

NewGallery CONCERT SERIES

[The New Gallery Concert Series](https://www.newgalleryconcertseries.org)

presents

[ADOPT & ADAPT](#)

APRIL 30, 2022 8:00pm

In partnership with the Longy School of Music of Bard College
Sarah Bob, NGCS Founding Artistic Director

www.newgalleryconcertseries.org

NEW GALLERY CONCERT SERIES PROGRAM

Sharon Berke, featured painter/collage artist

Live: Pickman Hall, Recording: Longy Lounge

String Quartet No. 4 (2022) for string quartet and recording

by Jonathan Bailey Holland (1974)

New Gallery Concert Series Commission and World Premiere

Made possible by Live Arts Boston grant from the Boston Foundation

Gabriela Diaz & Lilit Hartunian, violin; Ashleigh Gordon, viola; David Russell, cello

Zabriskie House stairwell

Settle (2012) for one vibraphone (2 players) by Sarah Hennies (1979)

Steph Davis and Aaron Trant, vibraphone

Homburger Room

Music for vocals, cuatro, bass and percussion

by Fabiola Méndez (1996)

1. Dedicatoria (2020) lyrics by poet Angelamaría Dávila

2. Sueño (2020)

3. Bomba pa' la diaspora (2020)

4. Hacerte La Paz (2020) lyrics by poet Yara Liceaga Rojas

5. Trigueña (2020) lyrics by poet Carmen Colón Pelot

6. Flor de Agua (2020)

7. La Vida es Lucha Toda (2022)

8. Al Otro Lado del Charco (2019)

The Fabiola Méndez Trio:

Fabiola Mendez, vocals/cuatro; Juan Maldonado, bassist; Miguel Martinez, percussion

Wolfensohn Room

Twenty-Four Studies in African Rhythms (selections) for solo piano

by Fred Onovwerosuoke (1960)

I. Okoye (1987/2007)

II. Edo (1986/2006)

VI. Iroro (1988/2007)

VIII. Ayevwiomo Dance 1 (2007)

IX. Ayevwiomo Dance 2 (2007)

XI. Ayevwiomo Dance 3 (2007)

Sarah Bob, piano

Pickman Hall

the Me you See (2022) for flexible large ensemble

by Maria Finkelmeier (1985)

New Gallery Concert Series Commission and World Premiere

All NewGal participants including Sharon Berke, The Fisher/Lau Project, Luping (Robyn) Xu, Maya Johnson, Leo Trant, Sabrina Raber, Denver Nuckolls, Olivia Hunt Thomas, Ben Haimann

[From our Founding Artistic Director:](#)

Some play their cards close to their chest and others lay them all out on the table. "Adopt & Adapt" has been a journey of the unknown, a deep dig, a questioning and an affirmation that for some bring solace, and others a more resounding sense of pain. Please be sensitive to our artists, our heroes, who have been brave enough to go wildly inward to bring their beautiful and honest art out into the world for us all to experience. Please respect their privacy as a steadfast commitment to themselves. Being an artist is already one of the most vulnerable jobs known to humankind.

"Adopt & Adapt" was born after I was invited to visual artist Sharon Berke's studio. She and I met as homeschool moms (her years of experience way more vast to my one year adventure), and our mom-hood connection evolved to friendship, and now to colleagues as well. As she showed me around, I was moved by the assortment of colors and shapes. I was also moved when she used words like "identity, connection, disconnection, journey, fragmentation" to describe her work and then stopped in her tracks to say that they were the same words she uses to describe her own adoption. What a thought. To unconsciously tap into the very essence of who you are or - more provocatively - presume to be.

Tonight's event does not represent all adoptees. In fact, it hardly, barely, minimally scratches the surface. Each story is unique, each experience is personal and individual. But why so taboo in our culture? Why are so many of us hesitant to speak about adoption? Besides family, tonight we also hardly, barely, minimally scratch the surface of those adopting and adapting to a new country, to identity, gender, race, to being resilient and celebrating ourselves joyfully. Tonight, we highlight the voices and perspectives of all such adoptees. We hope you are awakened not only by the art you see and hear, but by your own part in your literal physical journey traveling from space to space, making your own decisions of where to go, not now knowing how long you'll stay, or where you will eventually land.

As I say to our audiences before every NewGal event—live or virtual—besides high quality and deep devotion to the arts, you really have no idea what you are in store for. From classical contemporary to rock, soundscapes to visual landscapes, videos to works on canvas, the New Gallery Concert Series is committed to living creators, their works, and community. Thank you for joining us. —[Sarah Bob](#)

ARTIST AND ARTIST STATEMENT

[Sharon Berke](#) is a visual artist who makes semi-abstract paintings. Raised with her two brothers in Euclid, Ohio by her math-teacher father and her feminist mother, she identified as an artist from the beginning, due both to her mom's steadfast encouragement and to genetics—both her birthparents are artists. After earning her BFA in 1991 in painting and printmaking from Kent State University, she spent the rest of her 20s traveling and working in framing, catering and gardening. In 1996, she moved to Boston, MA to pursue the study of Sign Language Interpretation, which led her to a job as caption writer at WGBH. In 1998, she met both her birth parents, which settled her mind and informed her art. She met her husband on a fundraising bike trip, and after two years of bonding and traveling, they had two boys, both of whom Sharon homeschooled through elementary school. Approaching 50, Sharon realized she needed to



return to serious artmaking, and began her *Rearrangements* series. She lives in Jamaica Plain, MA with her family.

My artwork explores ideas relating to my identity of having been adopted at birth: duality, home, family, separation, connection and belonging. In my Rearrangement series, paintings and collages of abstracted domestic scenes serve as personal narratives. As identity is always in the state of 'becoming,' each piece reflects developing self-awareness.

I create visual dissonance by fragmenting objects and interior spaces. My process begins by cutting up images from interior design books. Elements from scenes stimulate associations: furniture arrangements with familial relations, plants with growth, patterns and colors with moods. I combine selected pieces to form a symbolic arrangement. Fragmented

spaces relate to dis/connection and sense of place in my adoptive and birth families. The collages often inspire paintings, where I build on the story. I play with contrasts, such as interior vs. exterior, formal vs. playful and familiar vs. mysterious. Ultimately, I create these works to understand and surprise myself.--S.B.

COMPOSERS and their COMPOSITIONS

A native of Flint, MI, composer [Jonathan Bailey Holland](#) has been commissioned and performed nationally and internationally by orchestras across the US and abroad, as well as Da Capo Chamber Players; Left Coast Chamber Ensemble; Hotel Elefant; Intersection; Juventus; Network for New Music; NuDeco Ensemble; Phoenix Ensemble; Boston Opera Collaborative; Chicago Youth Symphony Orchestra, and many others. His work has been featured at the Tribeca New Music Festival; Bang on a Can Marathons; Bowdoin Music Festival; Kingston Chamber Music Festival; and he has been featured on NPR's Performance Today.

He served as Composer-In-Residence with the Cincinnati Symphony Orchestra – the first composer to serve that role with the orchestra. Boston Modern Orchestra Project and Odyssey Opera have commissioned him to write “The Bridge”, an opera based on the life of Martin Luther King, Jr.

A winner of a Live Arts Boston grant and a Brother Thomas Fellowship from The Boston Foundation, he has received a Civitella Ranieri Music Fellowship, a Massachusetts Cultural Council Artist Fellowship, a Fromm Foundation Commission from Harvard University, and honors from the American Academy of Arts & Letters, American Music Center, ASCAP, the Presser Foundation, and more. His music has been recorded by Cincinnati Symphony; the University of Texas Trombone Choir; trumpeter Jack Sutte; flutist Christopher Chaffee; pianist Sarah Bob; and more. His work *Rebounds* is featured on Transient Canvas's latest release “Right now, in a second”.

Holland earned a Ph.D. from Harvard University, and a B.M. from Curtis Institute of Music, where he studied with Ned Rorem. He is Chair of Composition, Contemporary Music, and Core Studies at Boston Conservatory at Berklee, and a Founding Faculty of the Music Composition program at Vermont College of Fine Arts.

*Adopt and adapt implies removing something from its origins and making it fit into something new. What does this do to the concept of memory, or history? How is a narrative created when the connection to the past is no longer known? **String Quartet No. 4** confronts the distortion of time and narrative of an entity that is assimilated into a new condition. The music of the quartet involves live music - representing the present and the future - and recorded music, which represents the past. The work alternates between these three sound worlds, allowing all three to be present simultaneously. This piece was made possible by The Boston Foundation through Live Arts Boston.*

Fabiola Mari Méndez Quiñones was born on February 20, 1996. She started playing the Puerto Rican cuatro at age 6. She was a student at the Humacao Musical Institute, the Antonio Paoli School of Music in Caguas, and the Conservatorio de Artes del Caribe. In 2018, she got her Bachelor of Music from Berklee College of Music, becoming the first student to graduate with the Puerto Rican cuatro as principal instrument.

Fabiola has participated in several cuatro competitions winning prizes in all of them, including being selected as the winner of the “National Cuatro Player Competition” in 2011 by the Puerto

Rican Institute of Culture. In addition, she has participated in multiple recordings. Foremost among them are: Banco Popular Christmas CD "Eco" (2008), Fabiola Mendez & Herencia Criolla (2009), Ready for Departure (2014), Guille & the B.Band (2015), Al Otro Lado del Charco (2019), which was considered one of the [TOP 20](#) albums of 2019 by the PR National Foundation for Popular Music, and her latest release Afrorriqueña (2021), listen [here](#).

Fabiola has collaborated with artists such as: the Puerto Rican Symphony Orchestra, Totó la Momposina, Pedro Capó, Victoria Sanabria, Cucco Peña, Eddie Palmieri, El Gran Combo de Puerto Rico, Danny Rivera, Edwin Colón Zayas, Los Rayos Gamma, among many others.

She has also had the privilege of receiving acknowledgements such as the dedication of the Mapeye Festival 2011, the Quincy Jones Award 2016, ambassador at the National Puerto Rican Day Parade in NYC 2018, and a commendation from the PR House of Representatives for being the first Puerto Rican cuatro player to graduate from Berklee.

The repertoire selection includes pieces from Fabiola's album "Afrorriqueña" (Afro-Rican), which is inspired by her experience as a black Puerto Rican woman, celebrating the pride, joy, challenges, and self-acceptance that comes with adopting and adapting one's true identity. Alongside her trio, they'll also be performing selections from her album "Al Otro Lado del Charco" (On the other side of the pond), with music inspired by the concept of crossing "the pond"; leaving one's homeland to explore opportunities and growth in a different place.

Born in Ghana to Nigerian parents, multiple award-winning composer **Fred Onovwerosuoke** (pronounced "OH-NWEH-sehke") grew up in both countries before settling in the United States. ["FredO,"](#) as friends call him, has spent time in over thirty African countries researching and analyzing some of Africa's rich music traditions. "I see hidden across Africa a gold-mine of unlimited musical scales and modes, melodic and harmonic traditions, and, yes, rhythms - abundant yet largely untapped," says Onovwerosuoke of his dominant influences. He also maintains that "my compositions are informed by my travels around the world, and each piece is harnessed and nurtured by an African sensibility that is unmistakable and genuine." FredO has also traveled in the American Deep South, the Caribbean and South America for comparative research in what he likes to call "traceable musical Africanisms." His influences are wide and varied, and is much at home discussing Beethoven, Debussy and Stravinsky as well as foremost exponents of various traditional musics. In 1994 he founded the St. Louis African Chorus to help nurture African choral music as a mainstream repertoire for performance and education in America. Today, the organization's mission has broadened to include classical/art music by lesser-known composers particularly of African descent and renamed [Intercultural Music Initiative](#).

***The Twenty-Four Studies in African Rhythms** comes in two volumes. Each volume contains 12 pieces, each individually named by the dance or patterns they subtly surrogate. Artistically, each Study is crafted to sharpen some of the rhythmic challenges encountered by the non-indigene African performers he has worked with around the world ...**Study I, Okoye**, fuses a commonality I found in some Edo (Nigeria) and Baganda (Uganda) polyrhythms. **Study II, Edo**,*

*is an old Bini (Nigeria) folk melody sandwiched by two layers of balafon (wooden xylophone) ostinato pattern for an ancient Wolof (Senegal) royal dance... **Study VI, Iroko**, draws from the 'trance-like' dances of the "River-goddess" cults I observed across the West African coast; it's from the first sketches for a later composition, with the same title, for flute and piano... **Studies VIII, IX...** and **XI** echo Study III, *Ayevwiomo*. Their mastery will sensitize the pianist to appreciating a wide variety of African dance music...*

Originally from Louisville, Kentucky, **Sarah Hennies** is a composer based in Ithaca, NY whose work is concerned with a variety of musical, sociopolitical, and psychological issues including including queer & trans identity, psychoacoustics, and the social and neurological conditions underlying creative thought. She is primarily a composer of acoustic ensemble music, but is also active in improvisation, film, and performance art. She presents her work internationally as both a composer and percussionist with notable performances at MoMA PS1 (NYC), Monday Evening Concerts (Los Angeles), Le Guess Who (Utrecht), Festival Cable (Nantes), send + receive (Winnipeg), O' Art Space (Milan), Cafe Oto (London), ALICE (Copenhagen), and the Edition Festival (Stockholm). As a composer, she has worked with a wide array of performers and ensembles including Bearthoven, Bent Duo, Claire Chase, ensemble 0, Judith Hamann, R. Andrew Lee, Talea Ensemble, Thin Edge New Music Collective, Two-Way Street, Nate Wooley, and Yarn/Wire.

Her ground breaking audio-visual work *Contralto* (2017) explores transfeminine identity through the elements of "voice feminization" therapy, featuring a cast of transgender women accompanied by a dense and varied musical score for string quartet and three percussionists. The work has been in high demand since its premiere, with numerous performances taking place around North America, Europe, and Australia and was one of four finalists for the 2019 Queer|Art Prize.

She is the recipient of a 2019 Foundation for Contemporary Arts Grants to Artists Award, a 2016 fellowship in music/sound from the New York Foundation for the Arts, and has received additional support from New Music USA, the New York State Council on the Arts, and the Community Arts Partnership of Tompkins County. Sarah is currently a Visiting Assistant Professor of Music at Bard College.

*Hennies' minimalist piece, **Settle**, is for two or three players and only one vibraphone. The tempo is based on the size of the space. A smaller, more dry space is likely to be suited to a faster tempo while larger, more reverberant spaces are likely to require a slower tempo. The tempo should be chosen carefully to maximize resonance and clarity and to best showcase the naturally changing timbre and resonance of the instrument and the way it interacts with the space.*

Named a "one-woman dynamo" by the Boston Globe, and Boston's Best 2018 "Creative Catalyst" by the Improper Bostonian, [Maria Finkelmeier](#) is a percussionist, composer, educator, and public artist. Whether it's scoring conceptual art films, creating dance beats out of sourced audio samples from everyday urban life, to serving as both director and performer in multi-sensory productions, her work continually transcends both genre and medium.

Empowered by sonic exploration, Maria has created and directed large-scale multimedia events and installations in public spaces from Cincinnati to Northern Sweden, with several locations in Greater Boston, including Fenway Park, DCR's Hatch Shell, Charlestown Navy Yard, Edison Power Plant, Harvard's Arnold Arboretum, the Goethe Institute, and Frost Ice Bar. She's composed evening length immersive performance works, created entire projects from found, non-traditional sounds, and transformed iconic structures into percussive playgrounds. She's been commissioned by the National Parks Service, BLINK Cincinnati, the Esplanade Association, Harvard Ed Portal, TEDx Cambridge, London's i = u festival, New Gallery Concert Series, the Illuminus Festival, Boston Center for the Arts, and more.

Finkelmeier's cutting-edge work has been featured in the *Boston Globe*, *National Parks Magazine*, *Boston Magazine*, *Vulture*, and on WGBH, WBUR, CBS Boston, and Cincinnati Public Radio. It has been supported and acknowledged by the Boston Foundation, CODAWorx, Boston Design Week, New England Foundation for the Arts, Massachusetts Cultural Council, Foundation for Contemporary Arts, and the Brother Thomas Fellowship.

An experienced entrepreneur, Maria has founded and directed numerous ventures, including the experimental studio MF Dynamics, Kadence Arts, Make Music Boston, Quartet Kalos, Masary Studios, and Ensemble Evolution. Dedicated to shaping the next generation of creators and arts administrators, she is an Associate Professor at Berklee College of Music and from 2012 - 2015 served as the program manager of the Entrepreneurial Musicianship Department at New England Conservatory. Prior to rooting in New England, Maria spent three years in Northern Sweden at the Piteå Institution for Music and Media as an artist-in-residence.

Maria received a Bachelor of Music degree from The Ohio State University and a Master of Music degree from Eastman School of Music, where she was granted a Performer's Certificate in recognition of her artistic achievements and Arts Leadership Certificate. Maria is a Yamaha Performing Artist.

the Me you See is a multi-sensory experience grounded in live music performance for flexible, large ensemble - and for its premiere by commissioner New Gallery Concert Series, featuring all of the participants on tonight's event.

As an adoptee, a version of my birth family always lived in my mind. Seeded with small bits of information my parents were given from the adoption agency, the imagined existence of my roots grew over time. In 2018, I chose to seek out and meet my birth mother and half-sister, as I was taking the step into motherhood myself. This process opened questions and curiosities, and offered an opportunity to not only learn about my past, but also about myself in the present.

What we see and truly understand of each other is only a small representation of the depth of lived experience that one embodies. Sometimes we live as imagined characters in each other's minds, and sometimes we are able to connect, grow, and develop together.

More info about being an adoptee and creating "the ME you SEE" [here](#).

PERFORMERS' BIOS

*“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 and New Gallery Concert Series Artistic Director [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.

Interview with "I Care If You Listen" with Sarah Bob about NewGal and tonight's event [here](#).

Gabriela Díaz began her musical training at the age of five, studying piano with her mother, and the next year, violin with her father. A childhood cancer survivor, Gabriela is committed to supporting cancer research and treatment as a musician. In 2004, she was awarded a grant from the Albert Schweitzer Foundation to organize a series of chamber music concerts in cancer units at various hospitals in Boston; this project is now a part of her chamber music organization, Winsor Music. A fierce champion of contemporary music, Gabriela has worked closely with many significant composers, including Pierre Boulez, Joan Tower, Steve Reich, Tania León, and Helmut Lachenmann. Gabriela is a member of several Boston-area new music groups, she also appears frequently with the International Contemporary Ensemble, Alarm Will Sound, A Far Cry, and other chamber music ensembles throughout the United States. Gabriela teaches at Wellesley College. Her recording of Lou Harrison's Suite for Violin and American Gamelan was highlighted in the New York Times Article "5 Minutes That Will Make You Love

Classical Music." Gabriela is proud to be a core member of the team that created Boston Hope Music, bringing music to patients and frontline workers during the pandemic.

Violinist [Lilit Hartunian](#) performs at the forefront of contemporary music innovation, both as soloist and highly in-demand collaborative artist. First prize winner in the 2021 Black House Collective New Music Soloist Competition, Ms. Hartunian's "*Paganiniesque virtuosity*" and "*captivating and luxurious tone*" (Boston Musical Intelligencer) are frequently on display at the major concert halls of Boston, including multiple solo performances at Jordan Hall and chamber music at Symphony Hall (Boston Symphony Orchestra Insights Series), as well as at leading academic institutions, including the New England Conservatory, Berklee College of Music, Boston Conservatory, Brandeis University, and Tufts University, where she often appears as both soloist and new music specialist. Described as "*brilliantly rhapsodic*" by the Harvard Crimson, Ms. Hartunian can be heard on Mode Records, Innova Recording, SEAMUS records, New Focus Records, and on self-released albums by Ludovico Ensemble and Kirsten Volness. She has appeared as soloist in the SEAMUS, SCI, NYCEMF, Electroacoustic Barn Dance, Open Sound, and Third Practice festivals. Ms. Hartunian frequently performs works written for her by leading composers, including a world premiere by Guggenheim Fellow Marti Epstein, duo recitals with composers John McDonald and Ryan Vigil, and both audio album and special video projects with composer Sid Richardson. A long-time collaborator with the the Museum of Fine Arts Boston, Ms. Hartunian curated and performed a season of chamber music paired with visual art in the museum's collection in her one-year chamber music residency, *Vellumsound*, and has also given numerous solo recitals at the museum, including an innovative online performance that reached over 20,000 viewers and was picked up by Forbes Magazine. As collaborative artist and ensemble musician, Ms. Hartunian regularly performs with Boston Modern Orchestra Project, A Far Cry, Sound Icon, Emmanuel Music, Callithumpian Consort, Guerilla Opera, and Ludovico Ensemble, and recently performed as guest artist with the Lydian Quartet and the Arneis Quartet.

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.

Hailed as "superb", "incisive" and "sonorous and panoramic" (Boston Globe), **David Russell** maintains a vigorous schedule both as soloist and as collaborator in the U.S. and Europe. He was appointed to the teaching faculty of Wellesley College in 2005 and currently serves as Lecturer and Director of Chamber Music. He has served as Principal cello of the orchestras of Odyssey Opera and Opera Boston since 2010 and performs regularly with many ensembles based in New England such as Cantata Singers and Ensemble, the Worcester Chamber Music Society and Emmanuel Music. A strong advocate of new music, Russell has performed and recorded with contemporary ensembles such as Boston Modern Orchestra Project, Firebird Ensemble, Ludovico Ensemble, Callithumpian Consort, Music on the Edge, Dinosaur Annex, Collage, the Fromm Players at Harvard, and entelechron. Recent projects include recordings of cello concertos by Chen Yi and Lukas Foss, recordings of solo and chamber works by Lee Hyla, Eric Moe, Tamar Diesendruck, Donald Crockett, Andrew Rindfleisch and Roger Zahab as well as premieres of music by David Lang, Barbara White, Marti Epstein, Daron Hagen, José-Luis Hurtado, Robert Carl, Gilda Lyons, and Jorge Martin. Russell has also recently premiered works for cello and orchestra by Laurie San Martin and Samuel Nichols, as well as works for solo cello by Tamar Diesendruck, Andrew Rindfleisch, and John Mallia. Russell has recorded for the Tzaddik, Albany, BMOPSound, CRI, Centaur and New World Records labels. With degrees from the Eastman School, the University of Akron, and SUNY Stonybrook, David is on faculty at Wellesley College and is head of the Wellesley Chamber Music Society.

Described as a "captivating storyteller" and "sensitive" player, [Steph Davis](#) (they/them) is a Boston based artist and marimbist obsessed with ancestry, critical consciousness, and self-actualization. Their work is created through a process of resting, feeling, thinking, remembering, and researching Afro-American history. Through performance, Steph shares generations of Black stories, as well as their own thoughts about race, gender, and society.

An active marimbist, Steph has performed recitals in the U.S. and has been a featured guest artist with New Gallery Concert Series, MF Dynamics, Southern California Marimba, Modern Marimba, and 5th Wave Collective. They have arranged numerous works for the marimba – in

doing so, they have contributed over a dozen works by Black composers to the repertoire. As a composer, their music has been performed internationally, including performances by Spectrum Ensemble, Prism Percussion, Matt Sharrock, and Britton-René Collins. Steph has received commissions from Douglas Anderson School of the Arts, Modern Marimba, Spectrum Ensemble, Prism Percussion, Britton-Rene Collins, and Cameron Denby. Deeply passionate about Black music education, Steph is a teaching artist with Castle of Our Skins, a Boston-based concert and educational series dedicated to celebrating Black artistry through music.

Steph was awarded an ACTivate residency at Boston Center for the Arts, and collaborated on Hatched: Breaking Through the Silence, an award-winning public art project. They were a semifinalist in the Southern California Marimba International Artist Competition and a finalist in the Boston Conservatory Concerto Competition. Steph is a Marimba One Artist.

Steph received their B.M. in percussion performance at the Boston Conservatory at Berklee, where they are currently pursuing a M.M. in marimba performance. Their primary teachers include Nancy Zeltsman and Sam Solomon.

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.

Find **Fabiola Mari Méndez Quiñones** with “COMPOSERS AND THEIR COMPOSITIONS”

Juan Maldonado, bass, is an Educator, Producer, Composer, Studio Engineer and performer appearing in events such as the Monterey Jazz Festival, BeanTown Jazz Festival, Duke Ellington Jazz Festival, Sarasota Jazz Festival, and Heineken Jazz Festival among others. In 2014, Juan was awarded the Berklee Urban Service Award for his outstanding work with youth in Boston and selected as a chair for Boston Creates--a community-wide effort to harness creativity and build a shared vision for arts and culture in Boston. Juan is a Berklee College of Music Alumni and the owner and founder of JM Studio Productions, a recording studio serving

Boston residents and surrounding cities. Juan is also the Associate Director at Sociedad Latina, a youth development organization based in Mission Hill with a mission to create the next generation of Latino leaders. Juan has performed with artists such as Chuchito Valdez Jr, Tito Nieves, Tony Vega, Andy Montañez, Johnny Rivera, Rey de La Paz, Jerry Rivera, Paquito Guzman, Roberto Blades, Jerry Medina, among others.

Miguel Martinez is one of the most esteemed percussionists in the music scene of Boston, Massachusetts today. Miguel is an experienced percussionist in many styles, such as World Music, Latin, and other genres especially Folkloric music from Puerto Rico. In the world of Tropical music, his professional experiences have given him the opportunity to share the stage with legendary performers such as: Jerry Rivera, Andy Montañez, Tony Vega, Jose Alberto " El Canario ", Roberto Roena, Puchi Colon amongst others.

Fisher/Lau Project advances contemporary percussion music through the originality and flair that they bring to their performances. Dr. Abby Fisher and Dr. Matthew Lau founded Fisher/Lau Project in 2014 during their doctoral studies at Stony Brook University. Best friends, the pair quickly realized that they were a mighty musical match!

Fisher/Lau Project cultivates an international presence through engagements such as the Transplanted Roots Percussion Research Symposium (Brisbane, Australia), Percussive Arts Society International Convention (Indianapolis, USA), and Ensemble Mise-En Curator Series (Brooklyn, USA). F/L Project promotes the contemporary and avant garde aesthetic with clarity and approachability at concerts, engagement at masterclasses, and through their interactive social media presence. With repertoire extending from European master Philippe Manoury to esteemed compositional voices of today including Alex Temple and Jordan Munson, F/L Project works to perform music from a diverse range of composers. Please visit our website for more information and video content: <http://www.matthewlaumusic.com/fisherlauproject>

LONGY STUDENT SPECIAL GUEST PERFORMANCES BY

Luping (Robyn) Xu, a Boston-based pianist, harpsichordist, improviser, and educator who is passionate about the discovery and performance of lesser-known and under-represented artists. Ms. Xu is active both domestically and internationally, working as a soloist, chamber musician, and improviser.

Maya Johnson is currently pursuing a Masters in Flute Performance at the Longy School of Music. Previously, she obtained her high school diploma from the Lehigh Valley Charter High School for the Arts and a Bachelor of Music degree with an English minor from Gettysburg College, PA.

The New Gallery Concert Series' "Adopt and Adapt" event is made possible by a Live Arts Boston grant from the Boston Foundation.

More special thanks to the Longy School of Music of Bard College, the NewGal Board of Directors and Advisory Board, Hannah Cooper, Billy Jewell, [The Loop Lab](#), and you. Everyone's enthusiasm for collaboration along with the support and commitment to music, art, and the New Gallery Concert Series are deeply appreciated.

It is also worth noting that the core group –Maria, Sharon, and Jonathan- met with Sarah via Zoom well before it was safe to get together in person and have been working for well over a year to make tonight possible. Maria, especially, really took an extra leadership role in making tonight's site-specific mobile event a reality. Her expertise and insight are greatly valued and appreciated. Ultimately, we at NewGal are profoundly proud of this team and thank them for taking this project on at all. They are true inspirations.

NOW, LET US KEEP THANKING YOU.

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.

Please continue to support us; your contributions--big or small--make a difference.

<https://www.newgalleryconcertseries.org/contribute>

STAY TUNED FOR OUR TWENTY-THIRD SEASON!

Outdoor Movie Screening (DATE & LOCATION TBA)

FRIDAY, OCTOBER 14, 2022 8PM: Begin Here Longy School of Music of Bard College

SUNDAY, JANUARY 29, 2023 7PM: Begin There VIRTUAL

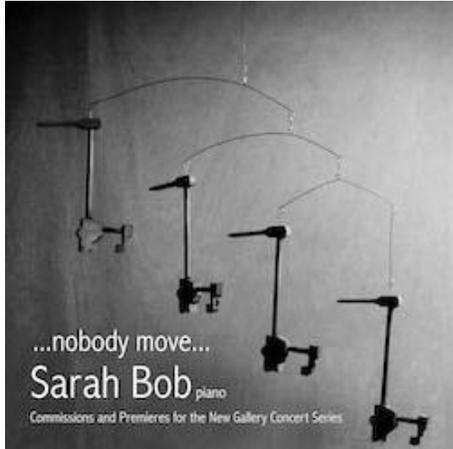
SATURDAY, APRIL 15, 2023 8PM: Begin Anywhere Longy School of Music of Bard College

Stay in touch by joining our mailing list, liking us on Facebook, following us Instagram, Twitter, YouTube, and checking in on our website.

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

THANKS FOR CELEBRATING OUR 22nd 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 January 2021 February 2022:

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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.

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New Gallery
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