



[The New Gallery Concert Series](#)
presents its 25th Anniversary Season Opener
REFLECT

November 2, 2024 * 7pm *

In partnership with the Longy School of Music of Bard College
Pickman Hall
27 Garden Street, Cambridge, MA

Sarah Bob, NewGal Founding Artistic Director
Featuring visual artist STEVE ALDEUS
www.newgalleryconcertseries.org

PROGRAM

Aaron Trant, percussion
Gabriela Diaz, violin
Sarah Bob, piano
Steph Davis, marimba
Steve Aldeus, featured visual artist

Agoru VI for solo marimba (1988)
by Alvin Singleton (1940)

Touching with Sound for solo piano (2023)
by Lei Liang (1972)
BOSTON PREMIERE

Percussion Improvisation #1 based on the artwork of Steve Aldeus
by Aaron Trant (1973)

Navassa National Anthem for violin and piano (2007)
by Daniel Bernard Roumain (1970)

Percussion Improvisation #2 based on the artwork of Steve Aldeus
by Aaron Trant

I go to prepare a place for you for solo marimba (2020)
by Steph Davis (1999)

Solo Cadenzas: My Life on the Plains for solo piano by Lee Hyla (1952-2014)
Arranged by Sarah Bob (2012)

New Reflections (2024) by Steve Aldeus

I Need to Cry but Can't for piano + (2017) by Daniel Bernard Roumain

Spiegel im Spiegel for violin and piano (1978) by Arvo Pärt (1935)

FEATURED VISUAL ARTIST: [STEVE ALDEUS](#)

Born in Cambridge and presently working and residing in Melrose, Steve Aldeus received his MFA from Lesley College Art and Design and his BFA from the Art Institute of Boston, Lesley University. Breaking things down and building them up is a recurring theme in his work. Collage, Assemblage, and Painting have become a language that helps him talk about his ideas, letting the material tell him what to do to reconstruct an image through a black cultural lens.

My art and the show's theme revolve around the ideas of perception, reality, and reflection. Through my collages, I invite the audience to explore these concepts, encouraging a deeper, more introspective interaction with the art, which aligns with the reflective nature of the show's theme.

My collages break down reality into components and then reassemble them, creating a new perspective or "reflection" of reality. This mirrors the way people reconstruct their perceptions or identities from fragmented experiences and feelings. It also serves as a mirror to the complex dialogue surrounding identity, culture, and perception. ~S.A. @stevealdeusstudio

COMPOSERS AND THEIR COMPOSITIONS

[Alvin Singleton](#) was born in Brooklyn, N.Y., attended New York University and Yale and, as a Fullbright Scholar, also studied at Accademia Nazionale di Santa Cecilia in Rome, Italy. After living and working in Europe for fourteen years, Singleton returned to the U.S. to become Composer-in-Residence with multiple orchestras, colleges, and ensembles. In addition, he served as Visiting Professor of Composition at the Yale University School of Music.

Singleton has amassed numerous awards throughout his compositional life and composed music for theater, orchestra, solo instruments, and a variety of chamber ensembles. His compositions have been performed by major symphony orchestras including Boston, Pittsburgh, Houston, Atlanta, Cleveland, Detroit, Oregon, the American Composers Orchestra, the Rotterdam Philharmonic, l'Orchestre de Paris, to name a few, as well as chamber music ensembles and serieses including the Kronos Quartet and the Chamber Music Society of Lincoln Center.

Alvin Singleton's eight-part masterpiece Argoru, whose title comes from the Ghanaian Twi language and means "to play." Singleton composed this kaleidoscopic work for eight instruments over a period of more than 30 years. Delight in the joyful juxtaposition of flute,

*piano, vibraphone, and more in this spirited collection of pieces. Tonight you hear **Agoru VI** for solo marimba.*

Chinese-born American composer [Lei Liang](#) is the winner of the Rome Prize, the recipient of a Guggenheim Fellowship, a Koussevitzky Foundation Commission, a Creative Capital Award, and the Goddard Lieberon Fellowship from the American Academy of Arts and Letters. His concerto *Xiaoxiang* for saxophone and orchestra was named a finalist for the Pulitzer Prize in Music in 2015. His orchestral work, *A Thousand Mountains, A Million Streams*, won the prestigious Grawemeyer Award for Music Composition in 2021.

Lei Liang was commissioned by the New York Philharmonic and Alan Gilbert for the inaugural concert of the *CONTACT!* new music series. Other commissions came from the Fromm Music Foundation, Meet the Composer, Chamber Music America, among others. Lei Liang's twelve portrait discs are released on Naxos, New World, Mode, Albany and Bridge Records. He has edited and co-edited seven books and editions and published more than forty articles.

From 2013-2016, Lei Liang served as Composer-in-Residence at the Qualcomm Institute where his multimedia works preserve and reimagine cultural heritage through combining scientific research and advanced technology. In 2023, the Institute launched "Lei Lab" where he continues to collaborate with engineers, geologists, oceanographers and software developers, to explore what he calls "the unique potential for learning offered by creative listening."

Lei Liang studied with Sir Harrison Birtwistle, Robert Cogan, Chaya Czernowin, Mario Davidovsky, and received degrees from the New England Conservatory of Music (B.M. and M.M.) and Harvard University (Ph.D.). He is Chancellor's Distinguished Professor of Music at the University of California, San Diego. His catalogue of more than a hundred works is published exclusively by Schott Music Corporation (New York).

Touching with Sound was inspired by a moment when I listened to the recordings of sonar signals with oceanographers John Hildebrand and Joshua Jones in one of our zoom meetings during the pandemic.

As reflected on this, I transposed the high-frequency signal downward to create a spiral sweeping across the registers, enhanced the reverberance and slowed down the pulse, their eyes lit up and they marveled, "listen to the echoes!"

Echolocation is both seeing and touching with sound. It gives the animals magical eyes and hands to illuminate and touch their surroundings.

The beginning double-attack is the mechanical sonar signal in the extreme high register, and its echo. The original signal is so high for human ears to perceive the richness of its sound - we simply don't have the cognitive capacity to appreciate it. But the piece takes this

signal and its echoes on a gradual downward spiral through the registers of the piano, so the richness of the signal can be revealed to our human ears. A simple mechanical signal is in fact so rich in harmonies. We just need some help to hear them!

Dr. Joshua Jones wrote the following when he received my dedication of the piece, returning from a research trip to the Arctic:

“This was such a special treat to come home to. The signal at first simply reflects off the composer. It almost bounces directly off the piano. As the piece progresses, the same source signal interacts with and is changed by deeper layers of thought and feeling, becoming a more complex return that illuminates for the listener the internal landscape of the composer and his relationships with sound, the natural world, and the two oceanographers to whom the piece is dedicated. I am touched. Truly. Thank you for sharing this with us and for allowing us to be a part of your work and life.”

Touching with Sound was commissioned by the ProtoStar Group, and was premiered by a consortium of pianists around the world in 2024. ~L.L.

Known for his signature violin sounds infused with myriad electronic and African-American music influences, [Daniel Bernard Roumain](#) takes his genre-bending music beyond the proscenium. He is a composer of solo, chamber, orchestral, and operatic works, and has composed an array of film, theater, and dance scores. He has composed music for the acclaimed film *Ailey* (Sundance official selection); was the first Music Director and Principal Composer with the Bill T. Jones/Arnie Zane Company; released and appeared on 30 album recordings; and has published over 300 works. He has appeared on CBS, ESPN, FOX, NBC, NPR, and PBS; and been presented and collaborated with the Brooklyn Academy of Music, Kennedy Center, Lyric Opera of Chicago, and Sydney Opera House. He was Artist-in-Residence and Creative Chair at the Flynn in Burlington, Vermont. Currently, he is the first Artistic Ambassador with Firstworks; the first Artist Activist-in-Residence at Longy School of Music; and the first Resident Artistic Catalyst with the New Jersey Symphony.

Roumain is an Atlantic Center Master Artist, a Creative Capital Grantee, and a Hermitage Artist Retreat Fellow. He has won the American Academy in Rome *Goddard Lieberman Fellowship*; a Civitella Ranieri *Music Fellowship Award*; two regional Emmy Awards for *The New Look of Classical Music: Boston Pops Orchestra* and *Art is Essential: New Jersey Symphony*; National Sawdust *Disruptor Award*; and the Sphinx Organization *Arthur L. Johnson Award*. He has been featured as a keynote speaker at universities, colleges, conservatories and technology conferences, and was the first ASU GAMMAGE Residency Artist. He has lectured at Yale and Princeton University and was a Roth Distinguished Visiting Scholar at Dartmouth College. He currently serves as a board member for the Association of Performing Arts Professionals (Vice Chair), the League of American Orchestras, and is a voting member for

the Recording Academy GRAMMY awards.

A student of William Albright, Leslie Bassett, and William Bolcom, Roumain graduated from Vanderbilt University and earned his doctorate in music composition from the University of Michigan. He is currently a tenured Associate and Institute Professor at Arizona State University Herberger Institute for Design and the Arts.

DBR says about **NAVASSA NATIONAL ANTHEM:**

Growing up in a Haitian household, my father and mother told us stories about the island of Navassa. According to them, there were ships under the island filled with gold from sunken French and Spanish ships, and that the small parcel of land was claimed by Haiti and France and even America through its storied history. Rich in Guano, a valuable fertilizer, and now a claimed territory by the United States, I thought this neglected place needed its own national anthem, a score to a soundtrack for those left behind. My parents would tell me that their parents told them that Navassa was inhabited by iguana, birds, insects, and ghosts. In some ways, my score speaks to that mythology and the music seeks to capture a kind of nationalism, misery, and the macabre. ~D.B.R.

Steph Davis is a marimbist, composer, and cultural activist.

Hailed by The Washington Post as a "crisp, controlled" performer who "is engaged in deep explorations of acoustic and historical resonance," Steph tours the U.S. as a marimba soloist and chamber musician. Encompassing African American spirituals, the Black classical tradition, West African gyl music, and contemporary classical music, Steph's performances push the boundaries of genre while centering African-descended people and cultures. Through their arrangements, Steph has contributed over 20 works by Black composers to the marimba's repertoire, in addition to premiering dozens of works. They have been awarded residencies at the Goethe-Institut Boston, Avaloch Farm Music Institute, and Boston Center for the Arts. Steph proudly endorses Marimba One instruments and mallets as a Marimba One Premier Artist. Steph received their M.M. in marimba performance from the Boston Conservatory, where they studied with Nancy Zeltsman. Steph resides in Dorchester, Boston, MA.

*Inspired by the last words spoken by abolitionist Harriet Tubman, **I go to prepare a place for you** was created while imagining and remembering the world of Harriet Tubman — the ground she traveled, the battles she fought, and the perseverance and spiritual fortitude she embodied and inspired within others.*

Out of the spacious beginning of the piece emerges a programmatic narrative communicated through contrast between the low and high registers of the marimba,

signifying the slave society/economy of Antebellum U.S. and the self-emancipation of Black Americans, respectively. From this contrast, a story of persistence, collective action, faith, escape and expedition, confrontation, and legacy is told. Throughout this story, bright and dreamy textures represent Tubman's visions in which she convened with the divine; a long and winding melody played over an ominous, bell-tolling bass line represents the escape routes that Tubman and her passengers traveled, which stretched from southern plantations to free northern cities; a quotation of the traditional African American spiritual "Deep River" recalls what it was like to dream about a home over Jordan, a metaphor for crossing over into freedom. As a conductor along the Underground Railroad, Tubman helped to lead many formerly enslaved Black people to freedom.*

As one listens, they might breathe with the performer. They might close their eyes and imagine the voices, the dreams, the pain, and the prayers of the people and Black freedom tradition Harriet Tubman represents. When the piece finds itself to its end, they might remember Tubman's last words, "I go to prepare a place for you," and think about their relationship with — and perhaps their responsibility to — this place of preparation. ~S.D.

*Maxile Jr., Horace J. "Signs, Symphonies, Signifyin(G): African-American Cultural Topics as Analytical Approach to the Music of Black Composers." *Black Music Research Journal* 28, no. 1 (2008): 123-38.

[Lee \(Leon Joseph\) Hyla](#) was an award-winning American composer from Niagara Falls, New York. He was born there August 31, 1952, and grew up in Greencastle, Indiana. After graduating from the New England Conservatory of Music (B. Mus., 1975), he studied at SUNY – Stony Brook (M.A, 1978), and then lived in New York City for over ten years. In 1992 he returned to Boston to teach at the New England Conservatory, where he eventually became co-chairman of the composition department. In September 2007 he assumed the Harry N. and Ruth F. Wyatt Chair of Music Composition at Northwestern University. He passed away at the age of 61 on June 6, 2014, in Chicago.

The music of Lee Hyla sought to find a common ground between the tradition of postwar American Expressionism represented by composers such as Stephan Wolpe and Elliott Carter and the gritty urban style of avant-garde Jazz musicians like Cecil Taylor. Hyla also integrated aspects of the rougher styles of Rock (especially Punk) and free jazz into the unique mix of his music. Despite its high energy and raw surface, the music is fully notated, with nothing improvised, nor is there anything haphazard about Hyla's sense of pitch, or dramatic structure, both of which are meticulous in a way that allows raucousness to achieve elegance. He was known to be an inspirational pedagogue as well as an incisive and expressive composer, and is sorely missed by students, colleagues, and friends alike. His music is available on the Nonesuch, New World, Avant, CRI, Tzadik and BMOP Sound labels.

It was always a pleasure to work with the ever fun, witty, brilliant Lee Hyla. To be able to hear his music, let alone play it, is incomparably satisfying. Knowing someone like him, a composer with a musical imagination like no other, teacher, collaborator, mentor, and New Year's Day party host extraordinaire, I will always feel his impact on my life. He and his wife, friend and visual artist Katherine Desjardins, had great enthusiasm for the idea of the New Gallery Concert Series way back when. Their trust in me and the work along with great advice and hands on support were helpful ingredients to nurturing the seedling beginning of the New Gallery Concert Series.

*My arrangement of **Solo Cadenzas: My Life on the Plains** is quite different from the original 25 minute, three movement work Lee wrote for us seven players of the esteemed Firebird Ensemble. With Lee's blessing, I had the privilege of using all of his virtuosic, bird call piano solos along and selected chamber passages he had originally written for me as part of the ensemble, and turn them into a charming five minute solo work. Not one note has been altered from the original, simply passages' sequence. I am sorry he never got to hear it in its final form. We all miss him greatly. ~Sarah Bob*

Recording of Sarah Bob's *Solo Cadenzas* arrangement can be found on Avie Records [here](#).

Recording of Lee Hyla's original *My Life on the Plains* with the Firebird Ensemble found on Tzadik [here](#).

The Estonian composer **Arvo Pärt** is an extraordinarily reclusive yet successful musician. Worldwide, his music is among the most frequently performed of all contemporary composers – and yet he rarely, if ever, seeks any kind of limelight or recognition. In many ways, Pärt's serene work for violin and piano **Spiegel im Spiegel** is a perfect musical reflection of the composer's own character.

Pärt started out as a composer by embracing many of the popular avant-garde musical approaches of the day. His works weren't particularly melodious in the traditional sense; instead, they were both complex and challenging. But in the late 1970s, Pärt completely abandoned this approach. *Spiegel im Spiegel* was one of his first musical demonstrations of his change of heart. From this point on, his music would be 'Tinntinabular' in style – a term coined by Pärt himself to describe his minimalist, meditative compositions.

Translated as 'Mirror in the Mirror', *Spiegel im Spiegel* is enduringly popular for the calm, still environment it inhabits, in a world that is so often much more noisy and frantic.

~notes from Classic FM n<https://www.classicfm.com/composers/part/music/arvo-part-spiegel-im-spiegel/>

PERFORMERS

See **Steph Davis** under *COMPOSERS* and their *COMPOSITIONS*

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 received great acclaim for his original score and solo percussion performance of the Chris Marker film, *La Jetée* and was 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. Presently, he continues with the same title in his piano/percussion group, Primary Duo and 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.

Georgia native **Gabriela Diaz** began her musical training at the age of five, studying piano with her mother, and the next year, violin with her father.

As a childhood cancer survivor, Gabriela is committed to supporting cancer research and treatment in her capacity as a musician. In 2004, Gabriela was a recipient of a grant from the Albert Schweitzer Foundation, an award that enabled Gabriela to create and direct the Boston Hope Ensemble. This program is now part of Winsor Music. A firm believer in the healing properties of music, Gabriela and her colleagues have performed in cancer units in Boston hospitals and presented benefit concerts for cancer research organizations in numerous venues throughout the United States.

A fierce champion of contemporary music, Gabriela has been fortunate to work closely with many significant composers on their own compositions, namely Pierre Boulez, Magnus Lindberg, Frederic Rzewski, Alvin Lucier, Unsuk Chin, John Zorn, Joan Tower, Jessie Montgomery, Roger Reynolds, Chaya Czernowin, Steve Reich, Tania León, Brian Ferneyhough, and Helmut Lachenmann. Gabriela plays regularly with Castle of our Skins, Radius Ensemble, is concertmaster of the Boston Modern Orchestra Project, and is a member of the International Contemporary Ensemble (ICEensemble), and A Far Cry.

In 2012 Gabriela joined the violin faculty of Wellesley College. She also teaches at the Longy School of Music at Bard College. Gabriela is co-artistic director and frequent performer of the much beloved Boston-based chamber music and outreach organization [Winsor Music](#). She is proud to be a core member of the team that created [Boston Hope Music](#), bringing music to patients and frontline workers during the pandemic.

Gabriela can be heard on New World, Centaur, BMOP Sound, Mode, Naxos, and Tzadik records. Critics have acclaimed Gabriela as “a young violin master,” and “one of Boston’s most valuable players.” Gabriela's recording of Lou Harrison's Suite for Violin and American Gamelan was highlighted in the New York Times Article "5 Minutes That Will Make You Love Classical Music."

Gabriela plays on a Vuillaume violin and a viola made by her father, Manuel Diaz. Beginning in the summer of 2024, Gabriela became a member of the world-renowned [Kronos Quartet](#).

*“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."

Stay tuned for rest of SEASON 25!

REKINDLE

February 1, 2025

with painter Emily Parent

RECONNECT

May 10, 2025

with photographer Michelle Davidson Schapiro

***Plus stay tuned for our free summer annual outdoor film screening
And more 25th Anniversary Celebrations!***

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

A NOTE FROM OUR DIRECTOR:

In twenty-five years,

New Gallery Concert Series has premiered and/or commissioned well over 100 works, and brought new music and new artworks into halls, galleries, homes, universities, airwaves, schools, and museums throughout greater Boston and beyond. We've built relationships with our audiences, forged partnerships with peer nonprofits, and created opportunities for musicians, visual artists, poets, dancers, students, colleagues, and teachers in our region.

Each NewGal event is a completely unique experience, and a vital link to our ongoing commitment to creating and providing high quality collaborative Art and Music in an inclusive space. Our partner Artists often surprise even themselves, as they discover new ways to see and/or hear their own work in a collaborative setting. NewGal collaborations offer unparalleled opportunities for new and exciting creative modalities, both for artists and musicians!

In honor of our hitting the quarter century mark, NewGal is kicking off the school year with a fresh new take on the old educational tradition of "the three Rs." Our twenty fifth season -

Reflect, Rekindle, Reconnect - honors both our beginnings and our continued evolution, celebrates wellness and enthusiasm, and spotlights neglected and marginalized members of our community. True to our roots and with an eye to our future, NewGal seeks to bring awareness through inclusivity and connection, as we joyfully reunite to witness the fruits of our musical and artistic collaboration!

As always, NewGal's twenty-fifth season continues our work with top notch artists and music makers, tackles important issues, and inspires action, while recognizing the value of rest and renewal, and pleasure for pleasure's sake. Join us as we celebrate our longevity, built upon our values of collaboration, diversity, passion, and loving inclusion. There is still so much to see, hear, experience, and create!

To our participants:

thank you for twenty-five seasons of trusting me with your work, your commitment and talent, your kindness and awareness.

To our patrons:

thank you for twenty-five seasons of letting NewGal both challenge and nurture you. You are an essential component to the energy in the room.

And to all of those behind the scenes who work to keep us afloat—board members, donors, sponsors, crew, our partners at the Longy School of Music since 2019:

thank you for enabling us to enact our important vision of NOW, of promoting living artists of TODAY, of remembering that the arts matter for all.

with gratitude,

Sarah Bob

NewGal Founding Artistic Director



Special thanks to the Longy School of Music of Bard College, the NewGal Board of Directors and Advisory Board, 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.

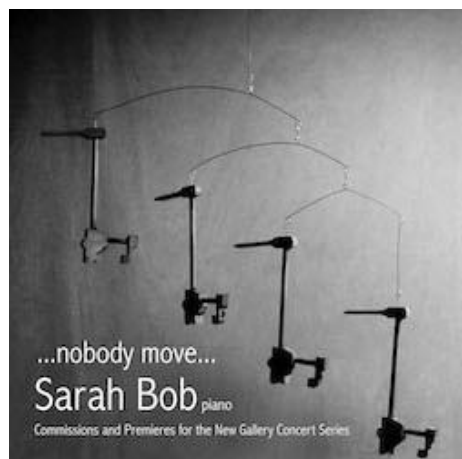
Please [continue to support us](https://www.newgalleryconcertseries.org/contribute); your contributions--big or small--make a difference.

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

**** About Longy School of Music of Bard College**

Longy is unlike any music conservatory. Our mission: to train students to make a difference in the world – to make their music matter. Founded in 1915, the Longy School of Music of Bard College is a degree-granting conservatory in Cambridge, Massachusetts. Longy prepares students to meet the challenges of a changing global landscape head-on, giving them the skills to reach new audiences and engage new communities. **

Want to keep listening to great music while simultaneously supporting the New Gallery Concert Series?



Buy our internationally acclaimed debut album, [...nobody move...](#), 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 25th 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 8, 2024:

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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.

THANK YOU FOR BEING A PART OF OUR NEWGAL COMMUNITY!

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Advisory Board

Beverly Arsem
*Emily Avers, acting book-keeper
Angela Myles Beeching
Charles Coe
Tessa Day
Sheila Gallagher
Timothy Gillette
Sarah Long Holland
Ben Kelley
Robert Kirzinger
Shaw Pong Liu
Tanya Maggi
Kenneth Radnofsky
Jessi Rosinski
Elena Ruehr
Jeremy Sandmel

and, with love and deep appreciation,
former Advisory Board Member,
Lee Hyla (1952-2014)