

## *Program*

Guest Speaker.....Deedra Durocher  
President of the Board, South County Habitat for Humanity

“A Prayer for the Homeless” .....Poem by Kenneth Berube  
Mary-Claire Bernard, narrator

“Tones of Brick” .....Poem by Mitch Kaplan  
Noam Aberdam-makover, Anabel Aberdam-makeover

“Dreams Reborn” .....by Noreen Inglesi  
Dalita Getzoyan, flute  
Arlene Kies, piano  
Theodore Mook, cello

“Tzilzulim” (2002).....by Eliane Aberdam  
*Piece for Tuba and Electronics* Gary Buttery, tuba

“The Land’s Our Legacy” .....Words and Music by Noreen Inglesi  
Tina Bernard, soprano  
Dalita Getzoyan, flute  
Alison Shea, piano

“Sans Faiblir la Nuit attend le Soleil” (2003).....by Eliane Aberdam  
Alexey Shabalin, violin  
Eric Mazonson, piano  
Christine Harrington, cello

“Surprisentopie”.....by Eliane Aberdam  
Eric Mazonson, piano

### *Brief Intermission*

“Seven Deadly Sins”.....by Eliane Aberdam  
*Premiere for Soprano and Electronics* Margaret Frazier, soprano

## *Program*

“*Dance of the Firefly*” .....by Noreen Inglesi  
Charles Sherba, violin  
Consuelo Sherba, viola  
Theodore Mook, cello

“*Goosewing Beach Preserve*” ..... Words and Music by Noreen Inglesi  
Dalita Getzoyan, narrator  
Arlene Kies, piano  
Theodore Mook, cello

“*Quicksand Pond Preserve*” ..... Words and Music by Noreen Inglesi  
Dalita Getzoyan, narrator  
Arlene Kies, piano  
Theodore Mook, cello

“*Triumphant Gems*” (2008) .....by Eliane Aberdam  
Elizabeth Gates, French horn  
Gary Buttery, tuba

“*Tête à tête*” (2007) .....by Eliane Aberdam  
Alexey Shabalin, violin  
Eric Mazonson, piano

“*Grisaille Vaporeuse*” .....by Eliane Aberdam  
*Three Movements: Pensive, Lyrical and Joyful* Alexey Shabalin, violin  
Eric Mazonson, piano  
Christine Harrington, cello

“*Dream House*” .....Poem by Catherine Berube  
Anabel Aberdam-makover, narrator



## *Program Notes*

*Works by Eliane Aberdam*

*Tziltzulim* (tuba and electronics). *Tziltzulim* (*Ringings* in Hebrew), for tuba and electronics was written during the Spring and Summer 2002 for Gary Buttery. The tuba writing makes use of advanced techniques such as multiphonics, overblowing, and glissandos, and explores all registers, sometimes at great speed. The electronics is drawn mainly from an early recording of the tuba part that has been subsequently digitally manipulated to create a ringing ghost of the tuba.

*Sans Faiblir La Nuit Attend le Soleil*. The title, *Without weakening the night awaits the sun*, a line from a poem by Marina Tsvetaieva, refers to war (night) and to the spurt of art (and literature) after the war (sun). The first movement has a changing and hesitant pulse to convey the idea of "lost" steps in the night. The sobbing and scorched harmony confers this movement its plaintive feel. Various melodies are looking for one another, carrying hope: they find one another and disappear again. The second movement is more assertive in character. Harmonies are more open, and musical figures often play hide and seek. However, the memory of night doesn't leave us: a few notes, D, E, G and A\* (open strings of the violin) often appear in both movements, like little harassing musical objects. In the middle of the second movement the piano imitates the clear sound of small bells in the high register. This sound brings a sunray to the color of the music.

*Triumphant Gems* is a piece for horn and tuba where I explore extremes in terms of registers, moods, speed, and technical difficulties. The piece is in eight movements named after semi-precious stones and is meant to evoke a ride in a virtual land of gems.

*Tête à tête* is a piece in three movements for violin and piano written during the summer 2007 for the Nez/Wolfe duo. The first movement, slow and mysterious, features large leaps in the piano and sharp rhythmic contrasts with alternating long and short values. The second movement is lyrical with quasi-romantic harmonies and melodic contours. The third movement is very contrasted to the second movement due to its rhythmic and aggressive characteristics. A piano solo passage softens its overall abrupt contour.

*Grassailles Vaporeuses* is a trio for piano, violin and cello in three movements: Pensive, Lyrical and Joyful (and rapid). The title refers to the white mist and gray fog in early morning hours during Rhode Island typical autumns. Each movement is representing a different mood and making use of different techniques, such as tremolando, arpeggios in pizzicato, and glissandi. The compositional emphasis is on the melody, and on a certain modality (octatonic and pentatonic idioms), with a few motivic imitations. The rhythmic bursts of the last movement suggest the colorful explosion of foliage as a contrast to mist and fog.

*Seven Deadly Sins*. A few years ago, Margaret Frazier asked me to write her a piece for soprano and electronics that would 'stretch her vocal limits' (Frazier's own words). I chose a set of poems, *Seven Deadly Sins*, by Maurya Simon who teaches in the Creative Writing Department at the University of California, Riverside. I first

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discovered Simon twenty-three years ago and have been inspired by her writings ever since. Her texts have been the source of a number of choral works, my opera *Tamar*, and *Seven Deadly Sins*. In this piece, the electronics interacts with the live voice as if it were another acoustic instrument: it echoes the voice, anticipates it, accompanies it, and creates various moods and backgrounds. To achieve these various effects, I had to pre-record Margaret's voice. I asked her to read sentences and phrases from both *The Book of Vices*, by R. J. Hutchinson, and from Simon's *Seven Deadly Sins* (from her recent publication *Ghost Orchid*). Ms. Frazier was to read the text using different effects: normal, whispered, theatrical, and half sung tones. She was also asked to laugh, moan, and yell. All this gave me the base material to start working on the electronic piece. I could then digitally distort her voice, stretch it, shorten it, make it higher, lower, add echoes, and superimpose portions of the texts. I also used some piano sounds and a few other instruments in the midst of the dense texture.



### *Works by Noreen Inglesi*

*Goosewing Beach Preserve* and *Quicksand Pond Preserve*, scored for narrator, piano and cello, were both created as part of a project entitled "Beyond 2000: The Future of Our Planet." This project, which was partially funded by the Rhode Island State Council on the Arts during the spring of 2000, involved the creation and publication of music and poetry highlighting the efforts of the Nature Conservancy to preserve our state's natural treasures. This nine piece collection was completed with the cooperation of the dedicated and knowledgeable staff of the Nature Conservancy. *Goosewing Beach Preserve* was inspired by a guided tour of that preserve where one could experience first hand a tern carving its nest in the sands and a plover gathering bits of broken shells and tucking itself amidst the velvety blanket of the dunes. *Quicksand Pond Preserve* was inspired by a visit to and meant to musically depict this preserve in Little Compton, RI, which is a glorious system of immaculate coastal pond, beach and dune environments.

*Dreams Reborn*, scored for flute, piano and cello, was recorded at Celebration Sound Studio in 2008 and was published on Notable Works' compilation CD "Working In Harmony For Home and Hearth." This Romantic Style chamber work features a flowing and lyrical theme with many contrasting variations.

*The Land's Our Legacy*, scored for soprano, flute and piano, was just completed this summer 2010. The words and music of this basically strophic piece with its graceful melodic melody and uncomplicated harmonic structure were inspired by the valuable work of organizations such as the Nature Conservancy.

"*Dance of the Firefly*" is a contrapuntal piece in an avante-garde style scored for string trio. This piece was selected for performance during the 2009 Season of Waterfire Providence and was featured at the reception of the 2009 Annual Conference of Mayors. This fugue-like piece is held together by its haunting melody and energetic motor rhythms which are passed from one instrument to the another.

# *Program Poems & Lyrics*

## **A PRAYER FOR THE HOMELESS**

By Kenneth Berube

Most Folks show no pity  
To our homeless and needy  
Who live on the streets  
Of our grand city

Reach out your hand  
To show some compassion  
To these people  
Whose worn clothes  
Were once in fashion

Help our homeless citizens  
Find shelter from the wind  
A job to come home from  
And a new life to begin.

Please keep in mind  
That that homeless soul so blue  
Could very well  
Someday be you.

We all need to kneel down together and pray  
To put an end  
To this homeless epidemic  
In our modern world today.

Not yesterday, not tomorrow but today.

So act now because this may be you someday.

The homeless and needy need support,  
Love, compassion and understanding.

The world's a very cold place  
When you have no place to go  
So help the homeless out of the cold today  
And into a warm home where dreams can grow

## **THE LAND'S OUR LEGACY**

By Noreen Inglesi

### VERSE 1

Are we building the road to our future?  
Are we nursing the lands of our time?  
Do we hold in our hearts  
What's been true from the start?  
Man must walk  
With Nature at his side.

### VERSE 2

Are we walking the lands oh so sacred?  
Catching light from a glimmering star?  
Are we leaving enough  
For the songbird and thrush?  
Man must plan for nature to survive.

### MUSICAL INTERLUDE

### VERSE 3

Are we building the bridge to our future?  
Our we treasuring our sacred ground?  
Are we planning today  
So God's creatures can stay?  
Don't we know  
The land's our legacy?  
Don't we know  
The land's our legacy?

# *Program Poems & Lyrics*

POEMS FROM *GHOST ORCHIDS* BY MAURYA SIMON

## THE SEVEN DEADLY SINS

### *Citations:*

I prefer an accommodating vice to an obstinate virtue. Jean Baptiste Molière.  
Give me chastity and continence-but not yet! St. Augustine, Confessions VIII, 7  
Death is the end of life; ah, why should life all labor be? Alfred, Lord Tennyson

Whenever a friend succeeds, a little something in me dies. Gore Vidal  
Puritanism is the haunting fear that someone, somewhere, may be happy. H.L Mencken  
One cannot think well, love well, sleep well, if one has not dined well. Virginia Woolf

I'm tired of Love, I'm still more tired of Rhyme.  
But Money gives me pleasure all the time. Hilaire Belloc

### I. Pride

We are betrayed by other destinations.  
Let ourselves be the end-all and end-stop  
Of our searching, for we come first:  
We are the universal, royal, editorial We.  
We come last, for we deserve the attention:  
We are greater than He.

### II. Wrath

May you waste away in the subterranean hallways  
Of the Devil, where those who study the black arts  
Gnaw on the tailings of your shadow for sustenance.  
May your teeth turn to feathers, so that your lies  
Dust the air noiselessly; your tongue become an oar,  
So as to keep your breath stirred by your cries.  
May the dead rise like doornails from hell's floor  
To pierce your heels and soles until they bleed,  
Then turn to molten tar in your veins, to adders.  
May the lustful Devil visit you daily, and decide  
To adopt you as his bitch, harnessing you to his bed  
So he'll hoist himself on your back & you'll be f..

### III. Envy

Kings have long hands, Queens fine fingers.  
Movie stars boast smooth faces, rare cars.  
Bankers keep empty pockets and money ambassadors  
Who buy them fresh loaves and discrete lovers.  
Athletes enjoy steel hearts, supreme genes.  
Presidents get to fly in their own jets.  
Gods get immortality, great publicity.  
Me, I get envy, and it makes me sick.

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### IV. Lust

Blood threads a fiery filigree beneath my skin.  
My heart simmers, then boils like black pudding.  
I Want to scream, but instead I spread my knees.

It doesn't matter how many times you take me  
it isn't enough.

### V. Gluttony

After the turkey hen's breast and the Wild rice  
Stuffing, after the candied yams, green olives,  
The radicchio salad with artichoke heart marinara,  
After the mid-meal asparagus soup, the baguettes,  
The apple compote and peach sorbet, after coffee  
Liqueur and Godiva chocolates, peppermint tea and  
A Gauloise cigarette, I ask you . . .What's next?

### VI. Avarice

I want more of everything, the lucky one said,  
More fame, more cars, more mansions, more power.

I want more vision, the bodhisattva sighed,  
More insight and wisdom, more light, more distance.

I want more love, the beloved cajoled,  
More sacrifice, gifts, more kisses, your soul.

I want more money, the gambler whispered,  
More gold and silver, more luck, more hours.

I want more truth, the poet confessed,  
More answers, more questions, and more success.

I want what I can't have, more than anything,  
The miser said, more than being alive or dead.

### VII. Sloth

Like a furred sling, the sloth hangs upside-  
Down from the burnished branch.

His eyes are closed, all his toes curled.

He is going nowhere slowly, or else

He is going somewhere quickly, depending upon

His location in time and space, and ours.

Einstein would have looked at him just as he

Looked at stars imploding in the outer cosmos:

Going nowhere fast, or going somewhere at a snail's pace

Why waste time doing this or that?

I'd rather know nothing about eternity or sloths.

Perhaps I'll write a poem. Perhaps not.

## *Program Poems & Lyrics*

### GOOSEWING BEACH PRESERVE

By Noreen Inglesi

At Goosewing Beach a gull  
Hoovers high above the searing copper sands  
Spreading its wings into the wind  
Like a firefly swirling  
In the shimmering starlight  
It is here that the tern  
Can carve its nest in the sands  
While the plover gathers bits of broken shells  
And tucks itself  
Amidst the velvety blanket of the dunes  
It is here  
That birds  
Content with the day's spoil  
Can saunter through the ebbing tide  
Chasing their reflections into the dawn

### QUICKSAND POND PRESERVE

By Noreen Inglesi

The blissful sun  
Quivers atop  
The swirling salted water  
Slowly unveiling  
The soft sand bottom  
Of Quicksand Pond  
A piping plover  
Contentedly feasts there  
On its muddy flats  
So close to the dunes  
And the breakers  
Of Gooseneck Beach  
In the air  
The unique aroma  
Of a salty breeze  
Whisking through  
The pond's slender grasses  
Resounding the image  
Of this peaceful haven

### TONES OF BRICK

By Mitch Kaplan

The cold air bites at my nose and ears  
feeling them has gone numb.  
The roof is full of rip and tare  
I know it will cost a large sum.  
The food in the fridge is less then none  
and I do not know where I will get the  
money for the taxes from,  
but on this Holiday day  
I am just thankful that I  
have the little things I do  
and most important  
I have you.

### DREAM HOUSE

By Cathy Berube

Some of us just sit sharing dreams of a home  
We think, we listen, and we know in our hearts.  
No one should be without a special place  
For friends and family to visit  
To enjoy the magic of the holidays or anytime  
for that matter.  
Cookouts on the patio are really fine  
Everyone laughing, eating and having a good time.  
If no one visits  
You don't worry,  
You have a phone after all.  
Just a few rings,  
You smile and say "I have a call"  
The voice is clear, and says "Hello."  
You smile and you say "Hello," in a joyous tone.  
Yes, today would be a very great day indeed  
If we could realize the dream of our  
very own home.



## *Artist Bios*



**ELIANE ABERDAM** was born in Nancy, France. As a child, she studied piano and theory at the Conservatoire National de Region in Grenoble. She did her undergraduate studies in composition at the Rubin Academy of Music and Dance in Jerusalem. In 1989, she entered the graduate program at the University of Pennsylvania where she studied with George Crumb, and obtained her Master degree in 1992. She completed her Ph.D. in Composition at UC Berkeley.

In 1998-1999, she taught composition, theory and Music technology at the University of Northern Iowa. Her works are performed in Israel, France and the United States. She attended music festivals such as The Bartok Seminar in Hungary, June in Buffalo, the Académie d'Été in Paris, and Voix Nouvelles in Royaumont (France). In 1995, she was selected by IRCAM for the Annual Course in electronic music, and for the commission of PaRDeS, an electro-acoustic work for chamber ensemble and electronics. In 2000, the Ensemble Intercontemporain (Paris) commissioned and premiered the chamber orchestra piece *Quoi? Ce point* (after Primo Levi's book *Periodic Table*. She has recently completed an opera (libretto by Maurya Simon) premiered in March 2007). She currently teaches composition and theory at the University of Rhode Island (since 2001).



**TINA BERNARD** graduated from URI in 1997 with a Bachelor's Degree in Music Education and Vocal Performance and has won several awards and competitions in vocal performance. She was a Music Director in a local church and although is retired from music directing, works as a substitute Music Minister and Cantor in several area churches. She also has been teaching voice and piano in the Pre-College and Adult Music Division at the University of RI. for the past 15 years. Tina is also involved in fund raising projects with several local non-profit agencies, which she enjoys very much.



**GARY BUTTERY.** From his hometown of Omaha, Nebraska, Gary Buttery attended the University of Kansas and the University of Northern Colorado where he received his Bachelor and two Masters degrees in tuba and music theory & composition. An active performer, conductor, educator, and composer, he is published by Cimarron Music and Theodore Presser. Before his career in the United States Coast Guard Band as principal tubist from 1976 to 1998, Gary performed with the Long Beach (CA) Symphony,

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San Carlo Opera, and taught at Pepperdine University. His involvement in an ongoing study of whales and music earned him the distinction of being the first tuba soloist to be interviewed by Johnny Carson and featured with the Tonight Show's NBC Orchestra in May 1979.

Gary is the director of the Concert Band, Jazz Ensemble, and Traditional Jazz Band at Connecticut College, and is the Instructor of Tuba and Euphonium at the University of Rhode Island. He also performs with his quartet Alchemy, the Boston Festival Orchestra, and directs TubaChristmas concerts yearly in Connecticut and Rhode Island. Since 2005, he has been featured each February in recitals throughout Germany and with Alchemy, the featured ensemble at the yearly Northern German Brass Workshop in Jever.

Gary has also performed at such prestigious venues as Carnegie Hall, the Kennedy Center, and Oktoberski Hall in St. Petersburg, Russia. He was a featured soloist at the International Tuba and Euphonium Conferences in Riva del Garda (Italy), the University of Minnesota, the Regina (Saskatchewan) Conservatory of Music, and at the University of Massachusetts, where he was presented the 'Diversity Award' for his varied contributions as performer and composer of numerous styles of music that include tuba. Recent solo appearances include recitals and masterclasses at Connecticut College, Lafayette College (PA), the University of Northern Colorado, William Paterson University (NJ), the United States Coast Guard Academy, the Army Band Tuba Conferences, and North Canyon High School in Phoenix, AZ.

**MARGARET FRAZIER**, soprano, international performer and recording artist, is well known for the expressiveness and clarity of her voice. The Boston Globe wrote: "Ms. Frazier's radiant singing mustered up the virtues of Elly Ameling." The Providence Journal called Margaret Frazier's "the kind of pure, unforced voice you can listen to all afternoon." She has collaborated and toured with the chamber vocal ensemble, The Boston Camerata since 1990 and has recorded five CD's with the ensemble. A frequent guest soloist with chamber choruses and ensembles in southern New England area, she is also the soprano soloist at the First Baptist Church in America, Providence. A Lecturer at her alma mater, Ms. Frazier teaches studio voice, class voice, and music appreciation courses. She maintains a private voice studio and is a former president and current member of the Rhode Island Chapter of NATS.



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**ELIZABETH DEAN GATES** is a member of the Rhode Island Philharmonic Orchestra and the Northeast Chamber Ensemble and also performs with the Rhode Island Civic Chorale Orchestra, the Festival Ballet Orchestra and Opera Providence. She teaches French horn privately. At URI, she teaches applied French horn, and horn ensemble.



**DALITA GETZOYAN** is a Music Composition major at the University of Rhode Island. She has been playing flute for about nine years and has performed in numerous ensembles, including the Lincoln High School Band, the University of New Hampshire Wildcat Marching Band and Pep Band, and the University of New Hampshire Symphonic Band. One of her pieces, "Morning Springs" is included on the CD "Working in Harmony for Home and Hearth." Dalita has also been studying voice since the 10th grade and continues to be an active singer. She thanks all of her family and friends for all their support and also thanks God for the beautiful gift of music in her life.



**CHRISTINE HARRINGTON** is a cellist and orchestra director in the Cranston, RI, public schools. Christine is a past president of the Rhode Island Music Educators Association and of the Rhode Island String Teachers Association, which is the state affiliate of the American String Teachers Association. She is a founding member of the IAJE String Caucus whose primary focus is to promote improvising strings. Christine has presented many workshops on new music for improvising strings throughout the country. In addition, she has presented many workshops in Rhode Island and Massachusetts on teaching strings in the public schools and on teaching alternative strings techniques. Christine is a graduate of the Hartt School of Music, Hartford, CT and Wesleyan University, Middletown, CT. She has studied jazz improvisation with renowned jazz musician, Hal Crook. Christine Harrington has performed symphonic and chamber music, as well as Celtic and contemporary jazz. She performed regularly with the Eastern Connecticut Symphony for 20 years and is the cellist on Grammy nominated jazz piano and cello CD, "SandBox" with pianist and composer Joe Parillo and the "Celtic Fiddle Fest – Rendezvous" with Johnny Cunningham and Kevin Burke. Christine is the cellist with Rhode Island based Gypsy ensemble, The Bohemian Quartet, which recently released its CD, "Beyond Tradition".

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**NOREEN INGLES** is a public school music teacher and was nominated for Teacher of the Year in 2003 and 2008. Noreen, who has also been on the faculty of the Community College of Rhode Island, is Artist in Residence for Notable Works Publication and Distribution Co., Inc., and is on the Development Committee for South County Habitat for Humanity. She received her Bachelor of Fine Arts and Master's Degree in Music Education and Composition at the University of Rhode Island, where she studied composition with Dr. Geoffrey Gibbs. During her studies there, she was awarded a Graduate Assistantship, voted All American Scholar and earned membership into the Phi Kappa Lambda National Music Honor Society and the Golden Key National Honor Society. Her orchestral and chamber works have been performed both nationally and internationally. Some of her commissions include a recent film project "Carolina: The Smallest of the Small" with RI filmmaker Carla Ricci, the American Band, the Insight Quartet in Italy, the Culver Chamber Music Series in Los Angeles, CA, the Nature Conservancy, and the Colonial Theatre in Westerly, RI. Her music was selected for performance during the summer 2009 season of WaterFire Providence and featured at the annual Convention of Mayors. She has been awarded two project grants from the Rhode Island State Council on the Arts-one to create music and poetry highlighting the efforts of the Nature Conservancy and another focusing on the work of some of Rhode Island's visual artists. Her works have been published with Platinum Music, The Music Library, the Contemporary Record Society, Andreu Marc Publications and Notable Works Publications.

URL: <http://www.noreeninglesi.com> and [www.notableworks.org](http://www.notableworks.org)



**ARLENE (PEPE) KIES**, pianist, was born and raised in Providence, R.I., studied piano with Stanley Siok and Wayne Farrell. She received her BM and MM degrees in piano performance with honors from the New England Conservatory of Music, where she studied with Theodore Lettvin on complete scholarship. She has been the recipient of a Fulbright Fellowship to Vienna as well as a New Hampshire Individual Artist's Fellowship and is a NEST artist. In addition to performing, Arlene has been a member of the piano faculty of the University of New Hampshire since 1995. She performs widely as recitalist, concerto soloist and as chamber pianist. She recently co-directed the University of New Hampshire in Italy program in Ascoli Piceno, Italy, where



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she taught and performed several recitals. The upcoming season will be equally busy; among her many concerts will be a performance of Rachmaninoff's Second Piano Concerto with the New Hampshire Philharmonic in October, a recital with famed soprano Barbara Bonney in January, and a return engagement with the Strafford Wind Symphony.



**ERIC MAZONSON** received his Bachelor and Master of Music degrees from Boston University, where he studied piano with Anthony di Bonaventura, and was studio accompanist for violist Walter Trampler and cellist Leslie Parnas, both founding members of the Chamber Music Society of Lincoln Center. His wide-ranging repertoire has been heard in many solo, chamber music and vocal recitals in the U.S., Canada and Europe. Eric was a member of the

United States Military Academy Band at West Point from 1979 to 1982, where he founded the Olympus Chamber Players, a piano-woodwind sextet that performed throughout the northeast. He was affiliated with Bradford College for a number of years, where he taught piano, accompanied the chorus and helped to arrange scores for musical theatre productions.

In 2003, Eric performed at Jordan Hall during its centennial celebration. He accompanied the Brandeis University Chorus for several years, and has been a faculty member of Roger Williams University, the University of Rhode Island and Providence College. He has toured Italy and Ireland with URI's Concert Choir, and accompanied them from the organ of St. Patrick's Cathedral in Dublin, where Händel's Messiah was first performed. He has played with a number of orchestras, most recently performing Gershwin's Rhapsody in Blue with the Barton College/Wilson Symphony Orchestra in North Carolina. Eric has accompanied the Lexington Master Singers for the past thirteen years. He has been musical director for scenes staged by the Crittenden Opera Studio in Boston and Washington, D.C. for over twenty years.



**THEODORE MOOK**, American cellist (b February 26, 1953, in Mt. Kisco, New York) has been an active proponent of new music, particularly microtonal music since 1980. After graduating from the Boston University School of Music, he became a member of Dinosaur Annex (Boston) and performed with several other ensembles in the Boston area. He maintained his interest in contemporary music after moving to New York in 1983, and has since performed

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with Speculum Musicae, the New York New Music Ensemble, Continuum, Newband (the Harry Partch Instrumentarium), Aurea (Providence, RI) and countless other groups. Mr. Mook has played new music at the Library of Congress, the American Academy in Rome, the venerable Monday Evening Concerts at the Los Angeles County Museum of Art, the Chamber Music Society of Lincoln Center, The Kennedy Center for the Performing Arts, The Wexner Center at Ohio State, The Brooklyn Academy of Music, The Kitchen, The Knitting Factory, the Herbst Theater in San Francisco and the Ijsbreker in Amsterdam. He is a veteran performer at the Bang on a Can Festival, and has participated in MusikProtokoll im Steirischen Herbst in Graz, Austria, the International Festival Musique Actuelle in Canada, the New England Bach Festival in Marlboro, Vermont, the Wellesley Composers Conference, the Bethlehem Music Festival, the USArts Festival in Berlin, the Synthesis International Festival for Contemporary Music in Skopje, Macedonia, and the Bern Biennale. His extensive discography spans over 100 works. In the Spring of 2009, Ted left the New York City for rural RI, where he gardens, practices taichi, maintains a teaching studio, a computer business and travels to concerts. His fall 2010 season includes appearances in NYC, Bremen (Germany), Oldenburg (Germany), Porto (Portugal), Baltimore, Philadelphia and Providence.

**ALEXEY SHABALIN**, Artist-Director of the Rhode Island Youth Philharmonic Orchestras Since 2003, conducts the Symphony (the most advanced group). Having expanded and improved under his leadership, the ensemble performed in Carnegie Hall in May, 2005. He also founded and conducts the Rhode Island Youth Soloists, a chamber orchestra of the top string players. Many colleges take pride in their musical offerings for non-majors, attracting excellent students who play seriously for their own enjoyment. For several years, Shabalin has been the assistant conductor and strings coach of the MIT Symphony, and he led the group as principal conductor in an all Russian program in December 2005. He coaches chamber music at Brown University, and he conducts the symphony orchestra, coaches violin and chamber groups, and teaches music theory at Providence College. In addition, he instructs a large number of private students in the Boston and Providence areas. He created a concert in New York City featuring an eclectic mix of pieces by these young performers. Currently, Shabalin is a member of the Rhode Island Philharmonic. Active as a solo recitalist and chamber player, his busy concert schedule has taken him around the world. Shabalin graduated from Moscow Conservatory in 1995.



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**ALISON SHEA**, born and raised in Rhode Island, has been active with music since a very young age. Currently, Alison is the Music Director at St. Bernard's Church of Wickford in which she directs three choirs, instrumentalists, cantors and oversees everything music at the church. In addition to directing, Alison also teaches various instruments privately at More than Music Studio. She had been a long time member of the Lafayette Band and is also working with a woodwind trio. Alison has also music directed and performed with many local theater companies across Rhode Island and Connecticut. When Alison isn't performing, she enjoys being active with her two growing sons and spending time in her kitchen and garden.

**CHARLES SHERBA**, violinist, holds the Heidi and Chester Kirk concertmaster chair of the Rhode Island Philharmonic, where he has served as concertmaster since 1987, under music directors Andrew Massey, Zuohuang Chen, and since 1996, Larry Rachleff. With that orchestra, he has performed some of the most demanding concertmaster solos in the repertoire to critical acclaim, including *Ein Heldenleben* by Richard Strauss, *Scheherazade* by Rimsky-Korsakov, *Suite from L'Histoire du Soldat* by Stravinsky, *Appalachian Spring* by Copland, *Variaciones Concertantes* by Ginastera, *Symphony No. 4* by Mahler, *Mozartiana* by Tchaikovsky, and many others. He also serves as concertmaster of the Simon Sinfonietta on Cape Cod, Stephen Simon, music director; and, since 2008, has served as concertmaster of the Boston Festival Orchestra, which performs with the Chorus of Westerly, George Kent, music director. He is a founding member of Aurea, a performance ensemble started in 2002, dedicated to exploring the interface between music and the spoken word.

**CONSUELO SHERBA**, violist, has been performing at Monadnock Music since 1991. She is Artistic Director of Aurea, an ensemble that explores the interface of music and the spoken word. Major performances with Aurea have taken place at the Chicago Humanities Festival, The New York University Humanities Festival, the Firstworks Providence Festival, as well as tour concerts around New England and at home in Rhode Island. Consuelo serves as principal violist of the Simon Sinfonietta on Cape Cod, and performs with the Rhode Island Philharmonic, the Buzzard's Bay Music Festival, and Music at the Meeting House in Orleans, MA. She teaches and performs at Brown University, and also teaches for the Rhode Island Philharmonic Music School.