



[The New Gallery Concert Series](#)

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OCTOBER 14, 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

April Clay, featured mixed media artist

With performances

by vocalist Singer Mali, bassist Anthony Leva, drummer Dylan Jack, pianist Sarah Bob, and the Sheffield Chamber Players: violinists Sasha Callahan and Megumi Stohs Lewis; violist Alexander Vavilov; cellist Leo Eguchi

To Evolve (2017/2018) for string quartet, piano, drums, bass, voice
by Singer Mali (1976)

Junkyard Angel (2018) for solo piano by Michael Fiday (1961)

Suite (Prelude and Tango) for solo viola (2018) by Zoltan Almashi (1975)

Lacrimosa for solo viola (2004) by Valentin Silvestrov (1937)

Intermission

Podium for solo viola (2016) by Bohdan Krivopust (1975)

Monologue for solo viola (1996) by Yevhen Stankovych (1942)

String Quartet No. 5 (2022) by Kevin Day (1996)

I. Tranquillo

II. Con Moto

How To Begin (2022) for string quartet, piano, drums, bass, voice by Singer Mali

NEW GALLERY CONCERT SERIES COMMISSION & WORLD PREMIERE

APRIL CLAY, ARTIST AND STATEMENT

I make art which takes a viewer on a visual journey by creating levels and layers, one becomes absorbed in small, intimate, subtle experiences while exploring the painting, over a period of time making new discoveries. My work is most often inspired by nature. In nature there is an overall variety of images, colors and textures which appear to be arranged randomly. I try to take a closer look at the world beneath our feet, the trees and bushes or just past our human perception to create a new relationship with the environment that surrounds us.

COMPOSERS AND THEIR COMPOSITIONS

Singer Mali (aka Mali Sastri) is a singer, songwriter, and composer based in Boston, MA. Her music blends and juxtaposes aspects of pop songwriting with jazz, classical, musical theater, world music, and the avant-garde. For over fifteen years she has been the primary songwriter, lead vocalist, and frontwoman for the avant chamber pop band **Jaggery**. Jaggery has garnered national and international praise for their “**exquisite, lush . . . audacious aesthetic**”(Stereogum). With Jaggery, Mali has released five albums and two EPs, and toured nationally. Other Jaggery accomplishments of note include selection for Boston’s Outside the Box Festival (2013, 2016), and a commission to create a Leonardo da Vinci-inspired song cycle, by the Museum of Fine Arts, Boston (2015).

Mali trained in the expressive arts modality Voice Movement Therapy, and her uncanny vocal range exhibits this therapeutically expressive approach to sound-making, moving from “new-age songbird to woman scorned to woodland fairy to blood-thirsty werewolf to sultry lounge singer” (*Boston Herald*). She has featured as the lead vocalist for works composed specifically for her voice (2016’s song cycle *Having It Out With Melancholy*, by Michael J. Veloso, 2015’s aria *You Will Have The Moon*, by Mary Bichner).

As a solo artist, Mali has toured internationally, and composed works for dance (Luminarium Dance), experimental theater (Liars and Believers), and in collaboration with painter Steven Bogart (*Ten Paintings, Ten Songs*). In 2018, she was a featured speaker for Princeton composition PhD students, and served on a panel for a New England branch of NPR Music’s Tiny Desk Contest. She was selected as composer-in-residence at Marble House Project in Vermont in 2017, and is preparing to release her first solo album in early 2023. In addition, Mali produces and curates the ongoing performance series Org, out of various underground-and-otherwise venues in the Boston area, with over fifty-five shows and counting.

*I began writing ‘**To Evolve**’ — specifically, the opening refrain “tide rising” — during the hurricane season of 2017. I couldn’t help but let the impending reality of climate catastrophe affect me and make its way into my songwriting.*

*‘**How To Begin**’ came from a few different directions — firstly, one of my voice clients introduced me to the whole tone scale, and experimenting with it led to the main piano riff. Lyrically, I wanted to write about the current journey my partner and I are on as we begin to learn about the wisdom of the original human inhabitants of this continent — whose intertribal teachings allowed millions to live on this land without destroying it, for thousands of years. The book *Braiding Sweetgrass*, by Robin Wall Kimmerer, was a particularly acute inspiration.*

Thank you New Gallery Concert Series and Sarah Bob for the invitation and opportunity to share my work through this program. ~Singer Mali

Michael Fiday's music has been commissioned and performed extensively throughout the United States, Europe and elsewhere by a diverse range of performers such as Cincinnati Symphony, Atlanta Symphony, American Composers Orchestra, Oakland East Bay Symphony, Percussion Ensemble of The Hague, pianists James Tocco and Marc-Andre Hamelin, and electric guitarist Seth Josel. His principal teachers in composition have included Richard Toensing at University of Colorado, George Crumb at University of Pennsylvania, and Louis Andriessen, with whom he studied in Amsterdam under the auspices of a Fulbright Grant. Mr. Fiday is the recipient of numerous awards, grants and residencies from, among others, the Fromm Foundation, Barlow Foundation, American Composers Forum, BMI, ASCAP, Virginia Center for the Creative Arts, The MacDowell Colony, Yaddo, Headlands Center for the Arts, and the Ohio Arts Council. He is currently Professor of Composition at the College-Conservatory of Music at University of Cincinnati. For more information, please go to <https://michaelfiday.net>

Junkyard Angel by Michael Fiday was composed for pianist Brianna Matzke's Response Project "Something Is Happening Here," in which several composers were asked to respond to a song from Bob Dylan's epochal album "Highway 61 Revisited." I chose the song "From a Buick 6," a 12-bar blues I singled out for its punchy, unvarnished, relentless quality. After researching the genesis of the tune (loosely based on Sleepy John Estes' "Milk Cow Blues," recorded in 1930), I decided to write a set of variations on an original chord progression derived from standard blues progressions, albeit highly disguised and a bit quirky. The "Junkyard Angel" of the title refers not only to a line in the original song, but also to the idea of human experience being simultaneously corrosive and transcendent, a trope found in a great deal of the Beat literature which informed so much of Dylan's own work. The headlong drive and raw aggression that fuel the bulk of *Junkyard Angel* may eventually give way to a more pristine music that ascends towards the ether, but not without a reminder of its initial grounding. *Junkyard Angel* was supported by a commission from The Response Project and a residency from The MacDowell Colony.

An American composer whose music has been "characterized by propulsive, syncopated rhythms, colorful orchestration, and instrumental virtuosity," (Robert Kirzinger, Boston Symphony Orchestra) **[Kevin Day](#)** has quickly emerged as one of the leading young voices in the world of music composition today. Day was born in Charleston, West Virginia and is a native of Arlington, Texas. His father was a prominent hip-hop

producer in the late-1980s in Southern California, and his mother was a sought-after gospel singer from West Virginia, singing alongside the likes of Mel Torme and Kirk Franklin. Kevin Day is a composer, conductor, producer, and multi-instrumentalist on tuba, euphonium, jazz piano and more, whose music often intersects between the worlds of jazz, minimalism, Latin music, fusion, and contemporary classical idioms. Day currently serves as the Composer-In-Residence of the Mesquite Symphony Orchestra.

A winner of the BMI Student Composer Award and other honors, Day has composed over 150 works, and has had numerous performances throughout the United States, Russia, Austria, Australia, Taiwan, South Africa, and Japan. His works have been programmed by the Boston Symphony, Detroit Symphony, Houston Symphony, Fort Worth Symphony, Tulsa Symphony, Fresno Philharmonic, and more. He was also selected as the 3rd Prize winner of the 2020 New Classics International Young Composer Contest of the Moscow Conservatory. His works have also been performed at Carnegie Hall, Rachmaninov Hall (Russia), The Midwest Clinic, TMEA, and other major venues. Day has collaborated with the likes of Jens Lindemann, Demondrae Thurman, and Jeremy Lewis on concertos for their respective instruments, as well as chamber ensembles like Ensemble Dal Niente, The Puerto Rican Trombone Ensemble, The Zenith Saxophone Quartet, The Tesla Quartet, and many more. He has worked with and has been mentored by distinguished composers Gabriela Lena Frank, Frank Ticheli, John Mackey, William Owens, Julie Giroux, Marcos Balter, Anthony Cheung, Matthew Evan Taylor, and Valerie Coleman.

Day will be starting his Doctor of Musical Arts Degree in Composition at the University of Miami Frost School of Music this coming fall, where he will study composition with Valerie Coleman, Lansing McLoskey, Charles Norman Mason, and Dorothy Hindman, as well as jazz piano with Shelly Berg. Day will be graduating in May with his Master of Music in Composition Degree at the University of Georgia, where he studied with composers Peter Van Zandt Lane, Emily Koh, and conductor Cynthia Johnston Turner. He received his Bachelor of Music Degree in Tuba/Euphonium Performance from Texas Christian University (TCU), where he studied tuba and euphonium with Richard Murrow and composition primarily with Neil Anderson-Himmelspach. His works are published with Murphy Music Press, Dev Music Publishing, Cimarron Music, and Kevin Day Music. Day currently serves as the Vice President for the Millennium Composers Initiative and is an alumnus of Kappa Kappa Psi National Honorary Band Fraternity and Phi Mu Alpha Sinfonia Fraternity of America. For more info, please go to <https://www.kevindaymusic.com/bio>

***String Quartet No. 5** is a work of two contrasting movements, one that is introspective and reflective, and the other being that channels energy in motion. It has been about five years since I wrote my last string quartet composition, and with this*

fifth one, I was eager to try some sounds and melodies that I haven't delved into before. The two contrasting movements represent the two halves of my writing that I have been seeking to grow deeper in over the course of the last few years. This work is an exploration of self, as I continue to understand more about what it means to be a composer and ultimately, what is my place in the world.

SET OF VIOLA SOLI:

For the last years of my creative life, I have been trying to promote Ukrainian solo alto music, chamber music and as part of various groups. Now, being in Germany, I try to play more Ukrainian music and promote it in the world, because now, more than ever, it is necessary to tell the world about our music, to show the level of our Ukraine. I am very proud of it. ~Kateryna Suprun, violist

Alexander Vavilov performs a selection from Suprun's new album, *Constellation*, the first album of complete works by Ukrainian composers for viola.

Zoltan Havrylovych Almashi, from Lviv, is a modern Ukrainian composer, cellist, teacher, organizer of musical life, and one of the founders and leaders of the festival of classical and modern chamber music "Gulfstream".

He was born into the family of musicians. In 1993 he graduated from Lviv Secondary Specialized Music Boarding School, graduated from the Lysenko Higher State Music Institute in Lviv (now the Lysenko National Academy of Music) in two specialties in the class of Yuri Lanyuk: as a cellist (1998) and composer (1999). In 1999–2002 he studied in the assistantship-internship program at the Department of Composition of the Tchaikovsky National Music Academy of Ukraine with Yevhen Stankovych; in 2008 he did an internship in Poland with the composer Alexander Lyason. Since 2001 he has been a member of the National Union of Composers of Ukraine and since 2000, he has been a member of the National Ensemble of Soloists, "Kyiv Camerata." He is the cellist and artistic director of the Revutsky String Quartet.

He has won several competitions in both cello performance and composition: he was winner of the international competition "In the homeland of S. Prokofiev" (Mariupol) in "cello" (1998) and "composition" (2000), the Revutsky Prize (2003) and the Lyatoshynsky Prize (2013). As a performer and composer he has participated in numerous festivals of contemporary music and contemporary art in Ukraine. His works have been performed in Germany, France, Switzerland, Poland, the Netherlands, Belarus, Moldova, the United States, Chile and other countries.

Almashi positions himself as a polystylistic composer. His artistic style is a synthesis of traditional and innovative, neo-romantic tendencies with modern means of compositional writing. His oeuvre contains more than 70 works, including symphonic,

numerous chamber-instrumental and instrumental works.

*Zoltan Almashi wrote a suite for solo cello and made a viola version at the same time. Tonight we hear two parts of his **Suite: Prelude and Tango**.*

Ukrainian composer **Valentin Silvestrov** began private studies in music at age fifteen and studied at the Stetsenko Evening Music School for Adults in Kiev from 1953–55, where he graduated with a gold medal, then studied at the Institute of Construction Engineering in Kiev from 1955–58. He studied composition with Boris Lyatoshinsky and counterpoint and harmony with Levko Revutsky at the P. I. Tchaikovsky National Music Academy of Ukraine in Kiev from 1958–64.

Among his honors are the Koussevitzky Composition Prize (1967), First Prize in the competition of the Internationale Gaudeamus Muziekweek in Amsterdam (1970) and the Taras Shevchenko National Prize from the government of Ukraine (1995). He taught music theory at various schools for children in Ukraine from 1964–72.

From the [NYTimes](#):

“As Russia’s war against Ukraine enters its second month, Valentin Silvestrov, Ukraine’s best-known living composer, has become a musical spokesman for his country. And like millions of Ukrainians, he has been turned into a refugee by the conflict: Over three days in early March, he and his family made their way by bus from their home in Kyiv to Lviv, and from there across Poland to Berlin, where he is now sheltering.

‘We’re more or less OK,’ Silvestrov, 84, said in a video call last week. But he added that he remains in shock about the war.

‘I don’t know how we lived to see this,’ he said.

Silvestrov’s subtle, consoling music has taken on new significance for listeners in a war-torn country.”

*Almost never performed, **Lacrimosa** for solo viola is dedicated to the deceased wife of Silvestrov’s violist friend, Tigran Mansurian. The tragic loss for Tigran is conveyed in the work, an entire palette of despair.*

Ukrainian composer **Bohdan Leonidovych Kryvopust** is a Laureate of the Revutsky prize and director of the Music Ukraine publishing house. He studied at Zaporizhia Music School and the Kyiv Conservatory majoring in composition and piano and was a scholarship recipient of the Ministry of Culture of the Republic of Poland "Gaude

Polonia" (2003). Since December 2008, he has been the director of the "Youth Music Forum" international festival and director of the publishing house "Music Ukraine" since 2010. He is the proud recipient of the M. V. Lysenko Prize for outstanding achievements in professional composition work.

*Bohdan Kryvopust's **Podium** was written for and dedicated to violist Kateryna Suprun as her comings and goings on and off stage reminded him of a cat walk.*

Yevhen Stankovych is one of the key figures in the contemporary musical culture of Eastern Europe. Like his Ukrainian born predecessor Sergei Prokofiev, from his very first compositions, Stankovych established himself a composer of great dramatic talent. His creative works are extraordinary in their portrayal of emotional freedom, mastery of the subject matter, and in the versatility of form. The honors he has received reflect the profound admiration for his work, including "Hero of Ukraine", the highest state award, as well the coveted Taras Shevchenko Ukrainian National Prize. In 1985, UNESCO ranked his Third Chamber Symphony among the top ten compositions in the world. Though prior to 1991 Yevhen Stankovych's works were regularly censored or banned by Soviet authorities, their enduring appeal has nonetheless garnered repeated performances and recordings worldwide.

<https://www.keisersouthernmusic.com/composers/yevhen-stankovych>

*Originally for clarinet, **Monologue** has been adapted for viola with the composer's consent.*

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 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 solo 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 courses on "Alternative Space" and "The Power of Art."

Find Singer Mali under COMPOSERS AND THEIR COMPOSITIONS

A rising group on the regional classical music scene, [Sheffield Chamber Players](#) **was** founded in 2014 on the belief that experiencing chamber music in the intimate settings for which it was written profoundly changes the way listeners respond to music, and to each other. In close proximity to musicians, one can hear the expressive subtleties of a performance with unprecedented clarity. Sheffield's musical experiences are enhanced by giving audiences details about composers' backgrounds, and stories behind the music. Members include violinists Sasha Callahan, Megumi Stohs Lewis, violist Alexander Vavilov, and cellist Leo Eguchi.

Violist Alexander Vavilov's love for chamber music developed during his teens, when his social and musical worlds intertwined as he regularly crammed a few friends into his apartment in Kyiv, Ukraine, to read string quartets. Harking back to those days, today Alexander's schedule is filled with dozens of chamber music performances in intimate settings as a founding member of Sheffield Chamber Players. Alexander frequently performs with Portland Symphony, BMOP, Odyssey Opera, Boston Ballet, Boston Pops, Radius Ensemble and others. His festival appearances include Tanglewood, National Sawdust, Monadnock, Sarasota, Bowdoin, and Meadowmount among others. He was also invited to perform at the 2000 European String Teachers Association conference in Odessa, Ukraine, and the 2015 American String Teachers Association conference in Salt Lake City, Utah. He can be heard on the Carl Fischer and BMOP/sound recording labels.

Alex was a 2009 winner of the Borromeo Guest Artist award, a 1st prize winner in the 2003 ASTA with MSOA string players competition, a finalist in the 2004 ASTA national competition, and a finalist at the 2007 Atlantic Symphony Orchestra concerto competition. His voice as a violist and an ensemble player formed with tutelage by Kim Kashkashian, Roger Tapping, Joseph Silverstein, Patricia McCarty, Mark Sokol, James Buswell and Bonnie Hampton. Alex's exploration of collaborative performance mediums led to the 2022 founding of Soundscape Visions, an innovative collaborative project exploring the link between music and visual arts; a membership in the cutting-edge contemporary group Ensemble/Parallax; and frequent appearances with the Armenian Jazz ensemble MusAner.

After the Russian invasion of his homeland in 2022 Alexander initiated the Relief Fund for Ukrainian Musicians at the Lisa Batiashvili Foundation, which, as of September 2022, has helped over 140 musicians from the areas of Ukraine that were hit the hardest by the war.

He performs on a 2012 Thomas Bertrand viola and a H.R. Pfretzschner bow. Residing in Lynn with his wife Olga Talroze and his quirky orange tabby Julie, Alexander's wide scope of non-musical interests includes inline skating, sourdough bread making and mushroom foraging.

"There's a raw and honest spirit and a highly refined sense of detail in the music of Dylan Jack, a gifted drummer and composer hailing from the North Shore of Massachusetts. There's also a roiling spontaneity and brilliant clarity in the sound of his quartet..." – David Adler

Dylan Jack is a percussionist, composer and educator participating in multiple genres within the Boston music scene. As a performer, Jack divides his attention between playing as a sideman with some of the city's top improvisers and leading his main creative outlet, the Dylan Jack Quartet.

In 2016, Jack started the Dylan Jack Quartet, an ensemble focusing on his own original compositions. Combining intricately composed segments that utilize odd meters and phrasing with free improvisations, the music is described as "... bristling with rhythmic intelligence and rich in dynamic contrast and ebb and flow." (David Adler) In September of 2017, they released their first album, Diagrams, which received favorable reviews from the jazz press. In June of 2020, they followed up with the album The Tale of the Twelve-Foot Man. Both on the Creative Nation Music label. Jack also co-leads the duo Hofbauer-Jack with premier Boston guitarist, Eric Hofbauer who released the album Remains of Echoes in 2019 and is one quarter of the collective Hofbauer, Jack, Leva,

Sabatini, who in 2021, saw the release of *Period Pieces* where Jack's playing is described as "a masterclass in minimalist groovemanship..." - JAZZIZ Magazine.

As an educator, Jack teaches percussion extensively to students of all ages and abilities. He is also involved in academia as a professor of the History of Jazz at Emerson College in Boston, MA. Jack received an Associates degree from Middlesex Community College, a Bachelor's degree in Percussion Performance from the McNally Smith College of Music in Saint Paul, Minnesota, and holds a Masters of Music in Modern American Music from the Longy School of Music of Bard College.

Anthony Leva is a multi-disciplinary artist & educator in Cambridge, MA. Most comfortable on upright bass, Anthony is known for his playful, responsive and supportive bass lines. He has recorded on over 30 albums to date and regularly performs with the Unima Award winning puppetry troupe the Gottabees, as well as the Dylan Jack Quartet, Charlie Kohlhase's Explorer's Club, Eric Hofbauer, and the Singer Mali Trio.

He is currently on faculty at the Longy School and over the last 15 years he has had the great fortune to perform and tour extensively throughout the USA, Canada, Europe and India. In 2019, he wrote and honorably received a USAI grant to travel to India to perform at the AHA! Theatre Festival for Children..

Anthony is the community music director for Tunefoolery, a non-profit dedicated to a unique and courageous community of musicians engaged in their personal mental health journeys.



Special thanks to the [Longy School of Music of Bard College](#), the [NewGal Board of Directors and Advisory Board](#), Hannah Cooper, all of our participants 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.

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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.

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

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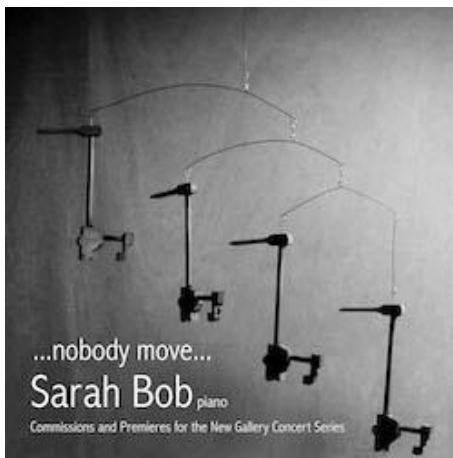
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SATURDAY, APRIL 15, 2023 8PM: [Begin Anywhere](#) Longy School of Music of Bard College

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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...!"

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[Sarah Bob, piano](#)

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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 September 2022:

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<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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