THE BOX—music of living composers series was conceived in 2007 by Williams composers David Kechley and Ileana Perez Velázquez to present the music of living composers in a setting that is intimate and a performance space that is more flexible than a traditional concert hall. Performers include both visiting artists and groups as well as Williams own faculty and ensembles such as I/O New Music.

I/O New Music, co-directed by Steven Bodner and Matthew Gold, is the house band for the Williams College Music Department’s BOX series and curator of the annual I/O FEST. Composed primarily of Williams College music faculty, as well as guests and select students, I/O performs cutting-edge new music that explores the wide spectrum of today’s most vital compositional trends. The ensemble is especially interested in music that defies category, crosses musical and conceptual boundaries, and that challenges performers and audiences alike. I/O believes that music exists in space as well as time, and seeks to present programs that make full use of the physical environment in which it is performed. The name of the group was initially inspired by Io, the innermost moon of Jupiter, which constantly changes shape due to intense gravitational pressures; likewise, I/O also changes shape, its flexible roster enabling the performance of electro-acoustic music, theatrical works, and compositions that re-imagine the capabilities of conventional instruments. I/O New Music invites audiences to fully experience music that is not merely contemporary, but that, in advancing the musical language and perhaps altering the way we hear, is essential.

Performer Bios

Thomas Bergeron, trumpet, is the Studio Teacher of Trumpet, Director of Brass Chamber Music, and principal trumpet in the Berkshire Symphony at Williams College. He is active as a freelancer across New England, performing in orchestras, jazz groups, commercial settings, and as a soloist. His debut album, "The Terrace for Moonlight Audiences" (which will be released this fall), is inspired by Debussy’s Piano Preludes, and features a contemporary jazz quintet of trumpet, guitar, piano, bass, and percussion. Thomas holds an M.M. and an A.D. in trumpet performance from Yale, and a B.A. in Business Management from UMass Amherst.

Steven Bodner, saxophone/conductor, is Artist-in-Residence at Williams College where he directs the Symphonic Winds and Opus Zero Band, co-directs I/O New Music, and teaches saxophone and music theory. He has degrees in philosophy and saxophone performance from Miami (OH) University, conducting from New England Conservatory, and he is a candidate for a Ph.D. in Music Education at UMass-Amherst. He has commissioned and premiered numerous works for wind ensemble and saxophone, and he is in demand as a guest conductor and clinician. As a saxophonist, Steven has performed with the Berkshire Symphony Orchestra, Williams Chamber Players, the Manchester Music Festival, and the microtonal ensemble NotaRiotous.

Stephanie Busby, bassoon, is a freelance musician in the Boston area. Currently the principal bassoonist of the New Hampshire Philharmonic, she also performs with the New Bedford Symphony Orchestra, Atlantic Symphony Orchestra, Lexington Symphony, and with the NH Philharmonic Chamber Players. She has performed as a soloist with the Brockton Symphony Orchestra, played professionally in Mexico, and she toured France and Italy as a member of the North Carolina School of the Arts International Music Program. Ms. Busby teaches bassoon at the College of the Holy Cross and Clark University. She earned her Bachelor of Music and Master of Music degrees from Boston University.
Matthew Gold, percussion, is a member of Sequitur and a co-director of TimeTable Percussion. An advocate of new music, he has commissioned and premiered numerous new works, performing frequently with the Da Capo Chamber Players, the Argento Chamber Ensemble, and many others. Mr. Gold is an instructor of percussion at Williams College where he directs the Williams Percussion Ensemble and co-directs the I/O New Music Ensemble. He performs frequently with orchestras including the New York City Ballet, and serves as an artist-faculty member for the Institute and Festival for Contemporary Performance at Mannes College.

David Kechley, bass/composer, began his music studies with his father, composer Gerald Kechley. His early work is highly chromatic and expressionist as exemplified by Second Composition for Large Orchestra, premiered by the Seattle Symphony in 1968. Modality, lyricism, and minimalist tendencies followed, and now his music draws from a variety of sources including works of the twentieth century and the more distant past, as well as forms of vernacular, popular, and ethnic music. Although these influences are generally integrated into a consistent style, the resulting musical narratives often create sharp contrasts between lyricism, virtuosity, and dramatic gesture. Kechley has performed as a freelance orchestral and jazz bassist, including with the Northwest Chamber Orchestra from 1975-76 and the Wilmington Symphony from 1979-1985. He now enjoys playing in nearly all the ensembles at Williams College when the need arises.

Woo Chan “Chaz” Lee ’11, synthesizer, is a senior Music and Comparative Literature major from Seoul, South Korea. He sings with the Williams Concert and Chamber choirs and is one of this year’s student conductors. He also sings with the Williams Jazz Ensemble and performs with Symphonic Winds & Opus Zero Band in multiple capacities. He has studied voice with Brad Wells and Erin Nafziger as well as piano and organ with Ed Lawrence.

Nathaniel Parke, cello, is a member of the Bennington String Quartet, principal cello of the Berkshire Symphony, and co-principal cello of the Berkshire Opera Orchestra. Having served on the faculties of several local colleges, he is currently artist associate in cello at Williams College, instructor of cello at Bennington College, and he is on the faculties of the Chamber Music Conference and Composer’s Forum of the East. His freelance work in the Albany and Boston areas ranges from period instrument performances to premieres of new works. He received his training at the Longy School of Music, in London with William Pleeth, and he holds an MFA from Bennington College, where he studied with Maxine Neuman. Mr. Parke performs on an instrument made in 1721 by C.G. Testore.

Jonathan Salter ’02, clarinet, grew up in Oberlin, Ohio, and received his BA degree at Williams College where he majored in mathematics and music, graduating with highest honors. He received his MM from Indiana University, and completed his Doctor of Musical Arts degree at the University of North Carolina Greensboro. Dr. Salter played in the Berkshire Symphony from 1998 to 2002, and performed Debussy’s Premiere Rhapsodie with the orchestra in 2001. Dr. Salter’s teachers include Michèle Gingras, Susan Martula, Alan Kay, Eli Eban, Howard Klug, and Kelly Burke. Dr. Salter is also active as a composer of acoustic and electro-acoustic music.

Doris Stevenson, piano, is Artist-in-Residence in Piano at Williams and coordinator of the Williams Chamber Players, with whom she recently performed in New York on the Here and Now series at Bargemusic. She maintains an active career as a recitalist and chamber musician. She has performed as soloist with the Boston Pops, in New York at Carnegie Hall and Alice Tully Hall, in Suntory Hall in Tokyo, Salle Pleyel in Paris, and on National Public Radio and Television. Her many recordings include David Kechley’s Trio and his Sonatas for violin, viola and cello, and a piano/percussion quartet work by Ileana Perez Velázquez. She and Matt Gold recently recorded works of Kechley and Perez Velázquez for piano and percussion.