



The New Gallery Concert Series

presents

TO REMEMBER, TO BE INSPIRED

*Celebrating themes of memory, muses, tributes, and nostalgia,
how it impacts who we are and aspire to be.*

OCTOBER 21, 2023 * 8pm* Pickman Hall
27 Garden Street, Cambridge

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 [L'MERCHIE FRAZIER](#)

and performances by

Morgan Beckford, soprano

[Sarah Bob](#), piano

[The Borromeo String Quartet](#):

Nicholas Kitchen, Kristopher Tong, violins;

Melissa Reardon, viola, Yeesun Kim, cello

[Matthew Evan Taylor](#), saxophone/improvisor

Duo for Violin and Cello (2015) Jessie Montgomery (1981)

I. Meandering

II. Dirge

III. Presto

Nightsongs (selection) for Voice and Piano (1976-1996)

by **H. Leslie Adams (1932)**

Prayer *text by Langston Hughes*

Drums of Tragedy *text by Langston Hughes*

Sence You Went Away *text by James Weldon Johnson*

Creole Girl *text by Morgan Collins*

Remember for String Quartet (2000) by Eleanor Alberga (1949)

They Still Want to Kill Us (2021) for Voice and Piano by Daniel Bernard Roumain (1971)

Improvisational Response (now) by Dr. Matthew Evan Taylor

Divertimento for Violin and Viola (2004) by Adolphus Hailstork (1941)

I. Briosso

II. Lento e espressivo

III. Briosso

Dig the Say for String Quartet (2012) by Vijay Iyer (1971)

1. carry the ball

2a. this thing together

2b. up from the ground

3. to live tomorrow

FEATURED VISUAL ARTIST

L'Merchie Frazier, visual activist, public historian, educator, artist, innovator, and poet, is Executive Director of Creative / Strategic Planning for SPOKE Arts and was formerly Director of Education and Interpretation for the Museum of African American History, Boston/Nantucket. Her innovative focus supports social and reparative justice and the quest for civil and human rights through the lens of five hundred years of Black and Indigenous history. She was awarded the Boston Foundation Brother Thomas Fellowship.

Frazier has served the artistic community as an award winning national and international visual and performance artist in one life work “Save Me From My Amnesia”, with residencies in Brazil, Taiwan, Costa Rica, Africa, France, and Cuba. She is a life -time member of Women of Color Network Quilters. Her collected works are in the Smithsonian, the White House, Minneapolis Institute of Art, and the Dallas Museum of Art. She is a State of Massachusetts Arts Commissioner.

I Remember, Reclaim, Restore, Reimagine

COMPOSERS and their COMPOSITIONS

Jessie Montgomery is an acclaimed composer, violinist, and educator. She is the recipient of the Leonard Bernstein Award from the ASCAP Foundation, the Sphinx Medal of Excellence, and her works are performed frequently around the world by leading musicians and ensembles. Her music interweaves classical music with elements of vernacular music, improvisation, poetry, and social consciousness, making her an acute interpreter of 21st century American sound and experience. Her profoundly felt works have been described as “turbulent, wildly colorful and exploding with life” (*The Washington Post*).

Her growing body of work includes solo, chamber, vocal, and orchestral works. Some recent highlights include *Shift, Change, Turn* (2019) commissioned by the Orpheus Chamber Orchestra and the Saint Paul Chamber Orchestra, *Coincident Dances* (2018) for the Chicago Sinfonietta, and *Banner* (2014)—written to mark the 200th anniversary of “The Star-Spangled Banner”—for The Sphinx Organization and the Joyce Foundation, which was presented in its UK premiere at the BBC Proms on 7 August 2021.

Summer 2021 brought a varied slate of premiere performances, including *Five Freedom Songs*, a song cycle conceived with and written for Soprano Julia Bullock, for Sun Valley and Grand Teton Music Festivals, San Francisco and Kansas City Symphonies, Boston and New Haven Symphony Orchestras, and the Virginia Arts Festival (7 August); a site-specific collaboration with Bard SummerScape Festival and Pam Tanowitz Dance, *I*

was waiting for the echo of a better day (8 July); and *Passacaglia*, a flute quartet for The National Flute Association's 49th annual convention (13 August).

Since 1999, Jessie has been affiliated with The Sphinx Organization, which supports young African American and Latinx string players and has served as composer-in-residence for the Sphinx Virtuosi, the Organization's flagship professional touring ensemble.

A founding member of PUBLIQuartet and a former member of the Catalyst Quartet, Jessie holds degrees from the Juilliard School and New York University and is currently a PhD Candidate in Music Composition at Princeton University. She is Professor of violin and composition at The New School. In May 2021, she began her three-year appointment as the Mead Composer-in-Residence with the Chicago Symphony Orchestra.

*

Duo for Violin and Cello was written for my friend and cellist Adrienne Taylor. The piece is meant as an ode to friendship with movements characterizing laughter, compassion, adventure, and sometimes silliness. ~JM

*

The composer and pianist [H.Leslie Adams](#) has had a long and illustrious career. Now in his nineties, he was born in Cleveland, Ohio, in 1932. Adams studied voice, piano, and composition at Oberlin College and went on to earn a master's degree in music from the California State University at Long Beach in 1967 and a Ph.D. from Ohio State in 1973. He served for many years as a choral conductor and educator, before becoming a full-time composer in 1979. Adams is most famous for his vocal works—including almost fifty songs for piano and voice—but he has also written numerous instrumental compositions, among them a ballet (*A Kiss in Xanadu*), a piano concerto, a symphony, and many sonatas.

Adams's songs are profoundly lyrical, with beautiful, long-breathed melodies and inventive, often vividly pictorial piano textures. His songwriting style is polyglot, mingling classical tonality with elements of jazz and African-American folksong. Among Adams's best songs are the the *Five Millay Songs* (1960), based on poems by Edna St. Vincent Millay, and *Nightsongs* (1961), a set of six songs on poems by African-American poets. (credit: <https://www.artsongaugmented.org/h-leslie-adams>)

*

Nightsongs is a group of songs by H. Leslie Adams. The song cycle is also referred to as *Six Afro-American Songs*. The song has been published in versions for high, medium, or low voice and piano. A version for medium voice and orchestra is also available. Tonight you hear four from the set with "Prayer" being the impetus for not only getting to know Dr. Adams's music, but for the rest of the program as well.

*

Eleanor Alberga is a highly-regarded mainstream British composer with commissions from the BBC Proms and The Royal Opera, Covent Garden. With a substantial output ranging from solo instrumental works to full-scale symphonic works and operas, her music is performed all over the world.

Born 1949 in Kingston, Jamaica, Alberga decided at the age of five to be a concert pianist. Five years later, she was composing works for the piano.

In 1968 she won the biennial Royal Schools of Music Scholarship for the West Indies, which she took up in 1970 at the Royal Academy of Music in London studying piano and singing. A budding career as a solo pianist – she was one of 3 finalists in the International Piano Concerto Competition in Dudley, UK in 1974 – was soon augmented by composition with her arrival at The London Contemporary Dance Theatre in 1978. Under the inspirational leadership of its Artistic Director Robert Cohan, she became one of the very few pianists with the deepest understanding of modern dance, and her company class improvisations became the stuff of legend. These in turn led to works commissioned and conceived for dance by the company, and Alberga later became the company's Musical Director – conducting, composing and playing on LCDT's many tours.

It was on leaving LCDT that Alberga was able to fully embark on her calling as a composer. Since then, interest in her music across all genres – orchestral, chamber, vocal, as well as works for stage and screen – has accelerated, while her output has continued to grow.

In 2015 her commissioned work *ARISE, ATHENA!* for the opening of the Last Night of the BBC Proms was seen and heard by millions, and cemented a reputation as a composer of huge originality and consummate skill. Alberga has gathered a number of awards, most notably a NESTA fellowship in 2000 and a Paul Hamlyn Award in 2019. In 2020 she was elected a Fellow of the Royal Academy of Music.

At different times, Alberga was a member of the African Dance Company Fontomfrom, and played guitar and sang with the Jamaican Folk Singers. She was part of the duo Double Exposure with her husband the violinist Thomas Bowes, and more recently they have together founded and nurtured Arcadia, an original festival in the English countryside where they live.

Alberga was awarded an OBE in the Queen's Birthday Honours 2021 for services to British Music.

*

Albeit brief, Eleanor Alberga's string quartet, ***Remember***, is a moving work composed in memory of the composer's mother.

*

[Daniel Bernard Roumain](#) (DBR) is a Black, Haitian-American composer who sees composing as collaboration with artists, organizations and communities within the farming and framing of ideas. Renowned for chamber, orchestral, and operatic compositions that blend electronic and African American influences, DBR has performed on *American Idol* and National Public Radio, worked with artists as varied as Lady Gaga and Philip Glass, and was nominated for a Sports Emmy for Outstanding Musical Composition for his collaborations with ESPN. He has also earned international recognition for his collaborations with Carnegie Hall, the New Jersey Symphony Orchestra, and the Sydney Opera House. Described as an “omnivorous” artist by *The New York Times*, his work centers Black political resistance and draws heavily from his background as an American with Haitian roots. He is a prolific and endlessly collaborative composer, performer, educator, and social entrepreneur. DBR is presently acting as Longy School of Music of Bard College’s first-ever Artist Activist-in-Residence where he brings over two decades of experience as a musician and activist to the yearlong position.

*

They Still Want to Kill Us

On May 31, 1921 in Tulsa, Oklahoma was a massacre by white people perpetrated upon Black people. A toxic mix of misinformation, bigotry, ignorance, and white rage ignited a race war that left hundreds dead and a nation still struggling for its identity. My son is biracial and I wonder and worry about his own fight for freedom and justice and self-identity in a country where we cannot agree on a shared morality.

It seems to me some white people still want to kill us (Black people) and the murder of Breonna Taylor and George Floyd and so many others is evidence of this blood lust sewn deep within the depraved, American psyche. Violence against BIPOC people is part of our American history, and the AAPI, the BIPOC, the LGBTQIA+, the disabled, and all those opposed to the privileged, global majority have always faced a choice: be still and silent or lift up your voice and move mountains! The audacity and hypocrisy to ask God to bless America is not lost on me or many of my friends. God Damn America has its place.

We all choose to move mountains and create new spaces for our communities. This is the work of social justice and global change. What are the words and methods of The New Racism? Everyday we are witness to it. Together, we can fight back and find love among the willing. ~DBR Brooklyn, NY March 15, 2021

*

Adolphus Hailstork was born in Rochester and grew up in Albany, New York. As a child he played violin; he began singing choral music in junior high school and also took

piano and organ lessons. He first began composing under the encouragement of his high school orchestra director.

After graduating with a degree in theory from Howard University, he spent a summer in France studying with Nadia Boulanger. Upon returning to the United States he enrolled in the Manhattan School of Music, where he earned degrees in composition. After a stint in the army, during which he ran an officer's club in Germany, he earned his doctorate from the University of Michigan.

Hailstork has taught at Youngstown State University and Norfolk State University, and is currently a professor and composer-in-residence at Old Dominion. His honors and awards include a Fullbright fellowship and two honorary doctorates, and he has been named a Cultural Laureate of the state of Virginia.

Hailstork has made a conscious effort to avoid being pigeonholed as a composer of any one type of music, although his numerous choral works and band pieces are probably his best known. However, he has also written several symphonies and other orchestral pieces, chamber works for various combinations of instruments, solo piano and organ music, and several song cycles.

His dramatic music includes an oratorio, a musical comedy, and an opera based on the poetry of Paul Laurence Dunbar. (credit: <https://guides.lib.fsu.edu/c.php?g=353115&p=2383525>)

*

In the spirit of works by Mozart and Haydn bearing the same title, Hailstork's **DIVERTIMENTO for Violin and Viola** is a charming and light-hearted suite, designed to entertain and produce smiles through elegant levity. This delight was composed as an engagement gift for violinist Eva Cappelletti-Chao and violist Philippe Chao, who premiered the work.

*

Described by *The New York Times* as a “social conscience, multimedia collaborator, system builder, rhapsodist, historical thinker and multicultural gateway,” **VIJAY IYER** has carved out a unique path as an influential, prolific, shape-shifting presence in twenty-first-century music. A composer and pianist active across multiple musical communities, Iyer has created a consistently innovative, emotionally resonant body of work over the last twenty-five years, earning him a place as one of the leading music-makers of his generation.

He received a MacArthur Fellowship, a Doris Duke Performing Artist Award, a United States Artist Fellowship, a Grammy nomination, the Alpert Award in the Arts, and two German “Echo” awards, and was voted *DownBeat* Magazine’s Jazz Artist of the Year four times in the last decade. He has been praised by *Pitchfork* as “one of the best in the world at what he does,” by the *Los Angeles Weekly* as “a boundless and deeply important young star,” and by Minnesota Public Radio as “an American treasure.”

Iyer's musical language is grounded in the rhythmic traditions of South Asia and West Africa, the African American creative music movement of the 60s and 70s, and the lineage of composer-pianists from Duke Ellington and Thelonious Monk to Alice Coltrane and Geri Allen. He has released twenty-five albums of his music, most recently *Love In Exile* (Verve Records, 2023), a collaborative trio record with Grammy-winning vocalist Arooj Aftab and multi-instrumentalist Shahzad Ismaily; *Uneasy* (ECM Records, 2021), an acclaimed trio session with drummer Tyshawn Sorey and bassist Linda May Han Oh; *The Transitory Poems* (ECM, 2019), a live duo recording with pianist Craig Taborn; *Far From Over* (ECM, 2017) with the award-winning Vijay Iyer Sextet; and *A Cosmic Rhythm with Each Stroke* (ECM, 2016) a suite of duets with visionary composer-trumpeter Wadada Leo Smith.

Iyer is an active composer for classical ensembles and soloists. His works have been premiered by Brentano Quartet, Imani Winds, Parker Quartet, Bang on a Can All-Stars, The Silk Road Ensemble, Sō Percussion, International Contemporary Ensemble, Orpheus Chamber Orchestra, LA Philharmonic, American Composers Orchestra, and virtuosi Matt Haimowitz, Mishka Rushdie Momen, Claire Chase, Inbal Segev, Shai Wosner, and Jennifer Koh, among others. He recently served as composer-in-residence at London's Wigmore Hall, music director of the Ojai Music Festival, and artist-in-residence at New York's Metropolitan Museum of Art.

A tireless collaborator, he has written big-band music for Arturo O'Farrill and Darcy James Argue, remixed classic recordings of Talvin Singh and Meredith Monk, joined forces with legendary musicians Henry Threadgill, Reggie Workman, Zakir Hussain, and L. Subramanian, and developed interdisciplinary work with Teju Cole, Carrie Mae Weems, Mike Ladd, Prashant Bhargava, and Karole Armitage.

A longtime New Yorker, Iyer lives in central Harlem with his wife and daughter. He is a professor at Harvard University, with a joint appointment in the Department of Music and the Department of African and African American Studies. He is a Steinway artist.

*

James Brown (1933-2006) was one of the greatest artists of the 20th century. His groove-based music features complex polyphony, expressive virtuosity, and a ritual-like intensity. His vocals were electrifying, his lyrics pointedly political, his dance moves revolutionary, his sense of style larger than life, his cultural impact immeasurably huge. Most of the last 50 years of American music bears a trace of his influence.

When I was asked by Brooklyn Rider to choose an artist who had inspired me, James Brown instantly came to mind. Like many, I have studied his music; of course it's best to enjoy it with your body and soul, but there is also much to learn from analyzing his

music's interlocking bass, drums, guitar, horn, and vocal parts. As a composer and bandleader I have strived for years to put some of his tactics into practice. He brought a lot of ideas to the table about groove, communication, form, and space. Each song has its own vivid and distinct identity, beginning with the intricacies in the rhythm section. The groove underlying "Super Bad" is different from the beat for "Payback," neither of which is the same as the rhythms of "Give it Up or Turn it Loose."

*So I humbly offer this small tribute to this musical giant. The title "**Dig the Say**" and section subtitles come from the lyrics to his song, "I Don't Want Nobody to Give Me Nothin' (Just Open Up the Door, I'll Get it Myself)." I am very grateful to Brooklyn Rider for offering me this opportunity, and for truly rising to the challenge themselves. ~V.I.*

*

PERFORMERS

Morgan Beckford, hailing from Memphis, Tennessee, has been singing as long as she can remember. Beginning with the children's choir at Mississippi Boulevard Christian Church at age 6, her passion for singing has taken her through a variety of genres, including opera and classical voice, musical theater, jazz and American songbook repertoire. As a student, Morgan performed a number of roles with the University of Texas Butler Opera Center, including but not limited to Mrs. McLean in *Susannah* by Carlisle Floyd, Café Olay in *Queenie Pie* by Duke Ellington, and Second Lady/Second Spirit in Mozart's *The Magic Flute*. Other professional onstage roles include Daniela in *In the Heights* with Hattiloo Theater (Memphis, TN), Hecate in Petrichor's *The Haunt* (Cambridge, MA), and Abiyoye in *The Golden Fruit* with CDL Productions (Memphis, TN). As a soloist, Morgan has performed a number of recitals and concerts, most recently as a featured soloist and lecturer for the Cambridge Public Library's *Sacred Songs and Rituals* program. Other engagements include the *Outhood Series - Queer Love* with the Theater Offensive (Boston, MA), the *Still I Rise* series at the Buckman Performing Arts Center (Memphis, TN), and featured solo work with both the Memphis Wind Symphony and the Bartlett Community Band (Memphis, TN).

When not onstage, Morgan serves as the Silkroad Connect Director for Silkroad, where she builds intentional relationships with communities to design programming that supports K-12 students and educators. Prior to joining Silkroad, Morgan held a variety of administrative positions at Opera Memphis, the Memphis Music Initiative, and the Community Music Center of Boston.

*

Each visionary performance of the award-winning [Borromeo String Quartet](#) strengthens and deepens its reputation as one of the most important ensembles of our time. Admired and sought after for both its fresh interpretations of the classical music canon and its championing of works by 20th and 21st century composers, the ensemble

has been hailed for its “edge-of-the-seat performances,” by the *Boston Globe*, which called it “simply the best.”

Inspiring audiences for more than 25 years, the Borromeo continues to be a pioneer in its use of technology, and has the trailblazing distinction of being the first string quartet to utilize laptop computers on the concert stage. Reading music this way helps push artistic boundaries, allowing the artists to perform solely from 4-part scores and composers’ manuscripts, a revealing and metamorphic experience which these dedicated musicians now teach to students around the world. As the *New York Times* noted, “The digital tide washing over society is lapping at the shores of classical music. The Borromeo players have embraced it in their daily musical lives like no other major chamber music group.” Moreover, the Quartet often leads discussions enhanced by projections of handwritten manuscripts, investigating with the audience the creative process of the composer. And in 2003 the Borromeo became the first classical ensemble to make its own live concert recordings and videos, distributing them for many years to audiences through its Living Archive, a music learning web portal for which a new version will soon be released.

Passionate educators, the Borromeos encourage audiences of all ages to explore and listen to both traditional and contemporary repertoire in new ways. The ensemble uses multi-media tools such as video projection to share the often surprising creative process behind some works, or to show graphically the elaborate architecture behind others. This produces delightfully refreshing viewpoints and has been a springboard for its acclaimed young people’s programs.

The BSQ has been ensemble-in-residence at the New England Conservatory and Taos School of Music, both for 25 years, and has, for over two decades, enjoyed a long-term relationship with the Isabella Stewart Gardner Museum where it continues to regularly appear. It is quartet-in-residence at the Heifetz International Music Institute, where first violinist Nicholas Kitchen is Artistic Director. The quartet was also in residence at, and has worked extensively as performers and educators with the Library of Congress (highlighting both its manuscripts and instrument collections) and the Chamber Music Society of Lincoln Center. The ensemble joined the Emerson Quartet as the Hittman Ensembles in Residence at the Peabody Institute in Baltimore, and was recently in residence at Kansas University, the San Francisco Conservatory, and Colorado State University, where it regularly appears.

The Quartet has collaborated with some of this generation’s most important composers, including Gunther Schuller, John Cage, György Ligeti, Steve Reich, Aaron Jay Kernis, Osvaldo Golijov, Jennifer Higdon, Steve Mackey, John Harbison, Sebastian Currier, and Leon Kirchner, among many others; and has performed on major concert stages across

the globe, including appearances at Carnegie Hall, the Berlin Philharmonie, Wigmore Hall, Suntory Hall (Tokyo), the Concertgebouw, Seoul Arts Center, Shanghai Oriental Arts Center, the Incontri in Terra di Siena Chamber Music Festival in Tuscany, Kammermusik Basel (Switzerland), the Prague Spring Festival, and the Haydn Festival in Eisenstadt.

The group recently premiered new works written for it by Sebastian Currier and Aaron Jay Kernis at recitals at Carnegie Hall, Shriver Concerts, and the Tippet Rise Art Center. The ensemble continues to perform violinist Nicholas Kitchen's transcriptions of Bach's Goldberg Variations and the Well-Tempered Clavier Bk. I, the latter of which the BSQ recently released an acclaimed premiere recording which hit the billboard charts.

*

*“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.”

*

Composer and improviser **Dr. Matthew Evan Taylor** has been hailed as a composer whose music is “insistent and defiant...envelopingly hypnotic” (Alan Young, *Lucid*

Culture). His music has been performed across the United States and Europe by such ensembles as the Cleveland Orchestra, the Detroit Symphony, and Metropolis Ensemble. As a performer, Matthew has collaborated with such creators as musician Elliott Sharp, visual artist Dannielle Tegeder, and dancer Sara Shelton.

Dr. Taylor's music is sparked by his curiosity about the surrounding world and the inherent social bonds built through music. Whether he is addressing issues about the nature of time or the bounds of the human breath on musical performance, Dr. Taylor writes music that is engaging, surprising, and unmistakably human. His aesthetic is typified by vibrant instrumental colors, mercurial juxtapositions, and an affinity for groove.

Innovative projects such as *Say Their Names*, *Postcards to the Met*, and *The Unheard Mixtapes* were created as new templates for composition and performance in the wake of the pandemic. His ongoing series *The Living Score* aims to decolonize the compositional process by democratizing the most precious Western musical artifact – the musical score. He is also focusing much of his work on the climate crisis and redefining virtuosity.

Dr. Taylor's music is available on all streaming platforms through New Amsterdam Records. He serves as a member of the music faculty at Middlebury College – where he is Assistant Professor of Music – and the composition faculty at the Longy School of Music of Bard College.

BUT WAIT, THERE'S MORE!

[SAVE THE DATES FOR the rest of SEASON 24:](#)

JANUARY 21, 2024 (virtual): [GROOVE & GRIT](#)

with multidisciplinary artist Daniel Callahan and a NewGal commissioned world premiere for rap, bass clarinet and piano by Kevin Madison

MARCH 22, 2024 (in person): [LEGACY](#)

with painter Lisa Flieger and a NewGal commissioned world premiere for poet Ann Bookman, pianist Sarah Bob and electronics by Lainie Fefferman

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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 Geoffrey Edwards, Rhaea D'Aliesio, 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.

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>

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

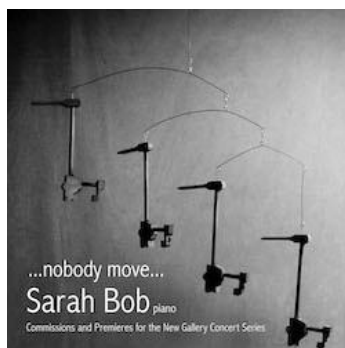
The world needs music now more than ever. We prepare students to become exceptional musicians who can engage new audiences; teach anyone, anywhere; and use artistry to change lives in communities around the world. We are a degree-granting conservatory in Cambridge, MA with an additional campus in Los 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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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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[...nobody moves...Commissions and Premieres for the New Gallery Concert Series Sarah Bob, piano](#)



THANKS FOR CELEBRATING OUR 24th 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 October 1, 2023:

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Martha Kovar and Margaret (Margie) McDonald.

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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](#) (NewGal) presents new pieces of music and visual art, along with the composers and artists who create them. NewGal'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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and, with love and deep appreciation,
former Advisory Board Member,
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