

---

# THE NEXT ALEA III EVENTS

*Fortieth Season*  
2017 - 2018

## Works by Boston University

### Faculty Composers

**Tuesday, March 20, 2018, 8:00 p.m.**

TSAI Performance Center - 685 Commonwealth Avenue  
Free admission

---

### Music arranged for piano – 4 hands

**Thursday, April 19, 2018, 8:00 p.m.**

TSAI Performance Center - 685 Commonwealth Avenue  
Free admission

Works by Gershwin, Piazzolla, Rodriguez, Ravel, Rachmaninov,  
Khachaturian, Paraskevas, Villoldo

Laura Villafranca and Ai-Ying Chiu, *piano 4 hands*

---

### Music for two guitars

Date and hall TBA - Free admission

Alexandra Christodimou and Yiannis Petridis, *guitar duo*

---

### Celebrating the Europe Day

**Wednesday, May 9, 2018, 8:00 p.m.**

Hall TBA - Free admission

A program featuring works and performers from countries  
in the European Union.

---

### ALEA III 2018 Summer Meetings

**August 23 – September 2, 2018**

Island of Naxos, Greece

A workshop for composers, performers and visual artists  
to present their work and collaborate in new projects to be  
featured in 2018, 2019 and 2020 events.  
Daily meetings and concerts.

---

# ALEA III

**Theodore Antoniou,**  
*Music Director*

Contemporary Music Ensemble  
in residence at Boston University since 1979

## Project “DOUBLES”

Presented and curated  
by New England Conservatory faculty  
**Stratis Minakakis**

Plimpton Shattuck Black Box Theater  
New England Conservatory  
Student Life and Performance Center  
255 St. Botolph Street, Boston

**Wednesday, January 31, 2018**

---

**BOARD OF DIRECTORS**

*Artistic Director*  
Theodore Antoniou

*Assistant to the Artistic Director*  
Alex kalogeras

*President*  
Stratis Minakakis

*Vice President*  
Margaret McAllister

*Secretary*  
Apostolos Paraskevas

*Treasurer*  
Samuel Headrick

William Antoniou  
André de Quadros  
Catherine Economou - Demeter  
Stratos Efthymiou  
*Consul General of Greece*  
Panos Liaropoulos  
Panos Voukydis

**CORRESPONDENCE**

10 Country Lane  
Sharon, MA 02067  
(781) 793-8902

aleaiii@bu.edu

**OFFICE**

855 Commonwealth Avenue  
Boston, MA 02215  
(617) 353-3340  
[www.aleaiii.com](http://www.aleaiii.com)

This season is funded by Boston University, the Greek Ministry of Culture,  
the George Demeter Realty and individual contributions.

---

**BOARD OF ADVISORS**

Mario Davidovsky  
Spyros Evangelatos  
Leonidas Kavakos  
Milko Kelemen  
Oliver Knussen  
Dimitris Nanopoulos  
Krzystof Penderecki

ALEA III was conceived by Boston University faculty and has been operating in affiliation with and with major intellectual, artistic and financial contributions from Boston University faculty, students and alumni.

**ALEA III STAFF**

Leonidas Raisis, *Office Manager and Concert Coordinator*

The Greek word *alea* taken from Homer, means "to wander." In Latin, it refers to "dice used for playing at games of chance." The term *aleatoric music* indicates music based upon the principles of indeterminacy as evidenced by certain random and/or statistical procedures of composition. In regard to the ensemble, *aleatoric* is concerned with the expression of a multiplicity of musical directions, historical styles, and performance practices.

- - *Theodore Antoniou*

---

During our fortieth 2017-2018 season, the need for meeting our budget is very critical. Despite the generosity of our various sponsors, ALEA III still needs the support of its audience. At this point we are short several thousand dollars for the 39th season. Please consider becoming a Friend of ALEA III by completing the form to the right and sending it to:

ALEA III  
Boston University  
School for the Arts  
855 Commonwealth Ave.  
Boston, MA 02215

Should you have any time to donate to ALEA III, it would be most welcome. We need assistance with publicity, fundraising, poster distribution, mailing, etc.

We hope you enjoyed tonight's program and we look forward seeing you in our future events.

I would like to support ALEA III.

Please find enclosed my contribution of \$ \_\_\_\_\_ payable to ALEA III

\$25  \$50  \$100  \$250  \$500  \$1000  
 other

I would like to volunteer my time for ALEA III in:

publicity

fundraising

poster distribution

mailing

other \_\_\_\_\_

\_\_\_\_\_  
your name

\_\_\_\_\_  
address

\_\_\_\_\_  
city

\_\_\_\_\_  
state

\_\_\_\_\_  
zip

\_\_\_\_\_  
telephone

Contributions to ALEA III are deductible for Federal income tax to the extent provided by law. Thank you for your consideration.

---

---

# ALEA III

Theodore Antoniou, Music Director

## Project “DOUBLES”

Wednesday, January 31, 2018, 8:00 p.m.

Plimpton Shattuck Black Box Theater  
New England Conservatory, Student Life and Performance Center  
255 St. Botolph Street, Boston

Presented and curated  
by New England Conservatory faculty  
**Stratis Minakakis**

The genesis of Project “DOUBLES” traces its roots to a project that my composition students and I undertook last semester: to investigate pieces that engage the idea of dialogue and imitation between independent voices.

Our journey led us from the sixteenth century and Orlando di Lasso to the present day and Salvatore Sciarrino.

In the process, we conceived of a concert of music that either reflected the experiences of this journey or explored the concept of dialogue from a unique perspective.

-Stratis Minakakis

## PROGRAM

*Qui vult venire* Orlando di Lasso  
from *Magnum Opus Musicum, T.4*

Richard Rivale, *tenor*, Matthew O'Donnell, *baritone*

*Kurz ist der Schmerz* \* NhytaTaguchi

Lisa Lynch, *soprano*, Nina Dante, *soprano*

*Beatus Vir* Orlando di Lasso  
from *Magnum Opus Musicum, T.4*

Maria Kerlee, *soprano*, Pauline Tan, *mezzo-soprano*

---

*From Rise to Set* \* Tianyi Wang

Rush Dorsett, *soprano*, Matthew O'Donnell, *baritone*

*Beatus homo* Orlando di Lasso  
from *Magnum Opus Musicum, T.4*

Maria Kerlee, *soprano*, Pauline Tan, *mezzo-soprano*

*Desire* \* Jason Sabol

Lisa Lynch, *soprano*, Jason Sabol, *tenor*

*So blossom the dream orchards aflame* \* Joshua Mastel

Rush Dorsett, *soprano*, Matthew O'Donnell, *baritone*

----- Intermission -----

*Aggeloï III* Stratis Minakakis

Nina Dante, *soprano*

*Fear is Not the Natural State* \* Eden McAdam-Sommer

Eden McAdam-Somer, *violin and voice*

*Acquainted with the Night* Bert Van Herck

Nina Dante, *soprano*,  
Barret Ham, *bass clarinet*, Richard Rivale, *piano*

*Lonesingness* \*\* Zesses Seglias

Nina Dante, *soprano*,  
Wei Zhao, *bass flute*, Ross Wightman, *double bass*

*Responsorio delle Tenebre* Salvatore Sciarrino

Lisa Lynch, *soprano*,  
Jason Sabol, Richard Rivale and Sullivan Hart, *tenors I, II and III*  
Matthew O'Donnell, *baritone*, Kyle Bejnerowicz, *bass*

Stratis Minakakis, *conductor*

\* World premiere. Work composed for tonight's concert.

\*\* World premiere

---

---

### ALEA III

Alea III is the contemporary music ensemble in residence at Boston University, a group devoted to promoting, playing, and teaching music of the twentieth and twenty-first centuries. Founded in 1978, Alea III is the third such group organized by Music Director Theodore Antoniou. The ensemble is consistent with the music it embraces--flexible in size, open to experimentation and exploration. Over the years, Alea III has offered world-première opportunities for dozens of contemporary composers, often under the composer's direction, and with extended program notes or comments. The group has performed 1,495 works by 857 composers--most of them living. Frequent international touring has enhanced the relationships of American performers with their colleagues and composers from other parts of the world. With its inspiration, several other contemporary groups have been formed, offering growing opportunity to young composers and musicians to play and comprehend contemporary music.

-Theodore Antoniou, *Music Director*

### Theodore Antoniou, *Music Director*

**Theodore Antoniou**, one of the most eminent and prolific contemporary artists, leads a distinguished career as composer, conductor, and professor of composition. He studied violin, voice, and composition at the National Conservatory and the Hellenic Conservatory in Athens, with further studies in conducting and composition at the Hochschule für Musik in Munich, and the International Music Center in Darmstadt. After holding teaching positions at Stanford University, the University of Utah, and the Philadelphia Musical Academy, he became professor of composition at Boston University in 1978.

As a conductor, Professor Antoniou has been engaged by several major orchestras and ensembles, such as the Boston Symphony Orchestra Chamber Players, the Radio Orchestras of Berlin and Paris, the Bavarian Radio Orchestra, the Tonhalle Orchestra (Zurich), the National Opera of Greece, and the Berkshire Music Center Orchestra. In 1974 he became assistant director of contemporary activities at Tanglewood, a position he held until 1985. An ardent proponent of new music, Professor Antoniou has founded various contemporary music ensembles, including ALEA II at Stanford University; ALEA III, in residence at Boston University; the Philadelphia New Music Group; and the Hellenic Group of Contemporary Music. He is also director of the ALEA III International Composition Competition, president of the Greek Composers' Union since 1989 and former director of the Experimental Stage of National Opera of Greece.

Many of Professor Antoniou's compositions were commissioned by major orchestras around the world, and around three hundred of his works have been published by Bärenreiter Verlag (Germany), G. Schirmer (USA) and Philippos Nakas (Greece). He has received many awards and prizes, including the National Endowment for the Arts Fellowship grants and the Richard Strauss Prize, as well as commissions from the

---

Fromm, Guggenheim, and Koussevitzky Foundations, and from the city of Munich for the 1972 Olympic Games. He has been recognized with ASCAP Awards for several years, and in 1991 he was awarded the Metcalf Award for Excellence in Teaching by Boston University. In December 1997 he was presented with the Music Award from the Greek Academy of Arts and Letters, one of the most prestigious awards and the highest academic distinction in music; and in January 2000, the Hellenic Broadcasting Corporation awarded him the Dimitri Mitropoulos Award for his lifelong contribution to music. In 2004 the University of Vienna and the Alfred Töpfer Foundation of Hamburg, Germany, awarded him the prestigious Herder Prize, in recognition of his contribution to mutual cultural understanding and peace among the countries of southeastern Europe. Kodaly, Lutoslawski and Penderecki are among the personalities awarded this Prize. In January 2005 the Ionian University conferred upon him an honorary doctorate, while in December 2005 the CFA faculty of Boston University awarded him with «The Distinguished Faculty Award», an award which is presented to honor CFA faculty members for their outstanding achievements, contributions to the arts, and distinguished service to the community.

Theodore Antoniou's works are numerous and varied in nature, ranging from operas and choral works to chamber music, from film and theatre music to solo instrumental pieces - his scores for theatre and film music alone number more than a hundred and fifty compositions. Among his works, the opera *Bacchae* premiered in the Athens Festival in Greece. His newest opera, *Oedipus at Colonus*, commissioned by the SWF (Sued-West Funk), Baden-Baden, in Germany, received the prestigious Music Award presented by the Hellenic Union of Music and Theatre Critics. For his theatre music, he has also been awarded with “Karolos Koun” award (he was the first one to receive it in 1988) and the “Dimitris Mitropoulos” award (for 2006) by the Museum and Study Centre of the Greek Theatre and the Judging Committee for Distinguished Awards awarded to stage artists, in appreciation of his prominent presence in that area until today. His most recent distinctions are the “Commander of the Order of Honor”, presented by the President of the Hellenic Republic (February 2007), Professor Emeritus at the College of Fine Arts at Boston University (October 2008) and an Honorary Doctorate bestowed upon him by the National and Kapodistrian University of Athens (March 2009), and the 2011 “Honoring Greek Culture” Award of Harvard University. In May 2014, he became a full member of the Academy of Athens.

- - *Eftychia Papanikolaou*

---

---

## ***Tonight's program***

**Orlando di Lasso (1530/32-1594)**  
**Magnum Opus Musicum**  
**'Qui vult venire post me'**  
**'Beatus Vir'**  
**'Beatus homo'**

*Magnum opus musicum* is a collection of 516 motets of didactic character published posthumously in 1604 by the composer's sons. The arrangement of the motets ranges from 2 to 12 independent voices (excluding 11 voices), showing the composer's mastery in dealing with music of the most intimate to the largest settings. The present selection of two-part motets reveals a wealth of melodic, contrapuntal and text-setting resources that has inspired composers from the Renaissance to the present day.

### **Texts**

Qui vult venire post me, abneget semet ipsum, tollat cruces suam, et sequatur me, dicit Dominus.

Beatus vir, qui in salientai morabitur, et qui in justitia meditabitur, et in sensu cogitait circum spectionem Dei.

Beatus homo qui in venit sapientiam et qui affluit prudentia. Melior est acquisitio ejus negotiatione argenti, et auri primi et purissimi.

### **Translations**

If any man will come after me, let him deny himself and take up his cross, and follow me, says the Lord.

Blessed is the man that dwells on wise thoughts, musing how to acquire himself well, and remembering the all-seeing eye of God.

Blessed is the one who finds wisdom, and who gains understanding. It is better than getting silver and fine gold.

**Orlando di Lasso** was a Flemish composer whose music stands at the apex of the Franco-Netherlandish style that dominated European music of the Renaissance. Lasso was a master in the field of sacred music and was equally at home in secular composition. In the latter field his internationalism is striking, encompassing Italian, French, and German genres. His religious works have a particular emotional intensity. He took great care to mirror the meaning of his texts in his music, a trait that looked forward to the Baroque style of the early 17th century. (*Source: Encyclopedia Britannica*)

---

**Nhyta Taguchi: *Kurz ist der Schmerz***

The title and text of the piece were inspired by a set of canons by Beethoven set to the words 'the pain is short and the joy eternal'. Nhyta's treatment of the subject of pain conveys the idea that when the pain lasts for too long we fade.

**Text:** Kurz ist der Schmerz und ewig ist die Freude (by Friedrich von Schiller)  
**Transl.:** Short is the pain and eternal is the joy (translation by Stratis Minakakis)

For composer **Nhyta Taguchi**, the compositional process derives from a deeply emotional experience that only elements of nature can convey. She uses highly emotive gestures to create a sense of vibrancy and continuity in hopes of filtering abstract emotional concepts through complex processes to portray a characteristic sense of weight.

---

**Tianyi Wang: *From Rise to Set***

*From Rise to Set* draws inspiration from the course of sun rise to sun set throughout the time of an average winter day in the northern hemisphere (7AM-5PM). One performer is given the role of the subject, the other being the shadow, therefore creating a relationship of imitation, which is not only exemplified through the sonic realm, but also visually through performers' movement and stage lighting.

As time progresses in this work, this imitative relationship gradually develops and morphs according to the "sun's location" and "time of the day". It is something we all can acknowledge since we have always lived with this "other self" since birth.

**Text** (by Tianyi Wang):

*My shadow,  
This shadow of mine.*

*A fiend;  
An angel.*

Composer **Tianyi Wang**'s music is inspired by subjects beyond music, including natural phenomena, scientific discoveries, ethnical identities, and sociopolitical movements. Such interdisciplinary ideas help Tianyi set the foundation of his works, using sound as a medium of expression to represent, comment on, and question them. Through his compositional practice, Tianyi hopes to answer the question of self-identity and discover a sense of humanity that crosses national and artistic borders.

---

---

**Jason Sabol: *Desire***

When Efstratios Minakakis suggested I write a piece in response to the Salvatore Sciarrino *Responsorio delle Tenebre* and vocal duets of Orlando di Lasso, I found myself contemplating several themes: supplication of God against sin, light opposing shadow; the old as soil for the new and the new as reinterpretation of the old, imitation both within a piece and across time; the ideal of music as a vehicle for text, the contours of speech, and singing as a form of heightened speech; and the deep mysteries of physical existence and metaphysical purpose. Matthew Arnold's text struck me with its yearning for a more meaningful life, a personalized and almost secular prayer, seeking to resolve conflict within the heart in a relentless tattoo. I sought to reflect the natural prosody of the poetry in a free parlando style, echoing poetic declamation and medieval organum. The piece is written entirely in quartertones, serially combining short motives with copies of themselves to fill out the 24-tone aggregate, yielding tonal centers in an atonal context and a great deal of imitation across voices and phrases while preserving the direct exhortation, insistent rhythm and plaintive rhyme of the words.

**Text** (by Matthew Arnold):

Desire

Thou, who dost dwell alone— Thou, who dost know thine own— Thou, to whom all are known  
From the cradle to the grave—

Save, oh, save. From the world's temptations,

From tribulations; From that fierce anguish Wherein we languish; From that torpor deep  
Wherein we lie asleep,

Heavy as death, cold as the grave; Save, oh, save.

When the Soul, growing clearer, Sees God no nearer:

When the Soul, mounting higher, To God comes no nigher;

But the arch-fiend Pride Mounts at her side, Foiling her high emprise, Sealing her eagle  
eyes, And, when she fain would soar, Makes idols to adore; Changing the pure emotion

Of her high devotion, To a skin-deep sense Of her own eloquence:

Strong to deceive, strong to enslave— Save, oh, save.

From the ingrain'd fashion Of this earthly nature That mars thy creature. From grief, that  
is but passion; From mirth, that is but feigning; From tears, that bring no healing; From  
wild and weak complaining;

---

Thine old strength revealing, Save, oh, save.

From doubt, where all is double: Where wise men are not strong: Where comfort turns to  
trouble: Where just men suffer wrong: Where sorrow treads on joy:

Where sweet things soonest cloy: Where faiths are built on dust: Where love is half  
mistrust,

Hungry, and barren, and sharp as the sea; Oh, set us free.

O let the false dream fly Where our sick souls do lie

Tossing continually. O where thy voice doth come

Let all doubts be dumb: Let all words be mild: All strifes be reconcil'd: All pains  
beguil'd.

Light bring no blindness; Love no unkindness; Knowledge no ruin; Fear no undoing.

From the cradle to the grave, Save, oh, save.

--Matthew Arnold

**Jason Sabol** blends lyrical, mystical, and dramatic elements into his compositions, drawing on microtonality, psychoacoustics and mathematics. Dr. Sabol studied with Richard Cornell, Joshua Fineberg, John Heiss, Joseph Schwantner, David Liptak, Christopher Rouse and Augusta Read Thomas. He holds degrees from Boston University, New England Conservatory and the Eastman School of Music. As a lyric tenor, Dr. Sabol has performed with Cantata Singers, Boston Microtonal Society, Emmanuel Music, the Fromm Players, and the Libella Quartet, and has premiered several works including *The Supper at Emmaus* by John Harbison. He teaches at Worcester State University and the Corwin-Russell School.

---

**Joshua Mastel: *So blossom the dream orchards aflame***

*So blossom the dream orchards aflame* was intended to be experienced in a space such as the Black Box Theater, one which supports a fully staged performance ripe with potential for subconscious interactions. Exchanged utterances in imaginary tongues emerge between two beings and a presence of the ether, a disembodied Other . . .

**Joshua Mastel's** acousmatic, electroacoustic, and concert works have been inspired by his fascinations with arcane concepts of impermanence, recurrence, duality, and continua between realms of consciousness. The conception of his music begins with an internal impulse, usually manifesting itself as an auditory hallucination or as a distant impression of a formal landscape, and he strives each time to create something that is a result of a candid subconscious utterance.

---

---

### Stratis Minakakis: *Aggeloi III*

*Aggeloi III (2010)* belongs to a family of works inspired by the idea of messengers in Sophoclean tragedy. The text is derived from the final messenger scene in Oedipus at Colonus. The messenger has just witnessed the miraculous passing of Oedipus, who, absolved from his sins, entered Hades with the honors of a god. Utterly awed by the incident, the messenger rushes to the Athenians to describe what took place. The first movement of *Aggeloi III* depicts a bewildered messenger that is struggling to articulate the extraordinary event to a possibly disbelieving audience. The second movement conveys the sense of awe; it is a simultaneous setting of six text fragments in a paradoxical 6-part polyphonic texture performed by a single singer. The individual melodic threads gradually weave a tree-like structure throughout the register of the soprano's voice.

#### Text Fragments

- I. Os th'apilthómen, chróno vrachí strafédes eksapíthomen ton anthra ton men uthamú paród' éti
- II. ánakta th' aftón omáton epískion chír adéxonta kratós
- III. os thinú tinós fóvu fanédos uth' anaschetú vlépin
- IV. al' i tis ek theón pobós i to nertéron évnun thiaistán gis alípiton váthron
- V. anír gar u stenaktós uthé sin nosis algeinós eksepébet'
- VI. al' i tis vrotós thavmastós

#### Translation

- I. Shortly after we had left, we turned around and the man (Oedipus) was nowhere present.
- II. While the king (Theseus) has holding up his hand covering his eyes
- III. As if he could not bear seeing something awesome and fearsome that had appeared.
- IV. As someone sent from the Gods or a well-meaning spirit from the profound depths of the earth
- V. A man departed with neither wailing nor afflicted by diseases
- VI. But a miraculous mortal

*Sophocles, Oedipous at Colonus (trans. Stratis Minakakis)*

**Stratis Minakakis** is an internationally acclaimed composer and conductor whose creative work engages issues of memory, cultural identity, and art as social testimony; it also explores the rich possibilities engendered by the interaction between arts and sciences. He teaches composition and theory at New England Conservatory.

---

---

### Eden MacAdam-Somer: *Fear is not the Natural State*

This piece was inspired by the words of Aung San Suu Kyi, in her essay entitled "Freedom from Fear." In it, she says "...A most insidious form of fear is that which masquerades as common sense or even wisdom, condemning as foolish, reckless, insignificant or futile the small, daily acts of courage which help to preserve man's self-respect and inherent human dignity. It is not easy for a people conditioned by fear under the iron rule of the principle that might is right to free themselves from the enervating miasma of fear. Yet even under the most crushing state machinery courage rises up again and again, for fear is not the natural state of civilized man." A Burmese politician, diplomat, and author, Suu Kyi is also the winner of the Nobel Peace Prize. Recently, she has drawn international criticism over her inaction to the persecution of the Rohingya people in Rakhine State, which has resulted in the displacement and terrorization of hundreds and thousands of people. In this piece, the voice and violin represent my grappling with this issue as they struggle for unity and independence.

#### Text:

If fear is not the natural state, what is the natural state?

**Eden MacAdam-Somer** is one of the most exciting and versatile artists performing today. Hailed by the New York Times as reflecting "astonishing virtuosity and raw expression," her music transcends genre through soaring violin, vocals, and percussive dance, weaving in and out of the many cultures that have formed her experience. She is a full-time faculty member at New England Conservatory, where she teaches improvisation and serves as Co-Chair of the Department of Contemporary Improvisation. In addition to her work in Boston, Eden maintains an active international performance and recording career.

---

### Bert Van Herck: *Acquainted with the Night*

*Acquainted with the Night* was composed in the spring of 2010 dedicated to the memory of Jan Kennard. Jan had a lifelong passion for music as a skilled amateur clarinetist and composer. After his sudden death a concert was organized in which his setting of the same poem was featured, together with newly composed settings among which was mine.

My setting starts from a very close reading of the text, and in particular the rhythmic structure of the poem. The song as a result is almost a recitativo with some melodic flourishes. The piano and basset horn (tonight performed on bass clarinet) surround the voice with suggestive figures to express the general atmosphere of the poem.

My sincere gratitude goes to Nina, Barret, and Richard for bringing my work to life, as well as to Stratis for his relentless efforts to organize this concert.

---

---

**Text:**

I have been one acquainted with the night.  
I have walked out in rain -- and back in rain.  
I have outwalked the furthest city light.

I have looked down the saddest city lane.  
I have passed by the watchman on his beat  
And dropped my eyes, unwilling to explain.

I have stood still and stopped the sound of feet  
When far away an interrupted cry  
Came over houses from another street,

But not to call me back or say good-bye;  
And further still at an unearthly height,  
O luminary clock against the sky

Proclaimed the time was neither wrong nor right.  
I have been one acquainted with the night.

**Artistic Statement:**

Regardless of the inspiration, be it literature, mathematics, theatre, the visual arts, quantum physics, geology, astrology, or acupuncture; music is communication realized through sound. Composing to me means shaping the sound for an expression full of communication.

It is always better to listen to the music than to talk about it. In the end, if the music doesn't speak for itself, words cannot help. Therefore, I have the desire to compose music that speaks for itself. In this hope I live.

---

**Zesses Siglias (b. 1984): *lonesingness***

- *lonesingness* is an effort for a sonic depiction of e.e. cummings' poem l(a).

**Text** (by e. e. cummings)

l(a  
le af fa  
ll  
s) one l  
iness

---

---

**Zesses Seglias** is a composer of sonic bodies and lingual structures. His output focuses on unifying musical and spoken language in an hybrid of sound and meaning described as *spoken sound* theatre.

---

**Salvatore Sciarrino: *Responsorio delle Tenebre* (2001)**

Sciarrino's *Responsorio delle Tenebre* presents two settings of the first seven syllables of David's Psalm 53: the first setting is a quotation of medieval Gregorian plainchant, whereas the second setting is Sciarrino's original music. As the title suggests, the two settings are presented responsorially, with Sciarrino's setting always 'responding' to the Gregorian melodies that precede it, as if emerging from the shadows. Each of the seven verses of the Psalm is presented twice, once set in Gregorian plainchant and once in Sciarrino's idiom, resulting in the order 1-2-3-1-2-3-4-5-6-4-5-6-7-7. As in so many of Sciarrino's vocal compositions, one can hear gestures reminiscent of Italian and Mediterranean singing traditions: lamentations, intricate ornamentations, florid passages, and microtonal inflections, gestures whose intrinsic intensity is moderated by a sense of calm that permeates the piece.

**Text:**

Deus in nomine tuo salvum me fac et in virtute tua iudica me.

Deus exaudi orationem meam auribus: percipe verba oris mei.

Quoniam alieni insurrexerunt adversum me et fortes quaesierunt animam meam: non proposuerunt Deum ante conspectum suum.

Ecce enim Deus adiuvat me Dominus susceptor animae meae.

Averte mala inimicis meis in veritate tua disperde illos.

Voluntarie sacrificabo tibi confitebor nomini tuo Domine quoniam bonum.

Quoniam ex omni tribulatione eripuisti me et super inimicos meos despexit oculus meus

**Translation** (by Gregory Sadler)

Save me, O God, by thy name, and judge me in thy strength.

O God, hear my prayer: give ear to the words of my mouth.

For strangers have risen up against me; and the mighty have sought after my soul: and they have not set God before their eyes.

For behold God is my helper: and the Lord is the protector of my soul.

Turn back the evils upon my enemies; and cut them off in thy truth.

---



---

I will freely sacrifice to thee, and will give praise, O God, to thy name: because it is good.  
For thou hast delivered me out of all trouble: and my eye hath looked down upon my enemies.

**Salvatore Sciarrino** (Palermo, 1947) boasts of being born free and not in a music school. He started composing when he was twelve as a self-taught person and held his first public concert in 1962. But Sciarrino considers all the works before 1966 as a developing apprenticeship because that is when his personal style began to reveal itself. There is something really particular that characterizes this music: it leads to a different way of listening, a global emotional realization, of reality as well as of one's self. And after forty years, the extensive catalogue of Sciarrino's compositions is still in a phase of surprising creative development. After his classical studies and a few years of university in his home city, the Sicilian composer moved to Rome in 1969 and in 1977 to Milan. Since 1983, he has lived in Città di Castello, in Umbria.

He has composed for: Teatro alla Scala, RAI, Teatro del Maggio Musicale Fiorentino, Biennale di Venezia, Teatro La Fenice di Venezia, Teatro Carlo Felice di Genova, Fondazione Arena di Verona, Stuttgart Opera Theatre, Brussels La Monnaie, Frankfurt Opera Theatre, Amsterdam Concertgebouw, London Symphony Orchestra, Tokyo Suntory Hall. He has also composed for the following festivals: Schwetzingen Festspiele, Donaueschinger Musiktage, Witten, Salzburg, New York, Wien Modern, Wiener Festwochen, Berliner Festspiele Musik, Holland Festival, Alborough, Festival d'Automne (Paris), Ultima (Oslo).

(Source: [salvatoresciarrino.eu](http://salvatoresciarrino.eu))



---

## ***Tonight's performers***

Soprano **Nina Dante**, a classical chamber musician based in Chicago and NYC, draws deep artistic satisfaction from the continuous rediscovery of the expressive and technical capabilities of the voice in both contemporary and traditional repertoire.

Dante has performed on concert, festivals and as a guest of venues such as National Sawdust's Original Music Series, the University of Chicago Presents, the Renaissance Society of Chicago, the Goethe Insitut, the City of Chicago's Loops and Variations, the Strasbourg Conservatoire (France), the Pianoforte Foundation's Schubertiade, the New Music Miami Festival, Oberlin Conservatory Modern Music Guild series, Experimental Sound Studio's Outer Ear Series, Chicago's Frequency Series and Festival, the Museo Universitario de Arte Contemporaneo (Mexico City), Visiones Sonores (Morelia), the Latino Music Festival of Chicago, De música y músicos (Costa Rica), New York's Performa 15, and LAMPO. In Chicago, she has served as soprano soloist for works such as Vivaldi's *Gloria*, Bach's *Christ lag in Todesbanden*, Fauré's *Requiem*, Schubert's *Mass in G*, and the world premiere of Jeff Enns' *Gloria*.

Dante is a founding member of the contemporary chamber music ensemble Fonema Consort, which specializes in new chamber music for the voice and instruments. She can be heard on the ensemble's debut album *Pasos en otra calle* with label New Focus Recordings, and label Parlour Tapes' compilation *Glitteringadgingding: Frequency Series Mixtape*. She looks forward to the release of Fonema Consort's second album in spring 2017 featuring works of young American composers. She is a recipient of honors such as a 2015 DCASE grant, a 2012 CAAPS grant and was a 2014 artist in residence at the Brush Creek Foundation for the Arts.

Dante is dedicated to educating young musicians on traditional and new classical music. In addition to her private voice and piano studios, she is currently on faculty at Art House Astoria Conservatory; and has led numerous workshops and lectures at institutions such as the University of Chicago, Oberlin Conservatory, UNAM (Mexico City), the University of Wisconsin Whitewater, Saint Xavier University, and North Central College.

Dante graduated *magna cum laude* from Northwestern University in 2010, with a Bachelor of Arts degree in Vocal Performance, where she studied with Sunny Joy Langton and Theresa Brancaccio. From 2008-09, she studied voice and chamber music in Paris at the École normale de musique; and in 2012 she studied and performed at the Darmstadt Courses for New Music, studying voice with Donatienne Michel-Dansac, and working in chamber settings under the tutelage of such recognized soloists/chamber musicians as violinist Graeme Jennings, saxophonist Marcus Weiss and pianist Nicholas Hodges.

---

---

Soprano **Rush Dorsett** is a versatile singer who enjoys performing opera and new music. Since beginning her master's degree at NEC, she has held several roles with the NEC Opera, and has also participated in the NEC Chamber series, and the Liederabend. Additionally, she has enjoyed performing with several ensembles from the Contemporary Improvisation department, and also collaborating with student composers for this concert. Upcoming performances include the role of Ruth in *Later the Same Evening*, a new opera by John Musto, and "Lady 2" in *Die Zauberflöte*. Previously, she served as leading soprano with the touring music ensemble, MonteCarlo, based in Medellín, Colombia, where she lived for two years. Rush received her B.A. in Psychology and Music from Washington University in St. Louis, and she is also a certified yoga instructor. She is endlessly fascinated by Somatics and how movement relates to music

Award-winning soprano **Maria Kerlee** brings dynamic and engaging performances to audiences in her hometown of Seattle and across the United States. Upcoming NEC performances include opera scenes from Lohengrin and The Rape of Lucretia. In the summer 2017 season, Ms. Kerlee returned to the Miami Music Festival where she sang Antonia as an apprentice artist in their production of Les Contes d'Hoffmann, working with director Jennifer Williams and conductor Caren Levine. Her appearance touched audience members, and she "knew how to win the applause with her moving role" (El Nuevo Herald). Previously at MMF, she appeared as Second Lady in the The Magic Flute. Earlier in 2017, she brought passion to a performance as Donna Anna in the New England Conservatory's Undergraduate production of Act 1 of Don Giovanni. Her 2016 performance of Rossini's "La Pastorella delle alpi" received second prize in the International Great Composer's competition for Best Rossini Performance. Ms. Kerlee is completing a Master's Degree in Vocal Performance at the New England Conservatory of Music, where she studies with internationally renowned soprano Jane Eaglen.

Soprano **Lisa Lynch** is known for her exceptional interpretations of contemporary and traditional repertoire. With Cantata Singers, she was a soloist in the world premiere of John Harbison's *The Supper at Emmaus*, as well as Zelenka's *Missa Divi Xaverii*, Bach's *Magnificat*, and other works. She has performed roles in *Riders to the Sea*, *L'Ormino*, *The Magic Flute*, *The Turn of the Screw*, and John Cage's *Songbooks*. A co-founder of the Libella Quartet, she appeared with the ensemble at WGBH's All-Classical Festival. She has also performed at the American Academy of Arts and Sciences, the Goethe-Institut, the Quito Cathedral in Ecuador, and with Boston Microtonal Society, Harvard Early Music Society, Connecticut Early Music Festival, and the Songfest Professional Artists program.

Dr. Lynch has presented numerous premieres by her husband, composer Jason Sabol, including his microtonal work for soprano and string quartet, *Cantico delle Creature*. She has also worked closely with composers Allen Shawn, Howard Frazin, Robert Ceely, and others. Dr. Lynch holds degrees from the University of Connecticut (DMA), New England Conservatory (MM), and the Eastman School of Music (BM), and completed her dissertation on Alban Berg's *Sieben frühe Lieder*. She currently teaches at Clark University, Brookline Music School, and the Corwin-Russell School.

---

**Pauline Tan** is a mezzo-soprano from the Philippines, where she was introduced to classical music through piano lessons at a young age, and then being a part of her university's choir. Although she is still in the process of exploring the different niches available to singers, she is particularly fond of German Lied, especially the music of Brahms and Mahler. This love for Lied was further solidified in a recent 6-week trip to Austria where she was able to immerse herself in the language and culture, while also receiving training from both local and American teachers. She is an alto member of the NEC Chamber Singers where she has sung the alto solo for Handel's *Messiah* and the mezzo-soprano from Duruflé's *Requiem*. This spring, she will be singing the role of Amastre in NEC's production of Handel's *Serse* — her first major role in an opera.

**Jason Sabol** (see section on composers above)

**Richard Rivale** is a passionate musician who continues to have many opportunities to play with orchestras as a concert soloist and orchestra pianist as well as with different musical groups. He has performed with the New England Conservatory Philharmonia, most recently under Leonard Slatkin, and often times at Shepherd's Grove/Crystal Cathedral for their internationally televised church services, the Hour of Power. He frequents playing with the Boston Philharmonic Orchestra and its youth counterpart in Symphony Hall. He has also performed the Prokofiev Piano Sonata No. 2 in January 2016 in Jordan Hall.

His talent and dedication have garnered many awards, including being the state winner in both the CAPMT State Concerto & Contemporary Competitions in 2014. From his experiences with different styles of classical music, he has worked with notable professionals like Meng-Chieh Liu, Esther Keel, John Heiss, Benjamin Zander, and Hugh Wolff. Richard also loves to sing and has been a member of the New England Conservatory Chamber Singers for almost three years.

In his free time, this young radical enjoys analyzing orchestral scores, reading classic novels, and catching up on current events. Richard is currently a junior at the New England Conservatory of Music, studying with Stephen Drury.

**Sullivan Hart**, tenor, is currently pursuing a master's degree in vocal pedagogy at the New England Conservatory of Music. An avid singer of concert repertoire, he has performed as a featured soloist with the Furman University Singers, the Furman University Chamber Choir, and the New England Conservatory Chamber Singers. His oratorio experience includes solos in Mozart's Coronation Mass, Britten's *Rejoice in the Lamb*, and Schubert's Mass in G. Mr. Hart is an eager performer of art song repertoire, especially German Lieder and American and British song, and has given recitals in North and South Carolina. He is very interested in programming and performing music from the classical repertory, both old and new, in ways that makes it interesting, accessible, and relevant, even in the changing culture of the twenty-first century. Originally from Asheville, North Carolina, Mr. Hart recently graduated *summa cum laude* with a

---

---

Bachelor of Music in vocal performance from Furman University. His teachers include Ian Howell, Bill Thomas, and Ester Castriota.

Baritone **Matthew O'Donnell** is currently pursuing his Master of Music degree in Opera performance at the New England Conservatory of Music, having earned his undergraduate degree there in May of 2017. He is thrilled to once again perform with ALEA III after giving the premiere of Marios Nicolaides' "Ta Vimata" with the ensemble in April of 2016. An active performer in the Boston area, Mr. O'Donnell has also sung with the Boston Microtonal Society and at numerous churches in the Boston area. He is proud to be completing his first year as a Choral Scholar at Boston University's Marsh Chapel, where he can be heard performing with the choir each Sunday on WBUR FM, Boston. Matthew was the winner of the Boston region NATS Undergraduate Classical Voice competition in 2015. Upcoming performances include singing the role of Ronaldo Cabral in John Musto's 'Later that same evening' with the NEC graduate opera program in April of this year.

**Kyle Bejnerowicz** is a bass-baritone from New Haven Connecticut. Bejnerowicz's first performance on the opera stage was as Bartolo in Mozart's *Le Nozze di Figaro* in Salzburg, Austria and since then he has performed most recently as Leporello in Mozart's *Don Giovanni* with the New England Conservatory opera. He also performed *Guglielmo* from Mozart's *Così fan tutte* with the Lyric Opera Studio Weimar. Bejnerowicz is studying for his Masters in Music from the New England Conservatory while simultaneously studying at Northeastern University to obtain a Master's Degree in Education with a focus on Higher Education Administration. Bejnerowicz's main goal is to one day be able to collaborate with other musicians in an administrative setting at a music school to help foster a learning environment that is innovative with respect to tradition. Bejnerowicz composes his own music in his spare time, having completed a miniature two-act opera, orchestral works and many art songs in English, French and German.

Chinese flutist **Wei Zhao** has a rich musical life. As a soloist, she has won two professional level competitions for all of China, and participated in the Prague Spring International Music Festival competition. As chamber musician, she won many significant competitions with her woodwind quintet, and as principal flute in professional orchestras, she has played a wide repertoire. She has played with orchestras such as the National Ballet of Moscow, the China Film Philharmonic, the Peking Sinfonietta, the National Centre for the Performing Arts Orchestra, and the Juilliard Conservatory of Music Youth Orchestra, and with luminaries such as Daniel Barenboim, Seiji Ozawa, Lang Lang, Tan Dun, and others. In 2016, she performed with Edison Ruiz, the youngest bass player in the Berlin Philharmonic. In August of 2017, she started the flute duo "Duo Zonda," with a debut performance at the Charlotte New Music Festival.

---

---

As an orchestral clarinetist, **Barret Ham** has performed with orchestras around Boston including the Hwuam Boston Chamber Orchestra, Boston Philharmonic Youth Orchestra, and New England Conservatory's Philharmonia Orchestra. He has attended Boston University Tanglewood Institute and Brevard Music Center and performed under conductors Hugh Wolff, David Loebel, Paul Haas, Ken-David Masur, and Ken Lam.

He has performed solo piano works of Bach and Chopin and clarinet works from Brahms to Berg and Denisov. He was a semifinalist in the Backun International Clarinet Competition in Nashville, Tennessee, playing works of Nielsen, Francaix, and others. He has also appeared as soloist with the Charleston Symphony Orchestra and Atlanta Symphony Youth Orchestra performing works of Weber.

A student of Boston Symphony clarinetist Michael Wayne, Barret expects to graduate from New England Conservatory in 2019 with a B.M. in clarinet performance.

**Ross Wightman** is a Double Bassist and electronic musician from New Jersey whose interests include integration of electronic preparations and adaptations to Double Bass in live settings. He was the recipient of the Robert Black fellowship for Double Bass at the 2017 Bang on A Can Summer Music Festival. Ross is currently pursuing a Master of Music under the tutelage of Donald Palma at New England Conservatory.

**Stratis Minakakis** (see section on composers above)

---