



PRESS RELEASE
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**“SURPRISED BY BEAUTY” FEATURES RARE LIVE
PERFORMANCES OF CHORAL MINIMALISM
MASTERWORKS**

Arvo Pärt plus a group of Boston firsts: Gavin Bryars U.S. Premiere, World Premiere of new Ruth Lomon work and Boston Premiere of William Duckworth

BOSTON, MA – FEBRUARY 12, 2007 – Boston Secession’s tenth anniversary season continues to explore its theme—“the music of ideas”—with **“Surprised by Beauty: Minimalism in Choral Music.”** This concert presents a set of rarely-performed choral masterworks which make use of an influential 20th-century compositional technique made famous by Steve Reich, Philip Glass and others, wherein simple pattern repetitions create sonic complexity and an austere but highly accessible beauty. Additionally, the concert is a live performance of the repertoire to be included in the ensemble’s next CD project, due out in late 2007.

The program includes Arvo Pärt’s “The Beatitudes” [1990]—now considered a choral classic—and three premieres: the first U.S. performance of Gavin Bryars’ “And so ended Kant’s traveling in this world...” [1997]; the world premiere of Ruth Lomon’s “Transport” [2007], a movement from her oratorio-in-progress *Testimony of Witnesses*; and the Boston debut of William Duckworth’s seminal “Southern Harmony” [1981], a minimalist reinterpretation of 19th-century shape-note hymns. [Note: composer headshots available at www.bostonsecession.org]

According to Boston Secession’s artistic director, this program pays homage to the most important aesthetic movement to influence visual art and classical music in the last 40 years. “In the late 1970s, minimalism toppled the dissonant ‘who-cares-if-you-listen’ world of atonality,” says Jane Ring Frank, “and now, 30 years later, we have a generation of composers who have refined choral minimalism into absolutely gorgeous modern music.” And Ring Frank argues that an exacting performance—painstakingly in tune and rhythmically precise—is the only way to hear the music. “Great live performances of choral minimalism are hard to come by because the style is tough on singers; but when a performance hits the mark, it unlocks the power of this beautiful music.”

Special Appearance

September 29, 2006
Celebrating Broadway’s Best
Benefit for Cambridge Housing
Assistance Fund (CHAF)

Opening Gala

October 14, 2006
Berlin On the Charles
Cabaret Benefit with Nancy
Armstrong

2006-2007
10th Anniv. Season
“The Music of Ideas”

November 17, 2006
Altered States: Mysticism in
Music

February 2, 2007
(Un)Lucky In Love Alternative
Valentine Concert

March 16, 2007
Surprised by Beauty:
Minimalism in Choral Music

April 27, 2007
Mother Tongue: The Music and
Meter of the English Language

DATE, TIME & TICKETS: One performance only (concert plus post-concert Q&A): Friday, March 16, 2007, at First Church in Cambridge, Congregational (11 Garden Street, Harvard Square; T-stop: Harvard Square). Tickets: \$30 in advance, \$35 at the door (students and seniors \$10 in advance or at the door). Tickets are available at all BosTix locations, on the Web at www.bostonsecession.org, or by calling 617-499-4860.

ABOUT JANE RING FRANK, ARTISTIC DIRECTOR

In the world of choral music making, Jane Ring Frank is a conductor's conductor. Her orchestral command of ensemble, her acute sense of intonation and sound coloring, her relentlessly scholarly preparation and her sparkling sense of humor come together to create a unique choral concert experience—for performers and audiences alike.

An accomplished pianist and conductor, Ring Frank started her career at California State University/Long Beach as associate conductor of the 70-voice University Choir, staff pianist, lecturer, and musical director/conductor for the Department of Theatre Arts there. Ring Frank also worked as a *repertoireur* with professional opera companies in Los Angeles, including the Los Angeles Music Center Opera and the Long Beach Opera Company.

Ring Frank moved to Boston in 1991 to conduct at Harvard University. Five years later she founded Boston Secession. In addition to her artistic director responsibilities with Boston Secession, Ring Frank is currently conductor of Philovox, publishing house E.C. Schirmer's resident professional recording chorus. She is a Resident Scholar at the Women's Studies Research Center at Brandeis University, Director of Music at the First Congregational Church in Winchester, and Conductor of the 50-voice Concord Women's Chorus.

ABOUT BOSTON SECESSION

Hailed as "revitalizing the concert experience" (*Boston Magazine*), *Boston Secession* delivers performances of music from nine centuries with surpassing excellence, forging connections between music and the wider sphere of cultural life: art, politics, philosophy, religion, sexuality.

One hundred years ago, Austrian painter Gustav Klimt's artist's co-operative, the Vienna Secession, created a sensation by displaying paintings at eye level for the first time. This modernized the presentation of fine art forever by removing the barrier between art and audience.

Inspired by the original Secession, Jane Ring Frank founded *Boston Secession* in 1996 as a laboratory for modernizing professional vocal performance. Her goal: bringing the audience more deeply into the music. First, Ring Frank helps the audience "hear the music, not the chorus" by creating a uniquely transparent sound, achieved through application of typically orchestral technique to her ensemble of professional singers.

Blending individual voices into a tightly-tuned, unified sound, *Secession* produces an aural effect "so precise"—according to Richard Dyer of *The Boston Globe*—"it makes] the ears ring." Ring Frank then puts this unique sound to work in creative thematic programs that take the concert experience further. Listening through the music, *Secession's* audiences directly experience the ideas and the cultural connections embedded in the sound.

For more information about *Boston Secession*, or to purchase the debut CD *Afterlife*, visit www.bostonsecession.org or call 617-499-4860.

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