

The New Gallery Concert Series

presents

From There to Here

January 16, 2021, 8pm EST

In partnership with the Longy School of Music of Bard College

Zoom Reception to Follow

Sarah Bob, NGCS Founding Artistic Director

Featuring Rashon "Rah-Lik" Briggs, featured visual artist

PROGRAM

A Bee in the Hollow for solo piano (2020) music and videography by Jessica Mays (1986)

New Gallery Concert Series Commission WORLD PREMIERE

Meditation IV Push and pull throughout

Meditation III Rubato

Meditation I Floating freely, airy

Meditation II Distantly

Sarah Bob, piano

String Quartet No. 1 (2015) by Forbes Graham (1977)

WORLD PREMIERE

Movement I

Movement II

Movement III

Katherine Winterstein and Rose Drucker, violins;

Ashleigh Gordon, viola; Francesca McNeeley, cello

A Brother's Story (2020) Philonise Floyd's tribute to his brother, George Floyd

Henning Washington, freestyle dancer

Cotton Comes Home Documentary (images 2018) Rashon "Rah-Lik" Briggs

Cotton Comes Home (Soundtrack) (2021) by Aaron Trant & Freddie Hendrix

New Gallery Concert Series Commission WORLD PREMIERE

Freddie Hendrix, trumpet; Aaron Trant, shaker, vibes, drum-set

Next Train for solo violin (2011) by Kenji Bunch

Katherine Winterstein, violin

One/Life for piano quintet (2018) by Vanessa Lann (1968) AMERICAN PREMIERE

Katherine Winterstein and Rose Drucker, violins; Ashleigh Gordon, viola; Francesca McNeeley, cello; Sarah Bob, piano

A Note from our Director, Sarah Bob

As you can imagine, my idea of “From There to Here” changed dramatically from when I had programmed the event originally set for May 2020. In order to keep the event timely in the midst of COVID and other types of serious unrest, there have been some big tweaks. How crazy is it that suddenly the program planned for only eight months earlier felt outdated? So, tonight we explore the idea of journey, some literal and whimsical, others internal and provocative. We hear wisdom from our elders, like Holocaust survivor Hanni Begg, and protest from our youth, like freestyle dancer Henning Washington, all through our art.

Though *my* strongest memories of Rashon Briggs are as Teaneck High School classmate and class president adored by each and every person he came across, Rashon claims we have known each other since the second grade. As social media friends would have it, especially those who share the bond of a childhood hometown and the continued strong ties to it, I have been able to stay in touch with Rashon, witnessing his electric posts as he shares his work from the other side of the country. I have also been able to witness his artistry both as a devoted teacher *and* as an unassuming visual artist. Even his simplest shots, especially during these trying last ten months, have brought great perspective and influence to my days. It seemed high time I had the opportunity to work with him, a personal “from there to here” if you will. He is a friend, an open minded and kind hearted spirit, attuned to the world around him. (Fun fact: tonight’s trumpeter, Freddie Hendrix, is also from Teaneck! Yay Freddie!)

But as a year before May 2020 turned into the screeching halt of March 2020, everything had to shift. The decision to go virtual forced presenters’ outlooks to change on how best to communicate with you. How can you feel us breathing? How can we feel YOU breathing? Well, we cannot, and so [our first virtual event in September](#) was conceived, designed and delivered as an online experience. Transforming our rescheduled “From There to Here” event into an online event presented us with new challenges. It is one thing to put Rashon’s visuals alongside a program of journey, but to infuse them into the music in such a commanding way is a different kind of goal.

And yet, all of NewGal’s participants were completely up for the challenge. They embraced the idea of two different art forms coming together as a new whole, they were excited to discover a new outlook even with their very own work. (Thank you especially, composer Vanessa Lann!) They have taken on last minute asks and worlds of unknown. They have given me permission to experiment, challenge myself and you, and make connections with grace and enthusiasm. I am forever grateful.

Thank you to the Longy School of Music of Bard College for making this platform possible. Thank you participants for your big hearts full of discipline and compassion. Thank YOU audience, for being here, for [your donations](#), and for believing that we can all be together in this magical world of the arts despite it all.

Enjoy tonight and please stay in touch.

~sab

RASHON “RAH-LIK” BRIGGS, featured visual artist

Originally hailing from Teaneck, New Jersey, **Rashon “Rah-Lik” Briggs** started taking photos in high school of family and friends. This continued as the unofficial crew photographer while attending Morehouse College in Atlanta, Georgia. He credits his mother and father for first putting a camera in his hand, and his sister for showing him how much fun it could be. New Gallery Concert Series’s May 2020 event would have been his first time professionally exhibiting his images but due to the pandemic, he has since adapted to a virtual presentation. Rashon currently resides in Los Angeles, where he works as a Special Education teacher and mentor at Hollywood High School Performing Arts Magnet. “Educating the youth is what I am passionate about, but the art of photography is my passion. I am grateful for this first opportunity to be a part of the New Gallery Concert Series.” Tonight’s program includes images from different photo series including “The Sunsetter’s Club,” “Cotton Comes Home,” “Trains and Rails,” “L.A. in the Mourning,” and “In Memory of...”

I cannot wait to hear and see the creative ideas Sarah and all of the artists are creating for the presentation. Though you will see many images from different parts of my experiences, I wanted to share a little back story specifically about the photos I took for my “Cotton Comes Home” Photo Series and when I took them, if you would indulge me.

The photos were taken in the small town of Summerton, South Carolina. It is the small town that both my grandparents and parents grew up in. Spent many summers there as well. The images were taken during Christmas 2018, and the man in the photos is my father, Nathaniel Briggs. We were “down south” for the holidays and checking on the land that his parents left the family, the land he remembers as a kid growing up. We walked around the fields and surveyed the changing landscape and configuring the property lines. As we walked about he talked about the fields of cotton that grew around the property lines, which have now been changed to soy beans (which is the main crop that is planted now.) My dad and I decided to grab handfuls of cotton and some soybeans to take back to NJ. This was something we had never done, so it was a special moment. We packed up the car and trunk on the way back to Jersey.

I call the series “Cotton Comes Home” for two reasons. First, we had never brought that much cotton from Carolina to New Jersey, my hometown. I was struck with the fact that cotton was shipped out all around the world giving America its prominence in the world. The second was because for all of those years later, we went to South Carolina one random Thanksgiving and saw that my grandparents deeded us their land with rows of cotton still growing. The idea of COTTON and its importance “CAME HOME” to me, from there to here. ~RMB

COMPOSERS AND THEIR COMPOSITIONS

[Jessica Mays](#) is a composer, pianist and songwriter currently residing in New York City. Her music pulls inspiration from the worlds of jazz, pop, contemporary classical and avant-garde, evoking a blended sound that is both visceral and distantly familiar.

Born in Denver, CO, Mays's music has been performed both locally and abroad, including the New York Philharmonic, the Playground Ensemble, Nebula Ensemble, Ensemble Paramirabo, Ensemble Lunatik, Thin Edge New Music Collective, The Labo de musique contemporaine de Montréal and many others. She has been featured by a variety of festivals as composer and performer including the Chelsea Music Festival, Loon Lake Live, and the Cluster Music Festival. She has also written arrangements for both large and small forces on a variety of projects with the Colorado Symphony. Her music has received praise from such major publications as the Boston Globe and the Boston Musical Intelligencer. <https://jessmaysmusic.com/> IG handle iamjessmays

I am incredibly honored to have my music featured on this New Gallery program titled "From There to Here." My initial inspiration started with a few photos from artist Rashon Briggs's collection called Cotton Comes Home. Not knowing the backstory, I was first captivated by the peaceful, yet haunting quality of his black and white photos with their cold natural landscape and the delicate beauty of the cotton boll.

*2020 – the year this piano project was completed – was a year of extreme uprooting and a universal experience of groundlessness, turmoil and loss. The deafening uncertainty of this period resonated deep in my chest, always buzzing, like a bee trapped inside a well. My suite, **A Bee in the Hollow**, contains four mediations inspired by the evocative stillness of the natural world, but also the ubiquity of groundlessness. ~J.M.*

[Forbes Graham](#) is a composer, musician, sound artist, and visual artist whose work explores themes of simultaneity, perceptibility, transformation, and collage. His work "Encounters I" for trumpet, electronics, and voices premiered at Roulette in 2019. He performed with Michael Pisaro at (the) co-incidence festival in 2017 and has appeared at other music festivals including High Zero, Vision, and The Thing In The Spring. He was commissioned to write a piece for the Festival of New Trumpet, and has created work for the avant-rock ensemble Normal Love. Graham is the creator and producer of "Beyond/Apex", a bi-weekly podcast dedicated to showcasing contemporary and experimental music. To date, this show has featured the works of over 100 composers and creatives, ranging from emerging artists such as Cecilia López and Claire Rousay to more established artists like George Lewis.

*On New Year's Day, 2015, I drove three and a half hours to Hudson, NY. I was seeking some solitude and it was there, in a coffee shop, that I began to write my first string quartet, **String Quartet No. 1**. My grandmother, to whom I dedicated it to, had passed away on Christmas Eve in 2013. I wanted to pay a tribute to her, even though I knew that I could never repay her.*

I organized the material in this piece using graphs from which I created adjacency matrices. The permutations (rotations and reflections) of the matrices dictate how each instrument moves through the material. Adjacency matrices describe closeness, and different graphs generate different closenesses between the members of the quartet. Whatever the distance is between them, they remain part of a whole because the permutation preserves the structure of the matrix.

In writing this piece I began a journey from grief to closure, a journey that is ongoing. I hope that one day I will be closer to closure. ~F.G.

Find “Cotton Comes Home Soundtrack” composers

Aaron Trant and Freddie Hendrix under list of PERFORMERS

Kenji Bunch is one of America’s most engaging, influential, and prolific composers. Through an expansive blend of classical and vernacular styles, Bunch makes music that’s “clearly modern but deeply respectful of tradition and instantly enjoyable.” (*The Washington Post*) Deemed “emotional Americana,” (*Oregon ArtsWatch*) and infused with folk and roots influences, Bunch’s work has inspired a new genre classification: “Call it neo-American: casual on the outside, complex underneath, immediate and accessible to first-time listeners... Bunch’s music is shinningly original.” (*The Oregonian*) Hailed by *The New York Times* as “A Composer To Watch” and cited by Alex Ross in his seminal book *The Rest Is Noise*, Bunch’s wit, lyricism, unpredictability, and exquisite craftsmanship earn acclaim from audiences, performers, and critics alike. His interests in history, philosophy, and intergenerational and cross-cultural sharing of the arts reflect in his work. Varied style references in Bunch’s writing mirror the diversity of global influence on American culture and reveal his deft ability to integrate bluegrass, hip hop, jazz, and funk idioms. Rich, tonal harmonies and drawn-out, satisfying builds characterize Bunch’s work and easily lend themselves to dance and film. Over sixty American orchestras have performed Bunch’s music, which “reache(s) into every section of the orchestra to create an intriguing mixture of sonic colors.” (*NW Reverb*) Recent works include commissions and premieres from the Seattle Symphony, the Oregon Symphony, the Lark Quartet, the Britt Festival, Music From Angel Fire, Chamber Music Northwest, the Eugene Ballet, and the Grant Park Music Festival. His extensive discography includes recordings on Sony/BMG, EMI Classics, Koch, RCA, and Naxos labels among others. Also an outstanding violist, Bunch was the first student ever to receive dual Bachelor and Master of Music degrees in viola and composition from The Juilliard School and was a founding member of the highly acclaimed ensembles Flux Quartet (1996-2002) and Ne(x)tworks (2003-2011). Bunch currently serves as Artistic Director of **Fear No Music**, and teaches viola, composition, and music theory at Portland State University, Reed College, and for the Portland Youth Philharmonic.

Next Train is a tribute to the heyday of American train culture, and to the tradition of using the fiddle to express not only the songs, but to emulate the industrial sounds of a train, as well. In addition to a pervasive nod to “Orange Blossom Special,” references to other iconic train songs emerge as well, and a sort of quodlibet stream-of-consciousness.

Intended to hybridize the fiddling tradition with the energy of a 19-century virtuoso showpiece, this work was commissioned by and is dedicated to violinist Anne Akiko Meyers. ~K.B.

[Vanessa Lann](#) began composing and playing the piano at the age of five and has continued ever since. She studied composition with Ruth Schonthal at the Westchester Conservatory of Music, where she received the William Petchek Scholarship. For two summers she was a scholarship student at the Tanglewood Institute, and she holds degrees from Harvard University and the Royal Conservatory of The Hague in the Netherlands. Her works are performed throughout the world, in such venues as the Philharmonie (Berlin), Lincoln Center (New York), Wigmore Hall (London), the Doelen (Rotterdam) and the Concertgebouw and Muziekgebouw (Amsterdam), as well as at leading European and American festivals. She has received commissions and prizes from internationally renowned soloists, ensembles and organizations. Her opera, *The Silence of Sarah*, was premiered in 2013. The large-scale choreographed work *O Whispering Suns* (2011), for Patricia Kopatchinskaja (violin), Viktor Kopatchinsky (cimbalom) and 100 singers, is a setting of Walt Whitman's "Song of Myself." Her bassoon concerto, *Double / Reed*, was written on request of the acclaimed soloist Bram van Sambeek and the chamber orchestra Sinfonia Rotterdam and was premiered under the direction of Conrad van Alphen in 2014. Her orchestral piece, *Dancing to an Orange Drummer*, was created for the Boston Pops Orchestra and received its first performance under the baton of Keith Lockhart in Symphony Hall, Boston, in 2015.

Lann, born in New York, lives and works in the Netherlands as a composer, pianist and university professor (teaching musicology, mathematics, Eastern philosophy and multimedia at Webster University Leiden). Lann's music is published by DONEMUS, is broadcast frequently and is included in many CDs and recordings. Her most recent CD, [moonshadow sunshadow](#), is a compilation of pieces from the past 25 years, on the [ATTACCA label](#).

Her work makes varied use of repeated figures, as well as structures based on number ratios and patterns, to explore concepts of continuity, infinity and silence. Ritual and humor are important elements of her music, and she often places everyday sounds and gestures in unusual contexts, thus illuminating them from new and surprising perspectives.

"He who saves just one life saves the world entire" (Talmud)

One/Life is a piano quintet commissioned for the Closing Concert of the 2019 Brundibár Arts Festival in Newcastle-Gateshead (UK). This annual festival, created by Alexandra Raikhlina and her Royal Northern Sinfonia colleagues, honors victims of the Holocaust, mainly through performances of works by murdered Jewish artists and composers. The Festival also commemorates survivors (not necessarily artists) whose lives were tragically affected by the Holocaust but whose personal stories nonetheless inspire us (www.brundibarartsfestival.com). The 'one life' in my piece is Hanni Begg's: one terrible, barely credible, ultimately encouraging life-story which immediately brought the cherished Jewish saying from the Talmud to mind. As a young child in late 1930's Berlin, Hanni Begg recalled being required to shake hands with Adolf Hitler during his visit to her primary school. One summer day in 1943 she returns home from that same school to find that the Gestapo has deported her entire family. A neighbor, knowing the Gestapo will return for the youngest daughter of the house, rushes her to safety, and after days on Berlin streets she finds refuge with a (half-Jewish) resistance worker. In 1944 she is detained and sent by the SS to a labor-camp outside the city but escapes and goes underground in Berlin. Around the time of the Allied advance she is handed a piece of paper with an address. In the cellar of this bombed-out building is her father, who despite miraculously

having escaped deportation to Auschwitz is terminally ill. In the greatest of danger in the weeks prior to the liberation of Berlin in May 1945, she cares for her dying father and, aged 14, buries him in the back garden of the derelict apartment block. In 1949 she gains a place on an Allied resettlement program and trains as a nurse in Scotland. There she meets her husband, a doctor, moves to England and devotes the rest of her life to her profession, her family and the arts in Newcastle-Gateshead. She died in 2017.

I was determined to let my piece 'speak' for Hanni Begg, to somehow relate the various stages in her deeply-troubled but ultimately-peaceful life. One/Life tries to give voice to the paradox of her childhood: the happiness/serenity of youth, suddenly and brutally interrupted, her return to a different serenity, the trauma survived. The Brundibár invitation was a great honor, but given the theme and personal history of Hanni Begg, also daunting. The challenge was to juxtapose the necessary remembrance of the horrific obliteration of so many people, against the joyous celebration of one life.

In One/Life the string parts evoke childhood, with lyrical melodies and simple gestures and motivic patterns. The fragile harmonics, soft dynamics, slow tempi and moments of silence create a contemplative atmosphere. This initially-vulnerable character later becomes more defiant. The notes in the strings are all derived from the overtone-series built up from the initial 'A' in the cello and tell the story of a young girl in seven movements, arranged in mirror form (ABCDCBA). We journey from the innocent introduction of the first-movement theme (based on intervals of fifths/fourths), to the asymmetrical rhythms and warped glissandi of a foreboding waltz in the second movement, to a third-movement slightly-scary cradle song, to a center-movement nightmare, to a fifth-movement triumph of spirit, to a brief sixth-movement memory, to a last movement in which the original melody notes are played in reverse, as if emerging from a dream... The expressive string parts can be seen as the story of one individual (the viola, alone, lingering at the end), or the collective strength of intertwining lives.

In the opening we hear an ominous piano figure: loud, dissonant, accented chords creating fear and anxiety. The piano part remains agitated, insistent, restless throughout, struggling (in vain) to resolve to a major chord. Continually interrupting the strings, the piano evokes a tragic element, as well as a symbolic clash between the individual and a society in ruins around her. There are six extended statements of the pianist, the aggressive pattern from the beginning returning four times in successively-shorter fragments. The last piano statement restates the opening but in a soft dynamic level in the background (the 'threat' is still present; although we continue to celebrate life, we must never forget mankind's capacity for evil).

Alexandra Raikhlina, Artistic Director of Brundibar Arts Festival: "The annual commission for the close of each Brundibár Festival is our way of continuing the work of Jewish composers whose voices were cut short. Every year, we select a theme closely related to that of the Holocaust Memorial Day Trust. In 2019 our Festival theme was 'Children of the Holocaust'. After our supporter and friend Hanni Begg (<https://vimeo.com/131110677>) passed away, we dedicated the 2019 Festival commission piece to her. In 2018 I was introduced to the music of Vanessa Lann. Little did I know that Vanessa, as a leading Dutch/American Jewish composer, had a deep personal connection to the subject. Vanessa steeped herself in Hanni Begg's biography and took the time to visit the site of her childhood home in Berlin. Her photos of the

Augsburgerstrasse were a poignant inspiration for us. One/Life is a very powerful, challenging work. The strings must sustain very long notes without losing the pulse as a group. We had to learn to breathe as one and be in tune with each other's inner rhythm. We all loved playing it. Audience feedback was overwhelmingly positive. A recurring comment was how appropriate the piece was - a perfect closure to the Festival. Hanni Begg's family were deeply moved by this piece dedicated to their mother's life-story and experience, but also lamenting the fate of millions." You can hear directly from Hanni Begg [here](#). ~V.L.

PERFORMERS

"Every city has at least one. Everybody knows at least one. They're the dynamic players who bring your hometown scene to life and make it what it is—and you're just certain that if everyone everywhere knew about them, they'd be world-famous.

*World, meet **Sarah Bob**. Although she is originally from Teaneck, N.J., for as long as anyone really cares to remember she's been That Player in Boston. The one who not only advocates for new music, but also makes it happen. The one who plays the local composers not only because they're local, but because they're damn well worth playing...Sarah Bob—she's a superstar. Spread the word." - Steve Smith of National Sawdust*

Pianist [Sarah Bob](#), an active soloist and chamber musician noted for her charismatic performances, colorful playing and diverse programming, is the founding director of the New Gallery Concert Series, a series that combines new music and new visual art along with their creators. The goal, her strong suit, is to introduce music in a loving, inclusive, and intoxicating way. Inspired by current events, she is also the creator of "The Nasty Cooperative:" numerous dialogue driven artistic events created to build community and help raise funds for organizations in need. She is an original member of Radius Ensemble and Primary Duo and maintains accolades ranging from top prizewinner of Holland's International Gaudeamus Competition to New England Conservatory's *Outstanding Alumni Award*. Her most recent album, *...nobody move... Commissions and Premieres for the New Gallery Concert Series*, earned a place on the Boston Globe's best of classical recordings list and ALBUM OF THE WEEK in *National Sawdust* among other accolades. Sarah holds degrees from the University of Michigan School of Music and the New England Conservatory, maintains her own private studio, and is on faculty at the Longy School of Music of Bard College where she teaches "The Power of Art." Raised in Teaneck, N.J., she now lives in Boston with her family.

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.

[Rose Drucker](#) is a versatile freelance violinist performing throughout New England with groups including Emmanuel Music, Rhode Island Philharmonic and the Boston Philharmonic, where she serves as principal second violin. An avid chamber musician and founding member of the Arneis Quartet she has appeared in Stanford's Lively Arts Series, Music on Main in Vancouver, and the Beijing Modern Music Festival. Arneis has performed in Boston and New York and at summer festivals in Aspen, The Banff Centre in Canada, Stanford University, and Deer Valley, UT and as the Fellowship Quartet at the Apple Hill Center for Chamber Music. They were inaugural winners of the John Lad prize, awarded by the St. Lawrence String Quartet at Stanford University. With Emmanuel Music she has appeared as concertmaster and soloist and performed in the Chamber Music and Solo Bach series. In 2005-2006 she was a Lorraine Hunt Lieberson Fellow. Ms. Drucker has performed with members of the Vermeer and Muir Quartets and studied with Peter Zazofsky and Mark Rush. Prominent chamber coaches include members of the Muir, St. Lawrence, Brentano, Emerson, and Juilliard quartets. She holds degrees from Boston University and the University of Arizona.

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.

I am trumpeter, composer, and educator [Freddie Hendrix](#). I have been in the music business for 20 plus years. Formerly my education tract has been an adjunct faculty member of the Hartt School of Music/University of Hartford (2015-2019) and Jazz Lecturer at Princeton University (2017-2019). I've also been an educator for CEO/Founder Melissa Walker and her Jazz House Kids music program in Montclair, NJ (2010-2017). My expertise as a performer extends over 50 countries with some of the greatest entertainers of our time such as Aretha Franklin, Stevie Wonder, Alicia Keys, Wynton Marsalis, and countless others. With 2 grammy awards, my debut cd as a leader "Jersey Cat", a discography of over 50 cds as a sideman, and having performed for both former Presidents Barack Obama and Bill Clinton, I am also well documented on multiple television productions such as the current 2020 PBS Documentary "Driving While Black", The Harry Show, Live at the White House "Smithsonian Salutes Ray Charles", Live at the White House "The Red, White, & Blues", Jimmy Fallon Show, BET Honors, PBS with Wynton Marsalis and JALC, ABC Nightline, and CBS Sunday Morning Special with trumpet extraordinaire Jon Faddis.

Deemed as both an "engaging" composer as well as a "sure, adept, and nuanced" percussionist by The Boston Music Intelligencer, [Aaron Trant](#) is an active musician in the Boston area and beyond. Cited for his "melodic, if unpitched, voice" (Spendzine), Aaron's eclectic knowledge of classical, jazz, rock, contemporary and improvised music has made him an asset to many ensembles throughout the United States. Aaron has received great acclaim for his original score and solo percussion performance of the Chris Marker film, *La Jetée*. Aaron also acts as the assistant director, percussionist and composer for Boston based new music group Primary Duo.

Commissions and performances of his work include collaborations with visual artist Yu-Wen Wu, soprano Lisa Saffer, Firebird Ensemble, Endy Emby, Mark Gould, Prana, Primary Duo, After Quartet, the Boston Modern Orchestra project's Club Cafe Series and the University of Massachusetts at Lowell Percussion Ensemble. His percussion trio, Spiral, can be found on Bachovich Music Publications. Aaron has twice received funding from the New England Foundation for the Arts/Meet the Composer, one of which to compose a new score for the Manfred Noa 1922 German silent film 'Nathan der Weise.' The premiere, focusing on religious tolerance, took place at the Coolidge Corner Theater on September 11, 2011 as a ten year memorial to 9/11. Aaron's playing can be heard on the Tzadik, Mode, New World, Red Chook, and BMOP Sound labels.

Henning Washington was born in Memphis, TN in 2005. He began gymnastics at age 4. At age 6, he won 1st Place All Around at Wimbledon Men's Classic, and at age 7, Henning was decorated as the state champion in the vault. He started his artistic journey by playing the violin at age 6, which he still does, and he participated in the PRIZM International Chamber Music Festival in 2017. He also was in the Community Music Center of Boston's Junior String Orchestra, and he is in the orchestra at Boston Latin School.

Prior to moving to Boston, Henning was in a gifted program called CLUE (Creative Learning in an Unique Environment) at the University of Memphis Campus Elementary School. While there, he was also an active member of the Campus School Chess Team and ranked 64th nationally in the 8-10 age group at the National Chess Tournament in 2016. As a singer and member of the Memphis Boy Choir, he performed in the Sewanee Cathedral Concert as well as being selected to be a soloist at Choir Fest, Young Voices Shared Dreams, and he performed the national anthem with a few of his classmates at a Memphis Grizzlies game in 2015. After he moved to Boston in 2017, he sang in the William K. Trotter School Talent Show in 2018.

During and after his time at Trotter, he started becoming more involved as a dancer, joining The OrigiNation Cultural Arts Center and learning a number of different dance styles such as tap, modern, hip hop, and African. With these developing styles under his belt, he performed in a number of their many company performances such as Twist and Shout.

Henning currently goes to Boston Latin School, where he is in 9th grade. He hopes to move up to the next level in the OrigiNation company by becoming a member of NIA Dance Troupe next year. Both of his parents are accomplished classical musicians, and Henning is proud to be biracial with a Black father from Texas and a Swedish mother from Stockholm. Henning has also been developing his skills as a rapper and spoken word artist.

A Brother's Story is a freestyle piece by Henning Washington that is danced to Philonise Floyd talking about his brother, George Floyd at his funeral after his murder by 4 Minnesota police officers earlier this year. It was originally a school project, but it soon went public, and people seemed to understand the message. In it, Philonise talks about the experiences that him and his brother shared together throughout their youth, and how much his brother meant to not just him, but to everyone around him. The goal of the piece was to interpret those experiences through movement and in a way that people could visualize. ~H.W.

THANK YOU.

There is no beating an in person event, the energy we get from you and, hopefully, the energy you get from us. In this time of uncertainty, anger, faith, and soul searching, 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 in the middle of our twenty-first season, our wild experiment of creating “something else.” It is with your help that we are 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. Your [support](#)--big or small--makes a difference.

**MARK YOUR CALENDARS FOR SEASON 21's SEASON FINALE:
MANIFESTATION**

May 1, 2021, 8pm EST

Featuring painter Karl Stephan and NGCS 2019 Call for Scores Winner, Clifton Ingram
in partnership with Longy School of Music of Bard College

More information coming soon!

Please note: exact programming may be altered in order to keep everyone safe and healthy.

Please sign our [e-blast list](#), check in on our [new website](#), and/or follow us on social media to stay afloat of the latest news. Facebook: facebook.com/newgalleryconcertseries

Instagram: [@newgalleryconcertseries](#) Twitter: [@NewGalTweets](#) [YouTube](#)

**

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.

**

Want to keep listening to great music while simultaneously supporting the New Gallery Concert Series? 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...!"

[Click](#) to purchase

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

[Sarah Bob, piano](#)

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 December 31, 2020:

INDIVIDUALS

Anonymous
Erik Andersen
Charlie and Lea Anderson
Maria Antifonario
Dan Aronovitz
Mélanie Auclair-Fortier
Emily Avers
Aliaa Barakat
Sharon Berke
Doug Bielmeier
Jon Bisesi
Sarah Bob
Susan and Gilbert Bob
Ann Bookman and Eric Buehrens
Sophie Broderick
Ferdinando Buonanno
Sasha Callahan
Yoshi Campbell
Rose Christian
Lauren A. Cook
Ruth Coppersmith
Robert Cosgrove
Carol Crittenden
Ivy Crouse
Chris DeChiara
Aliana de la Guardia
Anthon De Ritas
Beth Denisch
Gabriela Diaz
Anna Domask
Linda Draper
Eran and Yukiko Egozy
Leo Eguchi
Emily Engler
Lainie Fefferman
Maria Ferrante
Ann and Bob Finger
Tim Flores
Catherine French
Rachel Goldsmith
Bea Gopoian
Benjamin Lee Grant
Cathryn Griffith
Austin Grimes
Lauren Gunston
Susan Hagen
Phyllis Haycock-Poller
Betsy Hinkle
Hubert Ho
Curtis & Doria Hughes
David Hughes
Lynn Hughes
Cerise Lim Jacobs
Susan Kalish
Judy Kanter
Robert Kirzinger
Doreen Kleinschmidt
Saralyn Klepaczky
Dennis and Susan LaRosee
Sandra Lasky
Michael Launius
Steve Layton
Eun Young Lee
Yun Lee
Marilyn Levine
Joya Lonsdale
Carolyn Shadid Lewis
Andrew List
Melissa Gartenberg Livney
Stefanie Lubkowski
Beth Mahar and Family
Jake Matthews
Luisa Mayer and Joseph Spector
Lynne McMurtry
John McDonald
Erin Shoudy Meyer
Alex Navarro-McKay
Bill Nazzaro
Abigail Norman
Megan Reilly Padilla
Rachel Nenner Payton
Jane and Neil Pappalardo
Bryan Parker
Russ Irwin Porter
Mary Ritzman
Julie Rohwein and Jonathan Aibel
Craig Rosenblatt
Nikki Rouda
Elena Ruehr
Barbara Sandmel
Malini Sastri
Julie Scolnik
Amy Sims
Alyce Santoro
Karl Stephan
Rebecca Thomas
Ruthann Thomas
Julie Tishler

Ben Trapskin
Susan Trapskin
John Trant
Deb Todd Wheeler
Sophy Williams

Donna Woonteiler
WCMS
Jason Yust
Karen Zorn

Special recognition to donations made in honor of Martha Kovar
and Margaret (Margie) McDonald

FOUNDATIONS

The Amphion Foundation
The Amphion Foundation COVID Relief Fund
The Boston Cultural Council
The Cambridge Arts Council

Interested in [making a contribution](#)? Or perhaps you would rather host a benefit?

Donate a post-concert reception? [Buy our album](#) for yourself and your friends?

Buy some art? There are many ways to contribute to making NewGal a success!

What works best for you?

**Visit our website, email, or talk to a Board Member to learn more about our
organization and how you might be able to help**

<http://www.newgalleryconcertseries.org>

The [New Gallery Concert Series](#) (NGCS) presents new pieces of music and visual art, along with the composers and artists who create them. NGCS's commitment to building a unique community that encourages highly interactive collaborations between musicians, visual artists, and members of the audience makes the New Gallery Concert Series one of the most refreshing organizations of its kind.

Board of Directors

Sarah Bob, President
Lauren A, Cook, Treasurer
Doria Hughes, Clerk
Erin Meyer, PR & Social Media
Sean Meyers

Emily Avers
Angela Myles Beeching
Charles Coe

Bookkeeper

Nancy Havelka

Timoty Gillette
Sarah Long Holland
Robert Kirzinger
Shaw Pong Liu
Tanya Maggi
Kenneth Radnofsky
Jessi Rosinski

Advisory Board

Beverly Arsem

Elena Ruehr
Jeremy Sandmel
and, with love and deep appreciation,

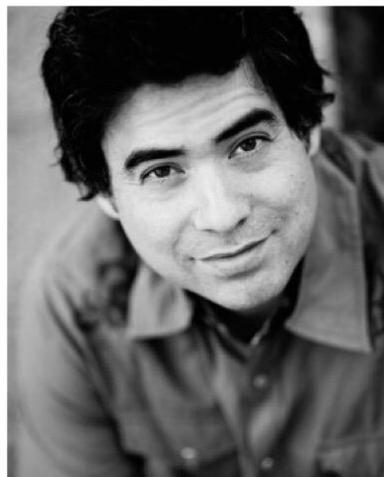
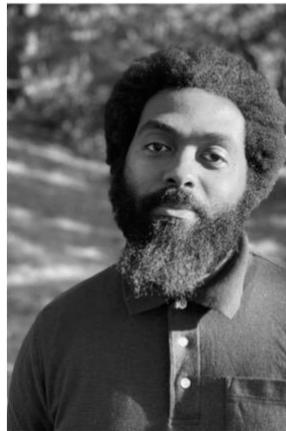
former Advisory Board Member, Lee Hyla
(1952-2014)

It goes without saying, NewGal owes a huge thanks to all the many participants who have made this event possible, coming masked and sanitized, Zooming in from as far as Rotterdam and as close as Roslindale, MA.

More thanks OF COURSE go to the Longy School of Music of Bard College for partnering with the New Gallery Concert Series and giving us the opportunity to spread far apart to rehearse and make the best of Pickman Hall, to the Cambridge Art Council who carried their support over from May through now to ensure that our show, despite the pandemic, really could go on, Scott Quade--a calming, talented and reliable force of a videographer--, Jessica Mays for contributing her own videography skills for all of the "A Bee in the Hollow" footage, Aaron Trant for playing and creating music at the last minute for the opening credits, the Amphion Foundations added support through COVID relief, Dennis LaRosee for some good idea bouncing ears, and, lastly but just as importantly, thank YOU.








CONCERT SERIES