



05.08.25 | BLOOM

Jennifer Montbach, Artistic Director  
Edward M. Pickman Concert Hall  
Longy School of Music of Bard College

*Nest*

Vanessa Holroyd, flute  
Samuel Kelder, viola  
Miriam Bolkosky, cello

Liz Derstine  
(b. 1985)

WORLD PREMIERE  
RADIUS COMMISSION

*Unfinished Portrait*

Vanessa Holroyd, flute  
Jennifer Montbach, oboe  
Meryl Summers, bassoon  
Sarah Bob, piano

Salina Fisher  
(b. 1993)

**INTERMISSION**

Octet in F major, D. 803

- I. Adagio – Allegro
- II. Adagio
- III. Allegro vivace
- IV. Andante – variations
- V. Menuetto
- VI. Andante molto – Allegro

Eran Egozy, clarinet  
Meryl Summers, bassoon  
Anne Howarth, horn  
Omar Chen Güey & Lilit Hartunian, violins  
Samuel Kelder, viola  
Miriam Bolkosky, cello  
Robert Aistrup, bass

Franz Schubert  
(1797-1828)

# PROGRAM NOTES

**R**adius's season finale offers three works by composers in full **bloom**, two in the springtime of promising careers and one from a high summer cut short.

The concert opens with the world premiere of *Nest* for flute, viola, and cello by **Liz Derstine**, the student recipient of the Pappalardo Composition Award.

Concerned with "bridging classical training" and "pop innovation" to create "music inspired by nature and lived experiences," Liz Derstine is a fine match for the genre-spanning Radius Ensemble. Not only does she balance graduate work in collaborative piano and composition at Longy, studying with Eri Nakamura and Alexandra du Bois, with performance work for the theater department at Brandeis University and Sacred Heart Parish in Roslindale, but she also sustains a serious distance-hiking and trail-running career for which she is sponsored by Mountain Hardwear, has been featured in numerous running and outdoor publications, and has the fastest known times for women on the Appalachian Trail (northbound), Long Trail, Pinhoti Trail, and Kungsleden.

Derstine's deep relationship with the outdoors comes through in her work, and *Nest* is no different.

Derstine describes the piece as "a song rooted in the idea of sanctuary—whether it's a physical place or a space within. It's about the instinct to protect what gives you peace, and the fierce, almost primal response that kicks in when that

safety is threatened. The nest holds what I love most—vulnerability, intimacy, and connection—and the song rises with urgency and defiance against anything that tries to take that away."

**W**here Liz Derstine draws inspiration from nature, **Salina Fisher** finds it in her national artistic lineage. In *Unfinished Portrait* for flute, oboe, bassoon and piano, Fisher explores an intense and fraught relationship between two 20th century New Zealand-based artistic heavyweights—the composer Douglas Lilburn and the painter Rita Angus. The two were lifelong friends—from their first meeting in Wellington in 1941 through Angus's death in 1970—but in 2002, a trove of letters from Angus to Lilburn was discovered that revealed a deeper complexity. "As far as most people were concerned Rita was celibate and Douglas was gay," says Dave Armstrong, a student of Lilburn and the author of the play *Rita and Douglas* inspired by the letters. However, the correspondence reveals that not only were Angus and Lilburn lovers before they were friends, but the two were due to have a child when Angus suffered a devastating miscarriage that contributed to a nervous breakdown in 1948.

Fisher is drawn to Angus's "life-long devotion to her art; her curiosity, sensitivity, emotional intensity, and staunch feminist and pacifist ideologies," and *Unfinished Portrait* is a "personal

response to selections from her expressive and sincere letters that bring to light the significant impact they had on each other's personal and artistic lives." Angus was known for her landscapes and portraits. Twice she tried to capture Lilburn, but twice unsatisfied, she cut up the canvas. Fisher wrote and dedicated *Unfinished Portrait* for the Mimosa Ensemble in 2015, celebrating the 100th anniversary of Douglas Lilburn's birth.

The bassoon emerges from silence as a subject that inspires the other players to respond, and the texture blooms into a rich tapestry of intertwining lines, dreamy diatonicism, and gentle ostinatos.

Complex rhythmic divisions give the melodic lines a rhapsodic, improvisatory feel. As the energy recedes, a "Sorrowful" section reflects on what preceded. Rita and Douglas may have inspired *Unfinished Portrait*, but other influences impact the sound surface including "her background as a multi-instrumentalist of mixed Japanese heritage" and her frequent collaborations with practitioners of "taonga pūoro," the traditional musical instruments of the Māori people.

**F**ranz Schubert was his most mature and expressive mode in 1824 when he produced the **Octet in F major, D. 803** for winds and strings, just four years before his untimely death. This lengthy, six-movement work is a treasured classic for the lightness of its textures, the beauty of its themes, and the depths of its craftsmanship.

Count Ferdinand Troyer, a clarinetist for Beethoven's friend and student Archduke

Rudolph, commissioned the Octet, requesting something inspired by Beethoven's Op. 20 Septet for winds and strings (1799). Schubert obliged, and in 1824 crafted a piece that so closely mapped Beethoven's earlier divertimento—both in generalities (scoring, succession of movements, and musical character) and specifics (key relationships between movements, tempo markings, forms, and the position and quality of introductory passages)—that the tribute would have been obvious to anyone familiar with what was then Beethoven's most famous instrumental piece.

Yet the harmonic richness, the atmospheric and suspended melodies, are very much Schubert's own. The opening sonata *Allegro* movement (with slow introduction) and the subsequent *Adagio* cover a vast canvas in the manner of the String Quintet in C, D. 956 to come. The third movement scherzo and fifth movement minuet are both charming binary dance forms with contrasting trios. The theme of the central variation set comes from a love duet, "Gelagert unter'm hellen Dach der Bäume" ("Sheltered beneath the bright cover of trees") in Schubert's Singspiel *Die Freunde von Salamanka*, and the variations feature soloists from the ensemble and lots of first violin filigree as *Death and the Maiden* does. The finale begins with a dramatic minor-mode introduction (as Beethoven's Septet did) that returns as an astonishing breakthrough before the rousing finish.

*Matthew Heck*

## MEMBERS

SARAH BOB, PIANO, hailed as “sumptuous and eloquent” by the *Boston Globe*, is an active soloist and chamber musician noted for her charismatic performances, colorful playing and diverse programming. A strong advocate for new music and considered a “superstar” by *National Sawdust*, she is the founding director of the New Gallery Concert Series, devoted to commissioning and uniting new music and contemporary visual art with their creators. The goal, her strong suit, is to introduce music in a loving, inclusive, and intoxicating way. Her recent album, *...nobody move...*, a selection of NGCS commissioned solo piano works from over the past twenty years, has quickly received international acclaim and is considered “a must listen” by the BBC Magazine. Inspired by current events, she is also the creator of The Nasty Cooperative, numerous dialogue-driven artistic events created to

organizations in need. In addition to build community and help raise funds for Radius Ensemble, Sarah is an original member of her piano/percussion group, Primary Duo, and is faculty at the Longy School of Music of Bard College.

MIRIAM BOLKOSKY, CELLO, appears nationally as an orchestral and chamber musician. She has performed extensively with orchestras in Boston, New York, D.C. and Chicago, including Boston Lyric Opera, A Far Cry, Boston Pops, BMOP, Boston Ballet, ProMusica Chamber Orchestra, National Lyric Opera, and Lyric Opera of Chicago. She has appeared as soloist with the Detroit Symphony Orchestra, the Paul Hill Chorale, and on classical and popular commercial recordings. A graduate of the University of Michigan and the Cleveland Institute of Music, Miriam maintains a large private studio and has held faculty positions at

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## THANK YOU!

Northwestern and the Cleveland Institute of Music. She is also a Registered Yoga Teacher, Alexander Technique Teacher, and Coach.

SARAH BRADY, FLUTE, called “enchanting” (*Boston Globe*) and “clairvoyantly sensitive” (*New Music Connoisseur*), is principal flute with the Boston Modern Orchestra Project and Opera Boston, and appears with the Boston Symphony Orchestra, Boston Ballet, Portland Symphony Orchestra, Firebird Ensemble, Boston Musica Viva, The Cortona Collective, and Brave New Works. She has premiered and recorded new music from many of today’s leading composers, including new music commissioned by Yo-Yo Ma and the Silk Road Project. Sarah is the newly appointed Director of Contemporary Classical Music at the Boston Conservatory at Berklee, where she is Associate Professor of Flute. She recently enjoyed a sold-out debut at Carnegie Hall’s Zankel Hall with pianist Oxana Yablonskaya. Her chamber and orchestral recordings can be heard on the Albany, Naxos, Oxingale and Cantaloupe labels.

GABRIELA DÍAZ, VIOLIN, is the newest member of the internationally acclaimed Kronos Quartet, but remains based in Boston. She began her musical training at the age of five, studying piano with her mother, and the next year, violin with her father. She studied at New England Conservatory, where she earned Bachelor’s and Master’s degrees under James Buswell. A cancer survivor, Gabriela is committed to cancer research and treatment. In 2004, she was awarded a grant from the Albert Schweitzer

Foundation to organize a series of chamber music concerts in cancer units at various hospitals in Boston called the Boston Hope Ensemble. Devoted to contemporary music, Gabriela has worked closely with many significant living composers, including Pierre Boulez, Magnus Lindberg, Frederic Rzewski, Roger Reynolds, Alvin Lucier, John Zorn, Osvaldo Golijov, Steve Reich, Brian Ferneyhough, Hans Tutschku, and Helmut Lachenmann. Gabriela is a member of several Boston area new music groups, including Sound Icon, Ludovico Ensemble, Dinosaur Annex, Firebird Ensemble, and Callithumpian Consort. She is a member of the Wellesley College faculty and can be heard on New World, Naxos, Centaur, BMOP/Sound, Mode, and Tzadik records.

ERAN EGOZY, CLARINET, hailed as “sensitive and energetic” (*Boston Musical Intelligencer*), is a musician, entrepreneur, and educator. He is the co-founder and Chief Scientist of Harmonix Music Systems, which developed Guitar Hero, Rock Band, The Beatles: Rock Band, and Dance Central. Eran and his business partner are recipients of the Time 100, Fortune Magazine’s “40 under 40” award, and USA Network’s “Character Approved” award. Eran is currently Professor of the Practice in Music Technology at Massachusetts Institute of Technology, where he teaches and conducts research on new forms of interactive computer and music systems. He holds degrees in electrical engineering and music from MIT studied clarinet with Jonathan Cohler and William Wrzesien at New England Conservatory. He has performed as soloist with the MIT Symphony Orchestra and has appeared with Emmanuel Music, A Far

Cry, Winsor Music, and the Worcester Chamber Players.

NORIKO FUTAGAMI, VIOLA, enjoys a distinguished career as a versatile and prolific soloist, orchestral and chamber musician. She is Principal Violist for the Albany Symphony, an ensemble with numerous world premiere performances and recordings, and plays with their Dogs of Desire contemporary ensemble as well as the New Jersey Symphony. Now living in the Greater Boston area, she serves as Assistant Principal Violist for the Boston Philharmonic Orchestra. Her dynamic virtuosity, combined with a passion for new music, has led to collaborations with the Boston Ballet Orchestra, Boston Modern Orchestra Project, Boston Musica Viva, Radius Ensemble and Winsor Music Chamber Series.

ANNE HOWARTH, HORN, is a freelance horn player and chamber musician, appearing regularly in area ensembles including the wind quintet Vento Chiaro, Juventas New Music Ensemble, Lexington Symphony, Plymouth Philharmonic Orchestra, and Portland Symphony Orchestra. Anne is not only a founding member of Radius Ensemble, but also serves as its outreach director. She teaches horn and coaches chamber music at Boston Conservatory at Berklee and Tufts University, maintains a private studio, and is on the horn faculty of the New England Conservatory Preparatory and Continuing Education divisions, and the Brookline Music School. Anne studied at the Hochschule für Musik in Munich and holds degrees from Oberlin College, Oberlin College Conservatory, and New England Conservatory. She is currently

fascinated by transformation and the way it is represented in music.

JENNIFER MONTBACH, OBOE, is the founder and artistic director of Radius Ensemble, named Boston's Best (2016) by the *Improper Bostonian*, in residence at the Longy School of Bard College since 2011. She has been acclaimed for her "energetic and eclectic" programs that have "attracted a younger, more diverse audience" (*Boston Globe*), winning the ASCAP Award for Adventurous Programming from Chamber Music America in 2013. Jen curated and produced the ensemble's debut album, *Fresh Paint*, and has commissioned and premiered more than thirty new works in her role as artistic director. As an oboist, she is known for her "evocative lyricism and nuanced phrasing" (*Bay Windows*); she has appeared with orchestras and ensembles throughout New England, including Ambient Orchestra, the Portland (Maine) Symphony, the Boston Modern Orchestra Project, and Composers in Red Sneakers, among others, and has held administrative positions at the Boston Symphony Orchestra and the Boston Modern Orchestra Project. She holds a Bachelor of Arts *cum laude* from Harvard College and a Master of Music in oboe performance from New England Conservatory. Jen founded and produces the West Concord Porchfest, and is also a volunteer with Breakthrough T1D (formerly the Juvenile Diabetes Research Foundation), where she mentors families of children newly diagnosed with type 1 diabetes.

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## GUEST ARTISTS

ROBERT AISTRUP, BASS, is an active freelancer in the Boston area. Robb has performed with orchestras throughout the United States and Spain, and has toured in Europe, South America, Israel, and Asia. He was Associate Principal Double Bass of the Orquesta Sinfonica de Tenerife, Spain, for seven seasons. Robb was a member of the Kansas City Symphony and Louisiana Philharmonic still performing with these ensembles regularly. After receiving a Master's Degree from Jacobs School of Music at Indiana University he was a fellow with the New World Symphony in Miami Beach, Florida. Currently, Robb plays with the Vista Philharmonic, Lexington Symphony, and is a member of the Britt Festival Orchestra in Jacksonville, Oregon. Locally, he has appeared with the Boston Ballet, Emmanuel Music, Winsor Music, Portland Symphony, Plymouth Philharmonic, New Bedford Symphony, and Cape Cod Symphony.

OMAR CHEN GÜEY, VIOLIN, a native of Brazil, has appeared with orchestras and festivals around the world including Brazil, Spain, Quatar, Seychelles, Norway and the US. He is a prizewinner at both Tibor Varga and Lipizer International Violin Competitions. He has performed chamber music with Lynn Harrell, Ani Kavafian, David Finckel, Lawrence Dutton, and Colin Carr. He received a DMA from Stony Brook University and a Master of Music from Juilliard. His main teachers were Robert Mann, Sylvia Rosenberg, Philip Setzer, Ani Kavafian and Pamela Frank. He teaches at Dartmouth College. Omar is assistant concertmaster of the

Rhode Island Philharmonic, member of the Boston Ballet, violinist of the Camerata New England Trio and regularly plays with the Boston Pops. He is a former member of the Grammy-nominated chamber orchestra A Far Cry and was assistant concertmaster of the Orquesta de la Comunidad Valenciana, in Spain, directed by Lorin Maazel. His premiere of the concerto for violin and orchestra by Jean-Charles Gandrille with the Qatar Philharmonic, conducted by Thomas Kalb, has been released on the French label Paraty. He has performed with several New England chamber groups including the Walden Chamber Players, Radius Ensemble, Dinosaur Annex, Worcester Chamber Music Society and North Country Chamber Players.

LILIT HARTUNIAN, VIOLIN, 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 Intelligence*) are frequently on display at major concert halls leading academic institutions, where she often appears as both soloist and new music specialist. Lilit appears regularly with A Far Cry, Boston Modern Orchestra Project, Sound Icon, and Ludovico Ensemble, and as guest artist with the Lydian Quartet, Arneis Quartet, and The Rhythm Method. Described as "brilliantly rhapsodic" by the *Harvard Crimson*, she can be heard on New Focus Records, Innova Recording, SEAMUS records, New Amsterdam

Records, and on self-released albums by Ludovico Ensemble and Kirsten Volness.

**VANESSA HOLROYD, FLUTE**, is a frequent soloist with the Orchestra of Emmanuel Music and was a featured performer with Emmanuel at the 2024 BachFest in Leipzig, Germany. She is a tenured member of the New Bedford Symphony Orchestra and has performed with orchestras and chamber music ensembles throughout New England. An experienced arts executive, Vanessa co-owned the entertainment agency Music Management from 2012 to 2022, with whom she produced over 800 events per year. Vanessa is currently on the woodwind faculty of the New England Conservatory Preparatory Division and Emmanuel Music's Bach Institute. She has performed and taught as a guest faculty artist at the Apple Hill Center for Chamber Music since 2007 and frequently works with the students of the Boston Youth Symphony Orchestra. Vanessa holds a B.A. in Literature from Yale University, a M.Mus. in Flute Performance from McGill University, and an Artist Diploma from the Longy School of Music of Bard College.

**SAMUEL KELDER, VIOLA**, praised by the Boston Globe as a “committed and dynamic performer, is a sought-after soloist and chamber musicians, who appears widely across North America and Europe. He is committed to championing new music and is a member of Sound Icon, Boston Modern Orchestra Project, and East Coast Contemporary Ensemble, among others. Sam is principal violist of the Cape Cod Symphony, and a member of the Portland and New Bedford

Symphonies. He has also toured Europe with the Lucerne Festival Orchestra and Penderecki Akademie Orchestra as principal violist, and has appeared as a guest chamber artist with the Arctic Philharmonic in Norway. In 2024, Sam co-launched Queer Ensemble Project, with a mission is to uplift and celebrate queer artistry. Sam holds degrees from Mannes The New School for Music in New York City, and was teaching assistant to Michelle LaCourse in his doctoral studies at Boston University. In addition to his faculty appointment at Boston University, he enjoys guiding a large private studio of violin and viola young artists. His summers are spent performing and coaching chamber music at the Appalachian Chamber Music Festival, Etchings Festival in New York City, the Summer Institute for Contemporary Performance Practice, and Monadnock Music. Sam is fortunate to play a 2015 viola made by Hiroshi Iizuka.

**MERYL SUMMERS, BASSOON**, has performed internationally from China to Germany and throughout the Americas, and regularly appears with Boston's premier ensembles, including the Boston Symphony Orchestra and the Boston Pops. She is the principal bassoonist of the Cape Cod Symphony. She also enjoys teaching bassoon at the South Shore Conservatory. A former Fulbright scholar, she has been a finalist in prestigious competitions and is a frequent presence at music festivals like Tanglewood. She holds an undergraduate degree from Northwestern University and a master's degree from Yale University.

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02.29.24 | SHIMMER

Jennifer Montbach, Artistic Director

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*Catch Me If You Can*

Jennifer Montbach, oboe  
Noriko Futagami, viola  
Sarah Bob, piano

Chen Jiahao  
(b. 1999)

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Quintet for clarinet and strings in F# minor, Op. 10

- I. Allegro energico
- II. Larghetto affettuoso
- III. Scherzo
- IV. Finale

Samuel Coleridge-Taylor  
(1875-1912)

Eran Egozy, clarinet  
Omar Chen Güey, violin  
Yumi Okada, violin  
Noriko Futagami, viola  
Rhonda Rider, cello

**INTERMISSION**

*Llef*

Sarah Brady, flute  
Rhonda Rider, cello

Hilary Tann  
(1947-2023)

*Summer Shimmers*

Sarah Brady, flute  
Jennifer Montbach, oboe  
Eran Egozy, clarinet  
Jensen Ling, bassoon  
Anne Howarth, horn  
Sarah Bob, piano

Jennifer Higdon  
(b. 1962)

# PROGRAM NOTES

**F**rom the starlight sparkling on snowbanks to sunshine rippling on freshly thawed forest streams, our natural habitats *Shimmer* as the world reawakens in the late winter months. This evening's Radius Ensemble performance views that refreshing glimmer in four works. Scurrying creatures dash and scatter in *Catch Me If You Can*, a new work for oboe, viola, and piano by Chen Jiahao, winner of the Pappalardo Composition Award. Samuel Coleridge-Taylor nests rich, pastoral folk melodies in Brahmsian form and Dvořák-esque harmony in his Quintet in F# Minor, Op. 10 for clarinet and strings. Inspired by the grandeur of the Adirondacks, the Welsh-born composer Hilary Tann spins breathy pentatonic lines over drone anchors in the flute and cello duo *Llef*, and light keyboard filigree provides the titular sparkle for Jennifer Higdon's glimmering, neo-tonal confection *Summer Shimmers* for winds and piano.

**A** “thrilling game of cat and mouse” for oboe, viola, and piano opens the program. With “lively melodies, rapid rhythms, and clever musical motifs,” the world premiere commission *Catch Me If You Can* (2024) by this year’s Pappalardo Composition Award winner **Chen Jiahao** (b. 1999) packs “a high energy musical adventure” into five minutes. Long tones give way to skittish motion in recurring, mutable motives as the oboe and viola chase and collide in slapstick hijinks. The piano is all leaps and cacophony ducking only sporadically into the motivic games. Dynamic extremities are forged into a formal crescendo through expressive tempo

markings—beginning “Shrewdly” and “Calmly” before increasing “Irritably” and exploding “Manically”—and all three instruments come crashing together in the end, before the chase peters out softly and sparsely to end as it began. As Chen explains, *Catch Me If You Can* embodies both the electric intensity and the “tension and pressure” of modern society, seemingly both a celebration and a critique of our “fast-paced lifestyle.”

A graduate of Xinghai Conservatory, Chen is a Master of Music student of John Morrison at Longy. He begins doctoral studies at the University of Northern Colorado this coming fall.

**T**he African Mahler!” they called him—high praise for a group of professional orchestral musicians (all white men) from New York City in 1910. But this oft-repeated superlative essentialized the British composer **Samuel Coleridge-Taylor** (1875-1912) in ways that belie his unique compositional voice. That is not to say he didn’t explore his multi-racial background in his music, particularly after his curiosity piqued on tours of America in 1904, 1906, and 1910. (His father descended from enslaved African-Americans that were freed by the British, evacuated from the colonies after the American Revolution, and resettled in Sierra Leone, then a British colony for freed blacks.) However, he sought to couch these explorations in traditional Western musical language, emulating the ways in which Johannes Brahms and Antonín Dvořák drew inspiration from Hungarian and Bohemian music respectively, and despite his outsider

status he enjoyed prestigious traditional training at the Royal College of Music and received assistance and encouragement from Edward Elgar and other preeminent figures.

Before he began composing his most famous works in the late 1890s—a trio of cantatas based on Longfellow's *The Song of Hiawatha*—the student Coleridge-Taylor wrote reams of chamber music heavily influenced by Brahms including the Piano Quintet (ca.1893), Nonet for strings, winds, and piano (ca.1893), Piano Trio (1893), *Fantasiestücke* for String Quartet (1895), and tonight's work, the **Quintet in F# Minor, Op. 10** for clarinet and strings (1895). This was only four years after Brahms had written his own Clarinet Quintet (1891), a masterpiece that would become his last chamber work. On a trip to Berlin in 1897, Coleridge-Taylor's teacher Charles Villiers Stanford brought the piece to an enthusiastic Joseph Joachim who is supposed to have passed the piece to Brahms himself.

Regardless, the elder composer's influence is strong in Coleridge-Taylor's autumnal atmosphere, poignant textures, and rich harmonies. He used classic Brahms devices—melodies that mix major and minor harmonies, motivic themes that unify sections and movements, chromatic harmonic motion by half steps (and augmented sixth chords), cycles of thirds—to decorate (as Brahms would) clearly delineated, traditional forms in the first movement.

But the big melodies steal the show, and for these Coleridge-Taylor smartly took his cue from Dvořák and painted his pastoral scenes with the same palette, using folk-scales (particularly pentatonic and

hexatonic) that avoid the classical-sounding leading tone. A rustic, folk authenticity emerges, and Coleridge-Taylor's tunes linger in the ear long after the music in the hall has faded.

In a review of **Hilary Tann**'s string quartet, *And The Snow Did Lie*, a critic described the late Welsh-born composer's music as "shimmering and weightless, effective and moving." It "reinforces the grounded spiritual ecstasy that is Tann's distinctive musical outlook." She found inspiration for that ecstasy in the wonders of the natural world, and as a professor at Union College in Schenectady, New York those wonders were the foothills of the Adirondacks.

Tann found a similar quiet majesty studying and playing the meditative *shakuhachi*, a Japanese bamboo flute for which she originally composed the duo (with cello) called *Llef*. The piece was premiered for those forces on April 26, 1988 at Barnard College with Jeffrey Lependorf (*shakuhachi*) and Peter Susser (cello), and the flute and cello version was arranged in 1993 and premiered on March 27, 1993 by the Catskill Chamber Players in Oneonta, New York.

*Llef* is a Welsh word meaning "a cry from the heart" as well as the name of a minor-key Welsh hymn tune ("O! Jesu Mawr") that the composer quotes alongside with the major key *Crimond*. Tann was born in the coal-mining valleys of South Wales, and though that industry is long gone, "on the mountaintop," as the composer writes, "close to the bracken and lichen, and in the crevices of the rain-swept stone walls, echoes of the old hymns may still be heard." In *Llef*, the hymns often surface

disembodied from the cello drones—  
distant echoes in an austere landscape.  
The flute laces its rhapsody with piquant  
tritones between perfect fourths and fifths.  
Contrary motion eight note phrases between  
the instruments provide short sections of  
contrast, but the meditative atmosphere  
reigns.

**A**t last we emerge from the rainy thaw with *Summer Shimmers* (2004), a sextet for piano and winds by Jennifer Higdon (b. 1962). Higdon has composed in practically all genres and filled prestigious commissions for celebrated ensembles and soloists worldwide. She won the Pulitzer Prize for her Violin Concerto in 2010. Her music is disarming and direct, crafted precisely using tonal materials in elegant and refreshing ways. It's like listening to that deeply insightful friend of yours who never has to hide undercooked ideas behind big words. In lieu of a program note, Higdon provides a poem:

When I was young  
My brother and I used to go fishing  
At a beautiful quiet pond amongst fields  
It was there that we discovered...  
Summer Shimmers

A diatonic wash (all the unaltered notes of the scale together) evokes the hazy lakeside atmosphere. Chords Gently cascade over bassoon and horn pedal points. The Lydian mode (with a raised fourth scale degree, a sharp “fa”) imbues the scene with a bright, plagal melancholy. Copland and Debussy are in the boat together, flinging hula poppers for largemouth bass. Upward scale gestures gather speed, breaking the surface and changing the harmony after a beat of silence, gathering energy with each repetition. One of these bring the piece to an unresolved close.

Summer has arrived.

Matthew Heck



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## MEMBERS

SARAH BOB, PIANO, hailed as “sumptuous and eloquent” by the *Boston Globe*, is an active soloist and chamber musician noted for her charismatic performances, colorful playing and diverse programming. A strong advocate for new music and considered a “superstar” by *National Sawdust*, she is the founding director of the New Gallery Concert Series, devoted to commissioning and uniting new music and contemporary visual art with their creators. The goal, her strong suit, is to introduce music in a loving, inclusive, and intoxicating way. Her recent album, *...nobody move...*, a selection of NGCS commissioned solo piano works from over the past twenty years, has quickly received international acclaim and is considered “a must listen” by the BBC Magazine. 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. In addition to Radius Ensemble, Sarah is an original member of her piano/percussion group,

Primary Duo, and is faculty at the Longy School of Music of Bard College.

MIRIAM BOLKOSKY, CELLO, appears nationally as an orchestral and chamber musician. She has performed extensively with orchestras in Boston, New York, D.C. and Chicago, including Boston Lyric Opera, A Far Cry, Boston Pops, BMOP, Boston Ballet, ProMusica Chamber Orchestra, National Lyric Opera, and Lyric Opera of Chicago. She has appeared as soloist with the Detroit Symphony Orchestra, the Paul Hill Chorale, and on classical and popular commercial recordings. A graduate of the University of Michigan and the Cleveland Institute of Music, Miriam maintains a large private studio and has held faculty positions at Northwestern and the Cleveland Institute of Music. She is also a Registered Yoga Teacher, Alexander Technique Teacher, and Coach.

SARAH BRADY, FLUTE, called “enchanting” (*Boston Globe*) and “clairvoyantly sensitive”

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## THANK YOU!

(*New Music Connoisseur*), is principal flute with the Boston Modern Orchestra Project and Opera Boston, and appears with the Boston Symphony Orchestra, Boston Ballet, Portland Symphony Orchestra, Firebird Ensemble, Boston Musica Viva, The Cortona Collective, and Brave New Works. She has premiered and recorded new music from many of today's leading composers, including new music commissioned by Yo-Yo Ma and the Silk Road Project. Sarah is the newly appointed Director of Contemporary Classical Music at the Boston Conservatory at Berklee, where she is Associate Professor of Flute. She recently enjoyed a sold-out debut at Carnegie Hall's Zankel Hall with pianist Oxana Yablonskaya. Her chamber and orchestral recordings can be heard on the Albany, Naxos, Oxingale and Cantaloupe labels.

GABRIELA DÍAZ, VIOLIN, began her musical training at the age of five, studying piano with her mother, and the next year, violin with her father. She studied at New England Conservatory, where she earned Bachelor's and Master's degrees under James Buswell. A cancer survivor, Gabriela is committed to cancer research and treatment. In 2004, she was awarded a grant from the Albert Schweitzer Foundation to organize a series of chamber music concerts in cancer units at various hospitals in Boston called the Boston Hope Ensemble. Devoted to contemporary music, Gabriela has worked closely with many significant living composers, including Pierre Boulez, Magnus Lindberg, Frederic Rzewski, Roger Reynolds, Alvin Lucier, John Zorn, Osvaldo Golijov, Steve Reich, Brian Ferneyhough, Hans Tutschku, and Helmut Lachenmann. Gabriela is a member of several Boston area new music groups, including Sound Icon, Ludovico Ensemble, Dinosaur Annex, Firebird Ensemble, and

Callithumpian Consort. She is a member of the Wellesley College faculty and can be heard on New World, Naxos, Centaur, BMOP/Sound, Mode, and Tzadik records.

ERAN EGOZY, CLARINET, hailed as "sensitive and energetic" (*Boston Musical Intelligencer*), is a musician, entrepreneur, and educator. He is the co-founder and Chief Scientist of Harmonix Music Systems, which developed Guitar Hero, Rock Band, The Beatles: Rock Band, and Dance Central. Eran and his business partner are recipients of the Time 100, Fortune Magazine's "40 under 40" award, and USA Network's "Character Approved" award. Eran is currently Professor of the Practice in Music Technology at Massachusetts Institute of Technology, where he teaches and conducts research on new forms of interactive computer and music systems. He holds degrees in electrical engineering and music from MIT studied clarinet with Jonathan Cohler and William Wrzesien at New England Conservatory. He has performed as soloist with the MIT Symphony Orchestra and has appeared with Emmanuel Music, A Far Cry, Winsor Music, and the Worcester Chamber Players.

NORIKO FUTAGAMI, VIOLA, enjoys a distinguished career as a versatile and prolific soloist, orchestral and chamber musician. She is Principal Violist for the Albany Symphony, an ensemble with numerous world premiere performances and recordings, and plays with their Dogs of Desire contemporary ensemble as well as the New Jersey Symphony. Now living in the Greater Boston area, she serves as Assistant Principal Violist for the Boston Philharmonic Orchestra. Her dynamic virtuosity, combined with a passion for new music, has led to collaborations with the Boston Ballet Orchestra, Boston Modern

Orchestra Project, Boston Musica Viva, Radius Ensemble and Winsor Music Chamber Series.

ANNE HOWARTH, HORN, is a freelance horn player and chamber musician, appearing regularly in area ensembles including the wind quintet Vento Chiaro, Juventas New Music Ensemble, Lexington Symphony, Plymouth Philharmonic Orchestra, and Portland Symphony Orchestra. Anne is not only a founding member of Radius Ensemble, but also serves as its outreach director. She teaches horn and coaches chamber music at Boston Conservatory at Berklee and Tufts University, maintains a private studio, and is on the horn faculty of the New England Conservatory Preparatory and Continuing Education divisions, and the Brookline Music School. Anne studied at the Hochschule für Musik in Munich and holds degrees from Oberlin College, Oberlin College Conservatory, and New England Conservatory. She is currently fascinated by transformation and the way it is represented in music.

JENNIFER MONTBACH, OBOE, is the founder and artistic director of Radius Ensemble, named Boston's Best (2016) by the *Improper Bostonian*, in residence at the Longy School of Bard College since 2011. She has been acclaimed for her "energetic and eclectic" programs that have "attracted a younger, more diverse audience" (*Boston Globe*), winning the ASCAP Award for Adventurous Programming from Chamber Music America in 2013. Jen curated and produced the Ensemble's debut album, *Fresh Paint*, and has commissioned and premiered more than thirty new works in her role as artistic director. As an oboist, she is known for her "evocative lyricism and nuanced phrasing" (*Bay Windows*); she has appeared with

orchestras and ensembles throughout New England, and has held administrative positions at the Boston Symphony Orchestra and the Boston Modern Orchestra Project. She holds a Bachelor of Arts *cum laude* from Harvard College and a Master of Music in oboe performance from New England Conservatory. Jen founded and produces the West Concord Porchfest, and is also a volunteer with the Juvenile Diabetes Research Foundation, where she mentors families of children newly diagnosed with type 1 diabetes.

## GUEST ARTISTS

OMAR CHEN GÜEY, VIOLIN, a native of Brazil, has appeared with orchestras and festivals around the world including Brazil, Spain, Quatar, Seychelles, Norway and the US. He is a prizewinner at both Tibor Varga and Lipizer International Violin Competitions. He has performed chamber music with Lynn Harrell, Ani Kavafian, David Finckel, Lawrence Dutton, and Colin Carr. He received a DMA from Stony Brook University and a Master of Music from Juilliard. His main teachers were Robert Mann, Sylvia Rosenberg, Philip Setzer, Ani Kavafian and Pamela Frank. He is a member of the Grammy-nominated chamber orchestra A Far Cry, assistant concertmaster of the Rhode Island Philharmonic and violinist of the Camerata New England Trio. He was assistant concertmaster of the Orquesta de la Comunidad Valenciana, in Spain, directed by Lorin Maazel. His premiere of the concerto for violin and orchestra by Jean-Charles Gandrille with the Qatar Philharmonic, conducted by Thomas Kalb, has been released on the French label Paraty. He has performed with several New England chamber groups including the

Walden Chamber Players, Radius Ensemble, Dinosaur Annex, Worcester Chamber Music Society and North Country Chamber Players.

**JENSEN LING, BASSOON**, is an active orchestral and chamber musician in the New England area. Jensen frequently appears in and around Boston with the Orchestra of Emmanuel Music, Cantata Singers, the Boston Ballet Orchestra, Boston Modern Orchestra Project, Odyssey Opera, Albany Symphony, and others. He has also appeared at the Rockport Chamber Festival and New Hampshire Music Festival, and was named a Lorraine Hunt Lieberson Fellow for the 2016-2017 Season at Emmanuel Music. Jensen studied at The New England Conservatory of Music and Boston University. Currently, Jensen makes his home in the great neighborhood of Lower Allston, where he lives with his wife Anna, a violist, and their cat, Pig.

**YUMI OKADA, VIOLIN**, has won competitions throughout Japan and the US. She is the assistant concertmaster of the Boston Philharmonic and appears with numerous Boston-area ensembles. Yumi has served as concertmaster of Washington Sinfonietta and Ars Nova Chamber Orchestra in Washington DC. She is a graduate of Indiana University and the Longy School of Music where she studied with Ilya Kaler and Malcolm Lowe. Her new album, titled "Arioso," was released by Arrow Project, sponsored by Harman International.

**RHONDA RIDER, CELLO**, whom *The Boston Globe* calls "a glorious cellist," remarkable for her "extraordinarily expressive and inventive playing," was the founding cellist of the Naumburg-award-winning Lydian String Quartet, with whom she performed for over twenty years. Rider is currently Chair of Chamber Music and on the faculty

of The Boston Conservatory. During the summer months, she is heard at various festivals including Music from Salem, Green Mountain, Tanglewood, and Token Creek. She is also the cello coach for the Asian Youth Orchestra in Hong Kong. An advocate of contemporary music, she has premiered works by such composers as John Harbison, Lee Hyla, and Steve Mackey. In 2010 she was named Artist-in-Residence at Grand Canyon National Park. Rider holds degrees from Oberlin Conservatory and the Yale School of Music.

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