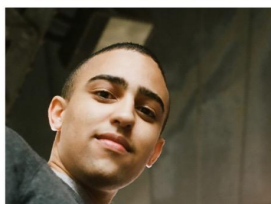


# NewGallery!

CONCERT SERIES



**LIVING IN YOUR  
WILDERNESS**  
2.6.2022  
Virtual Event

[The New Gallery Concert Series](#)

presents

[Living In Your Wilderness](#)

FEBRUARY 6, 7:30pm EDT

In partnership with the Longy School of Music of Bard College

*Zoom Reception to Follow*

Sarah Bob, NGCS Founding Artistic Director

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

## **PROGRAM**

### **Lost Pond Suite (2022) by Deb Todd Wheeler**

*New Gallery Concert Series Video Commission World Premiere*

I. The Road

Lucas Wheeler, in memorial, at the RMV

Sound engineering and production: Terrance Reeves and Deb Todd Wheeler

II. I Cry

Deb Todd Wheeler, guitar and vocal; Brian Potts, mandolin; Terrance Reeves, bass; Danielle Pinals, Tyler

Russell, Terrance Reeves, Andrew Wheeler, background vocals; Produced by Terrance Reeves

III. Yes or No Question

Tyler Russell, lead vocal; Sound engineering: Terrance Reeves; Produced by Deb Todd Wheeler

### **Paroxysm (2007/2019) music by Aaron Jay Myers, video art (2022) by Jascha Narveson**

*New Gallery Concert Series Video Commission World Premiere*

Aaron Jay Myers, electric guitar; Kevin Price, bass clarinet;

Sarah Bob, piano; Daniel T. Lewis, drums; John Weston, recording engineer

### **The Well (2020) by Deb Todd Wheeler**

Filmed on location in Southern Vermont

Video filming in collaboration with Jane Marsching and Sheila Gallagher

### **Varsha for solo cello (2019) music by Reena Esmail, video art (2022) by Deniz Khateri**

*New Gallery Concert Series Video Art Commission World Premiere*

Lev Mamuya, cello; Billy Jewel, recording engineer

### **Instructions for Living Underwater (2015) by Deb Todd Wheeler**

Filmed on location in Westport, MA

Vocal and bass guitar: computer generated freeware

### **Jascha Intro**

**"There's nothing here..." (2022) by Jascha Narveson**

*New Gallery Concert Series Commission World Premiere*

Opening credits music: improvisation by Aaron Trant and Sarah Bob of Primary Duo

Closing credits music: "Lizzie and Sue" by Deb Todd Wheeler

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[From our Founding Artistic Director:](#)

*No matter what wilderness you have created for yourselves in the last 2 years—whether internal or external—we celebrate it and you.*

*Tonight's 22nd season event, "Living In Your Wilderness," artistically explores how we create our own inward and outward landscapes. How do each of us grapple with our own bubbles? How do we create our own sense of wilderness, especially in times of isolation? Escapism vs. confrontation, virtual vs. physical, private vs. the face we present to the world, these past two*

*years have forced us to explore who we are, where we settle, and our own wild realizations. Tonight you will hear visual artists' music, see musicians' visual art, and perhaps realize that our personal wildernesses are more expansive than they seem.*

*As I say to our audiences before every NewGal event—live or virtual—besides high quality and deep devotion to the arts, you really have no idea what you are in store for. From classical contemporary to rock, soundscapes to visual landscapes, videos to works on canvas, the New Gallery Concert Series is committed to living creators, their works, and community. Thank you for joining us and being a part of tonight's virtual wilderness. —[Sarah Bob](#)*

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**ABOUT THE PARTICIPANTS AND THEIR WORK**

**[DEB TODD WHEELER](#)** is a Boston-based artist, musician, and host who generates discreetly intimate experiences through interactive installations, objects, and participatory gatherings. Raised by musicians, and trained as a material craftsman, she has an interest in both antiquated and new technologies, and an attitudinal nimbleness that spawns collaboration across disciplines. Her projects act as a vehicle for processing both material and emotion. Some recent exhibitions include Ann Arbor Film Festival (MI), LABspace (NY), Palmer Museum of Art (PA), Smith College Museum of Art (MA), Concord Art (MA), DeCordova Museum (MA), Miller Yezerski Gallery (MA), Institute of Contemporary Art (ME), The New Britain Museum of American Art (CT), St Gaudens Museum (NH), as well as the Megapolis Audio Art and Documentary Festival. She is a founding member of the LENNYcollective. Live performances with LENNY at Iceland Airwaves at Lucky Records (Reykjavik, Iceland), Rockwood Music Hall (NYC), Lily Pad (MA). Awards include a LEF Contemporary Work Fund Artist grant in Inter-media, Massachusetts Cultural Council Grants in Sculpture and Installation, as well as Photography (Finalist), and New Genres (Finalist), the New England Journal of Aesthetic Research, Artist Resource Trust, and a collaborative project grant from Artists in Context. She is on the Graduate Faculty at Lesley Art + Design MFA in Visual Arts, Photo and Integrated Media.

**LOST POND SUITE** by Deb Todd Wheeler

***New Gallery Concert Series Video Commission World Premiere***

RADIO SILENCE is a guided, geo-located walk through the trails of the Lost Pond. It is also a soundtrack, a book, and a site of reclamation. Since 2019, Deb has guided hundreds of audio walks through the Lost Pond. Although the geo-located audio doesn't change, no two walks are the same. The RADIO SILENCE audio walk began as a personal grief ritual, and evolved over time into a space of care, connection, and reclamation.

The Book of Walks is a logbook, a poetic recounting of some of the most memorable walks over the first 2 years, with an insightful essay by sculptor Jill Slosberg-Ackerman, and stunning images by the photographer Kelly Davidson. Text and other imagery by Deb Todd Wheeler.

Pre-order the Book of Walks here: <https://www.debtoddwheeler.org/book-of-walks>

About the music: The songs of RADIO SILENCE can only be heard along the trails of Lost Pond, through the simple technology of geo-location. Written in 2016, the songs were not

recorded until 2018, in the wake of multiple unthinkable personal tragedies. Embedding the songs into the urban wilderness, and creating a walking ritual around them has become a long form interactive performance, a way to be together and be apart, as music merges with the weather, the walkers, and the natural environment in an ever changing cinematographic experience.

The original music of RADIO SILENCE was co-produced with [Terrance Reeves](#), and recorded with the inimitable talents of the LENNY collective; [Chris Burleson](#), [Josh Margolis](#), and Andrew Wheeler, along with [Josie Lowder](#) and [Elspeth McSurely](#).

Walks are open to the public, and scheduled [here](#).  
(<https://www.debtoddwheeler.org/schedule-a-walk>)

More information on Deb Todd Wheeler: [debtoddwheeler.org](http://debtoddwheeler.org)

### **CREDITS SPECIFIC TO WORKS BY DEB TODD WHEELER:**

#### **Lost Pond Suite**

Filmed on location at the Lost Pond Sanctuary and Kennard Woods

Video filming by Elijah Mickelson

Video filming by Kelly Davidson

Video filming by DTW

Everything was edited and produced by DTW, unless otherwise noted.

#### **The Road**

Sound engineering and production: Terrance Reeves and DTW

Lucas Wheeler, in memorial, at the RMV

#### **i cry**

Guitar and vocal: DTW

Mandolin: Brian Potts

Bass: Terrance Reeves

Background vocals: Danielle Pinals, Tyler Russell, Terrance Reeves, Andrew Wheeler

Produced by Terrance Reeves

#### **yes or no question**

Lead vocal: Tyler Russell

Sound engineering: Terrance Reeves

Produced: DTW

#### **Instructions for Living Underwater**

Filmed on location in Westport, MA

Vocal and bass guitar: computer generated freeware.

#### **The Well**

Filmed on location in Southern Vermont  
Video filming in collaboration with Jane Marsching and Sheila Gallagher  
*Special thanks to my parents for loading me up with melodies. DTW*

**Lizzie and Sue (excerpt for “Living In Your Wilderness” closing credits)**

Written for [LENNY](#), recorded in Dave Carroll's freezing cold Allston basement with Alex Staley, and in the toasty and cozy Gowanus Music Club Studios Brooklyn, NY from the album, [ARE WE HAPPY NOW](#), released 2015

Produced by Josh Margolis

Songwriting by Deb Todd Wheeler

additional collaboration by Chris Burleson

Rob Todd : bass and background chatter

Chris Burleson : guitar, vocals

Josh Margolis : drums

Deb Todd Wheeler : guitar, lead vocal

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Originally from Baltimore, MD, [AARON JAY MYERS](#) is a Boston based composer, guitarist, and educator. He has had music commissioned and performed by many musicians and ensembles across the United States. As a guitarist, he has performed a variety of music including punk, metal, flamenco, classical, jazz, and more over the past 25 years. He is founder of the hardcore punk band, [Niffin](#), and the avant-metal band, Kraanerg. He has been giving private guitar lessons since 2002, and currently teaches at home and at various music schools in the Greater Boston Area. Myers holds BM and MM in Composition degrees from Towson University and The Boston Conservatory. He studied guitar with Maurice Arenas and Troy King. He studied composition with Dave Ballou, William Kleinsasser, Jan Swafford, and Marti Epstein. He has had additional composition studies with Nicholas Vines and Roger Reynolds. For scores, videos, recordings, and more, visit [aaronjaymyers.com](http://aaronjaymyers.com) and <https://aaronjaymyers.bandcamp.com>

*When I began composing “Paroxysm,” I had electric guitar and tenor saxophone in mind for the instrumentation. I decided to change it to solo piano for various reasons, which was completed ca. 2007-2008 and premiered by Dr. Christopher Dillon during a Towson University student composer recital. It was then performed again by my friend and colleague, Nicholas Place, at The Boston Conservatory during my first year of grad school ca. 2009-2010. Fast-forward to 2017, I made a new version for my band/ensemble at the time, Zyzzyx. That version was for bass clarinet, trumpet, trombone, two electric guitars, and drum set. We tried recording it, but it wasn't quite what I wanted and we split up anyway. I still really wanted to do something more with the piece, so in 2019 when I was plotting my next album, I made the current version for bass clarinet, electric guitar, piano, and drum set, which is on my 2021 album on New Focus Recordings titled [Clever Machines](#). ~AJM*

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Indian-American composer [REENA ESMAIL](#) works between the worlds of Indian and Western classical music, and brings communities together through the creation of equitable musical spaces.

Esmail is the Los Angeles Master Chorale's 2020-2023 Swan Family Artist in Residence, and Seattle Symphony's 2020-21 Composer-in-Residence. Previously, she was named a 2019 United States Artist Fellow in Music, and the 2019 Grand Prize Winner of the S & R Foundation's Washington Award. Esmail was also a 2017-18 Kennedy Center Citizen Artist Fellow. She won the 2012 Walter Hinrichsen Award from the American Academy of Arts and Letters (and subsequent publication of a work by C.F. Peters)

Esmail holds degrees in composition from The Juilliard School and the Yale School of Music. Her primary teachers have included Susan Botti, Aaron Jay Kernis, Christopher Theofanidis and Martin Bresnick, Christopher Rouse and Samuel Adler. She received a Fulbright-Nehru grant to study Hindustani music in India. Her Hindustani music teachers include Srimati Lakshmi Shankar and Gaurav Mazundar, and she currently studies and collaborates with Saili Oak. Her doctoral thesis, entitled Finding Common Ground: Uniting Practices in Hindustani and Western Art Musicians explores the methods and challenges of the collaborative process between Hindustani musicians and Western composers.

Esmail was Composer-in-Residence for Street Symphony (2016-18) and is currently an Artistic Director of Shastra, a non-profit organization that promotes cross-cultural music connecting music traditions of India and the West. She currently resides in Los Angeles, California.

*Varsha* was written for the Haydn Seven Last Words project, for Juilliard415. The project commissioned seven composers (including Nico Muhly, Paola Prestini, Jessica Meyer, Tania Leon, Caroline Shaw and Colin Jacobsen) to write interludes between each of the Haydn quartets.

*This piece, Varsha, serves as an interlude between Sonata V (Sitio – "I Thirst") and Sonata VI (Consummatum Est – "It is finished") of Haydn's Seven Last Words. The combination of Hindustani raags used in this piece are from the Malhaar family, which are sung to beckon rain. I imagined an interlude between these two sonatas: Christ thirsts. Rain comes from the distance (Megh Malhaar). There is a downpour around him (Miyani ki Malhaar), but he grows slowly weaker. His next words make clear that even the rain is not enough: his thirst is of another sort, which cannot be quenched by water. And so, it is finished. ~R.E.*

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**DENIZ KHATERI** is an Iranian theatre artist; actor, director, playwright, shadow puppetry artist and animator based in New York. Her works experiment with form and focus on memory, grief, immigration and the concept of home.

Deniz has performed extensively in Tehran, Boston and New York with prominent companies. Her plays have been performed in several national and international festivals. In the realm of puppetry and object performance, her work "The Cellos' Dialogue", was hand-selected to be performed in the Exponential Festival and NY Fringe Puppetry Festival. In it she experiments using a Persian musical instrument as a puppet which raises questions about the identity dilemmas of children of immigrants and their relationships with their parents.

Deniz has designed and directed shows and shadow puppetry visuals for several contemporary classical composers and companies including Guerilla Opera and Long Beach Opera. She holds an MA in theatre from Hunter College of New York.

Deniz is the recipient of the NYFA award for her documentary animated web series, "Diasporan", for which she is the writer, director, animator and singer and explores the daily

struggles of immigrants.

*When I heard Reena's piece, **Varsha**, it triggered a process of remembering past moments of my life that happened in the rain. Drops of water dancing on the glass, the smell of rain and wet soil, the reflection of light on water dripping on the floor, and the dim bluish light of the day. There is something gloomy, yet meditative and joyful about rain. As if it provokes nostalgia, while slowly washing the memories away, relieving one's mind that nothing lasts. Like the water drops on the glass, everything gracefully dances itself out...as we all will eventually!*

**New Gallery Concert Series Video Art Commission World Premiere~D.K.**

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**JASCHA NARVESON** was raised in a concert hall and put to sleep as a child with an old vinyl copy of the Bell Labs mainframe computer singing "Bicycle Built for Two." He now makes music for people, machines, and interesting combinations of people and machines. He lives and works in Brooklyn as a teacher, composer, and audio engineer.

**"There's nothing here..." New Gallery Concert Series Commission World Premiere** was inspired by two ideas from the books "1491: New Revelations of the Americas Before Columbus" and "1493: Uncovering the New World Columbus Created," by Charles C. Mann.

*The first idea is that the contemporary North American concept of "untouched wilderness" is actually an accidental 16th century European creation: in pre-Columbian times, the landscape in the Americas was highly shaped and maintained by the people who were already here, who (among other things) made regular use of fire to clear out underbrush from forests and rejuvenate the great plains. Accounts from the very first Europeans to set foot in the current USA describe forests that looked like parks, with enough space to drive a carriage through the trees. Fast forward a hundred years, and accounts of Europeans who came here describe the kind of dense "wilderness" we see in movies and REI catalogues... but this "wilderness" was actually the ruins of a highly managed space that reverted to a non-human, natural order after Native American populations were decimated by smallpox. The image of "ancient wilderness" is actually an image of something that is really just a few hundred years old.*

*The second idea was the inability of Europeans to see some forms of pre-Columbian cultivation and landscaping. Carefully cultivated plantations in the swamps around Jamestown and in the Amazonian Rainforest looked, to Europeans, like unordered "wilderness," just waiting for European plows and saws. They literally couldn't see the human element.*

*This piece doesn't explicitly do justice to the ideas in these books, but it was animated by thinking about perceived and un-perceived order. For myself, I grew up in Ontario, and have gone on remote canoe camping treks and worked as a tree-planter in northern clearcuts – both activities I would deem "wilderness-adjacent" – but I can't say I've ever been in a truly wild space. "Wilderness," for me, is more of a useful metaphor to describe environments that are ordered in ways I don't understand, can't control, or both. ~J.N.*

-----  
**LEV MAMUYA** is a cellist, writer, and arts administrator whose work focuses on the relationship

between art and its consumers. Having received a BA in History and Literature from Harvard in 2018, he completed his MM in cello performance at New England Conservatory in 2019, studying with Paul Katz and Yeesun Kim. Previous teachers include Michael Reynolds, Laura Blustein, Debbie Thompson, and Ronald Leonard.

An experienced soloist, recitalist, and chamber musician, Mamuya has appeared as a soloist with the Cleveland Orchestra, the Florida Orchestra, the South Bend Symphony, the Ann Arbor Symphony, and the Buffalo Philharmonic. He is a member of the Semiosis and Boston Public Quartets—other recent engagements have included appearances with Boston-based ensembles Castle of Our Skins and A Far Cry.

Outside of his performing efforts, Mamuya wears many hats. He is a composer, whose works have been performed around the Northeast. He is a writer of both critical non-fiction and poetry whose work has appeared in *The Drift* and other outlets. Finally, he is a dedicated arts administrator—having served as the publisher of *The Harvard Advocate* during his undergraduate years, he now works in the Admissions and Scholarship department at From the Top.

-----  
Clarinetist and bass clarinetist **KEVIN PRICE** is an advocate of new compositions, interdisciplinary collaborations, and the art of improvisation. In recent years, Kevin was the recipient of the Presser Foundation Scholarship Award and the Arthur B. Whitney Award for highest academic achievement. Seeking to push the boundaries and expand the literature of the clarinet and bass clarinet, he has premiered a number of works. He is a member of the clarinet-violin duo [Box Not Found](#).

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Percussionist, composer, and educator [DANIEL T. LEWIS](#) writes weird music inspired by strange, quiet, dark, and inscrutable things. He plays jazz on the drums, new music on the vibes, and experimental music on whatever he can get his hands on. He has been playing and writing music since 1990, and I have a couple of degrees from a couple of places.

-----  
*“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 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 "The Power of Art" and about using alternative spaces. Raised in Teaneck, N.J., she now lives in Boston with her family.

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**Special thanks** to the Longy School of Music of Bard College, the NewGal Board of Directors and Advisory Board, Karen Zorn, Hannah Cooper, Scott Quade of [Scott Quade Videography](#), all of the exceptional participants, and you. Everyone's enthusiasm for collaboration along with the support and commitment to music, art, and the New Gallery Concert Series are deeply appreciated.

**THANK YOU.**

There is no beating an in person event, the energy we get from you and, hopefully, the energy you get from us. Though perhaps a light at the end of the tunnel, it is still a time of uncertainty and discomfort and we know that we cannot recreate the live performance and viewing experience. It is for this reason that we especially thank you for joining us tonight in the midst of our twenty-second season as we create "something else." It is with your help that we were able to ensure that the many intelligent, passionate, and informative voices of our artists are heard loud and clear. Thank you, viewers, listeners, and donors. Please [continue to support us](#): your contributions--big or small--make a difference.

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

## WHAT'S NEXT?!?

**STAY TUNED FOR OUR TWENTY-SECOND SEASON FINALE!**

**[ADOPT and ADAPT](#)**

*Into a family. Into a country. Into our true selves. Our first in-person live event since before the pandemic, "Adopt and Adapt" explores perceptions of adoption while the audience takes a parallel active journey roaming the space on an immersive tour of art and music.*

**April 30, 2022 8pm ET**

**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 [Instagram](#) and [Twitter](#) and checking in on our [website](#).***

**\*\* 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?**

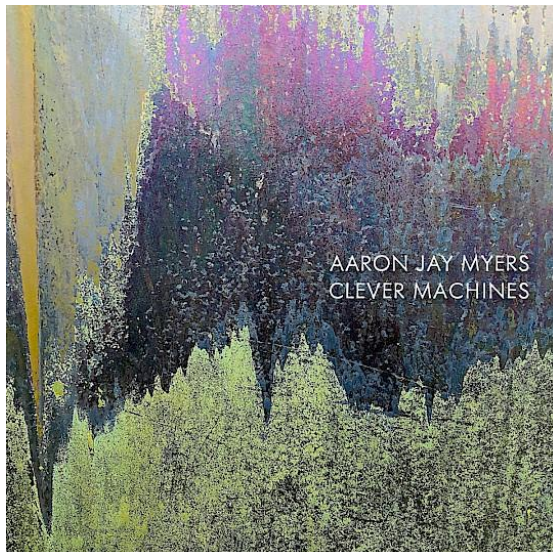
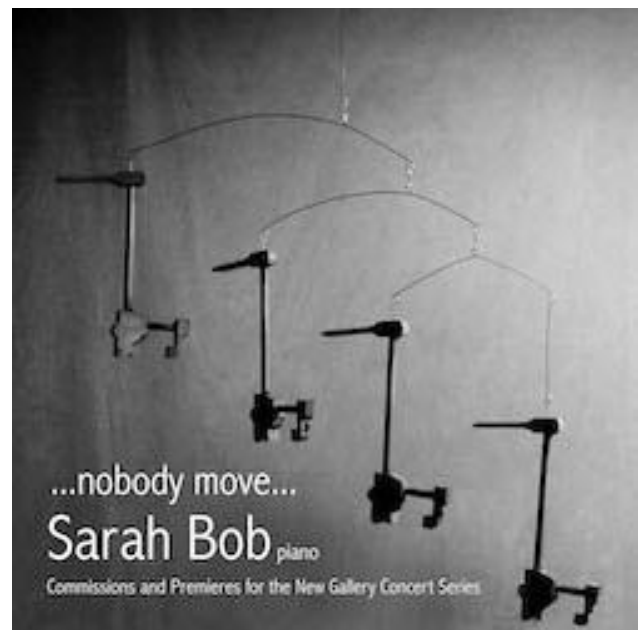
Buy our internationally acclaimed debut album, considered one of The Boston Area's Best Classical Recordings of 2019 (*The Boston Globe*), National Sawdust's Album of the Week, and according to the *San Francisco Chronicle* a release that "opened my ears, turned my head and made my heart skip a beat...!"

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[Commissions and Premieres for the New Gallery Concert Series](#)

[Sarah Bob, piano](#)



**Did you love hearing Aaron Jay Myers's "Paroxysm" as much as we do? Go out and purchase his most recent album "Clever Machines" [here!](#)**

## THANKS FOR CELEBRATING OUR 22nd 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 December 2019 thru December 2021:

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a post-concert reception? Buy our album for yourself and your friends? Buy some art?  
There are many ways to contribute to making NewGal a success! What works best for  
you?**

**Visit our website, email, or talk to a Board Member to learn more about our organization  
and how you might be able to help**

**<http://www.newgalleryconcertseries.org>**

The New Gallery Concert Series (NGCS) presents new pieces of music and visual art, along with the composers and artists who create them. NGCS'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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