2008)</i> |
| Patrick O'MALLEY
(b. 1989) | <i>Thin Places No. 3: "Island
Sanctuary" (2014)</i> |
| Massimo LAURICELLA
(b. 1961) | <i>E piove in petto una dolcezza
inquieta (1996)</i> |
| Daniel FERRAZ
(b. 1989) | <i>Árido (2013)</i> |

INTERMISSION

- | | |
|-------------------------------|-------------------------------|
| Alex TEMPLE
(b. 1983) | <i>Willingly (2013)</i> |
| Amanda STUART
(b. 1960) | <i>Not Missing You (2013)</i> |
| Nicolas TZORTZIS
(b. 1978) | <i>L'étoile de mer (2013)</i> |

This concert program has been funded in part through a grant from the Cambridge Arts Council and the Massachusetts Cultural Council.

PROGRAM NOTES

Two Autumns, Alexander Elliott Miller

Two Autumns is a song cycle based on haikus by Basho, Buson & Shiki composed in 2008. I choose five haikus that particularly spoke to me, and which, taken together, may suggest an image of a person outside at night with something troubling on their mind. Beyond that, it was not my intention to force any more of a story or "program" onto these works than is already present in each of them, and it is still my hope that each individual haiku may still be heard and appreciated as their original authors intended.

The first four haikus are set as relatively short movements attempting to preserve the aphoristic qualities of the original poems. The final movement, though, is musically at least twice as long as any of the preceding movements and something of a focal point for the piece, though it is only six words long. This setting stretches the text out syllable by syllable, allowing the painfulness in this haiku to draw out like a blade.

Thin Places No. 3: "Island Sanctuary", Patrick O'Malley

The concept of *Island Sanctuary* was conceived as a proposal for a concert series of works based on some element of the theme "gameplay." I have always been impressed by the work of 3D artists who are able to create captivating settings and environments for the worlds in which videogames take place. Games such as *Myst*, *The Legend of Zelda*, and *Shadow of the Colossus* come to mind, and I thought this idea of "game landscape" would make interesting subject matter for the concert. I approached an artist friend of mine about collaborating on a piece with this concept in mind, and she immediately designed a beautiful, mysterious island for the project. Her creation featured various environments such as beaches, caves, gardens, monuments etc., and her placement of these elements largely determined the content of the piece. Once she sent me the early builds of the island, I immediately began to write music to accompany a sort of "tour" of the island, but instead of "scoring" the environment in a direct way, I opted to write music that more abstractly suggested the elements seen on the screen. The music is very much episodic, moving from one local to the next, building to a climax atop the highest point on the island.

The solo cello part not only represents the individual exploring the island, but also expresses several "water" motifs, as water is a constant element present in the visuals. The most prominent example of this is the use of quarter tone trills, which create a shimmering, out-of-tune sound on the instrument that reminds me of images in water being distorted by ripples. The electronic tape acts as a canvas on which the player explores the island – nearly all of the soundscape is culled from sounds of real musical instruments that have been processed to some degree, in some cases beyond recognition. A tiny bit of sound design is present as well.

E piove in petto una dolcezza inquieta, Massimo Lauricella

The work, composed on the occasion of the centenary of the birth of Eugenio Montale, brings together, in a single lyric, few verses taken from different poems in the collection *Ossi di seppia*. It is formed by a single movement in which the instrumental part, that works without solution of continuity, has the task to prepare and modify the climate expressive of the voice; a carpet of sound that introduces, accompanies and turns. On it, the voice fits developing her singing and disappearing at the end of each strophe to reappear later with a new image.

Árido: Two images from the Brazilian northeastern backlands, Danniell Ferraz

Árido is a piece based on the imagery, cultural and oral folk traditions of the distressed people of the Brazilian northeast and on their daily struggle.

The Brazilian Northeast is a desolated zone with periods of severe drought caused by its semi-arid climate reality. The population desperately demands means to survive amidst water scarcity. Many are thus forced to emigrate from their natal land and venture themselves in urban areas, but are invariably relegated to the outskirts of these big cities.

The word “árido” is based on the land's climate quality. It, furthermore, conveys the allegorical images of the fragile view of scarce vegetation coupled with the strong and ruthless dried, red and dirty ground, and scorching heat. The piece balances typical melodic passages and rhythmical structures and their corruption and manipulation.

The two moments (a long moment differing from a short one) evoke these two situations so strongly present in the daily life of ordinary poor families: the evidence of infertility and poorness, and the unavoidable departure. These two moments were designed given the rhythmic movement of a typical Brazilian cord poem, widespread by cultural verse improvisers often common in the northeast of the country.

Willingly, Alex Temple

Willingly is based on the recorded speaking voices of friends, colleagues, former students and family members. I asked them to talk about unanticipated changes in their lives, and the events they described ranged from funny and light-hearted to painful and very personal. I wrote the piece for flutist Lily Floeter and pianist David Chavannes. Their only stipulation was that the piece respond in some way to Copland's *Duo*, which they programmed on the same concert. The connection with Copland is indirect, but if you listen for it, you can hear echoes of both his musical language and his personal circumstances

Not Missing You, Amanda Stuart

This electroacoustic text–sound composition was inspired by my poem “Not Missing You” and created using just my voice. This piece attempts to portray the ethereal joy and pain of loving someone who, for whatever reason, cannot be with you. Using word painting and sound transformations to reveal these conflicting emotions, it creates a heightened awareness of the relationship between sound and one's own thoughts and feelings. Taking inspiration from the calligraphic artwork, a graphic video score was created to allow for precise timings for performance with fixed media. It can be presented as an acousmatic performance or a live performance for one to four voices with fixed media using the graphic video score. In the IAWM Search for New Music Competition 2014, *Not Missing You* received an Honorary Mention for the Pauline Oliveros Prize for Electro-Acoustic Media. Recent Performances include: The International Festival for Artistic Innovation (Leeds), SMC/SMAC The Royal College of Music (Stockholm), The Noises of Art (Aberystwyth University/The Courthauld Institute of Art), Understanding Visual Music (National University of Tres de Febrero, Buenos Aires), INTIME (Coventry University), Light and Sharpness Concert (Anglia Ruskin University), The Carnelian Exhibition (Elsworth, Cambridge).

L'étoile de mer, Nicolas Tzortzis

Music for a projection of the 1928 Man Ray film of the same name.

TEXTS

Two Autumns

Harvest moon –
walking around the
pond
all night long.

The scissors hesitate
before the white
chrysanthemums,
A moment.
-BUSON

I go,
you stay:
two autumns.
-SHIKI

The old pond -
a frog jumps in,
the sound of water.

I don't know
which tree it comes
from,
that fragrance.
-BASHO

Eugenio Montale (1896-1981)

Felicità raggiunta

Felicità raggiunta, si cammina
per te sul fil di lama.

Agli occhi sei barlume che vacilla,
al piede, teso ghiaccio che s'incrina;
e dunque non ti tocchi chi più t'ama.
(from *Ossi di Seppia*, 1925)

Happiness is achieved, walking
for you on a blade's hedge.

To our eyes, you are a glimmer that flickers,
afoot, stretched ice that cracks;
and therefore shall not touch you who loves
you most.

Non Chiederci La Parola

Non chiederci la parola che squadri da
ogni lato
l'animo nostro informe, e a lettere di
fuoco
lo dichiari e risplenda come un croco
perduto in mezzo a un polveroso prato.
(from *Ossi di Seppia*, 1923)

Do not ask us for the word
Do not ask us for the word that gives shape
from all angles
to our formless soul, and in letters of fire
declares it, and shines forth like a crocus,
lost in the middle of a dusty field.

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Ciò che di me sapeste

Se un'ombra scorgete, non è
un'ombra - ma quella io sono.
Potessi spiccarla da me,
offrirla in dono.
(last stanza of *Ciò che di me sapeste*)

If you glimpse a shade,
it's not a shade—it's me.
If I could strip that shade away,
I'd give it to you, gladly.

Translation by William Arrowsmith

COMPOSERS

Alexander Elliott Miller is a composer, guitarist and educator whose music has been described as “wild....unearthly...lyrical...a voice worth listening to” (*San Francisco Classical Voice*) and “inventive....unconventional” (Mark Swed, *LA Times*). His compositions have been performed by Grammy-nominated musicians including Tony Arnold, Vicki Ray, Aron Kallay and the Los Angeles Percussion Quartet. He has received awards and honors from the American Composers Forum and the MacDowell Colony, as well as the 2012 Earplay Donald Aird Memorial Composers Award. Miller is the Co-Director and Guitarist for the Los Angeles based What's Next? Ensemble, a new music collective that has been called a “superb ensemble” (*Opera West*) and “ready for any mainstage keen enough to know what's what” (*LA Times*). Besides presenting its own critically acclaimed concerts, What's Next? has collaborated with the Long Beach Opera, Carlsbad Music Festival, Dutch composer Jacob TV, and, since 2009, produced the Los Angeles Composers Project, an annual concert series that has featured performances of exciting new music by over 60 California based artists. Currently, he teaches theory and composition at California State University Long Beach and Chapman University. He holds degrees from USC, Eastman, and the University of Colorado at Boulder.

Patrick O'Malley is a composer whose works explore both concert and visual mediums. O'Malley's works include pieces for orchestras, chamber ensembles, electronics, and solo and duo performers. He aims to write music that inspires the imagination of the audience by dramatic or atmospheric means. O'Malley is currently pursuing his Master's degree at University of Southern California, where he studies with Frank Ticheli and Andrew Norman. He received his undergraduate degree in music from Northwestern University, and has been a student at the summer music festivals and programs at Aspen, Bowden, and the Free University in Berlin. Recently, O'Malley was named a finalist for the 2014 American Prize in wind ensemble, orchestra, and chamber music composition.

After years of concert activity as a pianist, **Massimo Lauricella** studied composition and conducting with his father Sergio Lauricella. As a composer he quickly gained international attention with his first composition winning the “Valentino Bucchi” prize of Rome in 1986. In the following years, his works received much more recognition and began to be diffused throughout the world by internationally renowned soloists, ensembles, and conductors. Since 1997, his intense composer activity has taken him toward the specialization in conducting a repertory dealing with the music from 1900 to present. Among the numerous performances and activities during that time, we can mention the commission, on request of Luciano Berio, in occasion of the inauguration, the 21st April 2002, of the Auditorium of the Parco della Musica in Rome, and the appointment to “resident composer” at the EinKlang Festival of Wien in 2003. In 2004, the Spanish “ACA Foundation” published a monographic CD of his works and, the same year, the Harvard University gave him the “Fromm Award.” Named “Knight of the Order of Sant'Agata” by the Republic of San Marino in 2007 for his work as conductor, in occasion of the 2010 edition, the “N. Paganini” international violin competition commissioned him the compulsory piece for the competition itself. He is professor of Composition at the “N. Paganini” Conservatory in Genoa.

Daniel Ferraz Ribeiro (b. 1989) is a Brazilian composer and is currently pursuing a Bachelor of Music in Composition from the School of Music at the Federal University of Bahia. Among his tutors are Brazilian composers Paul Costa Lima, Wellington Gomes and Agnaldo Ribeiro, composers connected with the Composers Group of Bahia. Daniel has attended

workshops and masterclasses by Jon Appleton (USA), Felipe Lara (USA/BRA), João Pedro Oliveira (POR), Antonio Borges-Cunha (BRA), Helmut Flammer (GER), Jaime Reis (POR) and Paul C. Chagas (BRA/USA). In 2012, Danniell was awarded the prestigious FUNARTE Award for Classical Music and performed at the XX Biennial of Contemporary Brazilian Music. He has also served as visiting composer and lecturer at Babel POA Festival in Porto Alegre and SESC Sonora Brasil Festival. Besides his activity as a composer, Danniell is a fellow of scientific research investigating about music composition education and diffusion of contemporary music and an active member of OCA, a nonprofit organization of composers and artists that promotes the production of contemporary art in Bahia, with special attention to the field of contemporary music through the promotion of concerts, recordings, festivals and social projects based on music education.

A sound can evoke a time, a place, a cultural moment, or a worldview. **Alex Temple** (b. 1983) writes music that distorts and combines iconic sounds to create new meanings, often in service of surreal, cryptic, or fantastical stories. She's particularly interested in reclaiming socially disapproved-of ("cheesy") sounds, playing with the boundary between funny and frightening, and investigating lost memories and secret histories. In addition to performing her own works for voice and electronics, she has collaborated with performers and ensembles such as Mellissa Hughes, Timothy Andres, the American Composers Orchestre, Fifth House Ensemble, Cadillac Moon Ensemble, and Spektral Quartet. She has also played keyboards with the chamber-rock group The Sissy-Eared Mollycoddles, and made sounds using her voice, synthesizers and various household objects with a-pe-ri-od-ic. Alex got her BA from Yale University in 2005, and her MA from the University of Michigan in 2007. After leaving Ann Arbor, she spent two years in New York working for the New York Youth Symphony's Making Score program for young composers. She's currently pursuing a DMA at Northwestern University and working on a podcast-opera about TV production company logos and the end of the world.

Amanda Stuart is a composer and sonic artist whose passions are to challenge, stimulate and inspire through the media of music, sound, image and words. Recent performances of her work include The International Festival for Artistic Innovation (Leeds), The Noises of Art (Aberystwyth University/The Courthauld Institute of Art), Understanding Visual Music (National University of Tres de Febrero, Buenos Aires), The International Computer Music Conference (Perth, Australia), New York Electroacoustic Music Festival, SMC/SMAC Royal College of Music (Stockholm), CMMR (Queen Mary University, London), INTIME (Coventry University), Light and Sharpness Concert (Anglia Ruskin University) From Tape to Typedef (Sheffield University). Her commissions include Mosquito Waltzka (Cambridge Festival for the London Festival Orchestra) and A Portrait of Peterborough (for the inaugural concert of the City of Peterborough Symphony such as BSKyB and BT).

Born in Athens, Greece in May 1978, **Nicolas Tzortzis** has been living in Paris, France, since 2002. He studied instrumental and electronic composition with Philippe Leroux at the CRD de Blanc Mesnil and at the University of Montreal (PhD, April 2013), musical theatre composition with Georges Aperghis at the Hochschule der Kunste in Bern, Switzerland and Computer Aided Composition at the University of Paris 8 under the direction of Horacio Vaggione and José Manuel Lopez-Lopez. In 2009-2010 he attended the CURSUS 1 of composition and computer music at the IRCAM and was later selected for the CURSUS 2 for the years 2010-2012, where he presented "Incompatible(s) V" for silent piano and live electronics, premiered by Pavlos Antoniadis. His music has been performed in Europe, America, Asia and Australia, and he has worked ensembles such as DivertimentoEnsemble, Proxima Centauri, Arditti

Quartet, Tokyo Simfonieta, Arsenele, Earplay, Nouvel Ensemble Modern, Nouvel Ensemble Contemporain, among others. Selected by Peter Eötvös, he was composer-in-residence at the Herrenhaus Edenkoben for the second semester of 2013, he was resident at the Villa Ruffieux in Sierre, Switzerland from February to April 2014. For 2014-2015, he has been awarded a Fulbright artistic grant and will be spending six months in San Francisco, working with the Ensemble Earplay at the CNMAT of UC Berkeley.

BNMI CORE ENSEMBLE



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.



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 New Bedford Symphony, Waltham Symphony Orchestra and The Boston New Music Initiative.



Valerie Ross, *piano*

Since moving to the Boston area in 2007, pianist Valerie Ross has been active as a performer and teaching artist, appearing as a soloist and collaborator throughout the region. She has performed in venues in the US and Europe, including appearances in Pickman Hall, Brown Hall, and the Isabella Stewart Gardner Museum. Ms. Ross is passionate about bringing art music outside the concert hall and enjoys giving interactive performances and workshops. Her love for new music took her to Europe in the summer of 2012, where she premiered several new chamber works and commissioned a piece for solo piano. She is currently on the faculty at the Brookline Music School and runs Music con brio Piano Studio out of her home.

Ms. Ross earned an MM in piano performance, with distinction from the Longy School of Music, where she studied with Randall Hodgkinson, and a BM in Music Education at the University of the Pacific. Past teachers include Frank Wiens and Sonia Leong. Master classes with Jon Nakamatsu, Leslie Howard, and Peter Frankl. Ms. Ross is a member of Pi Kappa Lambda, MMTA, and NEPTA and currently resides in Medford, MA. In addition to her musical activities, Ms. Ross enjoys yoga, hiking, and reading.



Lilit Hartunian, *violin*

Violinist Lilit Hartunian is an active member of the Boston music community, equally at home in the classical and contemporary genres. She enjoys a

varied freelance career as an orchestral, chamber, and solo violinist. An avid performer of new music, Lilit opened the 2013-2014 season with a solo recital at the Museum of Fine Arts, Boston featuring works for violin and electronics, and has performed in collaborations with Boston Modern Orchestra Project, Equilibrium Ensemble, Sound Icon, New Music Brandeis, and Boston New Music Initiative. She has been praised for her "captivating and luxurious tone" (Boston Musical Intelligencer) and her playing has been described as "brilliantly rhapsodic" (Harvard Crimson). Lilit is currently on violin and chamber music faculty at The Rivers School Conservatory.



Christopher Homick, violoncello

Christopher Homick is a Boston-based cellist and composer. His classical performance highlights include the Boston New Music Initiative, Equilibrium, and Boston String Players. He has also played with pop performers such as the Trans-Siberian Orchestra, Kingsbury Manx, Wesley Wolfe, and Zubris. Christopher has attended summer festivals such as the Meadowmount School of Music and Brevard Music Center, and has appeared in master classes led by Zuill Bailey, Nina Lee, and Tilmann Wick, among others. Christopher is a graduate of the University of North Carolina at Chapel Hill (B.M. '08) and The Boston Conservatory (M.M. '12 and P.S.C. '13).



Patrick Valentino, conductor

Patrick Valentino's conducting has been called "stirring", "original" and "achieving wonderful results from the orchestra." Now beginning his first full season as Artistic Director of BNMI, Patrick is a conductor, composer, writer and educator currently living on Boston's Northshore. He is also currently Music Director of S. Mary Star of the Sea in Beverly, where he directs the choir and plays the newly refurbished Hook & Hastings organ. As a composer he has written music for various traditional and eclectic ensembles and recently premiered his first opera. Interested in the possibilities of the confluence of art forms, he is interested bringing collaborative experiences to BNMI and its audience. www.PatrickValentinoMusic.com

GUEST ARTISTS



Chelsea Beatty, soprano

Chelsea Beatty is an active performer, teacher and arts administrator, based in Boston. Since completing her Master's degree in Vocal Performance at University of Colorado, Boulder in 2013 and returning to Boston, she has enjoyed engagements with Odyssey Opera, Boston Modern Orchestra Project, OperaHub, Juventas New Music Ensemble, Capella Clausura, Opera on Tap Boston and Boston New Music Initiative. Recent operatic roles include Anne Trulove in *The Rake's Progress*, Mimí in *La Bohème*, the title role in *Suor Angelica*, Pamina in *The Magic Flute*, and Mary Warren in *The Crucible*. Chelsea was a winner of the 2013 Metropolitan National Council Auditions, Colorado-Wyoming District, as well as a finalist in the 2013 Denver Lyric Opera Guild Competition. An avid performer and advocate of new music, Chelsea has given the world premiere of a number of operatic roles and chamber works with companies including Juventas New Music Ensemble, The Fifth Floor Collective and CU New Opera Workshop. Chelsea is also a busy opera producer, arts administrator and teacher, most notably serving as the General Director of Boston Opera Collaborative and part-time faculty at The Boston Conservatory, teaching Voice for Dancers. Visit www.chelseabeatty.com for more information.



Elizabeth England, oboe

Elizabeth England is an active freelance musician in the New England area and can be seen performing in varied settings, including orchestras, contemporary ensembles, and chamber music. She has performed with many Boston based ensembles including the Boston Lyric Opera and Boston Philharmonic. As a chamber musician, she has performed throughout New England and has appeared as a guest artist at the Virginia Arts Festival. Ms. England is also on faculty at the Community Music Center of Boston and with Wellesley Public Schools. She holds a bachelor's degree in oboe performance from the New England Conservatory.



Travis Alford, trumpet

Travis Alford (b. 1983) is a composer, trumpet player, and improviser whose music has been widely performed at such venues as the June in Buffalo Festival, the Composers Conference at Wellesley College, New Music on the Point, Symphony Space in NY, the Auditorium Sede Museale di Santa Caterina in Treviso, Italy, and the International Trumpet Seminar in Kalavrita, Greece, by groups including the Meridian Arts Ensemble, Talujon Percussion, the Lorelei Ensemble, the Genkin Philharmonic, Wild Rumpus New Music, the East Coast Contemporary Ensemble, L'Arsenale, and members of the JACK Quartet and the New York New Music Ensemble. He has also received recognition for his work from the League of Composers/ISCM, ASCAP, the Atlantic Center for the Arts, the American Composers Alliance, and the Brandeis Office of the Arts.

As a performer, Travis remains active as a freelance musician and is committed to the promotion of new music, having played with the Equilibrium Concert Series, New Music Brandeis, and the Boston New Music Initiative. He is currently a member of the Brandeis-based composer/improv ensemble The Gentlemen's Very (Very) High Art Society of South Waltham and the Northeast Italian Band, and directs the Park Street Brass, based at Park Street Church in Boston. Being a North Carolina native, he can also be found blowing on the harmonica from time to time.

Travis is currently a Lecturer at Brandeis University and the Massachusetts Institute of Technology. He holds degrees in theory and composition from Brandeis (PhD, '14), the New England Conservatory (MM, '08) and East Carolina University (BM, '05). His primary teachers have included Yu-Hui Chang, Eric Chasalow, Lee Hyla, Edward Jacobs, Tanya Kalmanovitch, David Rakowski, Mark Richardson, Britton Theurer, and Melinda Wagner. He lives in West Newton, MA with his wife, Lauren, their dog, Toby, and their forthcoming son.



Masako Kunimoto, percussion

Percussionist Masako Kunimoto has established herself as a sought-after interpreter of new and challenging repertoire. An advocate of contemporary music, as well as traditional works, she often collaborates with composers, and is a frequent performer with many new-music ensembles. Kunimoto has performed with such diverse musicians as Soprano Lucy Shelton (Symphony Space, New York), Talujon Percussion Quartet, the Miller Theatre's production of John Luther Adams' *Inuksuit*, the Boston Percussion Group, and the Equilibrium Ensemble, of which she is a founding member. She has participated in music festivals internationally, including Boston Summer Institute for Contemporary Performance Practice (SICPP), working with Stephen Drury, Scott Deal, and composer Chaya Czernowin; SoundSCAPE in Maccagno, Italy, performing alongside soprano

Tony Arnold; and Vermont's Chosen Vale, collaborating with composer Steve Reich. She holds a Master's degree in Percussion from SUNY Purchase, a certificate in American Contemporary Music from the University of Maryland, Baltimore County, and a Bachelor's degree from Osaka College of Music, Japan. Kunimoto currently lives in Cambridge, where she performs freelance percussion and teaches Japanese.



Emily Koh, *double bass*

Emily Koh is a young composer of contemporary music and double bassist based in Boston MA, and native of Singapore. She is the principal bassist of the New England Philharmonic, and acoustic/electric bassist with the Gentlemen's Very (Very) High Art Society of South Waltham, a neo-post-modern-victorian-ghetto-tech-avant-classical-weirdness ensemble. As a freelancer, Emily has performed with Calliope Music, New Music Brandeis, The Philharmonic Orchestra, Singapore Lyric Opera Orchestra, Singapore Festival Orchestra, City Chinese Orchestra and others. She studied double bass with Paul Johnson at the Peabody Conservatory and Guennadi Mouzyka at the National University of Singapore, and also holds a Diploma (with distinction) in double bass performance from the Associate Board of the Royal Schools of Music. She is currently the Director of Concert Series at the Boston New Music Initiative, and a Ph.D. candidate in Music Composition and Theory at Brandeis University. For more information, please visit <http://www.emilykoh.net>.

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