



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

presents

[BEGIN THERE](#)

JANUARY 29, 2023 * 7:30pmET * Virtual

In partnership with the Longy School of Music of Bard College

Sarah Bob, NewGal Founding Artistic Director

www.newgalleryconcertseries.org

NEW GALLERY CONCERT SERIES PROGRAM

Featuring visual artist [Ola Aksan, painter](#)

IMPROVISERS [Danny Rivera](#), vocals; [Shaw Pong Liu](#), violin and erhu; [Brian Friedland](#), piano; [Aaron Trant](#), drums

COMPOSERS [Curtis K. Hughes](#), [Angélica Negrón](#),

And

THE MUSICIANS OF TULPA: [starring Rose Hegele, soprano](#); Alexis Lanz, clarinet; Amy Advocat, bass clarinet; Jensen Ling, bassoon; [Sarah Bob](#), piano; Aaron Trant, percussion; Brian Calhoun, vibraphone; Greg Simonds, marimba; [Lilit Hartunian, violin](#); Bri Tagliaferro, cello; Ben Baker, cello; and [Matt Sharrock, conductor](#)

Opening Credits:

Strangescape Suite: Improvisation on Tensions Rise

Based on Ola Aksan's "Tensions Rise, 2020"

Strangescape Suite: Improvisation on Strangescape

Based on Ola Aksan's "Strangescape, 2015"

El Colapso (2016) by Angélica Negrón

Bayoán Ríos, charango and zampoña (Andean pan flute)
with orchestra of cookware and other domestic found sounds

Strangescape Suite: Improvisation on Death Valley

Based on Ola Aksan's "Death Valley, 2018"

TULPA (2017) by Curtis K. Hughes

WORLD PREMIERE of the TULPA video production by Curtis K. Hughes (2023)
directed by Curtis K. Hughes and Ariana X. Hughes based on a concept by Ariana X. Hughes
video editing and post-production by Curtis K. Hughes
videography by Ariana X. Hughes, Kathy Wittman, Xenia Kamalova, Curtis K. Hughes
featuring "Into the Woods" (2021) by painter Ola Aksan

I. telophase

II. manufactured (for a purpose)

III. "un amour inconnu..."

IV. the number of completion

Strangescape Suite: Improvisation on Heatscape

Based on Ola Aksan's "Heatscape, 2017"

Closing Credits:

Strangescape Suite: Improvisation on Night Voyager

Based on Ola Aksan's "Night Voyager, 2018"

David Mather, audio/video recording engineer (Strangescape Suite Improvisations)

Scott Quade, video editor

FEATURED VISUAL ARTIST

[Ola Aksan](#) is an artist and educator in the Boston area. Primarily raised in Houston, TX by her Polish immigrant parents, Ola came to the East Coast for graduate school where she earned her MFA from Tufts University in 2016. She has exhibited her paintings and drawings in New York, Rhode Island, Massachusetts, California, Florida, and Texas. The passage of time, portals, and imagined places are themes found in Ola's paintings that she calls *Strangescapes*. Her use of color is often acidic with feelings of toxicity and alienation contrasted with recognizable forms and landscapes. Ola is currently a Professor at Lasell University and teaches at the New Art Center of Newton while maintaining her studio practice.

If you are interested in purchasing artwork from Ola Aksan, email: ola.marie.aksan@gmail.com with "Artwork Purchase/NewGal" in the subject line.

ABOUT OUR MUSICIANS and the MUSIC

[Danny Rivera \(jr\)](#) is a singer, songwriter, record producer, and civil rights activist - a new renaissance artist. Boston born and raised by two community organizers, Danny discovered his love for music early on, allowing him to develop nuanced forms of activism through his soul stirring compositions and pensive lyricism. With his captivating performances, Danny has always aimed to discover ways to unite his audiences, reimagining what it means to be an artist in this generation. His catchy melodies have created music that breaks generational barriers and defies genre, giving him his own signature sound.

*

Violinist, erhu player and composer [Shaw Pong Liu](#) activates dialogue, community-building and healing through multidisciplinary creative collaborations centered on listening. As 2016 City of Boston Artist-in-Residence she created Code Listen, an ongoing project which uses songwriting and music performance to build relationships between family members who've lost loved ones to homicide, teen artists, and members of the Boston police, to support healing and dialogue around gun violence, racism, and police practices.

Other recent projects include *Sing Home*, a song-sharing project that builds on Liu's bicultural and bilingual Chinese-American roots to documents songs from home as sung by individual residents, workers, students and visitors to Boston's Chinatown; and composing music for *Conference of the Birds*, a movement theatre project exploring migration, refugee experiences and the search for the divine, in collaboration with an international ensemble of dancers, musicians and artists directed by choreographer Wendy Jehlen. She is a 2018-2019 Kennedy Center Citizen Artist Fellow, a 2020 Boston Celtics' "Heroes Among Us" honoree, and a MAP Fund grantee with Community

MusicWorks in Providence, RI for *Traces*, a neighborhood sound- and story-tracing project.

Shaw Pong's compositions have been commissioned by Silkroad Ensemble, A Far Cry, Lorelei Ensemble, Anikaya Dance Theatre, Community MusicWorks, Hub New Music and the Celebrity Series of Boston. As a violinist and erhu player she performs with groups including Silkroad Ensemble, Soul Yatra, and Castle of Our Skins. Shaw Pong has worked as a teaching artist with the New England Conservatory of Music, the Urbano Project, Celebrity Series of Boston and Young Audiences. She has taught internationally including the Cuerdes Oaxaca strings festival in Oaxaca, Mexico, and at Yo-Yo Ma's invitation, Youth Music Culture Guangdong in Guangzhou, China. She has a Bachelor's degree from U. C. Berkeley, and a Masters in Violin Performance from the New England Conservatory of Music.

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Composer/pianist [Brian Friedland](#)'s relentless creative spirit is quickly evident from his frequent participation in Boston's creative music scene, repertoire from diverse strands of jazz traditions, and prolific output as a composer. Performing and writing for a wide variety of ensembles, his projects reflect his love of many kinds of music and his commitment to finding new ways to create. His hundreds of compositions include a large collection of big band charts, an orchestral composition, dozens of chamber works, and music for jazz ensembles of many aesthetics and sizes. Grammy nominated composer, USC faculty member, and musical collaborator Kim Richmond describes Friedland's music as "not only professional quality material, but inspirationally crafted, an excellent and interesting mix of art works."

*

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, Rhonda Rider and Sarah Bob, 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.

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Strangescape Suite: Improvisations Based on painter Ola Aksan's

Strangescape Series:

David Mather, Recording Engineer; Scott Quade, video editor; Sarah Bob, producer

"Hey [Danny, Shaw Pong, Brian, & Aaron)! I invited you here to play together because I trust, honor, and admire you and your unique and individual musical voices. I'm glad you got to look over Ola Aksan's "Strangescape Series" on your own and that you love it as much as I do. See how we'll set up some of your favorites of Ola's one at a time on the big screen behind you? Yay. Now...go." Sarah Bob, NewGal Director

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Puerto Rican-born composer and multi-instrumentalist [Angélica Negrón](#) writes music for accordions, robotic instruments, toys, and electronics as well as for chamber ensembles, orchestras, choir, and film. Her music has been described as "wistfully idiosyncratic and contemplative" (WQXR/Q2) while The New York Times noted her "capacity to surprise." Negrón has been commissioned by the Bang on a Can All-Stars, Kronos Quartet, loadbang, Prototype Festival, Brooklyn Youth Chorus, Sō Percussion, the Dallas Symphony Orchestra, National Symphony Orchestra, Opera Philadelphia, and the New York Botanical Garden, among others. Upcoming premieres include works for the Seattle Symphony, LA Philharmonic, Louisville Orchestra and NY Philharmonic Project 19 initiative and multiple performances at Big Ears Festival 2022.

El Colapso is part of a song cycle which presents a collection of ambient influenced songs about escapism, delusion, longing and mortality. It features Negrón's friend Bayoán Ríos on charango and zampoña (Andean pan flute) as well as an orchestra of found sounds crafted mostly through cookware and other domestic sounds.

*

The music of [Curtis K. Hughes](#) is characterized by its rhythmic restlessness, its harmonic adventurousness and its often volatile mix of diverse stylistic elements and political subtexts. It has also been described as "fiery" in the New York Times and "insidiously spiky" in Fanfare magazine. A Boston-based composer, Curtis has collaborated with many local organizations including Guerilla Opera, Transient Canvas, Boston Musica Viva, Boston Percussion Group, Semiosis Quartet and more, and his music has also been widely played internationally, from Los Angeles to Berlin. Recordings of his music on the Albany, New Focus, Avie, and Cauchemar labels are available at all major online music retailers, including the 2009 chamber opera "Say it Ain't So, Joe," which centers on the 2008 vice presidential debate between Sarah Palin and Joe Biden. His most recent album "Tulpa," described in The WholeNote as "redolent of mystery, wit and adventure," was cited by David Weininger of the Boston

Globe as one of the most notable classical recordings of 2021. Curtis has held faculty positions at Boston Conservatory and MIT, and has served as composer-in-residence for the Radius Ensemble and Collage New Music.

“Tulpa” is a term appropriated by 20th century theosophists from Tibetan Buddhism to refer to a manifestation of a physical being generated purely by thought, sometimes also likened to an imaginary friend, a doppelgänger, or a shadow version of the self. In each of the four movements heard here, germinal musical ideas constantly spawn variants of themselves, which often then take on a life of their own and come to supersede the originals.

The composition tulpa is also my musical tribute and reaction to the television program Twin Peaks, especially its surreal and convoluted 2017 iteration, the 18 hour film Twin Peaks: The Return, directed by David Lynch. The concept of the “tulpa” is central to Lynch’s work as well as to this music. My composition makes no reference to the iconic original score by Angelo Badalamenti, but dwells on other ingredients of the strange, funny, and unsettling film. The first movement deals heavily in surreal non-sequiturs, while the second begins as fractured impressionism but is eventually subsumed by an inhuman, demonic perpetual-motion machine. In the final movement, the ensemble of 10 players is subdivided in myriad ways, playing musical games with some of the same numerical combinations that recur as enigmatic points of reference in Lynch’s film.

The centerpiece of tulpa is the third movement, which is a vocal setting of a short excerpt from Swann’s Way, by Marcel Proust, concerning an elusive musical phrase that the character Swann becomes fixated upon. The phrase is described almost as if it is an autonomous, living thing, a “tulpa” of sorts, whose identity is slippery but whose presence is captivating. The vocal material owes a lot of its character and nuance to soprano Rose Hegele, whose vocal versatility and agility were a source of inspiration.

TULPA (2023), the new short movie which accompanies the music described above, is a collaboration between myself and videographer Ariana Hughes, also featuring the work of visual artist Ola Aksan. It stars soprano Rose Hegele as an elusive figure in the woods who seems to have unsettling encounters with multiple versions of herself, as well as portals between worlds, including that of the studio where the music was recorded. - CKH

[“tulpa” audio from New Focus Recordings](#) FCR298, released 2021.

Recorded at WGBH’s Fraser Performance Studio, Boston MA

Recording engineer: Chris Anderson

Audio mastering: Antonio Oliart

Producer: Curtis K. Hughes

Production assistant: Ariana X. Hughes

*

Soprano [Rose Hegele](#) (she/her) explores the extremes of human vocal and artistic expression in 20th and 21st century music. Active in several genres including contemporary opera, chamber music, musical theater and choral singing, Rose sings to create a healing space to allow audiences and artistic collaborators to embrace their complexity and humanity. Recent highlights include Ms. Hegele's solo debut at the Center for New Music in July 2022, her performances of "Linda Lampton" and "Gloria" in workshops for Tod Machover's opera *VALIS* in February 2022, and a solo recital on Illuminate Women's Music's 2021 virtual concert series. Dedicated to service and education through artistry, Rose has presented workshops and masterclasses at Brown University, Roger Williams University, Frost School of Music, Wildflower Composers Festival, Clark University, Berklee College of Music, Boston Singers' Resource, and Ziksa Digital Art Forum. A collaborative tour de force, Ms. Hegele is committed to working with others in diverse musical environments. She is a founding member of Peridot Duo and Into the Light Ensemble, and sings with Nightingale Vocal Ensemble, Vox Futura, Sound Icon, et al., and the Tanglewood Festival Chorus. She holds a Master's Degree in Contemporary Classical Music Performance from the Boston Conservatory at Berklee and a Bachelor of Music Degree in Vocal Performance and Musical Arts from the Eastman School of Music.

*

*"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.”

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Special thanks to the [Longy School of Music of Bard College](#), the [NewGal Board of Directors and Advisory Board](#), Longy’s Hannah Cooper, Nina Moe, Karen Zorn, Russell Marshall, and audio/video recording engineer David Mather for *Strangescape Suite Improvisations* recorded in Longy’s Pickman Hall. A tremendous nod to NewGal’s talented video editor, Scott Quade, our special alien guests, Leo and Ivy Trant, 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.

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 FINALE!

SATURDAY, APRIL 15, 2023 8PM: [Begin Anywhere](#) IN PERSON

Longy School of Music of Bard College

Featuring pianist Sarah Bob & percussionist Aaron Trant as Primary Duo

And a program 100% of NewGal commissioned premieres by composers

Beth Denisch, Anthony R. Green, Elena Ruehr, and Michael J. Veloso

Featuring visual artists Cicely Carew and Mary Ince

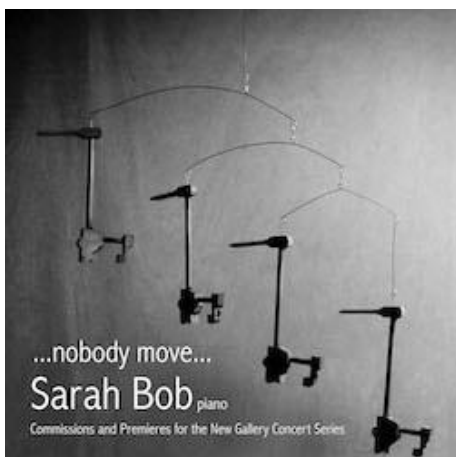
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**** About [Longy School of Music of Bard College](#)**

The world needs music now more than ever. We prepare students to become exceptional musicians who can engage new audiences; teach anyone, anywhere; and use artistry to change lives in communities around the world. We are a degree-granting conservatory in Cambridge, MA with an additional campus in Los Angeles, CA, offering a full spectrum of performance, composition, and teaching programs. We’ve turned

graduate education on its head with our innovative Catalyst Curriculum, which pairs musical excellence with the skills needed to become a professional musician in a rapidly changing musical landscape. At Longy, musicians discover many paths to make a meaningful life in music. Join us and become the musician the world needs you to be. **

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 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 to January 13, 2023:

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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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