
THE NEXT ALEA III EVENTS

Works for two guitars

Monday, April 2, 2018, 8:00 p.m.

Community Music Center of Boston
34 Warren Avenue, Boston, MA 02116
Free admission

Alexandra Christodimou and Yiannis Petridis, guitar duo

Music arranged for piano – 4 hands

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

TSAI Performance Center - 685 Commonwealth Avenue
Free admission

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

Laura Villafranca and Ai-Ying Chiu, piano 4 hands

Celebrating 1,500 years of European Music

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

Old South Church – 645 Boylston Street, Boston, MA 02116
Free admission

On the occasion on the Europe Day 2018.

Works from Medieval Byzantine and Gregorian Chant, through Bach
to Skalkottas, Britten, Messiaen, Ligeti, Sciarrino and beyond.

ALEA III 2018 Summer Meetings

August 23 – September 1, 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.

*Fortieth Season
2017 - 2018*

ALEA III

Theodore Antoniou,
Music Director

Contemporary Music Ensemble
in residence at Boston University since 1979

Boston University Voices

Curated by Boston University faculty
Samuel Headrick

Tsai Performance Center
685 Commonwealth Avenue, Boston

Tuesday, March 20, 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

alea@bu.edu

OFFICE

855 Commonwealth Avenue
Boston, MA 02215
(617) 353-3340
www.alea@bu.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
Krzysztof 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.

A Note from the Curator of Tonight's Concert

Welcome! It is a privilege for me to curate this concert, *Boston University Voices*, as part of the celebratory 40th Anniversary Season of Alea III. Alea III's founding artistic director and conductor, the internationally celebrated Maestro Theodore Antoniou, Professor Emeritus at Boston University, dedicated over four decades of his life to presenting over 600 world premiere compositions, while also nurturing the performance careers of untold numbers of musicians. Many of these composers and performers now hold esteemed professional positions in the best national and international symphonies, chamber ensembles, and universities.

In curating tonight's concert, my main inspiration was to honor Theodore Antoniou's lifelong dedication in providing exciting opportunities for his colleagues. Theodore Antoniou has an unsurpassed legacy of supporting talented composers from around the world, and especially to collaborating with composers and performers here at Boston University. Another essential part of his impressive legacy has been to support young composers at the very beginning of their professional lives.

So welcome to tonight's concert as we continue Maestro Antoniou's visionary generosity in support of living composers. You will hear four world premieres: a song cycle by William Peacock (BU class of 2019) using ten tweets of President Donald Trump as the texts; a work for violin and piano by Ketty Nez (BU faculty); a song cycle by John H. Wallace (BU alum and faculty) expanded from three to five movements for tonight's performance; and finally, a premiere for voice and ensemble by Rodney Lister (BU faculty) with a transcription of President Donald Trump's infamous "Access Hollywood" recording being used as the text. For the final work I chose a 21st century classic entitled *Tracer* – a video with live musical ensemble created by Deborah and Richard Cornell (both BU faculty).

Thank you for coming, and I hope that you enjoy tonight's program.

- - *Sam Headrick*

ALEA III

Theodore Antoniou, Music Director

Boston University Voices

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

Tsai Performance Center
685 Commonwealth Avenue, Boston

Curated by Boston University faculty
Samuel Headrick

Boston University faculty composers, performers, artists and friends
collaborate for an evening featuring four premieres, along with *Tracer* by Richard and
Deborah Cornell for video (by Deborah) and live ensemble.

PROGRAM

Trumped: A Song Cycle in 10 Tweets * (2018) William Peacock

Sam deSoto, *tenor/actor*
Konstantinos Papadakis, *piano*

double images * (2017) Ketty Nez

1. melt with the sun
2. I woke up and remembered
3. you who told me

Aija Reke, *violin*, Ketty Nez, *piano*

While the Drowsy World Lies Lost in Sleep * (2018) John H. Wallace

- I. The Prostrate World Resigns
- II. With the Fierce Rage of Winter
- III. The Weary Clouds
- IV. Retiring from the Downs
- V. Throned in his Palace

Christina English, *mezzo-soprano*
Konstantinos Papadakis, *piano*

----- *Brief Intermission* -----

The Art of the Deal * (2018)

Rodney Lister

James Demler, *baritone*
Terry Everson, *trumpet*, Gabriel Langfur, *bass trombone*
Katherine Matasy, *bass clarinet*

Jay Rauch, *conductor*

Tracer (2003)

Richard Cornell
VR-video by Deborah Cornell

Orlando Cela, *flute*
Katherine Matasy, Bb and *bass clarinet*
Michael Zell, *percussion*
Konstantinos Papadakis, *piano*
Klaudia Szlachta, *violin*
Hyun-ji Kwon, *violoncello*
Richard Cornell, *conductor*

* 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

William Peacock is a junior undergraduate at Boston University, where he studies as both a vocal performance major and composition major with James Demler and Samuel Headrick, respectively. William is both a tenor and countertenor, and formerly sang as both tenor and countertenor soloist and chorister at Unity Church in Walpole. He is frequently complimented for his "sweet, Irish" sound. William currently sings as tenor chorister at First Baptist Church in Boston. As a composer, William was recently nominated as a finalist for the International Young Composers Competition. William typically writes music for smaller ensembles, including chamber works, solo works, and art song. Stylistically, William utilizes lyricism amongst polytonal, freely atonal, and non-functional harmonic contexts. William's recent projects include the completion of his first symphony, the premiere of his choral work "*things that shine in the night*" by the Boston University Treble Chorus, and preparation for both his senior vocal recital and senior composition recital.

The composer writes about tonight's piece:

"The idea of a song cycle based on the tweets of Donald Trump was an idea conceived just like any other; born from a conversation built on "what ifs" and the typical japing and tomfoolery that arises when Sam deSoto, James Demler, and I are in the same room. After a brief conversation regarding the current political climate (i.e., poking fun at the orange buffoon we call a president) and acknowledging their desire to hear Trump make even more of a fool of himself through music, I was convinced that this was an idea whose time had come. After some research, I gathered ten tweets that I believed to display the most disparate subjects one could possibly discuss on social media, dating from as early as 2012 to as recent as October of 2017, and set them as quick as I could. Musically, the cycle can best be described as Hugo Wolf meets Charles Ives; it combines concise narrative and direct expression with a (severely corrupted) American twang. Expect to hear things like: the tune of *The Star-Spangled Banner* in several keys simultaneously, and *God Bless America* arranged into a lush piano prelude while Trump sings belligerently over it. I hope you enjoy my take on the humble words of our ~~dictator~~ president."

Ketty Nez joined the composition and theory department at the Boston University School of Music in 2005, after teaching for two years at the University of Iowa. At BU, she directed the Time's Arrow new music ensemble for four years. *Listen to a Wonder Never Heard Before!*, her portrait CD as composer/pianist, was released in 2010 by Albany Records. Her folk opera, *The Fiddler and the Old Woman of Rumelia*, was premiered in a staged version in May 2012, by the Juventas New Music Ensemble. Her piano concerto *thresholds*, performed by Ketty and the Boston University Wind Ensemble, was released in July 2013 by Ravello Records. Current projects include the CD release of *four scenes for Juliet*, commissioned by the BU Wind Ensemble, duo collaborations with piano faculty Konstantinos Papadakis, and *Lina and the Wolf*, an opera on the life of Lina Prokofiev (based on the book *Lina and Serge: The Love and Wars of Lina Prokofiev*, by Simon Morrison).

Ketty completed, in 2002-3, a residence of several months at the Ecole Nationale de Musique in Montbéliard, France, prior to the premiere of her chamber opera *An Opera in Devolution: Drama in 540 Seconds*, at the 2003 Seventh Festival A*Devantgarde in Munich. In 2001, she spent several months as visiting composer/scholar at Stanford University's Center for Computer Research in Music and Acoustics (CCRMA), and in 1998 participated in the year-long computer music course at the Institute de Recherche et Coordination Acoustique/Musique (IRCAM). Before computer music studies, Ketty worked for two years with Louis Andriessen in Amsterdam, and co-founded the international contemporary music collective Concerten Tot and Met. She spent a year studying with composer Michio Mamiya in Tokyo before graduate work, and her music has been performed in festivals in Europe, North America, and Asia. Ketty holds a Ph.D. in composition from the University of California at Berkeley, a master's degree in composition from the Eastman School of Music, a bachelor's degree in piano performance from the Curtis Institute of Music, and a bachelor's degree in psychology from Bryn Mawr College.

For more information, please visit her website at <http://people.bu.edu/knez>

Written the summer of 2017, "*double images*" are a set of three "songs," a conversation between earthy Romanian folk tunes for violin and flute, recorded and transcribed in the 1910's by Béla Bartók, and arias from my opera *Lina and the Wolf*. The titles of each "song" are lines from Anna Akhmatova's poems, which are set in the arias from the opera; the aria melodies, however, have become fragmented and ephemeral, musical "ghosts" that hover in the background.

The music of **John H. Wallace** has been called “mesmerizing” and hailed for its “meticulous craftsmanship” and “distinctive compositional voice” (Fanfare). Performed widely in the U.S. and Europe, he has been heard on WGBH radio’s All Classical Festival, and recorded on the Centaur Records label. He has worked with members of the Chicago, Philadelphia and Boston Symphonies, and groups such as the Arneis String Quartet, Virtuoso Soloists, Vilnius String Quartet, Music at Eden’s Edge, New Music DePaul, the BU Tanglewood Institute, ALEA III, Arcadian Winds, Fifth Floor Collective, Winsor Music, and the Chicago Composers’ Consortium. He is the recipient of Meet the Composer and NEFA grants. His *Symphonia* for large orchestra was one of three works selected for the Chicago Civic Orchestra’s 1990 Illinois Composer’s Reading Sessions, coordinated by the Chicago Symphony Orchestra Composer-in-Residence, John Corigliano, and conducted by Michael Morgan.

Wallace has studied with composers Lukas Foss, Charles Fussell, Alan Stout, Raymond Wilding-White and Darleen Cowles-Mitchell, and holds degrees from Boston University (DMA–Composition), Northwestern University (MM–Composition) and DePaul University (BM–Composition and Horn Performance). He is currently an Assistant Professor of Composition and Music Theory in the Boston University School of Music, where he has served as Director of Undergraduate Studies and Coordinator of Online Theory, and is Composer-in-Residence at the Cabot Performing Arts Center in Beverly, Massachusetts.

While the Drowsy World Lies Lost in Sleep is a setting for mezzo-soprano and piano of excerpts from the “Winter” section of the *The Seasons*, by the 18th-century Scots poet and playwright, James Thomson. The last three songs of this currently five-song set were written for a New Music DePaul concert commemorating the centennial of the DePaul University School of Music in 2013. Completing this set, the first two songs were written for this ALEA III concert. This ongoing work will eventually consist of a five-song set for each of the four seasons. The text of the epic poem is highly evocative, conjuring up a kaleidoscopic stream of vignettes, impressions and images through the progression of the year. These selections capture the half-light gloom of the season, ending with the personification of “Winter” as despotic ruler, subjugating half the world in icy misery. The reign of this “grim tyrant” is presented in sardonic majesty in both the text and the music.



Rodney Lister is on the composition and theory faculty of the Boston University School of Music. He also teaches composition and chamber music in the Preparatory School of New England Conservatory, and is on the faculty of Greenwood Music Camp. He has received commissions, grants, and fellowships from the Berkshire Music Center, the Fromm Foundation at Harvard, the Koussevitzky Music Foundation at the Library of Congress, the Fires of London, the Poets' Theatre, the Virgil Thomson Foundation, the Preparatory School of the New England Conservatory, Dinosaur Annex Music Ensemble, the Master Singers, the International Barbara Pym Society, the MacDowell Colony, and the Virginia Center for the Creative Arts, among others. He was co-founder and co-director of Music Here & Now, a concert series of new music by Boston area composers at the Boston Museum of Fine Arts (1971-1973), and from 1976 until 1982 was music coordinator of Dinosaur Annex Music Ensemble.

Rodney Lister’s works have been performed by Joel Smirnoff, Tammy Grimes, Phyllis Curtin, Jane Manning, Mary Thomas, Michael Finnissy, Kathleen Supove, Jonah Sirota, Rebecca Fischer, Boston Cecelia, the Blair and Chiara Quartets, Collage New Music and the Fires of London among others, at Tanglewood, the Library of Congress, the Edinburgh Festival Fringe, and in New York and London, among other places. As a pianist, he has been involved in premieres, first US performances, first UK performances or first Boston performances of works by Virgil Thomson, Peter Maxwell Davies, Milton Babbitt, Michael Finnissy, Philip Grange, Lee Hyla, and Paul Bowles, among others. He is currently on the faculties of Boston University School of Music, where he teaches composition and theory and is the director of Time’s Arrow, a new music ensemble, and the Preparatory School of the New England Conservatory, where he teaches composition, theory, and chamber music and is co-director of the annual contemporary music festival. He is also a music tutor at Pforzheimer House, Harvard University, and is on the faculty of Greenwood Music Camp. His articles and reviews have appeared in The Grove Dictionary of American Music, Tempo, Sequenza21, and The Paris New Music Review.

Rodney Lister received his early musical training at the Blair School of Music in Nashville, Tennessee. He was a student at the New England Conservatory of Music (Bachelor of Music degree, with honors) from 1969 to 1973 and at Brandeis University (Master of Fine Arts degree) from 1975 to 1977, and from which he received a doctorate in 2000. He studied privately with Sir Peter Maxwell Davies, and was a member of Davies's composition seminar at the Dartington Hall Summer School of Music (1975, 1978, 1980-82). He was a Bernstein fellow at the Berkshire Music Center at Tanglewood in 1973. His composition teachers, aside from Davies, have been Malcolm Peyton, Donald Martino, Harold Shapero, Arthur Berger, and Virgil Thomson. He also studied piano with Enid Katahn, David Hagan, Robert Helps, and Patricia Zander.

The composer provided the following notes for tonight’s piece:

“The text is an unedited transcript of the tape from 2005 in which Donald J. Trump repeatedly made vulgar comments about women. Mr. Trump was filmed talking to the

television personality Billy Bush of “Access Hollywood” on the set of “Days of Our Lives,” where Mr. Trump was making a cameo appearance. They are later joined by the actress Arianne Zucker. The transcription is by Penn Bullock of The New York Times.

This piece is at least an attempt to transcribe the pitches of the speaking of the three persons on the tape. In it the words of Donald Trump are sung by the baritone. The words of Billy Bush are transcribed into the trumpet part, and those of Arianne Zucker, when they appear, into the bass clarinet part. In the score, the words are written below the corresponding notes of the respective parts for the information of the players. They are not intended to be either sung or spoken. “

Deborah Cornell is an American artist whose practice includes prints, installations, video, and virtual reality works. She chairs the Printmaking Department at Boston University. Her work has been shown in over 150 national and international exhibitions - including over 45 solo exhibitions - and streamed world-wide.

She has won numerous awards and distinctions including in 2015 the Grand Prix D'Honneur from the Krakow Print Triennial for her contributions to the discipline of print; the Grand Prix of the 2015 Krakow Print Triennial for her print/video/sound installation; the Grand Prize of the International Digital Art Competition from the Los Angeles Center for Digital Art; the Bunting Fellowship from Harvard University; prizes from The Boston Printmakers North American Biennial, and Purdue University Galleries; and invited residencies at Proyecto ACE, Buenos Aires, Scuola Internazionale di Grafica, Venice, and Franz Masereel Center, Kasterlee Belgium.

In 2015 her prints and installations were exhibited at the Museum of Contemporary Art, Hangzhou China, Simon Fraser University, Vancouver, and Bangor University Museum ME; in 2014 at Zayed University Dubai, UAE, at the Los Angeles Center for Digital Art, and at Kala Institute, San Francisco; in 2012 at FASS Gallery, Sabanci University, Istanbul; in 2004 at the Hafnarborg Institute in Iceland; in 2002 at the Center for Contemporary Art, St. Petersburg, Russia; in 1998 at the Boston Museum of Fine Arts in *PhotoImage: Printmaking 60's to 90's*.

Her work is in the collections of Boston Museum of Fine Arts, Yinchuan Art Museum, Sakimi Art Museum, Japan, SMTG Prize Collection, Krakow Poland, Zayed University at Abu Dhabi UAE, Rhode Island School of Design Museum, Australian National Print Collection, Boston Public Library, Proyecto ACE, Buenos Aires, Argentina and others.

Richard Cornell holds awards from the Fromm Foundation, National Endowment for the Arts, Massachusetts Cultural Council, and the New England Foundation for the Arts. A Far Cry, Boston Modern Orchestra Project, Boston Musica Viva, New England Philharmonic, Collage New Music, the International Trumpet Guild, the Muir Quartet,

and others have commissioned his works. Cornell's sound art collaborations with visual artists have been presented at the Ruschman Gallery (Indianapolis), the Hafnarborg Museum (Reykjavik), and ProyectoACE (Buenos Aires) and at the Krakow Triennial. Virtual reality artworks, developed with visual artist Deborah Cornell have been presented at Indiana University, Boston CyberArts, SuperComputing, at Boston's Institute of Contemporary Art, the Taipei Biennial, San Francisco, Vancouver, and Dubai. Recordings are on Ravello, Northeastern Records, Sony Classical, and EMI/Virgin Veritas labels, and distributed worldwide by Naxos. Cornell is Professor of Music, College of Fine Arts.

Tracer is one of a series of collaborative art works by Deborah Cornell and Richard Cornell that have grown out of long and ongoing conversations about art and its processes, time, the nature of form, and the multitude of natural forms and forces. *Tracer's* imagery has origins in our common experiences in the landscape (primarily American and Australian deserts) and in the history of natural and human patterns in the landscape. In one sense, *Tracer* is about human interaction with the landscape and the capacity to render thought by symbols as various as petroglyphs, earth mounds, and writing systems.

The images in *Tracer* emanate from a range of human cultures. They include an ancient Greek archer, Australian figures, images of the Ohio Snake Mounds, and pages from Mayan, Greek, Chinese, and Sumerian sources. Surrounding these images is an immense floating double sphere, with inner and outer surfaces rotating slowly in opposite motion. Their surfaces are mapped with paintings, prints, and other images, many directly from Deborah Cornell's work. Although the work is rendered by a computer graphic system, marks from the artist's own hand are always evident as a central issue and reference. The temporal form of the work is created by the viewer's trajectory while navigating the virtual space. The viewer composes the piece from moment to moment.

The chamber music score responds to the particular instance of the work captured in video. It is intended to activate the space and to characterize movement through time. The video component is based on real-time screen captures of the immersive environment as experienced on a three-dimensional display running on high-speed, networked computers at Boston University's scientific visualization facility. Captured video was edited into a linear form by Intersection Associates Video, Cambridge.

Tonight's soloists

Born in Heraklion, Crete, Greece, **Konstantinos Papadakis** consistently earns critical acclaim as a solo and collaborative pianist. He has performed recitals and has collaborated with chamber ensembles and orchestras in the world's major concert halls and famous artistic centers, such as London's Wigmore Hall, Boston's Jordan Hall, the Athens Megaron Concert Hall, New York's Carnegie Hall, and St. Petersburg's Grand Concert Hall, where he gave world premieres of works by Greek and Russian contemporary composers.

A versatile performer, Papadakis has recorded several works especially written for him by contemporary composers, many of which have been broadcast on radio and television. He has made repeat solo appearances with Boston's Atlantic Symphony Orchestra, where he also holds the prestigious Motoko and Gordon Deane Principal Chair as the Orchestra's pianist. Other distinctions include the prestigious Yannis Vardinoyannis Award, as well as awards at international piano competitions. He is a pianist of exceptional technical ability whose playing has been described as "stunning ... [Papadakis] displayed great variety of attack, poetic lyricism, and wrists of carbon steel" (*The Boston Globe*).

Equally at home performing Bach's English Suites or Ligeti's Etudes, Papadakis possesses an unusually broad repertory, including some 70 concertos and over 300 works for solo piano, in addition to numerous chamber works. Commemorating the bicentennial year of Franz Liszt's birth, in 2011 Papadakis embarked on an ambitious cycle of recitals of some of Liszt's shorter and less known works. In the spring of 2011 he recorded a new and unique CD of 16 miniature Liszt pieces entitled *The Short Liszt* (D.S.H., 2012).

Papadakis is an alumnus of Boston University's College of Fine Arts, where he studied with Anthony di Bonaventura. He graduated in 2000 with an Artist Diploma in Piano Performance and he also received that year's Esther & Albert Kahn Career Entry Award. Soon thereafter he was invited to join Boston University's piano faculty where he taught for several years. Between 2006 and 2011 Papadakis was the "Samuel Barber Artist-in-Residence" at West Chester University in Pennsylvania. Currently he is on the piano faculties of the New England Conservatory's Pre-College and Continuing Education Division and Boston University's College of Fine Arts. He also directs the Summer Piano Academy in Athens, Greece.
www.kpapadakis.com

-- Eftychia Papanikolaou, Ph.D.

Sam deSoto is currently in his third year pursuing a BM in Vocal Performance and an MM in Music Education at Boston University, and is a student of Matthew DiBattista. He is originally from Long Island, New York. Sam has performed in productions with professional companies such as Odyssey Opera, Boston Opera Collaborative, and The College Light Opera Company. This summer, he will be joining the Janiec Opera Company at Brevard Music Center as a young artist, performing as the Governor in *Candide*, covering *Candide* in *Candide*, and covering Goro in *Madama Butterfly*. Sam is a Teaching Fellow for Boston Children's Chorus, where he leads rehearsals and teaches music lessons to young musicians. He performs regularly for BU Singers and Symphonic Choir as a choir member and soloist, and is the Tenor Section Leader at Payson Park Church in Belmont, MA. On the side, Sam also plays Tenor Saxophone for the BU Pep Band.

Aija Reke is a violinist, chamber musician and pedagogue. She graduated Boston University (MM, 2015), USA and Rotterdam Conservatory (BM, 2013) in the Netherlands. Co-Winner of "Solo Bach Competition" at Boston University (2014), a member of Pi Kappa Lambda, American National Music Honor Society since 2015, recipient of the Boston Latvian Cultural Heritage award (2014) prize winner at "Klaipeda-Boston" international violinist competition in Lithuania (2012) and Latvian national competition "Talent of Latvia" (1999 and 2002). She has performed extensively in Europe and North America as a soloist, chamber musician and in numerous orchestras. She is a violinist in "Baltic Duo" with notable Latvian flutist Ilona Kudina. The duo focuses on rare repertoire for flute and violin. Aija is also a founding member of "Theia Piano Trio" and founder and project manager of the project "On the Way to You" ("Ceļā Pie Tevis") that popularizes Latvian cultural heritage.

As a passionate pedagogue, she has taught in "El Sistema" program in the USA among other public and private schools. Her second instrument is baroque violin. Aija has performed with the baroque orchestra "Collegium Musicum" at the University of Toronto (Canada) and "Collegium Musicum Riga" among others. Aija Reke has performed many world premieres and several composers dedicated compositions for her, including two chamber music works by Marite Dombrovska and a microtonal Violin Concerto by Lara Poe.

Mezzo-soprano **Christina English** brings dramatic commitment and musical sensitivity to a versatile array of opera, concert and musical theater performances throughout the area. Performances in the 2017-18 season include Ligeti's *Clocks and Clouds* with Lorelei Ensemble at Tanglewood; the role of the Housekeeper in *Man of La Mancha* at New Repertory Theater; the world premiere of *THE OPERA* at Duke University with Lorelei; and appearances throughout New England and the Midwest with Lorelei, of which she has been a core member since 2008. She has appeared as a soloist with Odyssey Opera, Boston Midsummer Opera, Guerilla Opera, Chorus Pro Musica, Rhode Island Philharmonic, and Lyric Stage Company of Boston, and regularly sings in the Boston Baroque ensemble. A native of San Jose, CA, she earned her B.A. in Music and a minor in dance from Loyola Marymount University in Los Angeles, and her Master of Music from the New England Conservatory.

Baritone **James Demler** is known for his versatile range of repertoire, spanning the operatic, oratorio, concert, and film genres. Recent engagements include the role of Dikoj in *Katya Kabaonova* by Janacek with Boston Lyric Opera, Pistol in Ralph-Vaughn Williams *Sir John in Love* with Odyssey Opera, and Le Bailli in Massenet's *Werther*, also with Boston Lyric Opera. Other roles with Odyssey Opera include Reverend Chasuble in Mario Castelnuovo-Tedesco's *The Importance of being Earnest*, Jov in Dvorak's *Dimitrij* and most recently Pietro de Wisants in Donizetti's rarely performed *L'assedio di Calais*. In the summer of 2017 Mr. Demler created the role of Sgt. John Regan in the premiere of Eric Sawyer's *The Scarlet Professor* with Five College Opera at Smith College in Northhampton, MA. In 2016 he sang with the Muir String Quartet as a guest artist at the Fredericksburg Chamber Music Festival in Fredericksburg, Virginia, and was bass soloist in Verdi's *Requiem* in Bruges, Belgium and Stuttgart, Germany with the Arkademia Sinfonika. Mr. Demler has also recently sung the role of Don Alfonso in *Così Fan Tutte* with the Tuscia Opera Festival in Viterbo, Italy, and since 2009 has made five guest appearances as soloist with the Boston Pops, including the premiere of *The Boston Red Sox Baseball Cantata* by Kleinsinger. In addition, he made his film debut as Noah in Wes Anderson's *Moonrise Kingdom*, which opened the 2012 Cannes Film Festival, and was also a guest Public Address Announcer for the Boston Red Sox at Fenway Park in June, 2012.

Mr. Demler has made debuts with Houston Grand Opera, where he appeared as Guglielmo in *Così Fan Tutte* and Peter in *Hansel and Gretel*, and as soloist with the Houston Symphony, where he sang the role of Maestro in a concert version of Salieri's rarely performed opera *Prima la musica, poi le parole*. Other roles include Sharpless in *Madama Butterfly* with Edmonton Opera, Danilo in the *Merry Widow* with Palm Beach Opera, and Count Almaviva in *Le Nozze di Figaro* with Arizona Opera. He made his Carnegie Hall debut with the Opera Orchestra of New York as Dikson in Boieldieu's *La Dame Blanche* alongside Renee Fleming, and has returned to that venue singing prominent roles in Donizetti's *Roberto Devereux* and Catalani's *La Wally*.

James Demler has been a full-time member of the voice faculty of Boston University College of Fine Arts since 2005.

Composer, conductor, and bassoonist, **Jay Rauch** is in his senior year at Boston University, where he studies music composition and theory. His primary composition teachers include Joshua Fineberg, Alex Mincek, Richard Cornell, Michael Gandolfi, and Rodney Lister. Jay's music has been performed at festivals in the United States and Europe by members of ensembles such as the JACK Quartet and ICE. The conductor of Boston University's contemporary ensemble, Time's Arrow, Jay also began studying conducting at 16 with David Hodgkins and continued his studies in college with Boston Symphony Orchestra associate conductor, Ken-David Masur. Jay continues to study his primary instrument, bassoon, with Ronald Haroutunian. Jay is the 2017-18 Presser Scholar at Boston University and the Head Music Librarian with the Chelsea Music Festival.

The ensemble players

According to Oregon ArtsWatch, "In **Orlando Cela's** able hands and imagination, a flute becomes a world orchestra." Hailed by the national media as "superb and incredibly dynamic," "in a different category," and "a consummately musical player," Mr. Cela has performed at venues such as the National Portrait Gallery of the Smithsonian (Washington, DC), The Old Church, (Portland, OR), the Isabella Stewart Gardner Museum (Boston), and the Center for New Music and Technologies at UC Berkeley. His credits abroad include concerts at the Zentrum Danziger (Berlin), the Espace des Femmes (Paris), and at the Central Conservatory of Music (China). As a collaborative artist, Mr. Cela has concertized with flutist Paula Robison, tabla player Samir Chatterjee, harpsichordist John Gibbons, and shen (mouth organ) virtuoso Hu Jianbing. Popular and effective as a guest lecturer and clinician, he has presented sessions on contemporary music topics at New England Conservatory, Tulane University, University of Oregon, Brandeis University, the Central Conservatory of Music in China, the Staatliche Hochschule Fur Musik und Darstellende Kunst Stuttgart (Germany), and the Charlotte New Music Festival (NC). Mr. Cela is also the conductor of the Arlington Philharmonic Orchestra, the orchestra of the North Carolina Governor's School, and faculty member at Middlesex Community College, Berklee College of Music, and UMass Lowell. Mr. Cela was a finalist in the instrumental division of The American Prize.

Hailed by the *Boston Globe* for his "dazzling, clarion brightness with elegant edges" and in the *Boston Musical Intelligencer* for "virtuosity and musicality that was simply stunning", trumpeter **Terry Everson** is an internationally renowned soloist, educator, composer/arranger, conductor, and church musician. He first gained international acclaim in 1988, winning (on consecutive days) both the Baroque/Classical and Twentieth Century categories of the inaugural Ellsworth Smith International Trumpet Solo Competition, organized under the aegis of the International Trumpet Guild. Mr. Everson has premiered several major solo works, has released three complete recordings of numerous notable modern works, and is featured in many CD releases as Principal Trumpet of the Boston Modern Orchestra Project. He is also soloist in a recent Boston University recording of live performances with the BU Wind Ensemble, and will soon release a CD of trumpet and piano sonatas with Shiela Kibbe.

Mr. Everson is an Associate Professor of Music at Boston University (where he was recognized with the University's 2014 Metcalf Award for Excellence in Teaching), Director of the BU Tanglewood Institute Trumpet Workshop, Principal Trumpet of the Peninsula Music Festival, the Boston Modern Orchestra Project, Odyssey Opera, and often performs as Principal Trumpet with the Boston Pops Esplanade Orchestra. In addition to his work as a soloist and clinician, his extensive concert experience includes appearances in the Boston Symphony, Philadelphia Orchestra, Brass Band of Battle Creek, and as conductor of the Costa Rica National Symphony Brass & Percussion. Mr. Everson is on the Executive Board of the National Trumpet Competition, is an Honorary Member of the New England Brass Band, and is a Life Member of the International Trumpet Guild.

Hyun-ji Kwon, cellist, currently maintains an active schedule as soloist, chamber musician, and pedagogue. She earned her Bachelor of Music degree at Ewha Women's University in Seoul, Korea, and was the winner of the top prize at the Seoul Symphony Orchestra Competition and the third prize at the Seoul Youth Chamber Music Competition. She was the principal cellist for the Ewha orchestra and performed as a soloist with the orchestra in two consecutive years. She came to Boston to study at the New England Conservatory, where she earned the Master of Music degree in Cello Performance as well as a Graduate Diploma, after which she completed the Doctor of Musical Arts degree program in Cello Performance at Boston University's School of Music, in the studio of Rhonda Rider. Her other teachers have included Natasha Brofsky, Il-hwan Bai and Sungwon Yang. She has performed in master classes for renowned cellists such as Natalia Gutman and Anner Bylisma, and she has participated in numerous music festivals and concerts in both Korea and North America. Kwon was selected numerous times to perform in joint Faculty/DMA candidate "Chamber Music Masterworks" concerts during her BU studies, and she was awarded special String Department Honors upon graduation. She has performed as guest alumna along with the celebrated Muir Quartet and violist Michelle LaCourse at BU's Tsai Center, with the Convergence Ensemble, and in several other Boston area ensembles. During recent summers she has served on the faculty of Boston University's Tanglewood Institute, working with students of the Young Artist Orchestra program as well as BUTI's String Quartet Workshop. She joined the BU School of Music cello faculty in 2015.

Gabriel Langfur is bass trombonist of the Rhode Island Philharmonic and Vermont Symphony Orchestras and the Rodney Marsalis Philadelphia Big Brass. His diverse performing career has included the Boston Symphony, Boston Ballet Orchestra, and most of the professional orchestras in New England; the Louisiana Philharmonic, Alabama Symphony, Naples Philharmonic, and Spokane Symphony; and on tours with the Boston Pops, Burning River Brass, Linda Ronstadt, and noted contemporary music ensemble Alarm Will Sound. As a recitalist, he is especially interested in new music for bass trombone and has been involved in commissions from composers John Stevens, Raymond Premru, Norman Bolter, Jeremy Howard Beck, James Stephenson, Gregory Fritze, Kenneth Fuchs, and others. Mr. Langfur has performed on recordings with the Boston, Albany and Vermont Symphonies, the Boston Modern Orchestra Project, Boston Symphony Principal Trombonist Ronald Barron, Norman Bolter's Frequency Band, the Omar Thomas Large Ensemble, Mehmet Ali Sanlikol's *Whatsnext?*, the Indigo Invention Group, and the Thompson Brass Project led by renowned trumpeter James Thompson. Educated at the Oberlin and New England Conservatories, his teachers have included Raymond Premru, Norman Bolter, Matthew Guilford, and Per Brevig. Mr. Langfur serves on the faculties of Boston University, Wellesley College, and the Kinhaven Music School.

One of the Boston area's most versatile musicians, **Katherine Matasy** has been described by the Boston Globe as "a musician of depth and refinement" with "technique to burn;" other reviewers have praised her performances as "riveting," "ravishing," "brilliant" and "a rare feat." As clarinetist and bass clarinetist in chamber music and orchestra settings,

"doubler" in musical theater (flute, piccolo and saxophones), and classical accordionist, she has performed with most of the region's major musical organizations, including the Boston Symphony Orchestra, Boston Pops, Boston Symphony Chamber Players, Handel and Haydn Society, Boston Lyric Opera, Emmanuel Music, Boston Modern Orchestra Project, Pro Arte Chamber Orchestra, Huntington Theater, and American Repertory Theater, among others. Highly regarded as an interpreter of new music, she is a founding member of Dinosaur Annex and a frequent performer with Boston's many new-music groups. Matasy has long-standing faculty appointments at Wellesley College (clarinet, saxophone, chamber music), New England Conservatory Preparatory School, and the Community Music Center of Boston. She can be heard in recordings of orchestral and chamber music on CRI, Newport Classic, Centaur, Northeastern, Erato, Albany, Bridge, Naxos, and RCA. Matasy received her Bachelor and Master of Music degrees from New England Conservatory.

Klaudia Szlachta is an award winning violinist who has both performed and taught internationally. A Polish national, Ms. Szlachta was a scholarship recipient, earning her Bachelor of Music degree from Boston Conservatory, summa cum laude, with Professor Magdalena Suchecka Richter as her teacher, and her Masters and Doctorate of Musical Arts degrees at Boston University with Professor Yuri Mazurkevich. Upon graduation, Ms. Szlachta was invited by the Institute and Festival of Contemporary Performance in New York to perform Luciano Berio's *Sequenza* and Elliott Carter's *Triple Duo*. Recently, she returned to New York to give the World Premiere of *Six Miniatures*, composed for her by Thomas Weaver. Ms. Szlachta also recently recorded music for a film entered in the Irish Film Institute's Movie Festival, appeared in the prestigious Convergence Ensemble Chamber concert series, and showcased a new composition by Kitty Nez at the Festival of New Music in Florida. Locally, she performs on a regular basis with the Cantata Singers and the Boston Modern Orchestra Project, and tours as a member of the Amabile Piano Trio and Hubbard String Quartet. Currently, Ms. Szlachta is on the faculty of the School of Music at Boston University, the Preparatory School at New England Conservatory and the Intensive Community Program. During the summer, she is the Director of BUTI's Violin Workshop as well as a faculty member of their full summer program at Tanglewood.

Boston-based percussionist **Mike Zell** is Principal Percussionist with the Atlantic Symphony and Section Percussionist with the Boston Philharmonic, and also performs with the Boston Modern Orchestra Project, Emmanuel Music, Back Bay Chorale, Orchestra of Indian Hill, Lexington Philharmonic, and others. Before moving to Boston in 2015, he was the Principal Percussionist with Florida Grand Opera for two seasons and a member of the Honolulu Symphony for two seasons prior. He received his bachelors degree from the Peabody Conservatory and a masters degree from Yale as a student of Robert van Sice. Currently, he is a doctoral candidate and teaching assistant at Boston University. More information can be found at www.mikezellpercussionist.com.
