



The New Gallery Concert Series

presents its 26th Anniversary Opening Event

DIVINE ISOLATION

November 8, 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 NEETU SINGHAL

www.newgalleryconcertseries.org

PROGRAM

Featured visual artist Neetu Singhal

Daan (Spring/Diné) for string quartet (2021) by Michael Begay (1991)

The BoCoCelli Quartet:

An-Chi Tsou, Ethan Lee, Danielle Hall and Amanda Sanchez, cellos

kuya shota for electric bass and piano (2021) by Monthati Masebe (1997)

American Premiere

Anthony Leva, electric bass; Sarah Bob, piano

Hymn for cello and toy piano (2020) by Aaron Trant (1973)

New Gallery Concert Series Commission

Rhonda Rider, cello; Sarah Bob, toy piano

Improvisation (now) based on the artwork of Neetu Singhal

Anthony Leva, bass; Aaron Trant, drums

Until Next Time for violin (2010) by Kenji Bunch (1973)

Lilit Hartunian, violin

Billie's Song (1976) by Valerie Capers (1935)

Sarah Bob, piano; Anthony Leva, bass; Aaron Trant, drums

Nameless Journey for narrator, violin, viola, cello, piano (2024) by Lior Navok (1971)

Poetry by Leah Goldberg (1911-1970)

WORLD PREMIERE

Susan G. Bob, narrator; Lilit Hartunian, violin, Ashleigh Gordon, viola;

Rhonda Rider, cello; Sarah Bob, piano

FEATURED VISUAL ARTIST: NEETU SINGHAL

Neetu Singhal is an American-Indian. Multi-Disciplinary Artist, Therapeutic Color Art Therapist, Passionate Art Jewelry Maker, Wearable Art Designer, Printmaker, Painter, Sculptor, Joyfully Successful Educator and a Meditator. One of the biggest decisions of her life was to begin her full-time professional artist's journey by leaving her professional science background behind. That said, she has been bringing both these parts of herself into her art. Neetu is known for "Neurobiological-Art," fascinated by a trilogy of Science, Art and Self Realization (Body-Mind & Consciousness), particularly through her analysis of neuroscience experiments. To learn more about her and her work, please visit www.neetusinghal.com.

COMPOSERS AND THEIR COMPOSITIONS

Michael Begay is a contemporary composer known for his innovative approach to music that often blends traditional Native American influences with modern classical elements. His work reflects a deep connection to his heritage, incorporating themes from Native American culture, and storytelling. Begay's background as a member of the Navajo Nation informs much of his creative output. He often draws inspiration from the natural landscapes and the rich oral traditions of his people. His compositions may include traditional instruments alongside contemporary orchestration, creating a unique sound that resonates with both personal and cultural significance.

In addition to his compositions, Begay is also involved in educational initiatives, promoting music and the arts within Indigenous communities. He advocates for the importance of cultural preservation through music and encourages young musicians to explore their identities through creative expression. Michael Begay's work contributes to a broader dialogue about representation in the arts and the importance of diverse voices in the music world. His remarkable ability to harmoniously blend traditional and contemporary musical elements offers audiences a refreshing and enlightening perspective on both Native American music and the evolving domain of modern classical composition, thereby deepening their understanding and appreciation of interconnected artistic forms.

Originally from the Navajo Nation in Northern Arizona, Michael Begay relocated to Baltimore, Maryland, after being accepted to The Johns Hopkins Peabody Institute of Music, to further his studies in music composition. Michael Begay is currently studying music composition in the studio of Oscar Bettison at Peabody and is currently working on various compositions ranging from Chamber Music, Film Scores, Electronic Ensembles, Solo and Orchestral works, which includes a new composition for the American Composers Orchestra's Earshot Program, highlighting his dedication to diverse musical expressions.

***Daan** (Spring/Diné) is an experimental work that follows an earlier string quartet, 'Hai'- Winter/Diné (2018) both are experimental works that reflect the changing of seasons and the preservation of cultural knowledge. 'Spring' is a composition that attempts to capture the change from Winter to Spring. In Diné culture, when we hear thunder for the first time after Winter, our people have been told to stand up and stretch as if waking up for a new season of growth. ~M.B.*

Sound Artist, composer and healer **Monthati Masebe** offers a fresh lens on contemporary classical music with their fusions of South African indigenous sounds and electronic music. Born to a family of artists, Monthati approaches their music from a strong storytelling background with an emphasis on curated rituals that pay homage to their healing practices and expand our understanding of musical value and quality. While you may find a wide range of works from classical ensemble repertoire to soundbaths and afrotech downtempo there is a common theme of textural multiplicities overlaid with ethereal vocalizations with their unique throat singing. Monthati is currently based in the US studying toward their PhD at Duke University with a focus on orchestrating African folk instruments and exploring inclusive notations that suit the dexterities of microtonality and polyrhythmic structures found in a lot of the traditional musics and African compositions. Monthati is also known to South Africa as an actor and queer advocate pioneering non-binary representation through their famous role on *Generations: The Legacy*, a continental TV drama which has been leading South African entertainment for decades. Their music has been described as unearthing, eerie and transcendental. A true experimentalist, explorer and ancestrally led artist.

*I wrote **kuya shota** as part of a suite called a kibuni (creative in Swahili) and wanted to describe the spiralling journey my mind encounters where my Bipolar disorder and musical genius meet paths. 50 emotions in one, mostly described as complicated and all over the place but extremely formulaic. The constant repetition embodies a return to chaos and mundane within seconds much like my mind. Here's a freakish love letter from my inner mad to yours. ~M.Z.M.*

Aaron Trant, composer/percussion, has been playing drums and percussion professionally for over 30 years. His work in jazz, rock, orchestral, avant garde, chamber, and improvised music has made him a staple throughout the United States. Regularly performing with Vista Philharmonic, Symphony By the Sea, Primary Duo, New Gallery Concert Series, Teatro Nuovo, and Landmark Orchestra. As a composer, Aaron has commissions and performances of his work by Transient Canvas, New Gallery Concert Series, visual artist Yu-Wen Wu, soprano Lisa Saffer, Firebird Ensemble, and Primary Duo. 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. More info at www.aarontrant.com

***Hymn** was commissioned by the New Gallery Concert Series 'NewGala' 20th anniversary celebration. The celebration venue did not house a piano. The choice of toy piano was made so that the wonderful founder of New Gallery, Sarah Bob, could perform at the event. The piece is based on a hymn like tune that is stretched over time and then compacted, ending with a literal statement of the original melody. Much appreciation to Rhonda Rider and Sarah Bob for giving this piece continued life many years after the premiere. ~A.L.T.*

Kenji Bunch writes music that looks for commonalities between musical styles, for understandings that transcend cultural or generational barriers, and for empathic connections with his listeners. Drawing on vernacular musical traditions, an interest in highlighting historical injustices and inaccuracies, and techniques from his classical training, Bunch creates music with a unique personal vocabulary that appeals to performers, audiences, and critics alike. With his work frequently performed worldwide and recorded numerous times, Bunch considers his current mission the search for and celebration of shared emotional truths about the human experience from the profound to the absurd, to help facilitate connection and healing through entertainment, vulnerability, humor, and joy.

Mr. Bunch is widely recognized for performing his own groundbreaking works for viola. He currently serves as Artistic Director of the new music group Fear No Music and is deeply committed to music education in his hometown of Portland, Oregon.

***Until Next Time** is written in the style of an old Scottish air originally written for solo viola, with a middle section that transcends that reference with a series of arpeggios that escalate in intensity, leading to a short improvised passage that ensures a unique performance, definitive in its own way, until the next time.*

Dr. Valerie Capers is a preeminent pianist, vocalist, educator, composer, and arranger. After graduating with bachelor's and master's degrees in classical composition and performance from The Juilliard School of Music, the first blind person to do so, Valerie undertook the next step in her musical career – learning to play jazz.

A naturally gifted musician, she has noted that dedication to the craft is necessary for success. In a *Jazz Times* interview with Sunsh Stein, she stated: "Developing your talent and skills is a very private and relentless thing. It doesn't happen in a hurry. It's very important to be organized, have discipline, and have an approach. Our ears are the most wonderful access to creativity and imagination because as musicians we hear everything, and those things get stored in some inner vault and come out in all sorts of ways we don't expect."

***Billie's Song** is simply a pretty ballad dedicated in fondest memory to the great lady of song, Billie Holiday. Lady Day, as she was called, had a special warmth and intensity about her style. Her singing represented an unforgettable experience, perhaps because of so much sadness and tragedy in her personal life.*

[**Lior Navok**](#) is a renowned contemporary music composer, and pianist. His compositions, performed by Opera Houses, orchestras, soloists, and ensembles, have been played in some of the most prestigious venues around the world, earning him international recognition and celebrated awards for his innovative and emotionally resonant works.

Described by the Boston Globe as "*colorful, haunting, accomplished, and exciting*," his extensive catalogue includes over 90 works, spanning various genres and styles. Notable compositions include *An Unserem Fluss*, an opera that reflects on the Middle East conflict, and *The Bet*, an opera based on a short story by Anton Chekhov. Stage works for children, such as *The Little Mermaid* and *The Adventures of Pinocchio*, showcase versatility and the ability to engage audiences of all ages. The oratorio *And The Trains Kept Coming...* reflects on the Holocaust. His music offers a captivating counterpoint that inspires many choreographers

As a pianist, Navok has released several solo piano CDs, including *Urban Nocturnes*, *Time Junctions* and *Inner Landscapes*. Other notable recordings include [*The Old Photo Box*](#) (with Sarah Bob as the featured solo pianist), which captures the essence of memory and nostalgia through its evocative melodies. Other recordings are released on Naxos, Centaur, and other labels. Navok is also the author of a new children's book entitled [*Brave Little Timmy*](#).

***Nameless Journey** is a set of four poems written by Leah Goldberg during her stay in Copenhagen in 1960. In these poems, the poet evokes the loneliness and alienation she experienced in the cold, unfamiliar city. Set for narrator (preferably female) and a small ensemble consisting of violin, viola, cello, and piano, the spoken text—interwoven with music that alternately recedes and intensifies—adds a sense of eeriness, even spookiness, to the overall atmosphere. ~L.N.*

PERFORMERS

Susan G. Bob, actor/narrator, originated the role Dee Jacobson in the Pulitzer Prize winning play *No Place to Be Somebody*, written by Charles Gordone and presented at the Public Theater on Broadway, Off-Broadway, and first national tour. For her work as

Dee, she was nominated for best performance in a leading role by the Los Angeles Drama Critics. Susan's passion for working on new plays still continues. Susan won the 2011 Planet Connections Theater Festivity Award as outstanding actress in *The Stranger to Kindness* written by David Stallings. She also appeared as Sheepshead in Stalling's *Dark Water* and has appeared in many other innovative works such as her role as Duncan in the gender bending production of *Macbeth*. She is a member of the New Jersey Repertory Company, a company that focuses on the birth of new plays, performing in many main stage productions and she is a proud member of Manhattan Theater Works (MTWorks.) She is very honored to be a part of this NewGal event. Susan is a member of the unions AEA and SAG/AFTRA.

Violinist [Lilit Hartunian](#) performs at the forefront of contemporary music innovation, both as soloist and highly in-demand collaborative artist. First prize winner in the 2021 Black House Collective New Music Soloist Competition, her "Paganiniesque virtuosity" and "captivating and luxurious tone" (*Boston Musical Intelligencer*) are frequently on display at major concert halls and leading academic institutions, where she often appears as both soloist and new music specialist. Ms. Hartunian appears regularly with A Far Cry, Emmanuel Music, Boston Modern Orchestra Project, Sound Icon, and Ludovico Ensemble. Recent highlights include co-founding violin and cimbalom duo Lamnth, performing at the Boston Symphony Orchestra's "Ligeti 100" chamber music concerts in Symphony Hall, and appearing on the 2023 Grammy winning album for Best Contemporary Classical Composition. Described as "brilliantly rhapsodic" by the *Harvard Crimson*, Ms. Hartunian can be heard on New Focus Records, Innova Recording, Albany Records, and New Amsterdam Records. For recordings, photos, and news, visit www.lilithartunian.com

Described as a "charismatic and captivating performer," [Ashleigh Gordon](#), violist, has recorded with Switzerland's Ensemble Proton and Germany's Ensemble Modern; performed with Grammy-award winning BMOP and Grammy-nominated A Far Cry string ensemble; appeared at the prestigious BBC Proms Festival with the Chineke! Orchestra and at Carnegie Hall with the Gateways Music Festival among numerous ensembles. Comfortable on an international stage, she has performed in such venues as the Royal Albert and Royal Festival Halls (London), *Konzerthaus Berlin and Oper Frankfurt* (Germany), *Gare du Nord and Dampfzentrale Bern* (Switzerland), *Centre Pompidou* (Paris), and the Lee Hysan Concert Hall (Hong Kong)

Ashleigh is co-founder, Artistic Director and violist of [Castle of our Skins](#), a Boston-based concert and educational series devoted to celebrating Black Artistry through music. In recognition of her work, she has been featured in the Boston Globe

and NYTimes, and awarded the 2016 Charles Walton Diversity Advocate Award from the American Federation of Musicians. She is a 2019 Brother Thomas Fellow, a nominee for the 2020 "Americans for the Arts Johnson Fellowship for Artists Transforming Communities," and named one of WBUR's "ARTery 25", twenty-five millennials of color impacting Boston's arts and culture scene.

Cellist [Rhonda Rider](#) was a founding member of the Naumburg Award winning Lydian Quartet and the piano trio Triple Helix. She has adjudicated at Fischhoff, Stulberg and Concert Artist Guild Competitions. On the faculty at Boston Conservatory at Berklee, Rider is heard in more than thirty chamber music and solo recordings and enjoys most performing new music in unusual places. She is the Director of BoCoCelli.

[Anthony Leva](#), bass, is a multi-disciplinary musician & educator in Cambridge, MA who is known for his playful, responsive and supportive bass lines. He has recorded on over 30 albums to date, is currently on faculty at the Longy School of Music and regularly performs with the Dylan Jack Quartet, Charlie Kohlhase's Explorers Club, Eric Hofbauer, the Singer Mali Trio, Samodivi and Timesbold. He is also on staff and collaborates with the musicians at Tunefoolery. www.anthonyleva.com

The BoCoCelli Quartet: The BoCoCelli Quartet, cellists from Boston Conservatory at Berklee, is directed by Rhonda Rider. Tonight we hear cellists An-Chi Tsou, Ethan Lee, Danielle Hall and Amanda Sanchez.

Aaron Trant, drums

SEE UNDER COMPOSERS AND THEIR COMPOSITIONS

*"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."

Mark your calendars for the rest of [SEASON 26 !](#)
SATURDAYS, 7PM

[WOMEN OF VALOR](#): February 1, 2026
with featured visual artist Zahira Nur Truth

[WHO WE ARE, WHO WE NEED TO BE](#): April 18, 2026
with featured visual artist Brooke Merrill

IN ADDITION: [Diversity in Programming](#)



Tuesday, November 25, 2025, Noon, Pickman Hall

Free Panel Discussion
Hosted by New Gallery Concert Series,
Longy School of Music of Bard College,
and the Longy Black Student Union,
With Sarah Bob, New Gallery Concert Series Artistic
Director and pianist;
Anthony R. Green, composer/performer/social justice
artist; Ashleigh Gordon, Castle of our Skins Artistic
Director and violist;
and moderator Miguel Landestoy.

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 from NewGal 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.

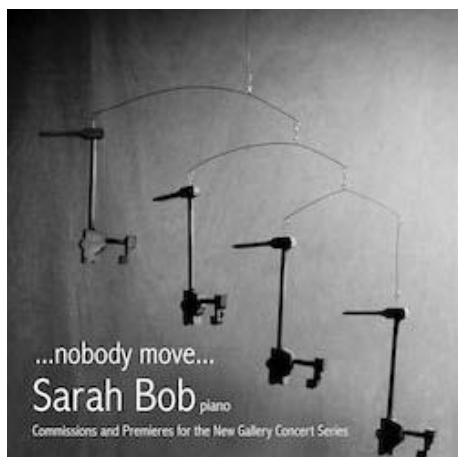
Please [continue to support us](#); your contributions--big or small--make a difference.

<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 October 15 2025:

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**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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