



[The New Gallery Concert Series](#)

presents

[Manifestation](#)

MAY 1, 2021, 8pm EDT

In partnership with the Longy School of Music of Bard College

Zoom Reception to Follow

Sarah Bob, NGCS Founding Artistic Director

Painter Karl Stephan, featured visual artist

www.newgalleryconcertseries.org

PROGRAM

Having It Out With Melancholy (2019) by Michael J. Veloso (1977)

Poetry by Jane Kenyon (1947-1995)

I. From the Nursery

Jaggery:

Singer Mali - voice, piano

Daniel Schubmehl - drums

Tony Leva - upright bass

Tanya Philips - harp

Petaluma Vale - backing vocals

Etude .75 for solo piano from "Seven Pines" (2019) by Laurie San Martin (1968)

Solo Drum Improvisation For Two (2007) by Jonathan Bailey Holland (1974)

Primary Duo:

Sarah Bob, piano & Aaron Trant, percussion

Spring (First Day), 2021

an improvisation by Eden MacAdam-Somer on voice and violin,

inspired by the work of Karl Stephen in his beautiful studio

New Gallery Concert Series Commissioned WORLD PREMIERE

Tyaphaka (a ball with water or an eye) for string trio (2016-17) by Clifton Ingram (1983)
New Gallery Concert Series 2019 Call for Scores Winner

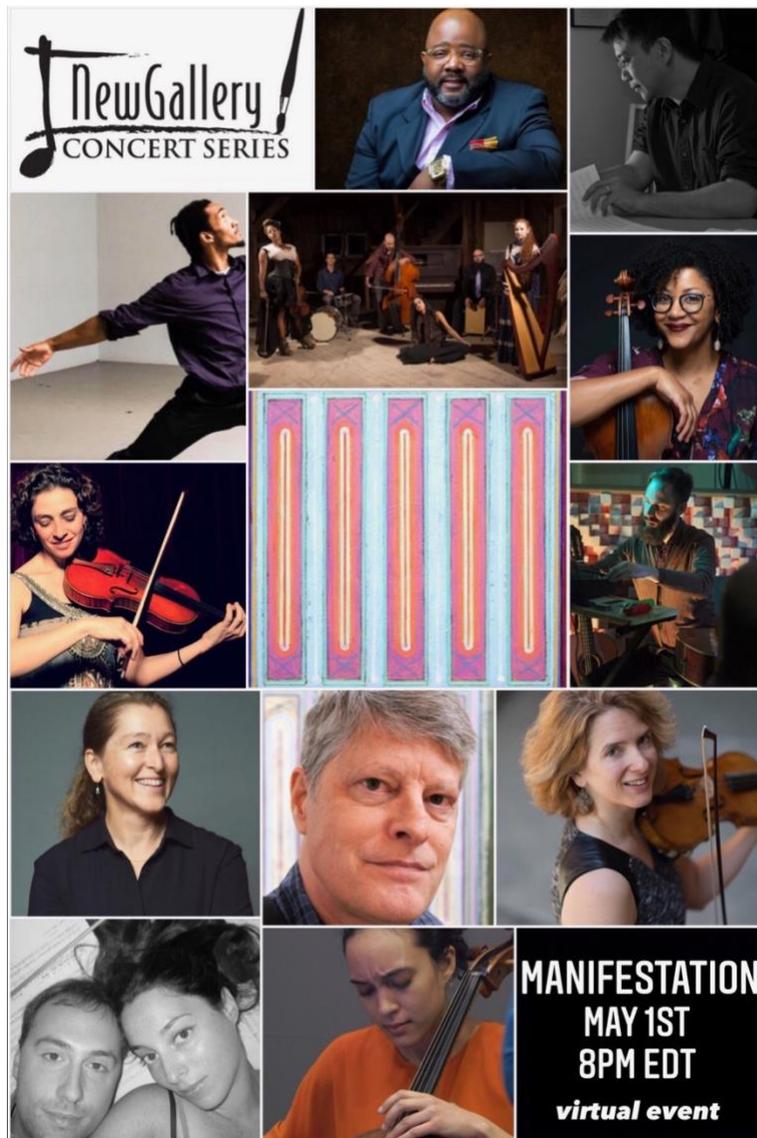
I. weathered tile, foyer : paschalia (courante)

II. corps de logis : filled with furniture (slow-going) / opening to intarsia, walls of segmented tracery, collecting insect bodies (*le langage des mouches*)

III. piano nobile (upstairs, impossibly flooded) : enfilade/defilade

IV. basement (model city, alone) : dry, humming

Katherine Winterstein, violin; Ashleigh Gordon, viola; Francesca McNeeley, cello; Ramiro Vaughan Purpose, dancer



KARL STEPHAN, featured visual artist

My work is an improvisational mix of color theory and experiment to capture the musicality of color. "In a work of art, chaos must shimmer through the veil of order." - Novalis

I'm so grateful to be part of "Manifestation" presented by the New Gallery Concert Series. Thanks to NewGal, Sarah Bob, Longy School of Music and all the musicians and other talented folks who put this program together. Thanks especially to viewers for joining in support of contemporary art and music. All honor to the music, its composers, all the amazing performers and people behind the scenes. Special honor to the creator of the original "Tyaphaka" South African sculptor Nicholas Hlomo. Love and gratitude to Sarah Bob, New Gallery Concert Series and Longy School of Music for bringing us all together. Music and art bring joy, often most especially in adversity. Please enjoy these performances, and the accompanying artwork. Karl Stephan

Karl Stephan is a restless spirit. Born on a Navy base in Morocco, he turned his back on a military upbringing, choosing instead to be educated by Quakers. An art-star at Guilford College, he turned to business after graduation to help provide for his family. Prompted by the 9/11's reminder of mortality, he returned to art-making. He finally abandoned corporate life in 2013 when its demands nearly destroyed his personal life. Privileged to attend the Tufts SMFA for a Masters in Art Education, Karl now teaches in his studio, at the Museum of Fine Arts Boston and in other venues. Once a year he assists Sara Bob in her "Power of Art" class at Longy School of Music, discussing visual art and music and leading collaborative art-making. This project has deepened Karl's strong interest in the intersection of art and music. In the studio he enjoys all genres from Afrobeat to Zydeco. For more information, please go to www.karlstephanstudio.com



COMPOSERS AND THEIR COMPOSITIONS

I, composer [Michael J. Veloso](#), have been playing the piano since around age six, but didn't realize I wanted to be a composer until I got to college, eventually winding up with a Master's from New England Conservatory. Of all the things I've gotten to do since then, one of the most notable was the opportunity to contribute to music for the video game [Fantasia: Music Evolved](#), for which I created classical arrangements of various songs, and composed generative and interactive music (among many other things).

Though my training is in modernist music, from the start I've tried to incorporate elements of everything I listen to and love – indie rock; lush techno; abrasive industrial, abstract electronica; and so on. In no small part because of that, it was a thrill to get to work with as eclectic and singular a band as [Jaggery](#), who themselves are unconcerned with arbitrary musical boundaries. ~M.J.V

For more information, please go to www.mjveloso.com and <https://soundcloud.com/mjveloso>

Of Jane Kenyon's works, ***Having It Out With Melancholy*** is one of her most well-known, a nine-poem cycle about her lifelong struggles with depression. Each poem is a tightly contained portrait, encapsulating a different facet of her experience: a moment of grace stolen away; a flash of self-loathing; a slow burn of anger and frustration; and, at last, some measure of acceptance.

One of the most insidious things about depression is that it's a chronic condition that can be alleviated but never cured; once present, it's always lurking, ready to color and taint even the brightest moments. As a musical analogue, the opening three-note figure of "**From The Nursery**" infuses the entire song cycle in one form or another, constantly transformed but ever-present. The poem itself is about how the seeds for depression are planted at birth, through some tangled combination of factors that we neither understand nor control.

I am delighted to present an entirely new piece created to accompany Mali Sastri and Jaggery's powerful performance of Michael Veloso's setting of Jane Kenyon's poem "From the Nursery." I have shown my process "from the nursery" (ie. preparation of the canvas) to the finished product. I hope it helps capture this musical expression of creative resilience in the face of crushing adversity. Karl Stephan

Jane Kenyon, "Having It Out with Melancholy" from *Collected Poems*. Copyright ©2005 by The Estate of Jane Kenyon. Used by permission of The Permissions Company, on behalf of Graywolf Press, Minneapolis, Minnesota, www.graywolfpress.org. All rights reserved worldwide.

FROM THE NURSERY by Jane Kenyon from "Having it out with Melancholy"

*When I was born, you waited
behind a pile of linen in the nursery,
and when we were alone, you lay down
on top of me, pressing
the bile of desolation into every pore.
And from that day on
everything under the sun and moon
made me sad -- even the yellow
wooden beads that slid and spun
along a spindle on my crib.
You taught me to exist without gratitude.
You ruined my manners toward God:
"We're here simply to wait for death;
the pleasures of earth are overrated."
I only appeared to belong to my mother,
to live among blocks and cotton undershirts
with snaps; among red tin lunch boxes
and report cards in ugly brown slipcases.
I was already yours -- the anti-urge,
the mutilator of souls.*

Laurie San Martin writes music that creates a compelling narrative by exploring the intersection between texture and line. She writes concert music for chamber ensembles and orchestra but has also written for theater, dance and video. Her music has been performed across the United States, Europe and Asia.

Recent accolades include an award from the American Academy of Arts and Letters in 2018, and a 2016 Guggenheim Fellowship. Laurie has worked with numerous soloists and ensembles and enjoys the opportunities she has had during residencies at the MacDowell Colony, Yaddo, and the Montalvo Artist Residency.

Laurie holds a PhD from Brandeis University in Theory and Composition. She has taught at Clark University and is currently Professor of Music at the University of California, Davis. Her music can be found on the Left Coast Chamber Ensemble's "San Francisco Premieres" CD, released in 2005 and a recent Ravello CD "Tangos for Piano" performed by Amy Briggs.

***Etude .75** is a short movement, written for Sarah Bob. It moves like the wind with a frenetic energy but also, a sense of playfulness. This movement for solo piano, is part of a larger work written for the entire Radius Ensemble commemorating their 20th Season. On its own, this little movement offers a fleeting glimpse of capriciousness and virtuosity. But this movement also pairs nicely with other works as Sarah Bob and Aaron Trant have discovered and executed so tastefully. ~L.S.M*

Jonathan Bailey Holland's works have been commissioned and performed by the Atlanta, Baltimore, Cincinnati, Cleveland, Dallas, Detroit, Minnesota, National, Philadelphia, St. Louis, and South Bend Symphony Orchestras; Da Capo Chamber Players; Left Coast Chamber Ensemble; Plymouth Music Series of Minnesota (currently Vocal Essence), and many others. A recipient of a Massachusetts Cultural Council Artist Fellowship, and a Fromm Foundation Commission, he has received honors from the American Academy of Arts & Letters, American Music Center, ASCAP, the Presser Foundation, and more. He served as the first ever Composer-in-Residence for the Cincinnati Symphony Orchestra during their 2018-2019 season, and served as Classical Roots Composer-in-Residence for the Detroit Symphony Orchestra during that same season. He has held similar roles with the Ritz Chamber Players; South Bend Symphony; and Radius Ensemble. His music has been recorded by the Cincinnati Symphony; Detroit Symphony and numerous others. Recent highlights include performances by Hotel Elefant, Emmanuel Music featuring the Arneis Quartet, commissions by Boston's Phoenix Ensemble, pianist Awadagin Pratt with Room Full of Teeth and A Far Cry, and more. Holland is Chair of Composition, Contemporary Music, and Core Studies at Boston Conservatory at Berklee, and faculty at Vermont College of Fine Arts. <http://www.jonathanbaileyholland.com/>

***For Two** was written specifically for Sarah Bob and Aaron Trant to perform on their wedding day. Not knowing how one is able to focus on performing at their own wedding ceremony, I wanted the piece to be fun and easy going. For Two has a little bit of freedom to it so that the duo can figure out how to relate to one another which seems rather symbolic. It is intended to be colorful and lighthearted, much like the personalities of the two performers, and in the spirit*

of their special day. I am really happy to see that the piece lives beyond the wedding ceremony.
~J.B.H

This set of three, containing music by Laurie San Martin, Jonathan Bailey Holland and an improvisation by Aaron Trant in the middle, was first created by Primary Duo for a Notes of Hope presentation near the start of the pandemic. I am humbled to join Sarah Bob, Aaron Trant, and their children in their beautiful tribute to the front-line workers who have served so far above the call of duty in this pandemic year. Thank you all from the bottom of our hearts. Karl Stephan

Composer/performer/improviser **Eden MacAdam-Somer** is one of today's most exciting and versatile artists. Hailed by the New York Times as reflecting "astonishing virtuosity and raw expression," her music transcends genre through soaring violin, vocals, and percussive dance, weaving in and out of the many cultures that have formed her experience. She has been a featured soloist with symphony and chamber orchestras, jazz and swing bands, and Romanian, Jewish Music, and American folk ensembles. She has been a guest artist at such institutions as the Afghanistan National Institute of Music and the Dundalk Institute of Technology, a featured performer at the Eastbourne, Texas, and Beijing International Music Festivals, and she has toured across the contiguous United States, Alaska, Hawaii, India, Iceland, Europe, the UK, and Afghanistan.

Eden has written numerous works for solo artist on voice, violin, and body percussion, such as Rumi Songs, a partially composed, partially improvised song cycle. Her works are performed internationally, and she has received commissions by such groups as the New Gallery Concert Series, Cuatro Puntos Resident Artists, the Providence Mandolin Orchestra, and the AURA Ensemble. Her 2015 live solo album, *My First Love Story*, was listed as one of the top ten jazz albums of the year in the Boston Globe.

While growing up in Houston, Texas, Eden studied classical music formally, spending her free time at the local folk music sessions and working as an arranger and studio musician. She attended Houston's High School for Performing and Visual Arts, winning the Music Teacher's National Association State Division and the Lennox Young Artists Competitions. Later, she earned her BM and MM in classical performance from the Moores School of Music at the University of Houston as a student of Fredell Lack, and the Shepherd School of Music at Rice University as a student of Kenneth Goldsmith. In 2013 she became the first DMA graduate of New England Conservatory's Department of Contemporary Improvisation.

Eden is a full-time faculty member at New England Conservatory, where she teaches courses, ensembles, and studio lessons, in addition to serving as Co-Chair of the Department of Contemporary Improvisation. A dynamic and passionate teacher, Eden works with each student to attain the skills they need to become creative and successful artists, strengthening unique personal style with a good foundation in aural skills and technical facility. Outside of the classroom, Eden maintains an active, eclectic international performance and recording career as a soloist and with such bands as Notorious Folk and the Klezmer Conservatory Band. She lives

in Boston with her husband, (trombonist, artist manager, and videographer Aaron Hartley) and two children. <https://www.fiddlegarden.com/>

Spring (First Day), 2021 is an improvisation on voice and violin by Eden MacAdam-Somer inspired by the beautiful work of Karl Stephan, recorded live in his studio on March 20, 2021, with videography by Aaron Hartley.

On March 13th, Aaron and I visited Karl's studio for the first time. After the long, dark, trying winter it was like stepping into a beautiful garden of color and sound and texture and light. Karl and I talked about his work and his process. He spoke of the way he imagines sound manifesting on the canvas, which was meaningful because, of course, when I work with visual art I imagine the way it might manifest in sound. The word "resilience" also came up, in the context of reflecting on the past year and where we are today, and that really hit home...this year has been so hard, and yet, in spite of it, we continue to strive to find, work for, and create beauty in our lives and in the world around us in whatever ways we can. I went home and thought about all of that and a poem began to grow. That week I played with many ideas and on March 20th, the first day of spring and a year after Boston's initial Covid lockdown, we returned and I recorded three improvisations. This is the third. You'll hear a couple of Irish-influenced jigs - one that was created on the spur of the moment and another that I recently composed - as well as a more reflective melody, and the text which you will hear, as I did, running through my mind while I played.

a year has gone
all through the lonely winter, we gathered sticks
built frames
built fires
huddled around tiny sparks of dreams
sheltering our spirits against the long, dark hours
we endured
isolation
loneliness
absence
loss
endless hours choked with the monotony of daily tasks
smiles worn for the sake of our children
and now,
stretching,
straining against our husks,
we turn gladly to the sun
bursting into colorful blooms
~E.M.S.

I am honored by Eden MacAdam-Somer's dazzling violin improvisation, recorded in my studio. Thanks also to her husband Aaron Hartley for filming Eden's performances. Their talent, energy and enthusiasm is an inspiration. Karl Stephan

Clifton Ingram is a DC/Boston-based composer and performer (Rested Field, guitar/electronics), whose music aims to approach and retreat from itself along fault lines of musical and extra-musical. Clifton's music revolves around the delicate obstinance of hidden objects, aberrant mutations and self-devouring ornamentation, and obsessive canon-like structures — the masked expression of an unreliable narrator.

Clifton has written for pianist-composer Andy Costello, pianist-composer Marti Epstein, clarinetist Chuck Furlong, cellist Byron Hogan, violinist Michelle Lie, cellist Stephen Marotto, vocalist Joshua Scheid, percussionist Matt Sharrock, Castle of our Skins, Del Sol String Quartet, Equilibrium Ensemble, Joint Venture Percussion Duo, Ludovico Ensemble, Music of Reality, Rested Field, Strange Trace, Tesla Quartet, and Transient Canvas. Clifton has been a fellow at the Summer Institute for Contemporary Performance Practice (2013) and was recently the Julius Eastman Fellow at Gabriela Lena Frank Creative Academy of Music (2020).

Clifton's music has been released by Experimental Sound Studio (OSCILLATIONS 2016 Mixtape | Chicago IL), Dismissive Records (Four Instrumentals, 2015 | Denver CO), and New Focus Records (Right now, in a second, 2020 | New York, NY). Clifton's contributions can also be heard on Type Records (Khonnor, Handwriting | 2004) and Sundmagi (Who Cares How Long You Sink, Folk Forms Evaporate Big Sky | 2007). Clifton has also contributed sound for film, including Paracusia (dir. Christopher Dreisbach, 2011). Clifton was a presenter for Chicago experimental venue Brown Rice (2009-2012) and was a founding member of the Chicago Scratch Orchestra (2010). Clifton is also a freelance music writer.

South-African-born artist Nicholas Hlobo's ***Tyaphaka***, a sculpture named after a Xhosa term that refers to a ball with water or an eye, was first shown during the 2012 Sydney Biennale. The piece was partially submerged in the harbor, exposed to the elements with algae and bird droppings an integral part of its anticipated weathering. Describing the work for the premiere, Hlobo wrote:

“[Tyaphaka] is a play on the idea that things can be submerged or brought up from below the surface. The sculpture takes the form of a beached whale ... [It] may not immediately resemble a whale; it probably looks more like an amoeba, and relates to the idea of a whale lying ashore. The tail of the sculpture will be on the slipway, submerged in the water, with part of it floating freely on the water a few metres away. Debris will drift in and out of the slipway with the tides, and at times cover and uncover parts of the sculpture. This in itself is a rich metaphor for surrender to the elements over which we have no control.

This may be extended to our personal lives, and the lack of control we have over things and people coming in and out of our lives, like the tides, and the impact these elements have on our lives over time.”

For this string trio, following a form “blind” is never far from the experience. Relying on an expression of muting, repressing, and suppressing, more traditional landmarks exist throughout if not just to show a process of hiding. Anamorphic shapes (distortions of the familiar) take turns revealing and disclosing to form a questioning of control and causality, one that allows for a perspectival shifting that searches for its own key to the proceedings (or lack thereof).

Tyaphaka (a ball with water or an eye) was written for Castle of our Skins in celebration of black artistry. Further in this direction, quotations from Samuel R. Delany’s *Dhalgren*, the cult-classic novel/city/labyrinth, are attached to each movement, accompanying fractures in the narrative. However, the diverging paths of individual instruments, while remaining split, arrive at a resolution that strives to reassemble itself into something flexible, cooperative, welcoming, permissive. At risk of the utopian, dissimilar materials have been rejoined in a redemptive fashion. Hlobo himself states, “... the idea of cutting off ailments that do not fit into society and then mending them back together, so that these different elements can exist in society harmoniously, with all issues resolved and improved.”

I am thrilled to have painted along with Katherine Winterstein, Ashleigh Gordon and Francesca McNeely during their performance of Clifton Ingram’s “Tyaphaka.” This event yielded spectacular music, a presentable brush and ink painting, a small art book, and one the peak experiences of my life. I can’t wait to see “Tyaphaka” interpreted by dancer Ramiro Vaughan Purpose. Karl Stephan

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PERFORMERS

“**Jaggery** audiences go silent and still like people appreciating raw, scary, beautiful wildlife.” That observation was made by web magazine, *Cambridge Day*, in reaction to the Boston-based six-piece, who work the dark edge of a genre-defying musical style (darkwave jazz? ethereal avant-rock? chamber art-pop?) Moving from haunting lullabies to intricately-woven mixed-meter rants to catharsis-inducing mini-epics, the band borrows pages out of the books of both Kate Bush and Alice Coltrane, suggesting a classical, organic, avant-jazz-oriented Cocteau Twins or a “white witch” counter to the haunting Diamanda Galas.

Jaggery found its footing in New York, writing and performing under different monikers until 2004 when the band began to take its current shape: singer/songstress/pianist Mali Sastri is flanked by a rotating lineup of musicians and instrumentation, including Daniel Schubmehl and Dylan Jack on drumkit and percussion, Tony Leva on upright and electric bass, Petaluma Vale and Tanya Philips on harp and backing vocals, and Rachel Jayson on viola.

Jaggery have brought their dark and dramatic sound to the stages of Boston's NEMO conference, Toronto's NXNE, the Museum of Fine Arts, Boston, and the Outside the Box Festival. Their live show has become as much a theatrical performance as an aural one, with the band often accompanied by dancers, aerialists, and film.

Jaggery (the word comes from the dark brown, Indian sugar) has toured nationally, and has released six recordings: 2004's *In Lethe EP*, 2006's *Polyhymnia*, 2010's *Upon A Penumbra*, 2012's *Private Violence EP*, 2016's *Crux*, and 2020's *Having It Out With Melancholy*, a song cycle written for the band by composer Michael J. Veloso, based on the poems of Jane Kenyon.

With vitality and grace, **Primary Duo** have been bringing their eclectic combination of rhythmic lyricism to concert halls across North America since 2000. Pianist Sarah Bob and percussionist Aaron Trant's joyful and raucous events, referred to as "knockout performance full of exuberance and flair," include a repertoire that ranges from masterworks of the contemporary genre to self-commissioned world premieres. Its pianist, Sarah Bob, is the founding artistic director of the New Gallery Concert Series, pianist of the Radius Ensemble, and a sought after collaborator. She holds a private studio and, as faculty at the Longy School of Music of Bard College, teaches the importance of the musician as a whole person. Percussionist Aaron Trant, recognized as a great jazz, orchestral, avant garde player and improviser, is also a composer whose work encompasses just as many styles. As educator, Aaron is on faculty at Gordon College and New England Conservatory Preparatory Division. For more info on each, please go to www.sarahbob.net and www.aarontrant.com

See **Eden MacAdam-Somer** under composers and their compositions.

Praised by critics for playing that is "as exciting as it is beautiful," and for "livewire intensity" that is both "memorably demonic" and "delightfully effective," violinist **Katherine Winterstein** enjoys a wide range of musical endeavors, as a chamber musician, orchestral musician, soloist, and teacher. Ms. Winterstein is the concertmaster of the Vermont Symphony, the associate concertmaster of the Rhode Island Philharmonic, and she is co-concertmaster of the Boston Pops Esplanade Orchestra. In recent seasons she has performed as concertmaster of the Palm Beach Opera, the Boston Modern Orchestra Project, and also performs regularly with the Handel and Haydn Society, Boston Baroque, and A Far Cry. She is a member of the Hartt String Quartet, the Providence-based Aurea Ensemble, and the summer of 2020 would have been her 19th with the Craftsbury Chamber Players of Vermont. She has also performed with Boston-based Chameleon Arts Ensemble, Radius Ensemble, and Dinosaur Annex. She has appeared as soloist with several orchestras including the Vermont Symphony, the Wintergreen Festival Orchestra, the Charlottesville Symphony, the Champlain Philharmonic, and the Boston Virtuosi. She served on the performance faculty of Middlebury College in

Vermont from 2002-2015, joined the faculty of the Hartt School of Music in September of 2011, and began teaching at Brown University in September of 2015.

Ms. Winterstein plays on a 1779 J.B. Guadagnini violin, on generous loan to her from Mr. William P. Herbst of Montpelier, VT. Her bow was made in 2006 by Benoit Rolland.

Described as a “charismatic and captivating performer,” [Ashleigh Gordon](#) has recorded with Switzerland's Ensemble Proton and Germany's Ensemble Modern; performed with Grammy-award winning BMOP and Grammy-nominated A Far Cry string ensemble; and appeared at the prestigious BBC Proms Festival with the Chineke! Orchestra. Comfortable on an international stage, Ashleigh has performed in the Royal Albert and Royal Festival Halls (London), *Konzerthaus Berlin and Oper Frankfurt* (Germany), *Gare du Nord and Dampfzentrale Bern* (Switzerland), *Centre Pompidou* (Paris), the Lee Hysan Concert Hall (Hong Kong), and throughout Sofia, Bulgaria as part of the multi-disciplinary 180 Degrees Festival.

Ashleigh is co-founder, Artistic/Executive Director and violist of Castle of our Skins, a Boston-based concert and educational series devoted to celebrating Black Artistry through music. In recognition of her work, she has presented at IDEAS UMass Boston Conference and 180 Degrees Festival in Bulgaria; has been featured in the International Musician and Improper Bostonian magazines as well as the Boston Globe; and was awarded the 2016 Charles Walton Diversity Advocate Award from the American Federation of Musicians. She is a 2015 St. Botolph Emerging Artist Award recipient, a 2019 Brother Thomas Fellow, a nominee for the 2020 "Americans for the Arts Johnson Fellowship for Artists Transforming Communities," and named one of WBUR's "ARTery 25", twenty-five millennials of color impacting Boston's arts and culture scene.

As an advocate of social change through education, Ashleigh served as viola instructor in the Boston Youth Symphony Orchestra's Intensive Community Program, a rigorous string instrumental program that provides instruction to populations often underrepresented in classical music. Beyond instrumental instruction, she has presented lectures on citizen artistry and entrepreneurship, workshops for fellow educators on Caribbean folk songs, and guest lectured at Gettysburg College (PA), Keene State College (NH), Oberlin College Conservatory of Music (OH), and North Carolina Governor's School for the Arts (NC). She has shared the stage as a guest panelist at the Sphinx Connect Conference and Chamber Music America Conference discussing topics of diversity in classical music, and is an Instructor of Teaching Artistry at the Longy School of Music at Bard College.

Haitian-American cellist **Francesca McNeeley** has received critical acclaim as a collaborator and soloist, and enjoys an eclectic career in the Boston area. She has premiered dozens of works, solo and chamber music—including pieces by John Harbison, Mark Neikrug, Augusta Read Thomas, and Joseph Phibbs. Recent musical collaborations have included performing as

soloist with the Boston Landmarks Orchestra, and performing for the Kennedy Center as cellist with Castle of Our Skins. Frequent collaborations include appearances on the New Gallery Concert Series, the Celebrity Series of Boston, and the Archipelago Collective Chamber Music Festival in San Juan Island, WA. She has been invited to participate in various artist residencies at the Longy School of Music, Yellowbarn, the Grand Teton Music Festival, Marquette University, and Keene State College. She has performed with the Boston Symphony and Sarasota Orchestras, and can be heard on BMOP/sound with the Boston Modern Orchestra Project.

Ms. McNeeley graduated Princeton University *Phi Beta Kappa*, and went on to receive scholarships to attend the Shepherd School of Music at Rice University and the New England Conservatory for her graduate degrees in cello performance. She has earned fellowships and prizes from the Tanglewood Music Center, where she also served as a New Fromm Player. With her Fromm colleagues she has founded the Chroma Trio, championing modern string trio repertoire. She has received fellowships to attend the Music Academy of the West, Kneisel Hall Chamber Music Festival, & Toronto Summer Music. She has been awarded multiple grants from the Sphinx Organization, and now serves on The Artist Council for the National Alliance for Audition Support. Her teachers and mentors have included Tom Kraines, Darrett Adkins, Norman Fischer, Yeesun Kim, and Astrid Schween.

Francesca is dedicated to community engagement through teaching and mentoring. In addition to her private teaching studio, she serves on the faculty for the Boston Youth Symphony Orchestra's Intensive Community Program, the New England Conservatory's Preparatory Division, and musiConnects' Roslindale Community Program.

Ramiro Vaughan (Purpose) is street wise dancer of many diverse styles from Boston, MA. He has trained at Boston Ballet, Chu-Ling Academy, City Lights, Ballet Centre of Winchester and Boston University's "Reach Program". Ramiro stayed connected to B.U. and has been working there for the past 7 years. He has curated his own style of Hip-Hop through years of training with pioneers and being a part of dance crews. In his professional career he has been featured with Tony Williams "Urban Nutcracker", Lorraine Chapman the Dance Company, North Atlantic Dance Theatre, Mystique Illusions Dance Theatre, Castle of Our Skins, Jazz Inc. and more. He has performed at Earth Dance, Outside of the Box with Tony Tucker, Dixon Place (NYC), and at the Alvin Ailey Citi Group Center (NYC) to name a few! Ramiro has been awarded first place in MIT 2 vs 2 All styles battle, 1 vs 1 All styles battle at Deborah Masons School of Dance, and awarded "Battle of the Night" at the East Session Krump Event. He has been training younger generations in Hip-Hop for 10+ years at Tony Williams Dance Center, Green St. Studio, The Dance Complex, Boston University's Youth/Adult dance program, and the Boston Public Schools. He is on staff at Wilmington Dance Academy and has brought his newly now opened Program "Be Urself Youth" to the Greater Boston Areas.

VIDEOGRAPHERS

Scott Quade of [Scott Quade Videography](#), videographer, editor

Jeffrey Means of Suono Vivo Audio Service (Dance portion for Clifton Ingram's "Tyaphaka")

[Aaron Hartley](#) of [a-side productions](#) (Eden MacAdam-Somer's "Spring (First Day), 2021)

THANK YOU.

There is no beating an in person event, the energy we get from you and, hopefully, the energy you get from us. Though perhaps a light at the end of the tunnel, it is still a time of uncertainty and discomfort and we know that we cannot recreate the live performance and viewing experience. It is for this reason that we especially thank you for joining us tonight at the end of our twenty-first season, completing a whole season of our wild experiment of creating "something else." It is with your help that we were able to ensure that the many intelligent, passionate, and informative voices of our artists are heard loud and clear. Thank you, viewers, listeners, and donors, for being a part of our most unpredictable and determined season yet. Please continue to support us; your contributions--big or small--make a difference.

STAY TUNED FOR SEASON 22!

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** About Longy School of Music of Bard College

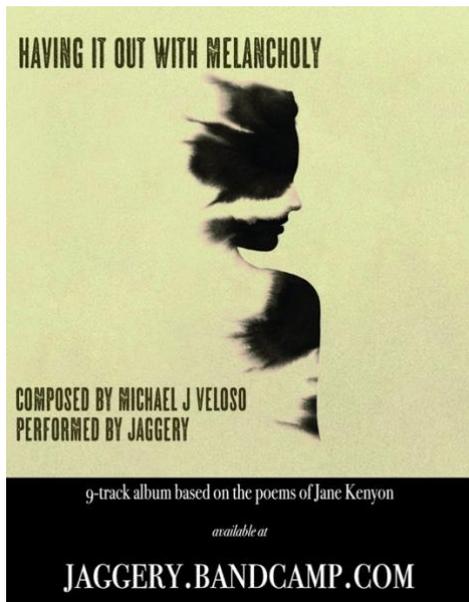
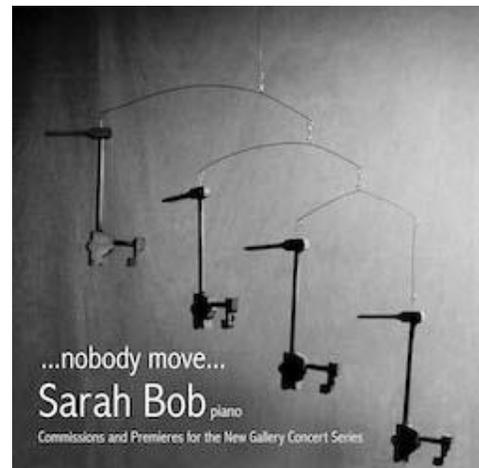
The world needs music now more than ever. We prepare students to become exceptional musicians who can engage new audiences; teach anyone, anywhere; and use artistry to change lives in communities around the world. We are a degree-granting conservatory in Cambridge, MA with an additional campus in Los Angeles, CA, offering a full spectrum of performance, composition, and teaching programs. We've turned graduate education on its head with our innovative Catalyst Curriculum, which pairs musical excellence with the skills needed to become a professional musician in a rapidly changing musical landscape. At Longy, musicians discover many paths to make a meaningful life in music. Join us and become the musician the world needs you to be. **

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Buy our internationally acclaimed debut album, considered one of The Boston Area's Best Classical Recordings of 2019 (*The Boston Globe*), National Sawdust's Album of the Week, and according to the *San Francisco Chronicle* a release that "opened my ears, turned my head and made my heart skip a beat...!"

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[...nobody moves...Commissions and Premieres for the New Gallery Concert Series](#)
[Sarah Bob, piano](#)



Did you love hearing Jaggery as much as we do? Go out and [purchase](#) their most recent release, "Having It Out With Melancholy" by Michael J. Veloso!

THANKS FOR CELEBRATING OUR 21st SEASON WITH

US!

The New Gallery Concert Series is a 501(c)(3) nonprofit organization. Participants behind the scenes as well as on the stage volunteer their time and passionate commitment to continuing our exploration of music and the arts of today. [Donations are tax deductible and greatly appreciated!](#) NGCS would like to express its sincere gratitude to the following donors and institutions who gave generously from December 2019 thru April 5, 2021:

INDIVIDUALS

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