



[The New Gallery Concert Series](#)

In its 25th Anniversary Season

presents

REKINDLE

February 1, 2025 * 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 EMILY PARENT

www.newgalleryconcertseries.org

PROGRAM

with

Jessi Rosinski, flute/mindfulness guide

Abigale Reisman, violin

Sarah Bob, piano

LAMNTH: Lilit Hartunian, violin & Nicholas Tolle, cimbalom

Jonathan Suazo, alto saxophone

José Soto, piano

Ian Ashby, bass

Tyson Jackson, drums

Emily Parent, featured visual artist

Invitation to Start: an invocation with Jessi Rosinski

Refiner's Fire (2025) for violin and cimbalom

WORLD PREMIERE

by Anthony R. Green (1984)

Flowerings (2025) for violin and piano

NEW GALLERY CONCERT SERIES COMMISSIONED WORLD PREMIERE

by Abigaile Reisman (1987)

driftwood crunch pariah (2024) for violin and cimbalom

Part 1

Part 2

[after Ruth Crawford Seeger's *Diaphonic Suite No. 2*]

WORLD PREMIERE OF COMPLETE VERSION

by Curtis K. Hughes (1974)

Sound Playground (2025)

NEW GALLERY CONCERT SERIES COMMISSIONED WORLD PREMIERE

by Jessi Rosinski and Emily Parent and YOU as ART

Intermission

Selected Original Works from the Ricano Project (2024-25)

by Jonathan Suazo

FEATURED VISUAL ARTIST: [EMILY PARENT](#)

Emily Parent is a Boston-based artist and early educator. The subject of her work is often an expansion on reality, creating a dream-like space for memories or moments to exist. She often pulls imagery from family photographs and her own dreams, hoping to create an understanding between the beauty of the natural world and the human interruptions within it. She is also inspired by her work as an early educator to experience playfulness in her work, and to utilize engaging materials such as beads, pom-poms, or found objects. Emily participated in the Arts & Business Council of Greater Boston's Creative Entrepreneur Fellowship in 2023, and her residencies include World of Co. (2021) and Inside-Out Museum Beijing (2019). She graduated from Massachusetts College of Art and Design with a degree in painting and a minor study in creative writing.

When approached with the opportunity to engage in the Rekindle show, it felt like being given the most time-appropriate, flexible, interesting, and fortunate chance to not only Rekindle my practice in making and creating, but to Rekindle the thought within myself that I deserve to do so. Being present with so many accomplished creators and artists truly feels like a gift - and I am excited to let the work itself be present within the sounds and the audience of Rekindle.

My daily job is to teach toddlers in a Reggio-Emilia inspired center, which is deeply rooted in learning and experiencing through play. This has brought me to a time in my life where I am encouraged to feel more playful in art, in noticing, in interactions, and in memory. This is a notion I am bringing with me to Rekindle; in how I reflect on past work, and make space for the new.

It has been a delight to connect with Abigale Reisman over memory and creative process, and to reconnect with Jessi Rosinski through a project which responds to sound and invites play - A new painting for Rekindle reflects on sound fragments I received from Jessi as responses to my paintings. Sitting with her music and responding on canvas led to a piece which I hope to act as a playground for the music both retrospectively and live at Rekindle.

My hope for the project includes the opportunity for the audience to engage in play and musical response with a collaborative Sound Playground - making two and three-dimensional additions to a painted canvas as responses to what they hear during the Rekindle event. ~E.P.

COMPOSERS AND THEIR COMPOSITIONS

The multifaceted practice of [Anthony R. Green](#) (he/they) includes music composition, performing as a pianist and performance artist, social justice artistry, 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 motivations are centered around transcending the confines of historical aesthetics, radical community-building, and solidifying a global concept of Blackness. His uninhibited compositions, performances, and creative projects subvert genre. Focusing on cerebral and visceral communication, Green pushes imagination to the extremes to create uniquely curated experiences. His compositions have been presented in over 25 countries in over six continents, with recent performances and projects at Elbphilharmonie (Hamburg), the Kimmel Center for the Performing Arts (Philadelphia), Teatro Municipal de São Paulo (Brazil), and Lincoln Center, to name a few. He has performed in over a dozen countries, recently participating in the German premiere of his work "Connections" (performed by Com Chor Berlin and members of ICE for the "Always, Already There" project curated by George Lewis) and collaborative performances with Pamela Z. He is currently a visiting professor at the Royal Conservatoire of Scotland and co-artistic director of the Cortona Sessions.

*Quite often, intense cleansing is necessary to restore and rebirth purity to a situation that was once pure. The reasons for the impurities may vary, however the impurities must be removed. There are numerous approaches to restoring purity, some more extreme than the others. Among the extreme solutions include the use of fire. Controlled fires are frequently used to clear out dead trees and other foliage. On an emotional level, cremation can be a symbolic way to clear an emotionally damaged space, making room for necessary healing and growth. **"Refiner's Fire"** is a piece directly linked to the extreme process of destruction for restoration. Its textures saturate to clear space for a new sonic invitation, akin to clearing away ashes and revealing possibilities. What is left? A space? A foundation? A path forward? Or perhaps something already complete, whole? ~A.R.G.*

[Abigale Reisman](#) is a violinist, composer, improviser, and educator. She is particularly interested in expressing the human voice through the violin and connecting her klezmer fiddling to the rhythms and accents of the Yiddish language. Abigale is a performer, composer, and arranger with the International Jewish Music Festival award winning band, Ezekiel's Wheels Klezmer Band. She regularly performs in a duo with renowned klezmer scholar and performer Hankus Netsky. Abigale is also a co-founder of Thread Ensemble, an experimental trio that creates music out of interactions with their audiences and a member of Tredici Bacci, a psycho Zappa rock band that tours the country. Most recently, Abigale was commissioned by the Aalborg Symphony Orchestra to write a Concerto for Klezmer band and orchestra, which premiered on September 5th, 2024 in Aalborg, Denmark.

This is a messy time, or at least it feels that way. I started writing on the day after the election. 3 notes came and I put the piece away for a week.

I am very inspired by Emily's paintings, by the many stories in them, the many feelings, the foregrounds and backgrounds, and how she intertwines memories with the present moment.

*My piece, **Flowerings**, also has many stories in it. There's the passing of time, there's a desire to rekindle the simplicity of childhood, to restart this planet although it is already on a path of no return, to simplify everything while the messiness keeps caving in. The weight of stress weaves through this piece.*

There are hydrangeas in Emily's paintings. I grew up with them in my yard. My two childhood pet rabbit graves are under the hydrangea bushes. The piece has themes of death — death of the innocent, death of this planet, and there is also natural death where something else is born through it. This piece is playful and loving and I try to pray and praise and lament and stress and...there are some things we cannot rekindle when they are lost, so we make something new. ~A.R.

The music of [Curtis K. Hughes](#) is characterized by its rhythmic restlessness, its harmonic adventurousness and its often volatile mix of diverse stylistic elements and political subtexts. It has been described as "fiery" in the New York Times, "well crafted" in the Phoenix, and "colorfully scored" in the Boston Globe. A professor of composition at the Boston Conservatory from 2008-2020, Curtis was a student of composers Lee Hyla and Evan Ziporyn, and is a graduate of Oberlin College and Conservatory, and of

the New England Conservatory (NEC), which honored him in 2010 with its Outstanding Alumni Award.

Curtis's recent endeavors have included new works for Hinge Quartet, RAHA Duo, Tony Arnold & Jacob Greenberg, Transient Canvas and Guerilla Opera, who also premiered "Say it Ain't So, Joe," his 2009 opera about the 2008 Vice Presidential Debate between Sarah Palin and Joe Biden.

Curtis's music has been performed across the US and internationally, from Los Angeles to Berlin, from Vermont's Yellow Barn to Bulgaria's Here/Now New Music Festival. He was a 2005 fellow at Tanglewood, and has served as composer-in-residence for Collage New Music and the Radius Ensemble. Recordings of his music are available from the Avie, Albany, Cauchemar and New Focus labels, including the widely praised 2021 Twin Peaks-themed album "Tulpa," described in The WholeNote as "redolent of mystery, wit and adventure."

driftwood crunch pariah (the title for which is an anagram of "Ruth Crawford Diaphonic") was composed to fulfill a request from Lilit Hartunian and Nick Tolle of Lamnth for an arrangement and/or adaptation of an existing work from the 20th century or earlier, with the option to be as literal or as abstract as desired. In **Part 1**, all of the harmonic and melodic materials are borrowed from the 1st movement of Ruth Crawford's Diaphonic Suite No. 2 for Bassoon and Cello (first movement), but with all such materials fragmented, reordered, and sometimes freely repeated, with register and rhythm also freely reinterpreted. The rhythmic language of the original composition is also abstracted, reinterpreted, and re-grafted onto the pitch material. Every note, gesture, and rhythmic cell from the original composition is included here in some distorted or reimagined form, and there is no material in this composition that does not derive in some way from Crawford's original. However, with the exception of brief moments, little of this music would be easily recognized as the same material heard in the original. In **Part 2** (which acts as a coda or postlude to Part 1), the third movement of Crawford's suite is adapted in a more straightforward fashion, taking significant liberties with rhythm, register and pacing, but presenting the harmonic and melodic ingredients of the original in more-or-less the original order. ~C.K.H.

See JESSI ROSINSKI under the list of performers.

Sound Playground, a collaboration between flutist Jessi Rosinski and visual artist Emily Parent, is an immersive artful meditation with the audience at the center of the performance. In this collaborative work, the boundary between artist and audience dissolves as Emily and Jessi invite all of us to co-create a shared and living landscape of sound, color, and texture.

You, the audience, are the art.

The piece is an open invitation into deep presence and whimsical exploration.

Built on responsive creativity, Sound Playground is shaped by layers of joint process between Emily and Jessi, who discovered shared motivations and approaches as they worked together. It's about responding to artistry, responding to each other, and responding to the embodied experience of being fully present in the moment. Join us! Each sound, color, and gesture serve as an invitation to listen more deeply, to feel more deeply, and to engage in creative connection. ~J.R.

[Jonathan Suazo](#) is an award-winning saxophonist, composer, and cultural seeder who utilizes music to shine a light on elements of his Puerto Rican and Dominican roots. Jonathan was named one of the top ten emerging Jazz artists of 2023 by the GRAMMYS and his debut album “Ricano” (Ropeadope Records) was listed as one of the best Jazz albums of 2023 by The New York Times.

A Berklee Global Jazz Institute graduate (M.M), he's received many honors including the 2024 Chamber Music America New Jazz Works Grant, The WBUR Makers Series Award for generating impact in the Boston's community, The Winter 2023 South Arts Jazz Road Tours Grant, and the Berklee Urban Service Award for using the arts to bring awareness about the needs of the Puerto Rican people during hurricane Maria and supporting humanitarianism. Jonathan has also served as a grant reviewer for organizations like New Music USA and Mid Atlantic.

Catalina Maria Johnson of Downbeat Jazz Mag describes his music as “a soundscape propelled by lyrical sax playing” and Giovanni Rusonello from the New York Times describes his music as “richly built, written from the heart and packed with complexity, always seeking the next level of altitude.”

Suazo's resume includes collaborations / performances with Miguel Zenón, Terri Lyne Carrington, David Sánchez, Charlie Sepúlveda, Gonzalo Grau, Danilo Perez, Ricky Rodriguez, Ileana Cabra (iLÉ), Calma Carmona, Rakalam Bob Moses, Joe Lovano, Paoli

Mejias, Humberto Ramirez, David Rivera, Tito Matos, Ricardo Pons, William Cepeda, Jon Secada, Pedro Capó, Obie Bermudez, Hans Glawischnig, Humberto Ramirez, Silverio Perez, Tony Escapa.

*Tonight, Jonathan Suazo is playing both selected repertoire from his **Ricano** project and some newer pieces. Much of the music you hear is from his album, [RICANO](#), the very first original Afro-Caribbean experience that combines Puerto Rican and Dominican rhythms within a potent contemporary Sound.*

On RICANO, saxophonist / composer / culturist Jonathan Suazo offers us a captivating Afro-Caribbean experience that presents themes of exploration, integration, and self-acceptance. The title RICANO combines the words Puertorriqueño & Dominicano, highlighting Jonathan's two heritages in a unique fusion that also carves a new sound within the world of Latin Jazz.

PERFORMERS

A professional flutist who attended business school and is committed to the fields of education and wellness, [Jessi Rosinski](#) challenges the notion of linear pathways and traditional decision making. Regardless of domain, Jessi brings relentless focus and dedication to her pursuits and embraces steep learning curves while grounding in presence and care.

Jessi's realms of work are united by the act of creating experiences that connect people more deeply to themselves and to the world around them. She collaborates with changemaking organizations to launch fresh programming, premieres contemporary music on stage, offers wellbeing coaching to help people live with elevated awareness, and leads inquiry based classes in colleges and community spaces. Jessi's cross disciplinary work is anchored in clarity of purpose, intentional action-based strategy, and deep reflection.

Drawn to disciplines of practice, Jessi believes in a habitual approach to both creativity and skill building. She sees the world through a lens of possibility, seeking intersections and trusting that there is always goodness to discover, and her quest to learn is at the core of both her relationships and projects.

Jessi lives and thrives in two places--Boston and Cape Cod. In addition to teaching at New England Conservatory and growing her coaching practice, you'll find her celebrating life by savoring sunrises, volunteering at the farmer's market, and

sipping green tea. Finding joy in movement and nature, Jessi treks both dunes and city streets (often in search of the best pastry), dips into cold water almost daily, and is about to take her novice bike riding skills to a new level.

*See information about **Jessi Rosinski and Emily Parent's SOUND PLAYGROUND** under COMPOSERS and their COMPOSITIONS*

[Lamnth](#) is a violin and cimbalom duo founded in 2023 by Lilit Hartunian and Nicholas Tolle dedicated to building a new repertoire for their unique pairing. Their thoughtful and hands-on approach to collaborating has yielded new works by composers including Maya Bennardo, Darcy Copeland, Marti Epstein, Ash Graham, Sid Richardson, Golnaz Shariatzadeh, and Niloufar Shiri. Selected for a 2023 Avaloch Farm Music Institute residency, Hartunian and Tolle rehearsed and workshopped their first commissioned work, Mischa Salkind-Pearl's *Lines and Traces of Desire*, for a recording to be released in 2025. In 2024 they returned to Avaloch to create a new piece with Bahar Royae. Their second season in 2024-2025 will see premieres by Anthony Green, Curtis Hughes, John McDonald, and a residency with New Music Brandeis.

In 2024 they launched two annual initiatives: LamnthLab, an open call for composers that will result in two commissions, and the Jack-o-Lamnthern Spooktacular, a Halloween concert that invites composers to "dress up" as other composers by arranging existing music for violin and cimbalom.

Hartunian and Tolle, long established members of the Boston new music community, are frequent performers with the Boston Modern Orchestra Project, A Far Cry, Emmanuel Music, and Sound Icon, among other groups. They also frequently perform together with The Ludovico Ensemble, founded by Tolle, including a duo concert in March 2022 which led to the launch of this project.

*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 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."

*See information about **Jonathan Suazo, alto saxophonist and composer**, under COMPOSERS and their COMPOSITIONS*

Ian Ashby, bass is also a composer from Ohio who recently graduated as a jazz bass performance major and creative writing minor at world renowned Oberlin College and Conservatory. Coming from a musical family, bassist Ian Ashby has been performing internationally since childhood and has worked and recorded with the Smithsonian Jazz Masterworks Orchestra, Badi Assad, Danilo Perez, The New York Voices, and the Manhattan Transfer. Most recently, Ian received his masters in global jazz and performed at the JAZZCAMPUS in Basel, Switzerland, and the Bimhuis in Amsterdam, Netherlands as a part of the Berklee global jazz institute.

Driven by the goal of creating socially aware music that betters society, the Costa Rican

pianist, composer, and educator [José Soto](#) experiments with classical music, Latin American rhythms, free improvisation, and jazz. His music studies took him to the Universidad Nacional de Costa Rica, New England Conservatory, and the Berklee Global Jazz Institute Master 's program at Berklee College of Music. In Costa Rica, he worked as a teacher at several respected institutions and performed and toured nationally and internationally with the most influential groups of his country. He has performed in many national and international festivals in Latin America, the USA, and Europe, and with internationally recognized artists, such as Luciana Souza, Chico Pinheiro, Francisco Mela, George Garzone, Danilo Perez, Cheo Feliciano, Eddie Daniels, among others. José teaches at Berklee College of Music in the Ear Training Department and Curry College in Milton, Massachusetts. He also recently released his debut album, “The Ancestral Call,” which embodies his passion of creating music that carries social awareness through its homage to the Bribri indigenous community of his native Costa Rica.

Every time I have the opportunity to play music, I count it as an absolute pleasure. Without it, I would not be who I am today. As I create, I never lose focus on the main idea which is that it must be played in order to positively affect and influence the listener. ~T.J.

Born in West Palm Beach, Florida, **drummer Tyson Jackson** first discovered his love for music at the ripe age of 3. He distinctly remembers discovering his passion for music and the drums at New Bethel Missionary Baptist Church; beating on hymnals during church services was his forte.

Throughout his academic career, Tyson has attended performing arts institutions dedicated to music—these institutions further piqued his interest and allowed his love for music to grow. Throughout his musical career, Jackson has been afforded many opportunities to study and be mentored by world-renowned artists including Dee Dee Bridgewater, Terence Blanchard, Darren Barrett, AJ Wright, Terri Lynn Carrington, Ralph Peterson, Tia Fuller, Sean Jones, Nona Hendryx, etc. Tyson feels that these experiences are invaluable and have truly helped to propel him in his professional career. “As an artist, I realize that I serve as a vessel for music to flow through. It is my duty to continue to pay homage to the masters who have come before me, while incorporating an innovative approach to my artistry, personal brand, and musical endeavors as I develop”.



Stay tuned
for our 25th SEASON FINALE:

RECONNECT

May 10, 2025
with photographer
Michelle Davidson Schapiro
(self portrait)

Looking to the LGBTQ+ community as a beacon of hope and inspiration, tonight's program invites us to reflect upon our humanity, rekindle our commitment to our values, and reconnect with our deepest, truest selves.

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](#).

NEW MUSIC. NEW ART. COME CELEBRATE THE NOW!

25th Anniversary Season!

NewGallery
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REFLECT. NOV 2, 2024
REKINDLE. FEB 1, 2025
RECONNECT. MAY 10, 2025

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 upcoming 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.

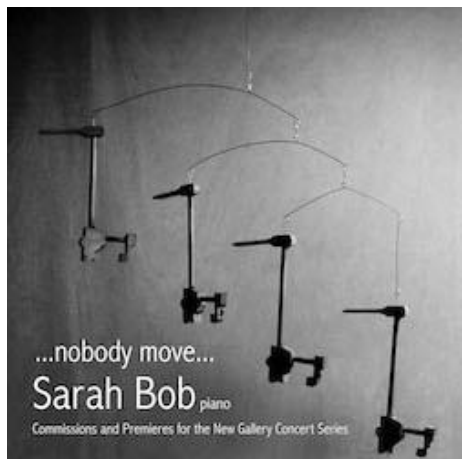
Please [continue to support us](#); your contributions--big or small--make a difference.

<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. **

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 January 12, 2025:

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<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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and, with love and deep appreciation,
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