


The New Gallery Concert Series

27th Season Finale presents

# CHARMED AND STRANGE CROSSINGS

In partnership with the Longy School of Music of Bard College
Pickman Hall, 27 Garden Street, Cambridge, MA

**Sarah Bob, NewGal Founding Artistic Director**

**Featuring collaborative visual artists JohnBar Axon and Audrey Goldstein**

NewGallery
CONCERT SERIES

# PROGRAM

*"The further away we get, the closer we become"*

**World Premiere**

Film by featured visual artists JohnBar Axon and Audrey Goldstein

**Cauldron** (2000)
**Statuesque** (2012) by Dave Fabris/arr. IMPetus
**St. Nevercome's Day** (1976) by Jan Swafford text by Bertolt Brecht
**Das Labeling-Song** (2006-7) by Maria Tegzes/arr. IMPetus
**Powerhouse Passacaglia** (2013) by Geoffrey Burleson
*IMPetus:*
*Maria Tzeges, vocals; Dave "The Knife" Fabris, guitar;*
*Geoffrey Burleson, piano*

**Edge of Loneliness for cello and piano** (2025) by Michael Begay (1991)
**Prayer** (2021) by Daniel Bernard Roumain (1971)
**World Premiere of Cello/Piano version**
*Rhonda Rider, cello; Sarah Bob, piano*

*Intermission*

**Selections from "A Golden Seam" (2026)**
*Created and performed by vocalist/violinist Shaw Pong Liu (1978)*

**Never the Twain** (2020) by Maria Tegzes/arr. IMPetus
**Graduation** (NOW) free improvisation by IMPetus/poetry by Carol Burleson
**Easter** (1978) by Patti Smith & Jay Dee Daugherty/arr. IMPetus
**Lume, Lume** Traditional/arr. IMPetus

# Featured Visual Artist Collaborators ARTIST STATEMENT & BIO

## Audrey Goldstein & John Bar Axon Joint Artist Statement

T*he Further Away We Get, The Closer We Become* is a film that flows between recognition and wonder, made of clips of a sculpture and its cast shadows. The sculpture, *Ephemeral Bodies #19*, is suspended and revolves. When footage of its shadows are projected back onto the turning sculpture, the movement evokes a series of charmed and strange crossings. The cycle of projections and layered images becomes a loop of clarity and entanglement, quietness and riotnesses.

The sculpture, *Ephemeral Bodies #19* floats, disconnected from the earth and yet is drawn upon by gravity. It occupies space between gravitational forces and our airborne dreams. Working with the shadows it casts was a way to explore and extend its ineffabilities. *Ephemeral Bodies* explores how strength is forged from vulnerabilities, just as a pearl is formed out of irritation and wrongness. The work examines how the practice of empathy, of seeing each other in oneself, can transform our core to open spaces within ourselves. The work investigates these internal openings as a contrast to our experience of being solid and fixed.

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Visual artist **Audrey Goldstein** lives and works in the Boston area. Her work has involved performative sculpture, installations, and sculpture that explore various ways of evoking empathy and engagement with the audience. Her work has been seen primarily on the East Coast and is in international collections. She has exhibited extensively in galleries and museums, notably the Museum of Fine Arts, Boston, The Danforth Museum, the Art Complex Museum, Attleboro Art Museum, and performed at the sculpture grounds of the Decordova Sculpture Park and Museum and the D.U.M.B.O Arts Festival, Brooklyn.

Goldstein has been the recipient of Berkshire Taconic Trust ART Award, the Emerging Artist Award from the International Association of Art Critics New England Chapter, MassCultural Council and The School of the Museum of Fine Arts Alumni Traveling Scholarship Award. Her recent residency was at Chautauqua Institution, She is represented by Gallery Very, Boston.She is a Professor of Studio Art at Suffolk University, Boston.

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**JohnBar Axon** is an artist living in the Boston area. Recent exhibitions include 2016, 2021, and 2025 at Gallery Very in South Boston (as well as an online series featuring artists in their studios), a pop-up show in a private residence in Cambridge, and installations at Suffolk University and Velir in Cambridge. Axon started his career making t-shirts and designs for the Ultimate Frisbee community and played on the 6 time national champion team, Death or Glory. Axon's expansive practice includes a comprehensive knowledge spanning from silk screen to fabric design to projections and

digital mediums. Related experience includes managing Ken Freed's art collection, visual archive assistant at Brandeis University, creative at a large software company in Lexington, MA , and coaching MIT Ultimate. After years focused on digitally produced imagery from scanning and found images, he started using models and fabric, occasionally employing photographers, to produce source images. He digitally cropped, manipulated, flipped, and mirrored to create two-dimensional flesh entities, turning bodies into objects. In an attempt to give the images a more three-dimensional feel, he experimented with projecting them onto objects (and eventually other bodies) and photographing the projections. He has introduced architectural imagery to the projections and incorporated printed artwork and fabrics to the walls of the studio.

## COMPOSERS and their COMPOSITIONS

**Program notes for music by IMPetus** *(Bios listed under 'Performers'):*

*A poem cannot stop a bullet. A novel cannot defuse a bomb. But we are not helpless. We can sing the truth and name the liars. – Salman Rushdie*

**Cauldron**
a piece written in 2000, was composed for an off-Broadway rock musical, "Prom Queens." Music was needed for a scene where the protagonists were exorcising the bad juju that had accrued in their lives since High School in a sage burning ceremony...a moody bubbling stew to cleanse the air in a final catharsis.
It is a bitonal piece where the D string of the guitar plays a descending E Flat Major scale while the E string plays a descending G Major scale at the same time all with an insistent droning accompaniment of the open G and B strings. This is also from a series of pieces which explore the "Travis" folk style fingerpicking pattern with decidedly non-folk harmonies. -*Dave Fabris*

**Statuesque**
"I'm revealing my spirit. It doesn't seem to hear it. They're all made of stone while I'm revealing my spirit." Watch out for hollow receptacles that cannot be filled...
-*Maria Tegzes*

**St Nevercome's Day** is one of a set of songs I wrote in 1976 for a production of Brecht's play *The Good Woman of Setzuan* at the Yale School of Drama. All the songs are neo-Kurt Weill, who was Brecht's collaborator. More directly, they rose from the great Lotte Lenya recordings of the Brecht-Weill literature. -*Jan Swafford*

**Das Labeling-Song**
"Label, libel la-da-dee. I'll label you, you label me. Then we'll know who we're s'posed to be and we can live obliviously." An indictment against the absurdity and dangers of how

entities/societies label people; and how we can become overly attached to those labels. I wrote this as an homage to Bertolt Brecht's didactic theater writing and the Weimar cabaret song styles (particularly those bearing that sardonic "um-chunk" accompaniment) of Kurt Weill and Hanns Eisler, two of my favorite composers.
-*Maria Tegzes*

**Powerhouse Passacaglia**
In 2013, I was asked by the Cleveland-based NO EXIT New Music Ensemble to write either an arrangement, or an original composition based on some aspect of the composer Raymond Scott's work. As a long-time fan and aficionado of Raymond Scott's brilliant, quirky and iconoclastic music, I was thrilled. Scott wrote much of his music for a fairly standard, medium-sized jazz ensemble, and his best known composition by far is "Powerhouse," which, like a fair amount of his compositions, is featured in several Warner Brothers cartoons. Although many people who were fed a steady diet of Warner Brothers cartoons growing up would likely not recognize the composition solely via its title, they would surely recognize it immediately upon hearing it, with its whirlwind "A" section (which often accompanies the opening of Road Runner cartoons, underscoring the lightning speed of the title character), and contrasting B section that often accompanied mechanistic or assembly-line sequences in Bugs Bunny cartoons.

The "B" section opens with a repeating 8-note bass line, serious and chromatic in character, and is then followed by a melody of three short repeating phrases, followed by a blues cadence. I thought it would be interesting to slow down the bass line, and use it as the basis for a passacaglia, which is a Baroque form consisting of continuous variations over a slowly moving bass line, always in a minor key, and typically very serious in character. Thus begins my ***Powerhouse Passacaglia***, which develops through several variations before doubling in tempo. At that point, one hears the only manifestation of Scott's original 16 bar melody. My piece then continues with further variations over the fast, "original tempo" version of the bass line, including an improvisatory section, and then concludes with a quick stretto pile-up of the bass line, followed by a quick fade, as the smoke clears. -*Geoffrey Burleson*

**Never The Twain**
My studies and practice of Nondual Kabbalistic Healing began in 2016, which catalyzed a period of a certain kind of self-exploration. As it turns out, I'd been searching a long time for this modality, which has and continues to nourish my intention of waking up to my authentic self, part of which is waking up to the many ways suffering has made a home within me. I'm pretty sure I'll always be waking up as opposed to achieving an ultimate state of awakeness. In NKH, we say we are always running and returning. This seems to bear out in how I perceive and experience Reality. ***Never The Twain*** came about at a time when I was realizing how I've lived for decades building walls within

myself in order to feel safe, as well as keep others emotionally safe (which is expressed in verse 3). However, of course these walls have created distance and sorrow more than anything else, keeping me apart from life and from my authentic self. Although painful to see, there is also a sense of possibility within this realization. When I was writing the instrumental part on the piano, I definitely had in mind the music and mood of certain tunes by Pink Floyd (one of my favorite musical entities) and also the great song by Carly Simon, "That's The Way I've Always Heard It Should Be," which, from the first moment I heard it as a brooding kid in my bedroom, hit me like a ton of bricks.
*-Maria Tegzes*

**Graduation**
After my mother, Carol Burleson, died in 2020, we found among her personal effects several poems and other writings that, to our knowledge, she never shared with anyone. Mom was a physicist, and among other thoughts I had about her clandestine writing, her believing that she was creating poems as a dilettante, unworthy to make public anything she had produced, would have been consistent with who she was. Maria and I were deeply moved by uncovering this small trove, and have set several of my Mom's poems to music. Tonight, we perform our setting of Carol Burleson's *Graduation,* poem below. *-Geoffrey Burleson*

***Graduation by Carol Elaine Burleson***

*No good to use the key.*
*That door leads to another*
*another airless room, another door, another*
*lock.*
*Finding the keys won't help.*

*I'll tunnel then.*
*Go down beneath the boards.*
*Shrewd moles and devious worms for my*
*professors.*
*(Old friends of future meeting.)*

*Part roots to find the way*
*and fool sly rocks with cunning.*
*The tastes of mold and clay are the learning*
*needed*
*To green and bud with spring.*

**Easter**
Here, Patti Smith waxes poetic about Arthur Rimbaud and his siblings, as they are on their way to mass. In the album notes, she writes: "one morning about a hundred years before little Richard baptized america with rock n roll, Arthur and Frederic and their sisters Isabelle and Vitalie labored thru the streets of Charleville in white ribbons and cloth of blue to receive their first communion. Close to the church, it was Arthur who broke formation and called to the other Rimbaud children to come run with him thru the field. Past the chapel off a bridge into the cold and finite waters of a river that led to the warm and infinite blood of Christ."
I'd like to comment on Smith's Christian imagery in this song. I was raised Catholic. So I don't know how this imagery is received by someone raised otherwise. From my own experience, and knowing something about Smith's spirituality, the references to Christ are not so much about the savior in the Bible as about the power of love in action, of Buddha nature, of the Tzadik, of Quan Yin and Krishna in their infinite compassion, and of our own capacity for compassion. And in the belief that rebirth shimmers before us and can be entered at any moment. Death too, is there. For one cannot exist without the other. In Patti Smith's words: "death is a dance, a ballroom, a glove—an extension of total abandon in love." -*Maria Tegzes*

**Lume, lume, soră lume** (translation below)
This is a Romanian "song of the world" from the urban or lăutărească folk tradition The lyrics are documented at least as early as 1883, collected at Lacul Sărat, in the southeastern part of the country and published in 1885 by folklorist G. Dem. Teodorescu. Lines from the song circulated widely enough to be preserved as a recognized quotation with bibliographic reference.

Maria here. I am Romanian on my dad's side and grew up going to a Romanian Catholic church in Trenton, NJ.

St. Basil's had a rich musical tradition, which was one of the first musical influences on my young ears (probably even in utero, as my Italian-American mom, once married, joined the church and sang in the choir, along with my dad). I started singing with the choir at age 8. A few years later, I was singing solos of Romanian music at mass and church functions. This song came along many years later. It was in a huge album of folk songs in the priest's library. The songs are presented as melodic charts without even harmonizations. Right before my dad died in November 1993, he'd just finished copying the album to give to me. It was some time after that that I found "Lume, lume" in the collection. "World, world, Sister World, when will I tire of you?" it asks. And proceeds to offer up scenarios of when that might happen. When singing the words to this song, making music with my two trio mates, I feel a sense of a kind of communing with the world, in which all is forgiven, all is welcomed. -*Maria Tegzes*

*Lume, Lume, Sora Lume*
*World, World, Sister World*
*World, World, Sister World,*
*When will I have had enough of you,*
*When will I have had enough of you,*
*World, Sister World?*
*When I let the bread go dry*
*And the cup will dry up on me,*
*World, Sister World?*
*World, World, Sister World,*
*Maybe then I'll have had enough of you*
*When they hammer the planks of my coffin.*
*...*
*When they put me in my grave*
*And I'll no longer be on earth.*
*World, Sister World.*
*World, Sister World*
*That's how the world is, transient*
*That's how the world is, transient*
*...*
*One is born, another dies*
*One is born, another dies.*
*World, Sister World.*

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**Michael Begay** is a contemporary composer known for his innovative approach to music that often blends traditional Native American influences with modern classical elements. His work reflects a deep connection to his heritage, incorporating themes from Native American culture, and storytelling. Begay's background as a member of the Navajo Nation informs much of his creative output. He often draws inspiration from the natural landscapes and the rich oral traditions of his people. His compositions may include traditional instruments alongside contemporary orchestration, creating a unique sound that resonates with both personal and cultural significance. In addition to his compositions, Begay is also involved in educational initiatives, promoting music and the arts within Indigenous communities. He advocates for the importance of cultural preservation through music and encourages young musicians to explore their identities through creative expression.Michael Begay's work contributes to a broader dialogue about representation in the arts and the importance of diverse voices in the music world. His remarkable ability to harmoniously blend traditional and contemporary musical elements offers audiences a refreshing and enlightening perspective on both Native

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

***Edge of Loneliness***, commissioned by the New Gallery Concert Series, is the first piece Michael Begay wrote after the passing of his parents in 2025. An emotional journey through anxiety, depression, and mourning, it was hard for him to find time to reflect within a fast paced world. *Edge of Loneliness* helped him heal, get through these stages of mourning, and write music again. The title comes from his trips to the edge of the Grand Canyon on the Navajo side, a place where he was able to find such needed time to reflect. In Diné culture, Black Clouds arrive at the doorstep, but they are a reminder that these moments of Darkness will pass. Tonight marks the work's world premiere.

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**Daniel Bernard Roumain (DBR)** is a Black, Haitian-American composer, violinist, and educator who sees composing as collaboration with artists, organizations and communities within the farming and framing of ideas. He is a prolific and endlessly collaborative composer, performer, educator, and social entrepreneur. "*About as omnivorous as a contemporary artist gets*" (New York Times), Roumain has worked with artists from J'Nai Bridges, Lady Gaga and Philip Glass to Bill T. Jones, Marin Alsop and Anna Deavere Smith.

***Prayer*** was originally written for violin and piano from DBR'S *Voodoo Violin Concerto No. 1*. Tonight marks its world premiere version with cello.

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Violinist, educator and community-builder **Shaw Pong Liu** (she/her) creates transformative listening spaces for dialogue and healing. From playing music in wintry bus shelters, to inviting the public to share "songs from home" and migration stories, to creating participatory nature art-and-soundscapes, Shaw Pong seeks to connect people to one another through collaborative creative practices.
As City of Boston Artist-in-Residence in 2016 she created *Code Listen*, a five-year project collaborating with mothers who have lost children to homicide, Boston police

officers, and teen artists to share stories and create original music together. Code Listen also filled concert halls, city streets, and Boston's City Hall with musicians and memorial portraits of loved ones lost to homicide, raising community consciousness of the inequitable impacts of violence on the city.
A master musician and improviser on the violin, erhu, singing bowls, and voice, Shaw Pong is a composer of deeply personal, reflective, storytelling music. She performs, teaches and foments musical justice uprisings in the Greater Boston area. A mother of two young children, Shaw Pong is fired up about supporting families in their sacred journeys, working from 2023-2025 to help build Boston's first Black-led birth center, the Neighborhood Birth Center, through creative arts-based community engagement. She performs with groups including the Silkroad Ensemble, Sonic Joy, and Soul Yatra Trio, and her compositions have been commissioned by Silkroad Ensemble, A Far Cry, Lorelei Ensemble, Anikaya Dance Theatre, Community MusicWorks, Hub New Music, the Celebrity Series of Boston, and the New Gallery Concert Series. She holds a MM in Violin Performance from the New England Conservatory of Music. Liu is a 2018 Kennedy Center Citizen Artist Fellow, a 2020 Boston Celtics' "Heroes Among Us" honoree.

Freshly premiered two weeks ago at the Boston Conservatory at Berklee, ***A Golden Seam*** is a new one-woman show using intimate personal narrative, music, and audience reflection to take listeners on a deeply moving emotional journey through universal human themes of birth, loss, and transformation. Created and performed by violinist Shaw Pong Liu based on her own experiences of becoming a mother, with theatre direction by Tony-nominated Giselle Byrd (Artistic and Executive Director of The Theater Offensive), ***A Golden Seam*** brings audiences into a co-created sanctuary of listening, reflection, and healing. Tonight's performance features a 20-minute excerpt of the larger work. www.agoldenseam.org

## PERFORMERS

Combining jazz, rock, blues, classical, and world music, **IMPetus** adamantly, skillfully, and passionately smash through the barriers between musical styles and categories. They see all styles as leaping-off points to musical and creative flights of fancy.
**Maria Tegzes** is a singing actress with a dark and earthy sensuality whose performances have received critical acclaim the world over. **Geoffrey Burleson** has been heralded as a "remarkable pianist" and "a first-class instrumental presence", as well as an "outright thrilling" artist. **David "Knife" Fabris**, noted for his collaborations with jazz pianist legend Ran Blake, is highly praised for his sensitive, virtuosic, and iconoclastic interpretations.

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See **Shaw Pong Liu** under COMPOSERS and their COMPOSITIONS

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Renowned cellist and educator **Rhonda Rider** was a founding member of the Naumburg Award winning Lydian Quartet and the piano trio Triple Helix. She has adjudicated at Fischoff, Stulberg and Concert Artist Guild Competitions. On the faculty at Boston Conservatory at Berklee where she is also Director of the esteemed BoCoCelli, Rider is heard in more than thirty chamber music and solo recordings and enjoys most performing new music in unusual places.

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"*Every city has at least one. Everybody knows at least one. They're the dynamic players who bring your hometown scene to life and make it what it is—and you're just certain that if everyone everywhere knew about them, they'd be world-famous. World, meet* ***Sarah Bob.*** *Although she is originally from Teaneck, N.J., for as long as anyone really cares to remember she's been That Player in Boston. The one who not only advocates for new music, but also makes it happen. The one who plays the local composers not only because they're local, but because they're damn well worth playing…Sarah Bob—she's a superstar. Spread the word.*" - Steve Smith of National Sawdust

Pianist and New Gallery Concert Series Artistic Director **Sarah Bob,** an active soloist and chamber musician noted for her charismatic performances, colorful playing and diverse programming, is the founding director of the New Gallery Concert Series, a series that combines new music and new visual art along with their creators. The goal, her strong suit, is to introduce music in a loving, inclusive, and intoxicating way. Inspired by current events, she is also the creator of "The Nasty Cooperative:" numerous dialogue driven artistic events created to build community and help raise funds for organizations in need. She is an original member of Radius Ensemble and Primary Duo, and maintains accolades ranging from top prizewinner of Holland's International Gaudeamus Competition to New England Conservatory's *Outstanding Alumni Award*. Her most recent solo album, *…nobody move… Commissions and Premieres for the New Gallery Concert Series,* earned a place on the Boston Globe's best of classical recordings list and ALBUM OF THE WEEK in *National Sawdust* among other accolades. Simultaneously, Sarah maintains her own private studio and is on faculty at the Longy School of Music of Bard College.

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## MARK YOUR CALENDARS FOR the rest of SEASON 27!

**SATURDAYS, 7PM in Longy's Pickman Hall**

**JANUARY 30, 2027: IN PLACE** with featured visual artist Annie Cardinaux

**APRIL 10, 2027: IN HONOR** with featured visual artist Katherine Desjardins

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***Stay in touch by joining our mailing list, liking us on Facebook, following us on Instagram, YouTube, and checking in on our website.***

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**Special thanks from NewGal to** the Longy School of Music of Bard College, the NewGal Board of Directors and Advisory Board, and all of the participants. Everyone's enthusiasm for collaboration along with the support and commitment to music, art, and the New Gallery Concert Series are deeply appreciated.

**NOW, LET US KEEP THANKING YOU.**

It is with your help that we are able to ensure that the many intelligent, passionate, and informative voices of our artists are heard loud and clear.
Please continue to support us; your contributions--big or small--make a difference.
https://www.newgalleryconcertseries.org/contribute

** **About Longy School of Music of Bard College**

**The world needs music now more than ever.** We prepare students to become exceptional musicians who can engage new audiences; teach anyone, anywhere; and use artistry to change lives in communities around the world. We are a degree-granting conservatory in Cambridge, MA with an additional campus in Los Angeles, CA, offering a full spectrum of performance, composition, and teaching programs. We've turned graduate education on its head with our innovative Catalyst Curriculum, which pairs musical excellence with the skills needed to become a professional musician in a rapidly changing musical landscape. At Longy, musicians discover many paths to make a meaningful life in music. Join us and become the musician the world needs you to be. **

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**Want to keep listening to great music while simultaneously supporting the New Gallery Concert Series?**




Buy our internationally acclaimed debut album, ...nobody move..., considered one of The Boston Area's Best Classical Recordings of 2019 *(The Boston Globe),* National Sawdust's Album of the Week, and according to the *San Francisco Chronicle* a release that "opened my ears, turned my head and made my heart skip a beat…"!
Click to purchase
...nobody moves...Commissions and Premieres for the New Gallery Concert Series
Sarah Bob, piano

## THANKS FOR CELEBRATING OUR 27th SEASON WITH US!

The New Gallery Concert Series is a 501(c)(3) nonprofit organization. Participants behind the scenes as well as on the stage volunteer their time and passionate commitment to continuing our exploration of music and the arts of today. Donations are tax deductible and greatly appreciated! NGCS would like to express its sincere gratitude to the following donors and institutions who gave generously from January 2021 to November 1, 2026:

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

The New Gallery Concert Series (NewGal)presents new pieces of music and visual art, along with the composers and artists who create them. NewGal's commitment to building a unique community that encourages highly interactive collaborations between musicians, visual artists, and members of the audience makes the New Gallery Concert Series one of the most refreshing organizations of its kind.

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**www.newgalleryconcertseries.org**

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