

Beethoven Septet Goes Modern

Wednesday, November 17, 2021 at 7:00 PM

Goethe-Institut Boston

with

Sound Icon and Winsor Music

Above Nadia's Heart

DM R

commissioned by the Goethe-Institut Boston – World Premiere

Still Intersections (After)

Heather Stebbins

commissioned by the Goethe-Institut Boston – World Premiere

Intermission

Septet in E-flat Major, op. 20

Ludwig van Beethoven

Adagio — Allegro con brio

Adagio cantabile

Tempo di Menuetto

Tema con variazioni

Scherzo: Allegro molto e vivace

Andante con moto alla Marcia—Presto

Rane Moore, clarinet

Marina Krickler, horn

Rachael Elliott, bassoon

Gabriela Diaz, violin

Jessica Bodner, viola

Jan Müller-Szeraws', violoncello

Anthony D'Amico, double Bass

Jeffrey Means, conductor

DM R (Diana M. Rodriguez) was born and raised in Bogotá, and she is currently based in NYC. She is a composer of electroacoustic music, a concert series curator in Columbia Composers, C3, and CanvaSound, as well as a 90s Anime aficionado. Having its footholds in pop culture, Colombian folk, and Rock en Español, her work has been presented by artists like ICE, Yarn Wire, ECCE Ensemble, Ludovico Ensemble, Boston Musica Viva, Berrow Duo, Eric Drescher, and Josh Modney at the BANFF Centre for the Arts and Creativity, the DiMenna Center for Classical Music, the Boston Conservatory, University of North Colorado, the Coral Gables Museum, and the New England Conservatory.

Currently, a doctoral candidate at Columbia University, DM R holds a master's degree from the Boston Conservatory and a bachelor's degree from the New World School of the Arts at the University of Florida. Her ongoing projects include collaborations with TAK ensemble and Sound Icon.

Heather Stebbins is a composer of acoustic and electroacoustic music that highlights her fascination with the kinetic and emotive properties of sound. Her music has been performed in North America, South America, Australia, Asia, and Europe by ensembles such as loadbang, Ensemble U:, the JACK Quartet, Dal Niente, Sound Icon, Transient Canvas, Ensemble L'Arsenale, eighth blackbird, and the Riot Ensemble. She has worked closely with performers Carlos Cordeiro, Will Lang, Andrew Kozar, Adam Vidiksis, and Sam Kelder to create highly personal pieces for solo instrument and electronics.

"You Are Not Stone", an EP released on Not Art Records, features works for viola and interactive electronics. Other recordings have been released on the SEAMUS and Coviello labels.

Stebbins was the recipient of a Fulbright Fellowship and holds degrees from Boston University and the University of Richmond. Her principal teachers include Benjamin Broening, Joshua Fineberg, and Helena Tulve.

Stebbins joined the faculty at George Washington University as an Assistant Professor of Music in 2019.

In addition to composing and teaching, Heather enjoys running, gardening, reading, cooking, and exploring new places and spaces with her partner Mike, their sons Elliott and Ezra, and their four-legged companion, Rowan.

Musicians

Jessica Bodner, described by the New York Times as a "soulful soloist", is the violist of the Grammy award-winning Parker Quartet. A native of Houston, TX, Jessica began her musical studies on the violin at the age of two, then switched to the viola at the age of twelve because of her love of the deeper sonority.

Jessica is a faculty member of Harvard University's Department of Music in conjunction with the Parker Quartet's appointment as Blodgett Quartet-in-Residence. She has held visiting faculty positions at the New England Conservatory and Longy School of Music and has given masterclasses at institutions such as Eastman School of Music, Amherst College, University of Minnesota, and at the El Sistema program in Venezuela.

Ms. Bodner has recently appeared at venues such as Carnegie Hall, 92nd Street Y, Library of Congress, Concertgebouw (Amsterdam), Wigmore Hall (London), Musikverein (Vienna), Philadelphia Chamber Music Society, and Seoul Arts Center, and has appeared at festivals including ChamberFest Cleveland, Yellow Barn, Perigord Noir in France, Spring Arts Festival (Monte Carlo), San Miguel de

Allende (Mexico), Cemal Recit Rey (Istanbul), and Mecklenburg-Vorpommern, Hitzacker, and Heidelberg String Quartet Festival (Germany).

Recent collaborators include clarinetist Charles Neidich, pianists Menahem Pressler and Shai Wosner, violinists Nadja Salerno-Sonnenberg and Donald Weilerstein, violists Kim Kashkashian and Roger Tapping, cellists Paul Katz and Natasha Brofsky, and percussionist Ian Rosenbaum.

Originally from Long Island, New York, **Anthony D'Amico** is in demand as a freelance musician throughout the New England area. He serves as principal bass of the Boston Modern Orchestra Project, Odyssey Opera, and the Boston Philharmonic, and is a member of the Rhode Island Philharmonic and Portland Symphony. He is a frequent collaborator with the Boston Pops (including multiple national tours), Boston Ballet, Boston Lyric Opera, Chamber Orchestra of Boston, Ludovico Ensemble, and the Worcester Chamber Music Society. During the summers, he recently served as principal bass of the New Hampshire Music Festival orchestra, and currently participates in the Sebago-Long Lake Chamber Music Festival of Maine, Monadnock Music in New Hampshire, and the Landmarks Orchestra of Boston. His recordings of Elliot Schwartz's Chamber Concerto I with the Boston Modern Orchestra Project and Lisa Bielawa's Synopsis #4 for solo double bass are both available on the BMOP/Sound label. A versatile artist, Mr. D'Amico's engagements routinely encompass a myriad of styles including symphonic and chamber music, jazz ensembles and national touring musical theater productions. He is a dedicated educator, and serves on the faculty of the The Groton School.

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Georgia native **Gabriela Diaz** began her musical training at the age of five, studying piano with her mother, and the next year, violin with her father.

As a childhood cancer survivor, Gabriela is committed to supporting cancer research and treatment in her capacity as a musician. In 2004, Gabriela was a recipient of a grant from the Albert Schweitzer Foundation, an award that enabled Gabriela to create and direct the Boston Hope Ensemble. A firm believer in the healing properties of music, Gabriela and her colleagues have performed in cancer units in Boston hospitals and presented benefit concerts for cancer research organizations in numerous venues throughout the United States.

A fierce champion of contemporary music, Gabriela has been fortunate to work closely with many significant composers on their own compositions, namely Pierre Boulez, Magnus Lindberg, Frederic Rzewski, Alvin Lucier, Unsuk Chin, John Zorn, Joan Tower, Roger Reynolds, Chaya Czernowin, Steve Reich, Tania León, Brian Ferneyhough, and Helmut Lachenmann. Gabriela is a member of several Boston-area contemporary music groups, including Sound Icon, Ludovico Ensemble, BMOP, Dinosaur Annex, Boston Musica Viva, and Callithumpian Consort. She plays regularly with Winsor Music, Mistral Music, Radius Ensemble, and Emmanuel Music and frequently collaborates with Alarm Will Sound, the International Contemporary Ensemble (ICEensemble), and A Far Cry.

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Jeffrey Means is an American conductor specializing in contemporary music. Well-noted for his exacting interpretations of even the most demanding scores, Means is a regular presence in new music in the east coast of the US, and travels for engagements around the world.

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Jeffrey pursues an active teaching schedule. He is on the conducting faculty at the Berklee College of Music, and has guest conducted at New England Conservatory and Boston Conservatory. He holds a BM in percussion and an MM in conducting from New England Conservatory, where he received the John Cage Award, the Tourjee Alumni Award, and was given the Gunther Schuller Medal at his graduation. In 2005, he was a fellow of the Tanglewood Music Center. He has recordings available on Albany, Mode, New World, Navona, Naxos, and Tzadik records.

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Ms. Moore's latest festival and series performances include high profile events at the Tanglewood Music Festival, Lincoln Center Festival, Wien Modern, Warsaw in Autumn, ECLAT in Stuttgart, Darmstadt International Music Festival, Resonant Bodies Festival in New York, Festival Musica Strasbourg, Luxembourg Philharmonie, Project Gruppe Neue Musik in Bremen, Monday Evening Concerts in Los Angeles, Ojai Music Festival, Cervantino Festival in Mexico, Time of Music in Finland, Bludenz Tage Zeitgemäßer Musik, Transit Festival in Belgium, Time Spans in Colorado and New York, Contempuls 5 in Prauge, Sacrum Profanum in Krakow, June in Buffalo, as well as local and emerging series such as Monadnock Music, Rockport Music, Kingston Chamber Music Festival, Town Hall Concerts in Seattle, and Trinity Wall Street in New York.

In addition to her very active performing schedule, Ms. Moore is on the faculty at Boston Conservatory at Berklee, Longy School of Music of Bard College, and the Summer Institute for Contemporary Performance Practice at New England Conservatory.

Ms. Moore is the co-artistic director of Winsor Music, a much beloved chamber music series and musical outreach organization in the Boston area. She has recordings on over a dozen labels including Tzadik, Pi, Wergo, Kairos and ECM records. Critics have praised her "enthraling," "tour-de-force," and "phenomenal" performances.

The central questions of how music affects and connects us - it's mysterious magnetism and power to affect us on so many levels - has lead cellist **Jan Müller-Szeraws'** musical journey from his native Chile over Europe to the United States, exploring them as a soloist, chamber musician and teacher.

He has been a guest artist at many festivals including the Cape & Islands, Rockport, El Paso Pro-Musica, Strings in the Mountains, Delaware, Music at Gretna, Florida Arts, Sebago Long Lake and Kingston Chamber Music Festivals, Apple Hill Center for Chamber Music, the Garth Newel Music Center, Martha's Vineyard Chamber Music Society, Staunton Music Festival and the European Chamber Music Association.

His solo performances include the world premiere and recording of Bernard Hoffer's Concerto di Camera II for solo cello and ensemble written for him and the Boston Musica Viva, the premiere of Shirish Korde's Lalit 2nd Prism for Cello, Tabla and Orchestra with the Richmond Symphony, the Boston premiere of Gunther Schuller's cello concerto and John Harbison's and Chou Wen-Chung's cello concertos with the New England Philharmonic, Schumann concerto with the Orquesta Sinfónica de Concepción and Orquesta de la Universidad de Santiago de Chile, Bloch's Schelomo, Haydn concerto in D, Shostakovich concerto no.1 and Brahms double concerto with violinist Bayla Keyes and the Concord Orchestra (MA), Dvorak concerto with the Boston Landmarks Orchestra and Tchaikovsky's Rococo Variations with the Moscow Symphony Orchestra at the Great Hall of the Moscow Conservatory.

Müller-Szeraws has been regularly performing recitals with pianists including Adam Golka, Ya-Fei Chuang, Victor Santiago Asunción and Sally Pinkas. Since 1999 he has been the cellist of the contemporary music ensemble Boston Musica Viva and is member of the Brookline/ Andover based ensemble Mistral. In addition to having performed with many Boston based ensembles, he was a founding member of QX String Quartet and Trio Tremonti.

Since September 2014, Müller-Szeraws is Artist-in-Residence at the College of the Holy Cross where he directs the Performance Program. He has been founder and artistic director of the Chamber Music Institute at Holy Cross, an intensive chamber music summer immersion program for gifted high school and college students. Müller-Szeraws has been artist and teacher in residence at the "Jornadas Musicales Internacionales de Invierno" in Concepción, Chile and has taught master classes at the first Chilean National Cello Congress in Santiago as well as at the Universidad de Chile. He was a guest lecturer at the Universidad Católica de Chile for two seasons and currently teaches, in addition to the College of the Holy Cross, at the Phillips Academy Andover.

Jan Müller-Szeraws was a prize-winner at the Washington International Competition, as well as a grant recipient of the Saul and Naomi Cohen Foundation, which is generously lending him a cello by David Tecchler (1717). He studied at the Musikhochschule Freiburg, Germany and holds a Bachelor and Master of Music Degree from Boston University. His teachers include Andrés Díaz, Christoph Henkel, Arnaldo Fuentes and Javier Santamaría.

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Jeffrey pursues an active teaching schedule. He is on the conducting faculty at the Berklee College of Music, and has guest conducted at New England Conservatory and Boston Conservatory. He holds a BM in percussion and an MM in conducting from New England Conservatory, where he received the John Cage Award, the Tourjee Alumni Award, and was given the Gunther Schuller Medal at his graduation. In 2005, he was a fellow of the Tanglewood Music Center. He has recordings available on Albany, Mode, New World, Navona, Naxos, and Tzadik records.

Clarinetist **Rane Moore** is well-regarded for her thoughtful, provocative interpretations of standard and contemporary repertoire. Fiercely devoted to the new music communities of the East Coast and beyond, Moore is a founding member of the New York based Talea Ensemble which regularly gives premieres of new works at major venues and festivals around the world. Ms. Moore has recently joined the award winning wind quintet, The City of Tomorrow, and is also a member of Boston's Callithumpian Consort and Sound Icon.

Recent projects with legendary saxophonist Steve Coleman have yielded recordings and performances at The Village Vanguard, Newport Jazz Festival, Saalfelden Jazz Festival, and Jazz à la Villette in Paris. Moore is also a regularly invited collaborator with the International Contemporary Ensemble (ICE), Bang on a Can All-Stars, New York New Music Ensemble, Boston Musica Viva, Emmanuel Music, A Far Cry, Boston Modern Orchestra Project, Boston Ballet Orchestra and is the principal clarinetist for the Boston Philharmonic and Boston Landmarks Orchestra.

Ms. Moore's latest festival and series performances include high profile events at the Tanglewood Music Festival, Lincoln Center Festival, Wien Modern, Warsaw in Autumn, ECLAT in Stuttgart, Darmstadt International Music Festival, Resonant Bodies Festival in New York, Festival Musica Strasbourg, Luxembourg Philharmonie, Project Gruppe Neue Musik in Bremen, Monday Evening Concerts in Los Angeles, Ojai Music Festival, Cervantino Festival in Mexico, Time of Music in Finland, Bludenzener Tage Zeitgemäßer Musik, Transit Festival in Belgium, Time Spans in Colorado and New York, Contempuls 5 in Prauge, Sacrum Profanum in Krakow, June in Buffalo, as well as local and emerging series such as Monadnock Music, Rockport Music, Kingston Chamber Music Festival, Town Hall Concerts in Seattle, and Trinity Wall Street in New York.

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Currently Fourth Horn with the Plymouth Philharmonic Orchestra, she has also performed with A Far Cry, the Canadian Opera Company, and the Vermont Symphony Orchestra. In addition, she has appeared with the period ensemble Grand Harmonie. Ms. Krickler is the co-founder of Andromeda Quintet, a brass chamber ensemble dedicated to creating adventurous listening experiences for audiences of all ages. Her recent solo work includes performances with Haffner Sinfonietta, and Symphony Nova.

Ms. Krickler enjoys teaching students of all ages, and has presented masterclasses in both the United States and Canada. She holds faculty appointments at the All Newton Music School, Dana Hall School of Music, and Wellesley Public Schools. Originally from Calgary, Alberta, Ms. Krickler spent her formative years playing piano and flute before being drawn to the horn at the age of sixteen. She holds a Master of Music in Performance from The Boston Conservatory, a Bachelor of Music in Performance from the University of Toronto, and a Music Performance Diploma from Mount Royal University.

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Recent collaborators include clarinetist Charles Neidich, pianists Menahem Pressler and Shai Wosner, violinists Nadja Salerno-Sonnenberg and Donald Weilerstein, violists Kim Kashkashian and Roger Tapping, cellists Paul Katz and Natasha Brofsky, and percussionist Ian Rosenbaum.

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Georgia native **Gabriela Diaz** began her musical training at the age of five, studying piano with her mother, and the next year, violin with her father.

As a childhood cancer survivor, Gabriela is committed to supporting cancer research and treatment in her capacity as a musician. In 2004, Gabriela was a recipient of a grant from the Albert Schweitzer Foundation, an award that enabled Gabriela to create and direct the Boston Hope Ensemble. A firm believer in the healing properties of music, Gabriela and her colleagues have performed in cancer units in Boston hospitals and presented benefit concerts for cancer research organizations in numerous venues throughout the United States.

A fierce champion of contemporary music, Gabriela has been fortunate to work closely with many significant composers on their own compositions, namely Pierre Boulez, Magnus Lindberg, Frederic Rzewski, Alvin Lucier, Unsuk Chin, John Zorn, Joan Tower, Roger Reynolds, Chaya Czernowin, Steve Reich, Tania León, Brian Ferneyhough, and Helmut Lachenmann. Gabriela is a member of several Boston-area contemporary music groups, including Sound Icon, Ludovico Ensemble, BMOP, Dinosaur Annex, Boston Musica Viva, and Callithumpian Consort. She plays regularly with Winsor Music, Mistral Music, Radius Ensemble, and Emmanuel Music and frequently collaborates with Alarm Will Sound, the International Contemporary Ensemble (ICEensemble), and A Far Cry.

In 2012 Gabriela joined the violin faculty of Wellesley College. Gabriela is co-artistic director of the much beloved Boston-based chamber music and outreach organization Winsor Music. Please visit winsormusic.org for more information!

Gabriela's recording of Lou Harrison's Suite for Violin and American Gamelan was highlighted in the New York Times Article "5 Minutes That Will Make You Love Classical Music." She can be heard on New World, Centaur, BMOPSound, Mode, Naxos, and Tzadik records.

Gabriela plays on a Vuillaume violin generously on loan from Mark Ptashne and a viola made by her father, Manuel Diaz.

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Stebbins joined the faculty at George Washington University as an Assistant Professor of Music in 2019.

In addition to composing and teaching, Heather enjoys running, gardening, reading, cooking, and exploring new places and spaces with her partner Mike, their sons Elliott and Ezra, and their four-legged companion, Rowan.

Musicians

Jessica Bodner, described by the New York Times as a "soulful soloist", is the violist of the Grammy award-winning Parker Quartet. A native of Houston, TX, Jessica began her musical studies on the violin at the age of two, then switched to the viola at the age of twelve because of her love of the deeper sonority.

Jessica is a faculty member of Harvard University's Department of Music in conjunction with the Parker Quartet's appointment as Blodgett Quartet-in-Residence. She has held visiting faculty positions at the New England Conservatory and Longy School of Music and has given masterclasses at institutions such as Eastman School of Music, Amherst College, University of Minnesota, and at the El Sistema program in Venezuela.

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Allende (Mexico), Cemal Recit Rey (Istanbul), and Mecklenburg-Vorpommern, Hitzacker, and Heidelberg String Quartet Festival (Germany).

Recent collaborators include clarinetist Charles Neidich, pianists Menahem Pressler and Shai Wosner, violinists Nadja Salerno-Sonnenberg and Donald Weilerstein, violists Kim Kashkashian and Roger Tapping, cellists Paul Katz and Natasha Brofsky, and percussionist Ian Rosenbaum.

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Heather Stebbins is a composer of acoustic and electroacoustic music that highlights her fascination with the kinetic and emotive properties of sound. Her music has been performed in North America, South America, Australia, Asia, and Europe by ensembles such as loadbang, Ensemble U:, the JACK Quartet, Dal Niente, Sound Icon, Transient Canvas, Ensemble L'Arsenale, eighth blackbird, and the Riot Ensemble. She has worked closely with performers Carlos Cordeiro, Will Lang, Andrew Kozar, Adam Vidiksis, and Sam Kelder to create highly personal pieces for solo instrument and electronics.

"You Are Not Stone", an EP released on Not Art Records, features works for viola and interactive electronics. Other recordings have been released on the SEAMUS and Coviello labels.

Stebbins was the recipient of a Fulbright Fellowship and holds degrees from Boston University and the University of Richmond. Her principal teachers include Benjamin Broening, Joshua Fineberg, and Helena Tulve.

Stebbins joined the faculty at George Washington University as an Assistant Professor of Music in 2019.

In addition to composing and teaching, Heather enjoys running, gardening, reading, cooking, and exploring new places and spaces with her partner Mike, their sons Elliott and Ezra, and their four-legged companion, Rowan.

Musicians

Jessica Bodner, described by the New York Times as a "soulful soloist", is the violist of the Grammy award-winning Parker Quartet. A native of Houston, TX, Jessica began her musical studies on the violin at the age of two, then switched to the viola at the age of twelve because of her love of the deeper sonority.

Jessica is a faculty member of Harvard University's Department of Music in conjunction with the Parker Quartet's appointment as Blodgett Quartet-in-Residence. She has held visiting faculty positions at the New England Conservatory and Longy School of Music and has given masterclasses at institutions such as Eastman School of Music, Amherst College, University of Minnesota, and at the El Sistema program in Venezuela.

Ms. Bodner has recently appeared at venues such as Carnegie Hall, 92nd Street Y, Library of Congress, Concertgebouw (Amsterdam), Wigmore Hall (London), Musikverein (Vienna), Philadelphia Chamber Music Society, and Seoul Arts Center, and has appeared at festivals including ChamberFest Cleveland, Yellow Barn, Perigord Noir in France, Spring Arts Festival (Monte Carlo), San Miguel de

Allende (Mexico), Cemal Recit Rey (Istanbul), and Mecklenburg-Vorpommern, Hitzacker, and Heidelberg String Quartet Festival (Germany).

Recent collaborators include clarinetist Charles Neidich, pianists Menahem Pressler and Shai Wosner, violinists Nadja Salerno-Sonnenberg and Donald Weilerstein, violists Kim Kashkashian and Roger Tapping, cellists Paul Katz and Natasha Brofsky, and percussionist Ian Rosenbaum.

Originally from Long Island, New York, **Anthony D'Amico** is in demand as a freelance musician throughout the New England area. He serves as principal bass of the Boston Modern Orchestra Project, Odyssey Opera, and the Boston Philharmonic, and is a member of the Rhode Island Philharmonic and Portland Symphony. He is a frequent collaborator with the Boston Pops (including multiple national tours), Boston Ballet, Boston Lyric Opera, Chamber Orchestra of Boston, Ludovico Ensemble, and the Worcester Chamber Music Society. During the summers, he recently served as principal bass of the New Hampshire Music Festival orchestra, and currently participates in the Sebago-Long Lake Chamber Music Festival of Maine, Monadnock Music in New Hampshire, and the Landmarks Orchestra of Boston. His recordings of Elliot Schwartz's Chamber Concerto I with the Boston Modern Orchestra Project and Lisa Bielawa's Synopsis #4 for solo double bass are both available on the BMOP/Sound label. A versatile artist, Mr. D'Amico's engagements routinely encompass a myriad of styles including symphonic and chamber music, jazz ensembles and national touring musical theater productions. He is a dedicated educator, and serves on the faculty of the The Groton School.

Mr. D'Amico is an alumnus of the Hartt School of Music in Hartford Connecticut and the New England Conservatory of Music in Boston Massachusetts.

Georgia native **Gabriela Diaz** began her musical training at the age of five, studying piano with her mother, and the next year, violin with her father.

As a childhood cancer survivor, Gabriela is committed to supporting cancer research and treatment in her capacity as a musician. In 2004, Gabriela was a recipient of a grant from the Albert Schweitzer Foundation, an award that enabled Gabriela to create and direct the Boston Hope Ensemble. A firm believer in the healing properties of music, Gabriela and her colleagues have performed in cancer units in Boston hospitals and presented benefit concerts for cancer research organizations in numerous venues throughout the United States.

A fierce champion of contemporary music, Gabriela has been fortunate to work closely with many significant composers on their own compositions, namely Pierre Boulez, Magnus Lindberg, Frederic Rzewski, Alvin Lucier, Unsuk Chin, John Zorn, Joan Tower, Roger Reynolds, Chaya Czernowin, Steve Reich, Tania León, Brian Ferneyhough, and Helmut Lachenmann. Gabriela is a member of several Boston-area contemporary music groups, including Sound Icon, Ludovico Ensemble, BMOP, Dinosaur Annex, Boston Musica Viva, and Callithumpian Consort. She plays regularly with Winsor Music, Mistral Music, Radius Ensemble, and Emmanuel Music and frequently collaborates with Alarm Will Sound, the International Contemporary Ensemble (ICEensemble), and A Far Cry.

In 2012 Gabriela joined the violin faculty of Wellesley College. Gabriela is co-artistic director of the much beloved Boston-based chamber music and outreach organization Winsor Music. Please visit winsormusic.org for more information!

Gabriela's recording of Lou Harrison's Suite for Violin and American Gamelan was highlighted in the New York Times Article "5 Minutes That Will Make You Love Classical Music." She can be heard on New World, Centaur, BMOPSound, Mode, Naxos, and Tzadik records.

Gabriela plays on a Vuillaume violin generously on loan from Mark Ptashne and a viola made by her father, Manuel Diaz.

Rachael Elliott, bassoon, has been called "one of the sharpest executors of new-music" (WQXR) and "the Jaco Pastorius of the bassoon, sweeping between glowing bass parts and sweet, yearning melodies in the highest register" (The Guardian). She was raised on a small farm in Vermont's Northeast Kingdom with chickens, cows, horses and a rotary phone. After training at Manhattan School of Music and Yale University, she built a varied career that encompasses performing, teaching, recording, fundraising, producing and mentoring. A founding member of the improvising quartet, Clogs, she has co-produced five albums and appeared in clubs, concert halls and festivals across the United States, Canada, the United Kingdom, Europe and Australia. She is also a founding member of Dark in the Song, Heliand Consort, Rushes Ensemble, and Tuple. Her recording credits include her solo album, "Polka the Elk," Michael Gordon's "Rushes" with Rushes Ensemble, and "Darker Things" with Tuple. After stints in New York City, Durham, NC and Jülich, Germany, she is delighted to have returned to New England in 2018. She lives in Cambridge, MA with her husband and two kids and teaches at the Longy School of Music of Bard College.

Marina Krickler is a sought-after musician and educator throughout New England. Hailed for her "soaring... warmly played" solos (Boston Classical Review), she performs extensively with many of the region's ensembles.

Currently Fourth Horn with the Plymouth Philharmonic Orchestra, she has also performed with A Far Cry, the Canadian Opera Company, and the Vermont Symphony Orchestra. In addition, she has appeared with the period ensemble Grand Harmonie. Ms. Krickler is the co-founder of Andromeda Quintet, a brass chamber ensemble dedicated to creating adventurous listening experiences for audiences of all ages. Her recent solo work includes performances with Haffner Sinfonietta, and Symphony Nova.

Ms. Krickler enjoys teaching students of all ages, and has presented masterclasses in both the United States and Canada. She holds faculty appointments at the All Newton Music School, Dana Hall School of Music, and Wellesley Public Schools. Originally from Calgary, Alberta, Ms. Krickler spent her formative years playing piano and flute before being drawn to the horn at the age of sixteen. She holds a Master of Music in Performance from The Boston Conservatory, a Bachelor of Music in Performance from the University of Toronto, and a Music Performance Diploma from Mount Royal University.

Jeffrey Means is an American conductor specializing in contemporary music. Well-noted for his exacting interpretations of even the most demanding scores, Means is a regular presence in new music in the east coast of the US, and travels for engagements around the world.

Based in Boston, Means has conducted many of the city's new music ensembles, including the Firebird Ensemble, Ludovico Ensemble, Callithumpian Consort, East Coast Contemporary Ensemble, Dinosaur Annex, and others. He also frequently leads ensembles in New York, including the Talea Ensemble, International Contemporary Ensemble, Da Capo Chamber Players and the Mimesis Ensemble. Means is the conductor and artistic director of Sound Icon, whose performances have been named among the best of the year multiple times by the Boston Globe. Means regularly works with the preeminent composers of our time, including Pierluigi Billone, Pierre Boulez, Georg Friedrich Haas, Jonathan Harvey, Helmut Lachenmann, Liza Lim, Tristan Murail, Steve Reich, Salvatore Sciarrino, and others. In many cases, Means has led US premieres of major works by these composers.

Means served as assistant conductor of Spoleto Festival USA from 2016 through 2018, and had the same position at the Lucerne Festival Academy in 2016 and 2017. In these capacities, he has assisted Heinz Hollinger, Alan Gilbert, Susanna Malkki, Matthias Pintscher, John Kennedy, and led numerous rehearsals and performances. Previously, Means has been guest conductor at many festivals abroad, including Piano Espoo in Finland, Musica AntiquaNova in Argentina, the Composit Festival in Italy, and the Etchings Festival in France. He also performs at music festivals across the US.

Jeffrey pursues an active teaching schedule. He is on the conducting faculty at the Berklee College of Music, and has guest conducted at New England Conservatory and Boston Conservatory. He holds a BM in percussion and an MM in conducting from New England Conservatory, where he received the John Cage Award, the Tourjee Alumni Award, and was given the Gunther Schuller Medal at his graduation. In 2005, he was a fellow of the Tanglewood Music Center. He has recordings available on Albany, Mode, New World, Navona, Naxos, and Tzadik records.

Clarinetist **Rane Moore** is well-regarded for her thoughtful, provocative interpretations of standard and contemporary repertoire. Fiercely devoted to the new music communities of the East Coast and beyond, Moore is a founding member of the New York based Talea Ensemble which regularly gives premieres of new works at major venues and festivals around the world. Ms. Moore has recently joined the award winning wind quintet, The City of Tomorrow, and is also a member of Boston's Callithumpian Consort and Sound Icon.

Recent projects with legendary saxophonist Steve Coleman have yielded recordings and performances at The Village Vanguard, Newport Jazz Festival, Saalfelden Jazz Festival, and Jazz à la Villette in Paris. Moore is also a regularly invited collaborator with the International Contemporary Ensemble (ICE), Bang on a Can All-Stars, New York New Music Ensemble, Boston Musica Viva, Emmanuel Music, A Far Cry, Boston Modern Orchestra Project, Boston Ballet Orchestra and is the principal clarinetist for the Boston Philharmonic and Boston Landmarks Orchestra.

Ms. Moore's latest festival and series performances include high profile events at the Tanglewood Music Festival, Lincoln Center Festival, Wien Modern, Warsaw in Autumn, ECLAT in Stuttgart, Darmstadt International Music Festival, Resonant Bodies Festival in New York, Festival Musica Strasbourg, Luxembourg Philharmonie, Project Gruppe Neue Musik in Bremen, Monday Evening Concerts in Los Angeles, Ojai Music Festival, Cervantino Festival in Mexico, Time of Music in Finland, Bludenzener Tage Zeitgemäßer Musik, Transit Festival in Belgium, Time Spans in Colorado and New York, Contempuls 5 in Prauge, Sacrum Profanum in Krakow, June in Buffalo, as well as local and emerging series such as Monadnock Music, Rockport Music, Kingston Chamber Music Festival, Town Hall Concerts in Seattle, and Trinity Wall Street in New York.

In addition to her very active performing schedule, Ms. Moore is on the faculty at Boston Conservatory at Berklee, Longy School of Music of Bard College, and the Summer Institute for Contemporary Performance Practice at New England Conservatory.

Ms. Moore is the co-artistic director of Winsor Music, a much beloved chamber music series and musical outreach organization in the Boston area. She has recordings on over a dozen labels including Tzadik, Pi, Wergo, Kairos and ECM records. Critics have praised her "enthraling," "tour-de-force," and "phenomenal" performances.

The central questions of how music affects and connects us - it's mysterious magnetism and power to affect us on so many levels - has lead cellist **Jan Müller-Szeraws'** musical journey from his native Chile over Europe to the United States, exploring them as a soloist, chamber musician and teacher.

He has been a guest artist at many festivals including the Cape & Islands, Rockport, El Paso Pro-Musica, Strings in the Mountains, Delaware, Music at Gretna, Florida Arts, Sebago Long Lake and Kingston Chamber Music Festivals, Apple Hill Center for Chamber Music, the Garth Newel Music Center, Martha's Vineyard Chamber Music Society, Staunton Music Festival and the European Chamber Music Association.

His solo performances include the world premiere and recording of Bernard Hoffer's Concerto di Camera II for solo cello and ensemble written for him and the Boston Musica Viva, the premiere of Shirish Korde's Lalit 2nd Prism for Cello, Tabla and Orchestra with the Richmond Symphony, the Boston premiere of Gunther Schuller's cello concerto and John Harbison's and Chou Wen-Chung's cello concertos with the New England Philharmonic, Schumann concerto with the Orquesta Sinfónica de Concepción and Orquesta de la Universidad de Santiago de Chile, Bloch's Schelomo, Haydn concerto in D, Shostakovich concerto no.1 and Brahms double concerto with violinist Bayla Keyes and the Concord Orchestra (MA), Dvorak concerto with the Boston Landmarks Orchestra and Tchaikovsky's Rococo Variations with the Moscow Symphony Orchestra at the Great Hall of the Moscow Conservatory.

Müller-Szeraws has been regularly performing recitals with pianists including Adam Golka, Ya-Fei Chuang, Victor Santiago Asunción and Sally Pinkas. Since 1999 he has been the cellist of the contemporary music ensemble Boston Musica Viva and is member of the Brookline/ Andover based ensemble Mistral. In addition to having performed with many Boston based ensembles, he was a founding member of QX String Quartet and Trio Tremonti.

Since September 2014, Müller-Szeraws is Artist-in-Residence at the College of the Holy Cross where he directs the Performance Program. He has been founder and artistic director of the Chamber Music Institute at Holy Cross, an intensive chamber music summer immersion program for gifted high school and college students. Müller-Szeraws has been artist and teacher in residence at the "Jornadas Musicales Internacionales de Invierno" in Concepción, Chile and has taught master classes at the first Chilean National Cello Congress in Santiago as well as at the Universidad de Chile. He was a guest lecturer at the Universidad Católica de Chile for two seasons and currently teaches, in addition to the College of the Holy Cross, at the Phillips Academy Andover.

Jan Müller-Szeraws was a prize-winner at the Washington International Competition, as well as a grant recipient of the Saul and Naomi Cohen Foundation, which is generously lending him a cello by David Tecchler (1717). He studied at the Musikhochschule Freiburg, Germany and holds a Bachelor and Master of Music Degree from Boston University. His teachers include Andrés Díaz, Christoph Henkel, Arnaldo Fuentes and Javier Santamaría.