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## ***THE NEXT ALEA III EVENTS***

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**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.

Special event:

A workshop for composing for guitar duo  
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Daily meetings and concerts.

There is no fee for participation.  
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the present 40<sup>th</sup> season can be found at

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*Fortieth Season  
2017 - 2018*

## **ALEA III**

**Theodore Antoniou,**  
*Music Director*

Contemporary Music Ensemble  
in residence at Boston University since 1979

### ***Sixteen Centuries of European Music***

Curated by the  
*Consulate General of Greece in Boston*

Old South Church  
645 Boylston Street, Boston

**Wednesday, May 9, 2018**

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This season is funded by Boston University, the Greek Ministry of Culture,  
Catherine Economou Demeter and other individual contributions.

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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 Rasis, *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

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## Theodore Antoniou *ALEA III 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.

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***A note from the Consul General of Greece  
about tonight's concert***

I would like to welcome you to tonight's concert on the occasion of Europe Day, May 9th, 2018.

Every six months a member state of the European Union holds the presidency of the EU Council of Ministers. During the current semester it is Bulgaria that holds the rotating presidency but since it is not represented in Boston, the Consulate General of Greece holds the local EU chair in its place.

Through its long history, the Old Continent has sealed the face of the modern world in multiple ways. Those contributions, rich and diverse, have their roots in the European history and share common humanistic grounds.

Music is an integral part of Europe's common history and cultural identity. It is an integral part of all peoples who forged common values shaping a common course, a common soul. So what better way to celebrate Europe, to celebrate our community of values, than bringing together strong moments of our common musical traditions?

In the spirit of close cooperation that has forged the transatlantic partnership for decades, our musicians, Americans and Europeans based in Boston, the Athens of America, come together tonight to perform masterpieces composed in Europe during the last sixteen centuries. Without excluding anyone, we took special care so that all member states among the eight EU Consulates General in Boston are represented in the concert in one way or another.

This collective endeavor aims to send out a message of a Europe working closely with the US, while remaining strong and united, drawing its force from its diversity and its strong cultural heritage.

Our concert came to fruition thanks to the dedication and efforts of Alea III who brought together an incredible and talented group of performers. I would like to express my gratitude and my sincere thanks to Alea III, the Psaltikon Byzantine Choir, the New England Conservatory May Chorale and all the musicians who have contributed to this event. Their dedication and tireless efforts are praiseworthy.

I hope you enjoy the evening.

Stratos Efthymiou  
*Consul General of Greece in Boston*

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# ALEA III

Theodore Antoniou, Music Director

## *Sixteen Centuries of European Music*

Wednesday, May 9, 2018, 7:00 p.m.

Old South Church  
645 Boylston Street, Boston

Curated by the  
*Consulate General of Greece in Boston*

On the occasion of Europe Day  
May 9<sup>th</sup>, 2018

### PROGRAM

*Kontakion of the Resurrection* Romanos the Melodist (6<sup>th</sup> cent.)

Psaltikon, Byzantine Choir  
Spyridon Antonopoulos, *director*

*Responsorio delle Tenebre* Salvatore Sciarrino (b. 1947)

Maria Kerlee, *soprano*,  
Pauline Ann Tan, *contralto*, Richard Rivale and Sullivan Hart, *tenors*  
Matthew O'Donnell, *baritone*, Kyle Bejnerowicz, *bass*

Stratis Minakakis, *conductor*

*Magnificat of the Paschal Canon* John Glykys (13<sup>th</sup> cent.)

Text: John of Damascus (675-749)  
Psaltikon, Byzantine Choir

*Jesu, meine Freude* (from Motet 3) Johan Sebastian Bach (1685 – 1750)

*Unter deinen Schirmen* (from Motet 3)

*Weg mit allen Schätzen* (from Motet 3)

*Herrscher über Tod und Leben* (from Cantata 8)

*Jesu, wahres Brot des Lebens* (from Cantata 180)

New England Conservatory May Chorale  
Inês Andrade, *organ*  
Richard Rivale, *conductor*

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*Le Baiser de l'enfant-Jésus* Olivier Messiaen (1908 – 1992)  
(no. 15 from *Vingt Regards sur l'enfant-Jésus*)

Ariel Mo, *piano*

*El poema de una sanluqueña* Joaquín Turina (1882-1949)

II La canción del lunar  
III Alucinaciones

Aija Reke, *violin*  
Inês Andrade, *piano*

*She is Far from the Land* Thomas Moore (1779-1852)

*arr. by* Frank Lambert (1868-1951)

*The Green Fields of France* Eric Bogle (b. 1944)

*arr. by* Ciarán Nagle & Tara Novak

*Roisin Dubh* Traditional Irish (Sung in Irish)

Ciarán Nagle, *voice*  
David McGrory, *piano*

*Duo for Flute and Violin* Helmers Pavasars (1903 – 1998)

I Andante con Moto  
II Allegro Molto

Iлона Kudina, *flute*  
Aija Reke, *violin*

*Ten Sketches for String Quartet* Nikos Skalkottas (1904 – 1949)

1, 2, 6, 7, 9, 10

*Three Divertimenti* Benjamin Britten (1913 - 1976)

March  
Waltz  
Burlesque

Ken Hamao and Li-Mei Liang, *violin*  
Laura Williamson, *viola*, Alan Toda-Ambaras, *violoncello*

*European Anthem* Ludwig van Beethoven (1770 - 1827)

Excerpt from the 9<sup>th</sup> Symphony (*Ode to Joy*)

All musicians and singers

Audience is encouraged to participate.

Scores can be found in the pews.

Stratis Minakakis, *conductor*

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## 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*

*This evening's concert is curated*

*by the*

***Consulate General of Greece in Boston,***

*which holds*

*the EU Presidency in Boston*

*during*

*the first half of 2018.*

*Following the concert,*

*you are cordially invited to the reception*

*in the Gordon Chapel,*

*hosted by the Consulate General of Greece in Boston*

*and sponsored by ALEA III member*

*Catherine Economou Demeter.*

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## *Psaltikon*

Spyridon Antonopoulos, *director*

Vasilios Lioutas  
Peter George  
Haralambos Hamos  
Theodore Fitopoulos  
Richard Barrett  
Teddy Kamberidis

## *New England Conservatory* *May Chorale*

Stratis Minakakis, *director*

### *Soprani*

Adrienne Arditti, Ann-Marie Iacoviello, Kristina Kalogeras  
Catherine Psarakis, Alexandra Saori Erickson

### *Alti*

Katherine Growdon, Maria Kerlee  
Margaret Lias, Pauline Ann Tan

### *Tenori*

Joseph Bozich, Sullivan Hart, Max Fletcher  
Stuart Martin, Robbie Bui, Richard Rivale

### *Bassi*

Matt O'Donnell, Kyle Bejnerowicz  
Tyler Bouque, Matthew Monaco  
Jonathan Lawlor, Jonas Tarm  
Stratis Minakakis

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## Tonight's program

**Saint Romanos the Melodist** or the **Hymnographer**, was one of the greatest of Syrio-Greek hymnographers, called "the Pindar of rhythmic poetry". He flourished during the sixth century, which is considered to be the "Golden Age" of Byzantine hymnography.

**Salvatore Sciarrino**, born in Palermo in 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. There is something really particular that characterizes his music: it leads to a different way of listening, a global emotional realization, of reality as well as of one's self. 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.

**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.

**Saint John of Damascus** (675 or 676 – 4 December 749) was a Syrian monk and priest. Born and raised in Damascus, he died at his monastery, Mar Saba, near Jerusalem. A polymath whose fields of interest and contribution included law, theology, philosophy, and music, he is said by some sources to have served as a Chief Administrator to the Muslim caliph of Damascus before his ordination. He composed hymns which are still used both liturgically in Eastern Christian practice throughout the world as well as in western Lutheranism at Easter. The Catholic Church regards him as a Doctor of the Church, often referred to as the *Doctor of the Assumption* due to his writings on the Assumption of Mary.

**Johann Sebastian Bach** (1685 – 1750) was a German composer and musician of the Baroque period. He is known for instrumental compositions such as the *Brandenburg Concertos* and the *Goldberg Variations*, and vocal music such as the *St Matthew Passion* and the Mass in B minor. An excellent organist he has been generally regarded as one of the greatest composers of all time. From 1723 he was employed as Thomaskantor (cantor at St. Thomas) in Leipzig. He composed music for the principal Lutheran churches of the city, and for its university's student ensemble Collegium Musicum. Bach enriched established German styles through his mastery of counterpoint, harmonic and motivic organization, and his adaptation of rhythms, forms, and textures from abroad, particularly from Italy and France. His *Chorales*, although very brief compositions, form the foundation of all young musicians' studies in Western European Polyphony. Tonight we will enjoy five of them.

The French composer **Olivier Messiaen** (1908 - 1992) is one of the most important and influential figures of 20<sup>th</sup> Century European music. A composer, organist, and teacher noted for his use of mystical and religious themes, he developed a highly personal style noted for its rhythmic complexity, rich tonal color, and unique harmonic language. He travelled widely and wrote works inspired by diverse influences ranging from Japanese music, the landscape of Bryce Canyon in Utah, the life of St. Francis of Assisi, Indonesian Gamelan, ancient Greek rhythms, birdsong (he considered himself an ornithologist), etc. He said he perceived colors when he heard certain musical chords (a phenomenon known as *synaesthesia*); combinations of these colors, he said, were important in his compositional process. His students became major figures in the post WWII music scene in Europe (Pierre Boulez, Karlheinz Stockhausen, Iannis Xenakis, Alexander Goer, George Benjamin and others).

**Vingt Regards sur l'enfant-Jésus** (*Twenty contemplations on the infant Jesus*) is a suite of 20 pieces for solo piano, composed in 1944 for his second wife Yvonne Loriod. The work is a meditation on the infancy of Jesus and a typical performance lasts about two hours. Today we will hear the performance of No. 15 *Le baiser de l'Enfant-Jésus* (*The kiss of the Infant Jesus*).



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Spanish composer **Joaquín Turina** (1882 – 1949) was born in Seville. He studied in Seville as well as in Madrid. He lived in Paris from 1905 to 1914 where he took composition lessons from Vincent d'Indy at his Schola Cantorum de Paris and studied the piano under Moritz Moszkowski. Like his countryman and friend, Manuel de Falla, while there he got to know the impressionist composers Maurice Ravel and Claude Debussy. In 1908 he married Obdulia Garzón and together they had five children. Along with de Falla, he returned to Madrid in 1914, working as a composer, teacher and critic. In 1931 he was made professor of composition at the Madrid Royal Conservatory. He died in Madrid. Much of his work shows the influence of traditional Andalusian music and often conveys a feeling of rapture or exaltation.

**Helmers Pavasars** (1903 – 1998) was born in Lejasciems, Latvia and studied at the Latvian conservatory - composition with Jazeps Wihtols, violin with Adolfs Mecs and conducting with Janis Medins. Since 1954 Pavasars had been living in London, England, where he had been active as a organist, and conductor at Latvian Song Festivals in England and Germany. In 1983 Pavasars was recipient of the Prize of the Latvian National in Exile. He composed mainly chamber music, both instrumental and vocal, and choral music (about 80 works in all), with a few works also in the genres of cantata and music for organ.

**Nikos Skalkottas** (1904 - 1949) is easily among the most important Greek composers from the first half of the twentieth century. Extremely talented from his early childhood, he mostly wrote serial and atonal music in his mature compositions and remained an almost totally unknown figure in his homeland and abroad throughout his short lifetime. His music eventually attracted some attention after his death, but still remains largely neglected. He entered the Athens Conservatory in 1914 and graduated six years later as a virtuoso violinist. In 1921, he enrolled on a scholarship at the Berlin Hochschule für Musik, where he furthered his studies on the violin with Willy Hess and also began instruction in composition. He befriended Dimitri Mitropoulos, then also a student there, and in 1925 he decided to shift his focus to composition. He studied with Philipp Jarnach, Kurt Weill and Arnold Schönberg. In his serial pieces Skalkottas approached Schönberg's 12-tone composition method in a personal way, while at the same time he was able to produce major works in the direction of the Greek National School of composers. In March 1933 he returned to Athens where he continued to compose while he earned a living as a back-desk violinist in the Athens Conservatory, Radio and Opera orchestras.

**Benjamin Britten**, (1913 – 1976) was a leading British composer of the mid-20th century and an outstanding pianist and conductor. His operas are considered the finest English operas since those of Henry Purcell in the 17th century. In addition his oeuvre includes vocal music, orchestral, chamber pieces as well as film music. Best-known works are the opera *Peter Grimes* (1945), the *War Requiem* (1962), the orchestral showpiece *The Young Person's Guide to the Orchestra* (1945), the choral work *St. Nicholas* (1948) and other.

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### *Tonight's performers*

**Psaltikon** is a vocal ensemble whose mission includes the preservation and dissemination of the musical heritage of Greece, through original scholarship, performance, and recordings. Psaltikon's inaugural recording ("Day of Resurrection", 2016) features the modern world premier of the medieval Paschal Canon by John of Damascus (8th c.). *Psaltikon* refers to the medieval chant book for soloists which contained the most virtuosic chants from the now-extinct *Asmatic* Rite of Constantinople.

Founder and Director **Spyridon Antonopoulos**, is Honorary Research Fellow at City University of London, where he obtained his PhD in Musicology in 2015, completing a thesis on the fifteenth-century Constantinopolitan composer and theorist Manuel Chrysaphes. A graduate of Brown University (Music and Classics) and the New England Conservatory (Vocal Performance), he is a researcher and singer on two interdisciplinary projects focused on the archaeoacoustics of medieval Byzantine churches: Stanford / Cappella Romana's *Icons of Sound* and UCLA / USC's *Soundscapes of Byzantium*. A student of the late Edward Zambara (NEC) and Robert Dean (Guildhall), he has appeared as tenor soloist in operas and recitals of classical music, in addition to performing with a variety of early music and world music ensembles at festivals and concert halls throughout the US and Europe.

The **New England Conservatory May Chorale** is a group which came together to prepare the works of tonight's performance. Its members are faculty and students of New England Conservatory as well as professional singers. Director **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.

Portuguese pianist **Inês Andrade** is an avid and versatile soloist and chamber musician. She has performed across Europe and the United States in venues such as Carnegie Hall's Weill Recital Hall (USA), Centro Cultural de Belém (Portugal), Teatro Comunale Luigi Russolo (Italy), and Centre Le Phe'nix (Switzerland). Recently, she has been a guest artist at the Boston Portuguese Festival, Bay Chamber Concerts, Boston Conservatory New Music Festival, and Classical at the Cabot.

Inês holds a Bachelor of Music and a double Master's in Piano Performance and Pedagogy from Escola Superior de Música de Lisboa, and a Master's degree from New York University. She currently studies with Pavel Nersessian at Boston University, where she is completing a Doctor of Musical Arts degree. Former Adjunct Faculty at NYU Steinhardt, Inês is a Teaching Assistant at BU's College of Fine Arts. She is the founder and artistic director of the Bendada Music Festival, a youth music festival in Portugal.

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**Ariel Mo** is a sophomore pianist at the New England Conservatory, where she is pursuing a double degree in Piano Performance and Music History. Next fall, she will join the studio of Victor Rosenbaum; her past mentors include Bruce Brubaker and the duo-pianists, Ralph Markham and Kenneth Broadway. Ariel has won several awards, including first prize at the Canadian Music Competition of 2015. As a soloist, she performed with Kenneth Hsieh and the Vancouver Metropolitan Orchestra at Chan Shun Hall in 2014, and in 2017 she played in Symphony Hall as a member of the Boston Philharmonic Youth Orchestra under Benjamin Zander. In the summers she attends international festivals such as Bowdoin, Gijón, Orford Musique, and the Holland Music Sessions. In her hometown of Vancouver, Ariel regularly plays in seniors' homes and hospitals around the city as a volunteer with the Canadian HealthArts Society. Now studying in Boston, she continues to engage in community outreach as an active member of the Eureka Ensemble as well as through a Community Performance Fellowship from NEC.

**Aija Reke** is a violinist, chamber musician and pedagogue. She graduated Boston University (MM, 2015), USA with CFA Full Tuition Scholarship 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 and a recipient of the Boston Latvian Cultural Heritage award (2014). She has performed extensively in Europe and North America as a soloist, chamber musician and in numerous orchestras. Aija is a founding member of "Theia Piano Trio", which toured in the USA. She is a violinist in "Baltic Duo" with notable Latvian flutist Ilona Kudina. The duo focuses on rare repertoire for flute and violin and popularises Latvian chamber music.

Before moving to Boston, MA in 2001, **Ilona Kudina** was orchestra artist in the Latvian National Symphony Orchestra. Following her previous CDs *On the Bridge* (2006) and *Amber Flute Quartet* (2010), Ilona's third and latest CD *Nothing but Illusion* (2011) showcases her jazz flute style. Ilona's academic credentials include a Professional Diploma in Music Performance from Berklee College of Music and a Master of Arts in Music Performance from Jazeps Vitols Latvian Academy of Music.

As a performer, composer, arranger, and professional musician, Ilona has taken part in hundreds of performances in all genres. Since 2000, she has played flute and piccolo for the Latvian National Symphony Orchestra, been the Flute Chair for the Greg Hopkins Jazz Orchestra in Boston, MA, and formed, led, composed, and arranged music for the Ilona Kudina Quintet and the Amber Flute Quartet. This is in addition to the numerous projects that include recording and performing at Jazz Festivals in the US and abroad, an international jazz celebration at the UN, classical solo recitals in the US, Canada, and Latvia, performances at the Latvian Embassy in Washington, DC, and many other concerts across various genres. She has been an advocate for music for flute by Latvian composers and has always performed music for flute by her native country's composers in her flute solo recitals. In 2016, she received the American Latvian Association's Lifetime Achievement Award for success in the music field and for promoting Latvian music and culture in the USA.

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**Ciarán Nagle** performs around the globe as the founding member and producer of the world renowned *Three Irish Tenors*, as a solo artist and along side his wife violinist/singer Tara Novak with their Irish band ISHNA. He has had the privilege of singing the American National Anthem at the Heinz Stadium, sharing the stage with Neil Diamond and receiving many accolades such as the Keys to Jersey City and a Certificate of recognition for his contribution to the arts from the Governor of Pennsylvania, to name but a few.

Ciarán trained in the College of Music Dublin and the Royal Academy of Music Dublin. He became a member of the National Chamber Choir of Ireland, and under the baton of Sir Robert Shaw, he performed at NYC's Carnegie Hall in productions of Haydn's *Creation* and *Seasons*. Ciarán worked extensively with Opera Ireland before being cast as the lead singer of the international sensation *Riverdance*, with whom he toured for two years, after which he returned to Dublin to found the *Three Irish Tenors*.

Belfast born pianist **David McGrory** began his studies at the age of four. During his career he has performed in London, Belfast, Edinburgh, Dublin, Munich, Brussels, Galway, Glasgow, Oxford, Leeds, San Antonio and Boston. In January 1999, he made his debut with the Ulster Orchestra at the Ulster Hall in Belfast.

Due to his love for musical theatre he has played for various Boston musicals including *Kiss of the Spider Woman* with Speakeasy Theatre Company, *Beauty and the Beast* with Fiddlehead Theatre Company and, as substitute musical director, *Menopause: The Musical* at the Stuart Street Playhouse. He has been an assistant music director for *Sunday in the Park with George* and *City of Angeles* with Boston Conservatory. His music director credits include *Grease* with Emerson Stage, *Dial M for Music*, the 86<sup>th</sup> Annual Winton Club Cabaret, and *Down There* with The Boston Conservatory.

David received his Bachelor of Music with Honors from the Royal Scottish Academy of Music and Drama, a Graduate Diploma from the New England Conservatory and most recently an Artist Diploma from the Longy School of Music. Currently he lives in Boston

Described by the New York Times as having "especially eloquent playing," **Ken Hamao** is a dynamic musician renowned for his sensitive interpretation. He performs on the viola in addition to the violin, and is an avid proponent of contemporary music. Ken is the newest member of the Parker Quartet, the Blodgett Artists-in-Residence at Harvard University, and was a member of the Ensō String Quartet from 2014 to 2018. Recent highlights include performances in Australia, Brazil, Colombia, France, Germany, and New Zealand, and appearances as a soloist on concertos by Giya Kancheli, Kurt Rohde, and Tan Dun, the latter of which with the composer at the podium.

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Taiwanese violinist **Li-Mei Liang** is a frequent performer in renowned concert halls worldwide. Liang maintains an active performance schedule as a soloist, chamber musician, and orchestral player. Recent highlights include concerts with the symphony orchestra of University of California, Irvine as a soloist, appearances with New York Classical Players and East Coast Chamber Orchestra, and a 19-city tour in China with the Petrucci Quartet. Liang has been the associate concertmaster of Orchestra of Indian Hill in Littleton, MA since 2013. As an educator, Liang served on the chamber music faculty at the Quad Chamber Program at Harvard University and was on faculty at the music department at University of California, Irvine for the 2017-18 academic year. Liang is currently completing her Doctorate of Musical Arts with a minor in music theory at New England Conservatory in Boston. Her mentors include Donald Weilerstein, Nicholas Kitchen, and Cheng-Tu Su.

Violist **Laura Williamson** is from Saint Paul, MN and is in her final year of study at New England Conservatory, where she is pursuing a Masters Degree. She has been playing regularly with the Arkansas Symphony Orchestra since 2014 and has also performed and recorded with the Orquesta Sinfónica Nacional de Cuba. Laura has spent summers in Breckenridge, CO with the National Repertory Orchestra, Green Mountain Chamber Music Institute, Round Top Festival Institute, the Brevard Music Center, and the Northern Lights Chamber Music Institute. Laura graduated summa cum laude from Vanderbilt University with a bachelor's degree in Viola Performance and Sociology in 2016. Laura has an active performing and teaching schedule and is currently on the faculty of New England Conservatory Preparatory School where she teaches violin and viola.

Recipient of the Prize for Most Promising Contestant at the 2005 Rostropovich International Cello Competition in Paris, **Alan Toda-Ambaras** is active as both a soloist and a chamber musician. He has performed with Yo-Yo Ma, Sandeep Das, and other members of the Silk Road Ensemble, the Borromeo Quartet, the Parker Quartet, the Boston Trio, and has appeared twice as a soloist with the North Carolina Symphony. Recent appearances include performances in Tokyo's Centre Hall, Massachusetts State Hall, Chamber Music Society of Lincoln Center, the Taos Music Festival, Harvard University's Paine Hall, the Halcyon Festival, and the New England Conservatory's Jordan Hall. He has been featured on French television and in several European documentaries due to his participation in the Rostropovich Competition; he has also been heard on NPR's *From The Top* program, New York's WKCR Classical station, and Boston's Neighborhood News Network. Alan is an avid explorer of new music, and is the dedicatee and premiere performer of Trevor Bača's *Huitzil* for solo cello and Stephanie Ann Boyd's Tekton cello concerto, amongst other pieces.

Alan has a B.A. in History of Art and Architecture from Harvard and an M.M. from the New England Conservatory, where he studied with Laurence Lesser. Alan is the co-founder and executive director of the Eureka Ensemble, a new social action-oriented Boston music organization. He is also the director and primary coach for the Quad Chamber Players, a program he established during his three-year term as Music Scholar-in-Residence for Harvard's Cabot House.

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