



## The New Gallery Concert Series

presents

**MAGIA**

**(formerly known as Groove and Grit)**

*Celebrating themes of wonder, masking and true identity, how we connect, see ourselves and each other.*

JANUARY 21, 2024 \* 8pm\* VIRTUAL

In partnership with the Longy School of Music of Bard College

Sarah Bob, NewGal Founding Artistic Director

[www.newgalleryconcertseries.org](http://www.newgalleryconcertseries.org)

## **PROGRAM**

Featuring visual artist [DANIEL CALLAHAN](#)

and performances by

[Rane Moore](#), bass clarinet

[Sarah Bob](#), piano

[Fabiola Méndez](#), cuatro

[Jonathan Suazo](#), saxophone

[Aaron Trant](#), percussion

[Daniel Callahan](#), poetry, rap

**Who rules everything around me?** (Nov.2023) for bass clarinet and piano

by **Kevin Terrell Madison** (1995)

NEW GALLERY CONCERT SERIES COMMISSIONED WORLD PREMIERE

**INTERLUDE: Underwater** (2024) for solo percussion by **Aaron Trant** (1973)

NEW GALLERY CONCERT SERIES COMMISSION

**Nuestro Jardín** (2022) for saxophone and cuatro

by **Jonathan Suazo** (1989)

**INTERLUDE: Sunburst** (2024) for solo percussion by **Aaron Trant**

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**Message** by **Daniel Callahan**

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**La Magia** (Dec.2023) for saxophone and cuatro

by **Jonathan Suazo**

NEW GALLERY CONCERT SERIES COMMISSIONED WORLD PREMIERE

**INTERLUDE: Pac Man** (2024) for solo percussion by **Aaron Trant**

NEW GALLERY CONCERT SERIES COMMISSION

**Who rules everything around me?** (2024) for rap, bass clarinet, and piano

Music by **Kevin Terrell Madison** (1995), Lyrics and mix by **Daniel Callahan**

NEW GALLERY CONCERT SERIES COMMISSIONED WORLD PREMIERE

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All INTERLUDES and INTRO/EXIT music by **Aaron Trant** are New Gallery Concert Series

2024 Commissioned World Premieres.

**Scott Quade**, video editor

**Geoffrey Edwards**, audio/video of Longy School of Music of Bard College

**Daniel Villanueva** videographer of New Village Media

*If you are viewing the Groove and Grit premiere on January 21, 2024, please stay online and join us for an interactive Zoom reception!*

## **FEATURED VISUAL ARTIST**

**[Daniel Callahan](#)** is a multimedia artist, filmmaker and designer. Merging a legion of disciplines including painting, digital photography, film, music, writing and performance, Daniel works to craft immersive experiences incorporating story, ritual, and the human form to explore aspects of resilience and mysticism.

Best known for his painterly technique of MassQing - a ritual painting of the face used to reveal rather than conceal one's inner essence - Daniel and his work have been featured at the Museum of Fine Arts, The Isabella Stewart Gardner Museum, the Institute of Contemporary Art, The New Orleans Museum of Art and the Queens Museum, as well as in publications such as Believer Magazine, The Bay State Banner, and Words Beats & Life: The Global Journal of Hip-Hop Culture.

Daniel is a graduate of the University of Pennsylvania School of Design where he received a Bachelors of Applied Science in Fine Arts and Africana Studies, and Emerson College where he received a Masters in Fine Arts in Film and Video. Daniel is a recipient of the Donor Circle for the Arts Grant, the New England Foundation for the Arts Creative City Grant, a Mass Cultural Council's CYD Teaching Artists Fellow and a Creative Entrepreneurship Fellow of the Greater Boston Arts & Business Council. For more info, please go to [www.danielcallahan.com](http://www.danielcallahan.com).

## **ABOUT OUR MUSICIANS**

Deemed as both an “engaging” composer as well as a “sure, adept, and nuanced” percussionist by The Boston Music Intelligencer, **[Aaron Trant](#)**, composer of all of the interludes based on artwork by Daniel Callahan and the opening and closing credit music, 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 and is the cofounder, performer and composer for the After Quartet, one of the few groups dedicated to the art of live musical accompaniment of silent film. Aaron was formerly the assistant director, percussionist and composer for the renowned Firebird Ensemble but still continues this role with his piano/percussion group, Primary Duo. Most recently, he is a regular performer with Teatro Nuovo, a company devoted to cutting edge interpretation of classic Italian opera. Past commissions and performances of his work include collaborations with visual artist Yu-Wen Wu, soprano Lisa Saffer, Firebird Ensemble, Endy Emby, Mark Gould, Prana, Primary Duo, After Quartet, the Boston Modern Orchestra project’s Club Cafe Series, the University of Massachusetts at Lowell Percussion Ensemble, and multiple times with the New Gallery Concert Series. 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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**Kevin Terrell Madison** (he/they) is a pianist-composer and DJ currently living in Los Angeles, getting his doctoral degree from CalArts as a performer-composer. Credits to their name as a composer include premieres at/with: New Gallery Concert Series, Le Poisson Rouge, Carnegie Hall, Zimmerli Art Museum, Boston Museum of Fine Arts, Bang on a Can, Rehearsal for Life, Castle of our Skins, Brevard Music Festival, WQXR, Minaret Records, re:publica (Hamburg), Lunga Festival (Iceland), Baltimore Music Festival, Hinge Ensemble, Spectrum NYC, Pink Noise (rip), several university ensembles and students, as well as a string of house shows he hosted in the basement of his Boston apartment with the now disbanded ensemble "Sorry for Yelling." As a pianist, Kevin has toured nationally with Evan Ziporyn's Blackstar orchestra, performed Beethoven 3 with the Brevard Symphony Orchestra, brought several lesser known pieces by Nigerian composer Joshua Uzoigwe to the attention of pianists worldwide through his recordings with Berklee, premiered his own works at several aforementioned venues, and now plays in band "No Worries Let Me Know" formed in mid-2023 with co-creator and singer (recently featured in Star Choir with Industry Opera) Mikaela Elson. As a DJ/producer, Kevin has spun several parties at Precinct, Bullet Bar, Micky's, SoHo House, The Bourbon Room and Bar Lubitsch, all in Los Angeles, as well as several raves in warehouses of LA and remote areas of the Joshua Tree Desert. Their live mixes have been featured on KCHUNG and Dublab radio. Their early-2023 dance music EP "Ash" was featured at the Bourbon Room in collaboration with fashion designer Trustin St. Trustin, premiering an all-recycled denim line in which Kevin was also a featured runway model. His research at CalArts includes Solange Knowles, dance music culture, black counter-culture, his training in classical music and neoliberalism as it relates. By graduation, they will have taught their self-designed course "Queering Musical Symbolology," as well as "Disco: Emancipatory Dancefloors" with co-teacher Emily Evans. As well, Kevin was quoted in February of 2023 by LA Times reporter Justin Ray for his reflections on queer culture in Los Angeles. Kevin is on track to graduate from CalArts in May of 2024, and plans on continuing to share research and music in Los Angeles for the foreseeable future.

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*Lately I've been trying to connect with the way I wrote music when I first fell in love with writing music. It's very much based on what's pleasurable to my ear. I love the harmonies in this piece, I love the counterpoint, and I love the emotional shifts that take place. The process I take to create something I know I'm going to enjoy is improvisational at its core - I start by playing something I like on the piano - in this*

*piece, it's the figure you hear in the very first measure. And everything else improvisationally evolves from there. As I near the ending of what I'd call the "introduction", the part where all the smaller elements of the piece have been displayed, I start to think about the overall form and how I can call back to those smaller pieces. I love the feeling that a piece of music knows itself very well - it just seems to know what it should or shouldn't do.*

*That is something beyond what I as a composer even understand about music. We can put all these words and labels on the techniques involved, but at the end of the day, a piece of music that knows who it is consistently reaches beyond those things. That's my goal when I write music, because I believe it accesses something true about the nature of our existence. I want to communicate this spiritual beauty that I experience while writing and playing in the hopes that we can all share that together in the space while listening together at the piece's performance. Improvisation is a pulling from this spiritual externality, refracted through my internal experience as a human. The obvious meeting point between the two being the music itself.*

*The title of this work is a reflection of the overall mood of the work, which is probably reflective of my overall mood. There is questioning, desperation, grief, and acceptance in this piece. I hope that the title encourages people to question things in their own lives while listening, to allow the spiritual nature of music to overcome them and allow them a moment of deeper understanding about themselves. **"Who rules everything around me?"** is a purposely open-ended question that provokes the listener to make it personal. I want people, audience and performers alike, to have these personal experiences while play-listen-ing to my music. ~K.M.*

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**Jonathan Suazo** is a Puerto Rican Saxophonist / Composer / Educator. His music is inspired by artists like Kenny Garrett, Miguel Zenón, David Sánchez, John Coltrane and many more. His new Ricano project highlights traditional rhythms from his Puerto Rican / Dominican roots within a Cross-Cultural Fusion container of his many musical influences. Learn more at [www.jonathansuazo.net/ricano](http://www.jonathansuazo.net/ricano)

Jonathan obtained his Bachelor's Degree in Jazz & Caribbean Music at the Conservatorio de Música de Puerto Rico, and his Masters Degree in Contemporary Performance at Berklee College of Music (Global Jazz Institute). He's been named one of the Top Ten Emerging Jazz Artists of 2023 by [The Recording Academy](#). He's a 2023 [Winter South Arts Jazz Road Artist](#), a 2023 [New Music USA Creator Fund](#) Recipient, and has been taught by renowned musicians like: David Sanchez, Terri Lyne Carrington, Marco Pignataro, John Patitucci, Danilo Pérez, George Garzone and Joe Lovano.

Jonathan has also performed in venues such as Dizzy's Club Coca Cola, Santo Domingo Jazz Festival, Springfield Jazz & Roots Fest, Martinique Jazz Fest, DR Jazz Fest, Puerto

Rico Heineken Jazz Fest, SF JAZZ, Elephant Room Austin TX, SXSW, Isabella Stewart Gardner Museum, The MFA Boston, and many more. He's collaborated / performed with artists such as: Terri Lyne Carrington, Paoli Mejías, ILÉ, Miguel Zenón, Emil "El Hijo de Borikén" Martínez, David Sánchez, Kevin Harris, Rakalam Bob Moses, Giovanni Hidalgo, Christian Nieves, Ricky Rodriguez, Tito Matos, Ricardo Pons, Calma Carmona, William Cepeda, Jon Secada, Pedro Capó, Obie Bermudez, Hans Glawischnig, Humberto Ramirez, Silverio Perez, Tony Escapa, Charlie Sepúlveda and many others. Jonathan is also co-leader of the free improv/experimental group, the [No Base Trio](#). For more information, please go to <https://www.jonathansuazo.net/>

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***La Magia** translates to “The Magic” and it celebrates the joyous combination of rhythmic influences from Puerto Rico and Dominican Republic within a duo musical format of Saxophone and Puerto Rican Cuatro. This piece also symbolizes the great things that can come from union, fusion, embracing, empathy, all things that seem to be so necessary in the challenging times humanity is living through. ~J.S.*

***Nuestro Jardín** translates to “Our Garden.” Through the ups, downs, questions, responses, and intertwining passages of this melody, my intention is to draw the outlines and specific qualities of the garden of life that I’m growing alongside my life partner Fabiola. This piece is meant to communicate the importance of owning your story and cultivating your own garden with your family, partner, friends, etc. Your garden can be very different from other gardens, this doesn’t make it more, or less, it means it’s the one you are intentionally planting seeds in. ~J.S.*

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**Fabiola Méndez**, B.M is a Puerto Rican cuatro player, singer, composer, and educator. Her artistic vision and original music focus on the exploration of her culture, her ancestry, and her identities.

Native to Caguas, PR, Fabiola Méndez began playing the cuatro, a 5-double string traditional guitar of Puerto Rico, when she was 6 years old. She was a student at the Hogar del Cuatro Puertorriqueño, the Humacao Musical Institute, the Antonio Paoli School of Music in Caguas, the Conservatorio de Artes del Caribe, and Berklee College of Music, where in 2018 she graduated as the first student to play the Puerto Rican cuatro as principal instrument.

She has worked with organizations such as the Metropolitan Museum of Art in NYC, the Museum of Fine Arts in Boston, Celebrity Series of Boston, New Orleans Jazz & Heritage Festival, Isabella Stewart Gardner Museum, Puerto Rican Arts Alliance in Chicago, Instituto de Cultura Puertorriqueña, among many others. She has collaborated with artists such as the Puerto Rico Symphony Orchestra, Totó La Momposina, Pedro Capó, Andy Montañez, Victoria Sanabria, Cucco Peña, Decimanía de Puerto Rico, Danny

Rivera, Chicago Philharmonic, and the Boston Landmarks Orchestra. Her list of recordings include: the Banco Popular Special Eco (2008), Fabiola Méndez and Herencia Criolla (2009), Ready for Departure (2014), Cuatro Sinfónico (2019), Al Otro Lado Del Charco (2019), and Afrorriqueña (2021), the last three being cataloged as part of the best 20 productions of 2019 and 2021 consecutively, according to the National Foundation for Popular Culture. In 2022, she produced her first documentary "Negrura", showcasing Afro-Latinx stories on topics around colorism and discrimination within our own communities.

In recent years, she's had the honor of receiving recognition such as the Quincy Jones Award, ambassador for the Puerto Rican Day Parade in NYC, a motion from the PR House of Representatives, the Brother Thomas Fellowship 2021, the Whippoorwill Arts Fellowship 2022, and the ASCAP Foundation Lucille and Jack Yellen Award 2022.

Currently, Fabiola and her trio present her original music nationally and internationally. She is an artist in residence for the Boston Landmarks Orchestra, a fellow for Whippoorwill Arts, and a composer for children's animated series, including PBS Kids shows Alma's Way and Work It Out Wombats, and HBO Max's Mecha Builders, produced by Sesame Street. For more info, please go to [www.fabiolamendezmusic.com](http://www.fabiolamendezmusic.com)

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Clarinetist **Rane Moore** is well-regarded for her thoughtful, provocative interpretations of standard and contemporary repertoire. Fiercely devoted to the new music communities of the East Coast and beyond, Moore is a founding member of the New York based Talea Ensemble which regularly gives premieres of new works at major venues and festivals around the world. Ms. Moore is also a member of the award-winning wind quintet, The City of Tomorrow, Boston's Sound Icon, and bass clarinet ensemble Improbable Beasts.

Moore is a regularly invited collaborator with the International Contemporary Ensemble (ICE), Bang on a Can All-Stars, New York New Music Ensemble, Boston Musica Viva, Emmanuel Music, A Far Cry, Boston Modern Orchestra Project, Alarm Will Sound, NOW Ensemble, Boston Ballet Orchestra and is the principal clarinetist for the Boston Philharmonic and Boston Landmarks Orchestra.

Her latest festival and series performances include high-profile events at the Tanglewood Music Festival, Lincoln Center Festival, Wien Modern, Warsaw in Autumn, ECLAT in Stuttgart, Darmstadt International Music Festival, Resonant Bodies Festival in New York, Festival Musica Strasbourg, Luxembourg Philharmonie, Project Gruppe Neue Musik in Bremen, Monday Evening Concerts in Los Angeles, Ojai Music Festival, Cervantino Festival in Mexico, Time of Music in Finland, Bludenzener Tage Zeitgemäßer Musik, Transit Festival in Belgium, Time Spans in Colorado and New York, Contempuls 5 in Prague, Sacrum Profanum in Krakow, June in Buffalo, The Village Vanguard,

Newport Jazz Festival, Saalfelden Jazz Festival, and Jazz à la Villette in Paris as well as local and emerging series such as Monadnock Music, Rockport Music, Kingston Chamber Music Festival, Town Hall Concerts in Seattle, and Trinity Wall Street in New York.

Ms. Moore is a passionate educator and is on the faculty at Boston Conservatory at Berklee, Longy School of Music of Bard College, and the Summer Institute for Contemporary Performance Practice at New England Conservatory.

She is the co-artistic director of Winsor Music, a much beloved chamber music series and musical outreach organization in the Boston area.

She has recordings on over a dozen labels including Tzadik, Pi, Wergo, Kairos and ECM records. Critics have praised her "enthraling," "tour-de-force," and "phenomenal" performances.

Ms. Moore is a Buffet Crampon Performing Artist.

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*“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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## **BUT WAIT, THERE’S MORE!**

### **SAVE THE DATE FOR NEWGAL’S SEASON FINALE:**

**MARCH 23, 2024 (in person): LEGACY**

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

*Also featuring Eden Mac-Adam Somer, Hankus Netsky, Evan Tucker, & Derek David*

Pickman Hall at the Longy School of Music of Bard College

27 Garden Street, Cambridge, MA

***Stay in touch by joining our [mailing list](#), liking us on [Facebook](#), following us on [Instagram](#), [YouTube](#), and checking in on our [website](#).***



**Special thanks to the [Longy School of Music of Bard College](#), the [NewGal Board of Directors and Advisory Board](#), **Scott Quade** of [Scott Quade Videography](#), 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](#)**

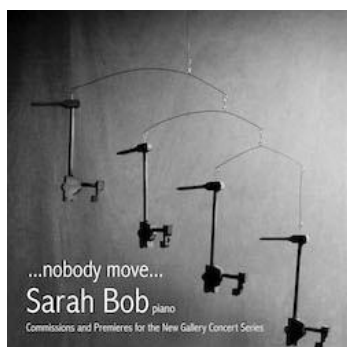
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Buy our internationally acclaimed debut album, considered one of The Boston Area's Best Classical Recordings of 2019 (*The Boston Globe*), National Sawdust's Album of the Week, and according to the *San Francisco Chronicle* a release that "opened my 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 January 13, 2024:

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The Howard and Katherine Aibel Foundation, Inc.

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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.

THANK YOU FOR BEING A PART OF OUR NEWGAL COMMUNITY!

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[www.newgalleryconcertseries.org](http://www.newgalleryconcertseries.org)

and, with love and deep appreciation,  
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