



[The New Gallery Concert Series](#)

presents

BEGIN ANYWHERE

APRIL 13, 2023 * 8pm * Pickman Hall

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 artists Mary Ince and Cicely Carew
and
PRIMARY DUO: Pianist Sarah Bob & Percussionist Aaron Trant

**ALL WORKS ARE NEW GALLERY CONCERT SERIES COMMISSIONS
AND WORLD PREMIERES:**

Trust the System (2022) by Elena Ruehr (1963)
*Co-commissioned by and for Sarah Bob and Aaron Trant of Primary Duo
and Jessica Johnson and Anthony DiSanza of Sole Nero*

Star V (2023) by Beth Denisch (1958)
I. They Stir Waters
II. Gold Radiation
III. Star Blink

Color Conversation (2023) by Anthony R. Green (1984)
I. Small bursts of color
II. Mixing colors
III. A color explosion
IV. A color reflection

Manifold Spiral (2023) by Michael J. Veloso (1977)
1. fission
2. ejecta
3. cloud
4. coalesce
5. fuse

*Artwork by Mary Ince inspired in part by music of Elena Ruehr and Beth Denisch
Music by Anthony R. Green and Michael J. Veloso inspired in part by artwork of Cicely Carew*

FEATURED VISUAL ARTISTS AND THEIR STATEMENTS

Mary Ince is a multimedia visual artist located on the West Coast. She lived and worked in the Boston area for 30 years before moving west. Currently, Ince is focusing on series-based work. Through many National and International artist residencies, as well as home studio work, Ince developed a series of drawings focusing on the Visual Interpretation of Contemporary Chamber Music. Most recently, Ince commissioned a composition for string quartet that she interpreted in an ink, charcoal, and graphite drawing. Along with the commissioned piece being played by a string quartet, the drawing was included in her solo exhibit at Peppers Art Gallery, University of Redlands, Redlands CA. Mary Ince has also explored the anthesis of music and sound in a series of drawings investigating the visual interpretation of silence. A residency in the sand dunes of Provincetown, MA produced works that were exhibited at the Hudson Walker Gallery of the Fine Arts Work Center in Provincetown. For more info about Mary and her experience of being in the Dunes, please go to www.maryince.com or reach out directly to Maryince00@gmail.com

Although mostly working with charcoal, ink, graphite on paper, I am continually exploring other materials. Equally important as the materials, are the processes which move an idea, subject, feeling, or insight into the work.

The interplay between the impulse to make something and the means I use—paint, pencil, charcoal, ink, graphite, color, light and shadow — is at the heart of everything I do. I want to dig into my materials, get my hands dirty, make mistakes, take chances, invent, build, expand, inspect, and otherwise inhabit each piece.

The work develops and marries that opening impulse to the materials and to the process. For the Music Series, the music is the driving force. Access to the individual instruments is where I clearly see and feel my marks; thus, the concentration on chamber music. I feel marks, smooches, smears, dots __ gentle and bold.

*Exploration may require a series of pieces or may be one of a kind. Immersing myself in the work also feeds and helps develop new ideas, subjects, feelings, or insights, which in turn lead to further work. These drawings, which may or may not appear related to the pieces that sparked them, are almost always related imaginatively to those earlier explorations. The way I work with the music is that I hear it a certain way and see particular marks at that specific time I am hearing it. It is definitely an “in-the-moment” experience. I knew when I started this series that listening to the music in a different space in time, I’d respond to it completely differently. I listen for the marks, the splash, the pounding, the vibration, the gentle gliding. The music underscores the kinesthetic sense of mark making for the visual artist. It is influenced by our hearing sense, whether it is sound or silence. ~**M.I.***



Boston-based, L.A.-born artist **Cicely Carew**’s multimedia works comprise a self-sustaining ecosystem of possibility. With rebellious mark-making, vibrant color, and sweeping gestures, Carew captures the momentary magic of her process of building enduring spaces of radical joy and liberation. Carew’s experiences as a mother, wellness coach, and nature-lover are evident, as she rejects the neutrality of abstraction in favor of work that is both personal and universal.

Carew has mounted solo exhibitions at The Commons Provincetown (2021), Simmons University (2020), and Northeastern University (2017). In 2021, Boston Properties and Now + There, Inc. commissioned Carew to create Ambrosia, a 5,000 sq. ft. site-specific installation that unfolded throughout Boston's iconic Prudential Center. Also, in 2021, Peloton commissioned Carew to create installations for their Chelsea and Madison Avenue storefronts in New York City.

Carew's work has been exhibited in two-person and group exhibitions across the northeast and her most recent honors include 2023 recipient of the ICA James and Audrey Foster Prize, the BYN Mellon Blanche E. Colman award (2022), Cambridge Art Council's Art for Social Justice grant (2021), The Stay Home Gallery residency (2021), and the St. Botolph Club Foundation Emerging Artist award (2021). She is an artist member and serves on the Board of Directors of the Cambridge Art Council. Her work is represented in the permanent collections of Fidelity Investments, Simmons University's Ifill Archive, Boston Art Inc., Northeastern University's archive, the Cambridge Arts Council, and the Federal Reserve of Boston. Carew's work has been featured in The Boston Globe, The New York Times, NPR Boston, WBUR's The Artery, and Boston Art Review No.6 issue.

Carew earned her BFA from Massachusetts College of Art + Design in Boston and her MFA from Lesley Art + Design in Cambridge, MA. She is an educator — she often devises meditation and sound healing experiences and workshops to run alongside her exhibitions. Carew served as Artist in Residence at Shady Hill School, taught mixed media and printmaking for the New Art Center in Newton, Maud Morgan Arts in Cambridge, and screenprinting for Lesley University. She recently debuted her first solo exhibition, Quantum Sanctuary, at the Fitchburg Art Museum in the fall of 2022. Carew currently resides with her son in Cambridge, Massachusetts. For more info, please go to <https://www.cicelycarew.com/>

At its core, my practice is about radical joy and liberation. Each piece reveals a process record as a roadmap to bridging the heart and mind. Stories contain emergent themes of our human experience on a micro and macro level engaged with the language of abstraction. Multivalent materiality, linguistic mark-making, biomorphic shapes, fractured planes, and experimentation celebrate the parallels between rigorous play and invention. I employ layering, animating tools, and scale to occupy and energize space with vibrancy as a political act of collective care. Layers of paint and other materials consider the tensions of space, perception, and belonging. My practice asks for a willingness to reconsider our relationship with the unknown and locate ourselves in the constellation of infinite possibilities. ~C.C.

FEATURED PERFORMERS and COMPOSERS

PRIMARY DUO consists of pianist Sarah Bob and percussionist Aaron Trant, a duo that began as two colleagues who loved playing together into a married couple who still feel the same way! The duo has been bringing their eclectic combination of rhythmic lyricism to concert halls across North America since 2000 with a repertoire that ranges from masterworks of the contemporary genre to self-commissioned world premieres. Their individual strengths brought together as an ensemble create a rich combination of improvisation, jazz, classical, avant garde, and popular

genres. Click to learn more about [Sarah Bob](#), also [NewGal's founding artistic director](#), and [Aaron Trant](#), also a prolific composer. Primary Duo can be heard on Cauchemar Records.



Elena Ruehr says of her music “the idea is that the surface be simple, the structure comple.” She has a major list of recordings including her orchestral works (*O’Keeffe Images*, BMOP Sound) as well as the opera *Toussaint Before the Spirits* (Arsis Records), her cantatas *Averno* (the Trinity Choir, Avie), and her *Six String Quartets* (the Cypress String Quartet, Borromeo Quartet and Stephen Salters, Avie). Her other recordings include *Icarus* (Avie), *Jane Wang considers the Dragonfly* (Albany), *Lift* (Avie), *Shimmer* (Metamorphosen Chamber Ensemble on Albany) and *Shadow Light* (The New Orchestra of Washington with Marcus Thompson, Acis), as well as many others.

Her works have been commissioned and performed by numerous string quartets, including the Arneis, Biava, Borromeo, Cypress, Delgani, Lark, Quartet Nouveau, Roco and Shanghai string quartets. An award winning faculty member at MIT, she has been a Guggenheim Fellow, a fellow at Harvard’s Radcliffe Institute and composer-in-residence with the Boston Modern Orchestra Project. Known for her vocal music and collaboration with poets, she has written five operas, four cantatas and a number of songs. She is a graduate of the University of Michigan and the Juilliard School, and has also written extensively for chamber ensemble, orchestra, chorus, wind ensemble, instrumental solo, opera, dance and silent film.

Her work has been described as “sumptuously scored and full of soaring melodies” (*The New York Times*), and “unspeakably gorgeous” (*Gramophone*).

***Trust the System**, for Percussion and Piano is one of those rare things—a sonata for percussion. As a youngster I studied piano but wanted to be a percussionist. Sadly, in third grade my rather conservative band teacher told me that “drums are for boys” and I chose the flute instead. I have been a frustrated drummer ever since. I also have some jazz experience, and so Trust the System references that. There’s a pretty standard, straight tune that gets more and more complex rhythmically. IF you trust the system of the notated page, it works. And it’s a play on words of course.*

Commissioned by and written for some of my favorite people, Aaron Trant and Sarah Bob of Primary Duo, and Jessica Johnson and Anthony DiSanza of Sole Nero—very happily married to each other, as I am with my husband Seward Rutkove. ~E.R.



Beth Denisch’s music has been performed throughout the U.S., Canada, China, Ecuador, Finland, Greece, Japan, Scotland, Mexico and Russia and recorded by Juxtab, Albany, Odyssey, and Interval record labels. Awards include ASCAP, Meet The Composer, PatsyLu Fund, American Composers Forum and American Music Center. Commissioning organizations include Handel and Haydn Society, Equinox Chamber Players, Philadelphia Classical Symphony, Concord Women’s Chorus, Calyx Trio, Radius, Chamber Orchestra Kremlin, and the New Gallery Concert Series with PRIMARYDuo. Denisch is Professor of Composition at Berklee College of Music, MA (D.M.A. Boston University). Her music has been described as “..brimmed with personality and drive..” Anthony Tommasini; “...fierce rhythmic patterns,” Bernard Holland, New York Times and “... wonderfully evocative ... simply splendid,” David Cleary, New Music Connoisseur For more information, please go to <https://bethdenisch.com/>

Star V explores varying levels of indeterminacy. In the first movement, 1. *They Stir Waters*, with traditional notation for the pianist, Sarah Bob, the percussionist, Aaron Trant, selects multiple instruments of his own choosing while realizing graphic notation from a score that assigns those shapes to specific places in relation to the pianist's music.

2. *Gold Radiation* represents the galactic highway of sound travel with a graphic score-map where the performers follow a curving line from the upper left to the lower right corner of the page with occasional groupings of multi-colored stars interrupting the line. The curvy line *Byways* are moderate to fast moving melodies with some improvisation. The multi-colored stars are the Starphonic sections with performer selected sustained sounds incorporating timbral variations.

3. *Star Blink* was inspired by the ancient seven-year agricultural cycle of letting the fields lie fallow in the seventh year to replenish, and to allow fruitfulness in the other years. While working on how the "doing" and "not doing" would happen musically, I read about a red giant star thousands of light-years away that "blinked," dimming significantly for seven years before returning to normal. In relation to *Star V* this star, *Gaia17bpp*, when blinking, corresponded, in my imagination, to the concept of this movement and all of *Star V*: doing and not doing, choosing and not choosing. That in "not doing" one can return to "doing" with a fresh perspective.

Star V is one of a series of duos for percussion and another instrument. Deep gratitude to all of the earlier performers whose time, effort, and talent have brought these pieces to life and to Sarah Bob and Aaron Trant, *New Gallery Concert Series* and *PRIMARYDuo* for commissioning *Star V*. Special thanks go to Dr. Peter Kvetko, Chair, Music and Dance Department, Salem State University, for letting me use one of his grand pianos last summer while writing *Star V*. ~**B.D.**



The creative output of **Anthony R. Green** (composer, performer, social justice artist) includes musical and visual creations, interpretations of original works or works in the repertoire, collaborations, educational outreach, and more. Behind all of his artistic endeavors are the ideals of equality and freedom, which manifest themselves in diverse ways in a composition, a performance, a collaboration, or social justice work. Green's compositions have been presented in over 25 countries across six continents by internationally acclaimed soloists and ensembles. He has received commissions from pianists Jason Hardink and Stephen Drury, the McCormick Percussion Group, the Fromm Foundation, *Celebrity Series Boston*, *Chamber Music Tulsa*, *Access Contemporary Music*, the *Left Coast Chamber Ensemble*, *NOISE-BRIDGE*, and other soloists, ensembles, festivals, and organizations. As a performer, Green has presented projects in 11 countries. He is co-founder of *Castle of our Skins*: celebrating Black artistry through music. www.anthonrygreen.com

In a recent conversation, the incredibly visionary visual artist Cicely Carew shared a poignant artistic life-tip: color opens a conversation. From this point, a clear vision of chat between the colors of instruments bubbled within my compositional soul. **Color Conversation** is a piece where instrumental combinations capture the essence of musical color, and have fun with it. It is a piece that tints and shades, explores hues and gradations, implies bold forms and fluid gestures ; and through all this, there is a compositional hand that is guiding the

instrumentalists as they create a live musical painting right in front of you. Are you ready for this colorful journey? ~A.R.G.



Michael J. Veloso began composing at Williams College under the tutelage of David Kechley, and went on to earn his M.M. from New England Conservatory with Michael Gandolfi. He tries to draw from a multitude of influences in addition to modern classical music, including the rock and New Wave music he grew up with, the abstract electronica he discovered in college, and basically anything else that catches his fancy. Among the ensembles he's written for are local alt-music luminaries Emperor Norton's Stationary Marching Band and avant-rock ensemble Jaggery. You can hear interactive and generative music he composed (as well as classical remixes of pop/rock songs) in the video game *Disney Fantasia: Music Evolved*. He lives in Waltham with his wife, two sons, and two cats.

*When Sarah asked me to compose on the theme "begin anywhere," I started to imagine a piece of music that formed a perfect loop, and decided to steal a formal concept from one of my teachers' works; each movement of **Manifold Spiral** reimagines ideas from a previous movement, eventually coming full circle. I was also inspired by our understanding of the universe at both its largest and smallest scales. At the time the piece began gestating, the astonishing first images taken by the James Webb telescope had just been released, leading me to think about cosmic patterns of stellar death and rebirth. And Cicely Carew's organic, explosive, exuberant artwork evoked concepts from string theory: the idea that at its smallest level, matter is composed of unimaginably small coils ("strings") of energy vibrating in myriad different ways; and that there exist extra spatial dimensions beyond the three that we can perceive, folded up so tightly that they're imperceptible. All of these led me to conceive of a piece that's made up of loops and cycles large and small, constantly folding in on itself and recycling itself into new forms. ~M.J.V.*



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, and Russell Marshall, and all of the participants. 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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<https://www.newgalleryconcertseries.org/contribute>

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Come see it for free outdoors
with us!

June 10, 2023 at sunset
First Church JP in the GRAVEYARD
6 Eliot Street
Jamaica Plain, MA

Featuring visual artist [Ola Aksan](#)

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 Calhoon,
vibraphone; Greg Simonds, marimba;
[Lilit Hartunian](#), violin; Bri Tagliaferro,
cello; Ben Baker, cello; and [Matt
Sharrock](#), conductor

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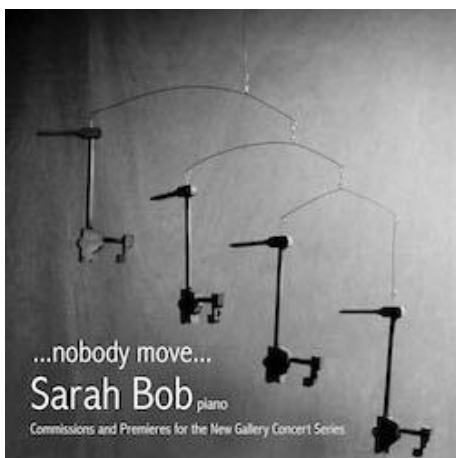
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[...nobody moves...Commissions and Premieres for the New Gallery Concert Series Sarah Bob, piano](#)

THANKS FOR CELEBRATING OUR 23rd 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 March 30, 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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