
ALEA III
2018 – 2019 SEASON

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Memorial Gathering

Saturday, April 13, 2019, 1:00 p.m.

Annunciation Cathedral
514 Parker Street, Boston

A celebration of Theodore Antoniou's life and work.

Music from Ukraine and Russia

Friday, May 3, 2019, 8:00 p.m.

Marsh Chapel
735 Commonwealth Avenue, Boston
Admission is Free

Ukrainian pianist and conductor **Alex Poliykov**
presents a program featuring works by Ukrainian and Russian Composers.

A Celebration of Europe Day 2019

Thursday, May 9, 2019, 7:30 p.m.

Old South Church
645 Boylston Street, Boston
Admission is Free

Curated by the
Consulate General of Ireland in Boston

An evening with music to celebrate Europe Day, May 9th, 2019

ALEA III 2019 Summer Meetings

August 23 – September 1, 2019

Island of Naxos, Greece

A workshop for composers, performers, audio/visual and other artists
to present their work and collaborate in new projects to be
featured in 2019, 2020 and 2021 events.
Daily meetings and concerts.

Forty-first Season
2018 - 2019

ALEA III

Theodore Antoniou,
Founder

Contemporary Music Ensemble
in residence at Boston University since 1979

Music from Ukraine and Russia

Curated by **Aleksandr Poliykov**

Marsh Chapel
735 Commonwealth Avenue, Boston

Friday, May 3, 2019

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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.

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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

www.aleaiii.com

ALEA III

2018 – 2019 SEASON

Young Composers Workshop 2019

February 15-24, 2019

Athens, Greece

The second phase of an ongoing project that started in August 2018 and will be completed with a USA tour in Spring of 2021.

Five young composers collaborate with the guitar duo **Alexandra Christodimou** and **Yannis Petridis** to produce new works for two guitars.

**Ty Katsarelis, René Nikolaou, Dimitris Makris
Maddie Stephenson, Aidan Ramsay**

Music from Portugal
Friday, March 22, 2019, 8:00 p.m.

Marsh Chapel
735 Commonwealth Avenue, Boston
Admission is Free

An evening featuring works by Portuguese composers from the early 20th century until our days, as part of the Instituto Camões 2019 season in the US.

Curated by pianist **Inês Andrade**

Pluck 'n' Bow
Wednesday, April 3, 2019, 8:00 p.m.

Marsh Chapel
735 Commonwealth Avenue, Boston
Admission is Free

An evening featuring music for guitar and strings

Dimitris Kotronakis, guitar

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ALEA III

Theodore Antoniou, *Founder*

Music from Ukraine and Russia

Friday, May 3, 2019, 8:00 p.m.

Marsh Chapel
735 Commonwealth Avenue, Boston

Curated by **Aleksandr Poliykov**

An evening featuring music
by composers from Ukraine and Russia

PROGRAM

Overture "Captain Grant's Children" Isaak Dunayevsky
Russia, 1900-1955
Laura Villafranca and Aleksandr Poliykov, *piano-4 hands*

Bourlesque Myroslav Skoryk
Ukraine, b. 1938
Arr. By Artem Vinokurov
Aleksandr Poliykov, *piano*
Lannah Fitzgerald, *saxophone*

Five Easy Pieces Igor Stravinsky
Russia, 1882-1971
Andante
Española
Balalaika
Napolitana
Galop
Inês Andrade and Aleksandr Poliykov, *piano-4 hands*

Sonata for Violin with Piano Boris Lyatoshinsky
Ukraine, 1895-1968
Allegro impetuoso
Tempo precedente
Allegro molto risoluto
Aija Reke, *violin*
Aleksandr Poliykov, *piano*

Homage to Stravinsky, Prokofiev and Shostakovich Alfred Schnittke
Russia, 1934-1998

Inês Andrade, Laura Villafranca and Aleksandr Poliykov,
piano-6 hands

Bagatelles Op. 1 (excerpts) Valentin Silvestrov
Ukraine, b. 1931
Aleksandr Poliykov, *piano*

Three Funny Pieces for Piano Trio Rodion Shchedrin
Russia, b. 1932
Conversations
Let's Play an Opera by Rossini
Humoresque
Aija Reke, *violin*
Hyun-ji Kwon, *violoncello*
Aleksandr Poliykov, *piano*

Overture to M. Lysenko's opera Taras Bulba Levko Revutzkyi
Ukraine, 1889-1977
Aleksandr Poliykov, *piano*

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 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 1,538 works by 871 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, *Founder*

Theodore Antoniou, *Founder*



Theodore Antoniou passed away in his sleep early in the morning of Wednesday, December 26, 2018, in Athens. Theodore founded ALEA III at Boston University in 1979, and served as the artistic director from its beginning until his passing. He was a rare and exceptional human being who embodied a selfless commitment to promoting the future of

music, and whose influence was profound. With unlimited generosity and endless energy, he contributed in extraordinary and unprecedented ways to the training of thousands of composers and performers worldwide. Gifted, charismatic and always kind, he touched and changed the lives of everyone who had the good fortune to meet and work with him. As a composer of an artistically significant, extensive catalogue of compositions, he embraced a selfless vision of what it means to be a composer, performer and music educator. His vision will always inspire us and lead us to the future. We will miss him greatly.

Tonight's soloist



Tonight's curator and soloist **Aleksandr Polykov**, is a Ukrainian pianist, conductor, and pedagogue. The winner of more than 20 international competitions, Polykov has performed in the major venues of the United States, Europe, and South America. An active chamber musician, his numerous collaborations with symphony orchestras include Radio-Philharmonic Orchestra of Holland, Newton Symphony, and the National Symphony Orchestra of Ukraine.

Polykov's expertise is recognized around the globe and has been compared to that of "Daniel Barenboim and Alfred Brendel with tremendous virtuosity of Martha Argerich" (according to the *Nordbayerischer Kurier*). "Technical difficulties seem to disappear under his hands," notes the *Boston Musical Intelligencer*.

In addition to his career as a performer, Polykov has worked with 17 orchestras as a guest conductor, frequently leading opera productions and collaborating with vocalists.

As an active educator, Polykov provides concert-lectures, appears on television, and gives master classes in the United States, Europe and China. He is frequently invited to music festivals and to judge competitions.

Polykov earned a B.M. and M.M. in Piano Performance as well as a B.M. and M.M. in Orchestral Conducting from the P.I. Tchaikovsky National Music Academy of Ukraine. He also received an artist diploma in piano performance from the Boston Conservatory at Berklee, where he currently serves on the piano faculty.

Aleksandr's upcoming engagements include performing Tchaikovsky's *Second Piano Concerto* with Boston Ballet (May 19th and 25th) and serving on the piano faculty at Music Fest Perugia in Italy (August 2019).

Tonight's composers



Isaak Dunayevsky was born in Lohvitsa, Poltava Governorate, Russian Empire in 1900. He studied at the Kharkov Musical School in 1910 where he studied violin under Konstanty Gorski and Joseph Achron. During this period he started to study the theory of music under Semyon Bogatyrev (1890–1960). He graduated in 1919 from the Kharkov Conservatory. At first he was a violinist, the leader of the orchestra in Kharkov. Then he started a conducting career. In 1924 he went to Moscow to run the Theatre Hermitage. In 1929 he worked for the first time for a music hall with Moscow music hall. Later, he worked in Saint Petersburg (1929–1941) as a director and conductor of

the Saint Petersburg music hall (1929–34), and then moved to Moscow to work on his own operettas and film music.

Dunayevsky wrote 14 operettas, 3 ballets, 3 cantatas, 80 choruses, 80 songs and romances, music for 88 plays and 42 films, 43 compositions for light music orchestra and 12 for jazz orchestra, 17 melodeclamations, 52 compositions for symphony orchestra and 47 piano compositions and a string quartet.

He was one of the first composers in the Soviet Union to start using jazz. His music was accessible to the masses, with melodious and memorable tunes that secured his success. He wrote the music for three of the most important films of the pre-war Stalinist era, *Jolly Fellows*, *Circus* and the film said to be Stalin's favorite film *Volga-Volga*, all directed by Grigori Aleksandrov.



Myroslav Skoryk was born in Lviv, Ukraine. Skoryk was exposed to music in the household from an early age. No less important was the fact that in his family was a well-known diva of the 20th century – Skoryk's great aunt was the Ukrainian soprano Solomiya Krushelnytska. Between 1955 and 1960 Skoryk studied at the Lviv Conservatory and there he received training in composition and theory. His teachers were well-known composers and educators, including Stanislav Liudkevych, a graduate of the Vienna Conservatory, Roman Simovych a graduate from the Prague Conservatory in 1933, and Adam Soltys (1890-1968), a graduate of the Berlin Conservatory.

In 1960, Skoryk enrolled in the postgraduate research program at the Moscow Conservatory where he studied with the composer Dmitri Kabalevsky. During this time, Skoryk composed music in a vast array of styles: symphonic, chamber, and vocal. Some works from this period include the 'Suite in D Major for Strings', 'Sonata No. 1 for Violin and Piano', and 'Partita No. 1 for Strings' which soon became a popular piece. In addition, Skoryk also wrote several piano works such as the 'Variations', 'Blues', and the 'Burlesque' which gained much popularity and has been widely performed throughout concert halls around the world. His 'Burlesque' came to be a required work in piano competitions.



Igor Stravinsky was a Russian-born composer, pianist, and conductor. He is widely considered one of the most important and influential composers of the 20th century. Stravinsky's compositional career was notable for its stylistic diversity. He first achieved international fame with three ballets commissioned by the impresario Serge Diaghilev and first performed in Paris by Diaghilev's Ballets Russes: *The Firebird* (1910), *Petrushka* (1911), and *The Rite of Spring* (1913). The latter transformed the way in which subsequent composers thought about rhythmic structure and was largely responsible for Stravinsky's enduring reputation as a musical revolutionary who pushed the boundaries of musical design.

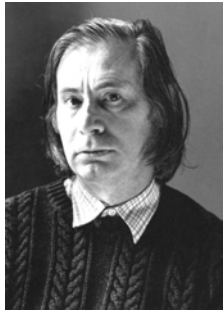
His "Russian phase" which continued with works such as *Renard*, the *Soldier's Tale* and *Les Noces*, was followed in the 1920s by a period in which he turned to neoclassical music. The works from this period tended to make use of traditional musical forms (concerto grosso, fugue and symphony), drawing on earlier styles, especially from the 18th century. In the 1950s, Stravinsky adopted serial procedures. His compositions of this period shared traits with examples of his earlier output: rhythmic energy, the construction of extended melodic ideas out of a few two- or three-note cells and clarity of form, and of instrumentation.



Boris Lyatoshinsky was a Ukrainian composer, conductor, and teacher. A leading member of the new generation of twentieth-century Ukrainian composers, he was awarded a number of accolades, including the honorary title of People's Artist of the Ukrainian SSR. Lyatoshinsky experimented with various music materials. During the 1920s he created 24 Romances (written between 1922-1924 and based on texts by poets-symbolists), Sonata for the violin and fortepiano, and Third Quartet. His opera *Zolotui Obruch* (The Golden Hoop) based on the novel of the Ukrainian writer I. Franko, describes the struggle of the Ukrainians against the Mongol invaders in the thirteenth century.

The opera was performed in the various theatres in Ukraine, even though it was not staged for very long. (Lyatoshinsky's second Opera, *Shchors*, based on the story of the Commander Nikolai Shchors, was finished in the 1930s.)

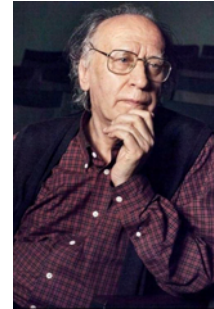
Lyatoshinsky's two Piano Sonatas and Sonata for the violin and piano appear between 1924 and 1926. The start of 1926 was a turning point for Lyatoshinsky's art; afterwards it would never be quite the same again. By this time, folk music was firmly integrated into the 'map' of future cultural policies, providing perfect grounds for the development of Nationalism. Thus, Lyatoshinsky composed an Overture based on Four Ukrainian Folk Songs, which used complicated arrangements of folk themes.



Alfred Schnittke was a Soviet and German composer. Schnittke's early music shows the strong influence of Dmitri Shostakovich, but after the visit of the Italian composer Luigi Nono to the USSR, he took up the serial technique in works such as *Music for Piano and Chamber Orchestra* (1964). However, Schnittke soon became dissatisfied with what he termed the "puberty rites of serial self-denial." He created a new style which has been called "polystylism", where he juxtaposed and combined music of various styles past and present. He experimented with techniques in his film work, as shown by much of the sonata appearing first in his score for the 1968 animation short *The Glass Harmonica*. He continued to

develop the polystylistic technique in works such as the epic *First Symphony* (1969–1972) and *First Concerto Grosso* (1977). Other works were more stylistically unified, such as his *Piano Quintet* (1972–1976).

Despite constant illness, he produced a large amount of music, including important works such as the Second (1980) and Third (1983) String Quartets and the *String Trio* (1985); the *Faust Cantata* (1983), which he later incorporated in his opera *Historia von D. Johann Fausten*; the ballet *Peer Gynt* (1985–1987); the Third (1981), Fourth (1984) and Fifth (1988) Symphonies (the last of which is also known as the *Fourth Concerto Grosso*) and the Viola (1985) and First Cello (1985–1986) concertos. As his health deteriorated, Schnittke started to abandon much of the extroversion of his polystylism and retreated into a more withdrawn, bleak style, quite accessible to the lay listener.



Valentin Silvestrov is perhaps best known for his post-modern musical style; some, if not most, of his works could be considered neoclassical and post-modernist. Using traditional tonal and modal techniques, Silvestrov creates a unique and delicate tapestry of dramatic and emotional textures, qualities which he suggests are otherwise sacrificed in much of contemporary music. "I do not write new music. My music is a response to and an echo of what already exists," Silvestrov has said.

In 1974, under pressure to conform to both official precepts of socialist realism and fashionable modernism, and likewise to apologise for his walkout from a composers' meeting to protest the Soviet Union invasion of Czechoslovakia, Silvestrov chose to withdraw from the spotlight. In this period he began to reject his previously modernist style. Instead, he composed *Quiet Songs (Tuxi Pichi)* (1977) a cycle intended to be played in private. Later, after the fall of the Soviet Union, he also began to compose spiritual and religious works influenced by the style of Russian and Ukrainian Orthodox liturgical music. Silvestrov's *Symphony No. 5* (1980–1982), considered by some to be his masterpiece, may be viewed as an epilogue or coda inspired by the music of late Romantic composers such as Gustav Mahler. "With our advanced artistic awareness, fewer and fewer texts are possible which, figuratively speaking, begin 'at the beginning'!... What this means is not the end of music as art, but the end of music, an end in which it can linger for a long time. It is very much in the area of the coda that immense life is possible." Elements of Ukrainian nationalism occur in some of Silvestrov's works, most notably in his choral work *Diptych*. This work sets the strongly patriotic words of Taras Shevchenko's 1845 poem *Testament (Zanobim)*, which has a significant national status in Ukraine.



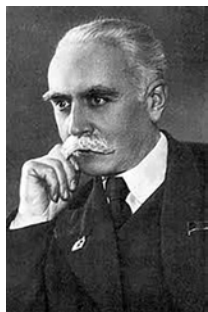
Rodion Shchedrin was born in Moscow into a musical family—his father was a composer and teacher of music theory. He studied at the Moscow Choral School and Moscow Conservatory (graduating in 1955) under Yuri Shaporin (composition) and Yakov Flier (piano). He was married to the well-known ballerina Maya Plisetskaya from 1958 until her death in 2015.

Shchedrin's early music is tonal, colorfully orchestrated and often includes snatches of folk music, while some later pieces use aleatoric and serial techniques. In the west the music of Shchedrin has won popularity mainly through the work of Mstislav Rostropovich who has made several successful recordings.

Among his works are the ballets *The Little Hump-backed Horse* (1955), *Carmen*

Suite (1971), an arrangement by Tony Vernon, *Anna Karenina* (1971, on the novel by Leo Tolstoy), and *Lady with a Lapdog* (1985); the operas *Not Only Love* (1961), and *Dead Souls* (1976, after Nikolai Gogol's novel); piano concertos, symphonies, chamber and piano music and other works. He composed 24 Preludes and Fugues after he heard those of Shostakovich. Also remarkable is his *Polyphonic Notebook*.

He has written five concertos for orchestra: the first, variously translated as *Naughty Limericks* or *Mischievous Folk Ditties* (neither of which completely get the gist of the Russian which refers to a *chastushka* (чaстyшка), an irreverent, satirical kind of folk song) is by far the best known, and was the work which first established him on the international stage. The second of the Concertos for Orchestra was subtitled *Zvony* (The Chimes), and was premiered by the New York Philharmonic under Leonard Bernstein as one of the many commissions in honor of the orchestra's 125th anniversary.



Levko Revutzkyi was a Ukrainian composer, teacher, and activist. Amongst his students at the Lysenko Music Institute were the composers Arkady Filippenko and Valentin Silvestrov. The creative legacy of Levko Revutzkyi is the original legacy in the world of national music, specifically selected from the general background of artistic culture by the unique harmonic beauty. Unexcelled aspiration to show his own art at a level of the best European and world classics standards, distinguish the creative handwriting of a great master in all his undertakings. His creation is a deep re-comprehension, successive claim of artistic ideals. The prosecution of folk song in an eventual result opened the extraordinarily wide and complete picture of folk life

in general, with the traditions, faith, aspirations. Revutzkyi in new historical terms repeated what Mykola Lysenko did, — He organically put together folk and professional music.

Levko Revutzkyi further developed the methods of Lysenko and Leontovych. He enriched Ukrainian music with his individual stylistic discoveries. The composer's style of Revutzkyi was formed on the basis of deep and comprehensive understanding of Ukrainian folk melody and traditions of modern professional music. Life-asserting attitude, lyricism, restraint, breadth and riches of emotions, are inherent in the works of this artist. His measured, expressive melody unites with the saturated, difficult harmony. Revutzkyi exposed reality and in lyrical-dramatic, and in lyrical-epic keys.

Tonight's performers



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. 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, as well as the violinist of “Baltic Duo”.

She performs regularly with ALEA III – Contemporary Music Ensemble in Residence at Boston University, as a first violinist of the New Bedford Symphony Orchestra, with Boston Modern Orchestra Project and is a Guest concertmaster of Wellesley Symphony Orchestra under direction of Max Hobart.

Her second instrument is baroque violin. Aija has performed with Harvard Baroque Chamber Orchestra, Collegium Musicum Riga and Collegium Musicum of University of Toronto (Canada). Her collaboration with several composers led to multiple world premieres, including microtonal *Musings* (2013) for violin solo by Lara Poe, *double images* (2017) by Ketty Nez, *Latvian in New York* (2017) by Māriete Dombrovska (dedicated to “Baltic Duo”) and *Dawn* (2018) by Jānis Porietis (dedicated to “Baltic Duo”). Composer Lara Poe wrote a Violin Concerto for Aija Reke. Composer John Manuel Pacheco dedicated his Second Violin Sonata to Aija Reke. As a passionate pedagogue, she has taught in public and private schools such as “El Sistema” program, Brookline Public Schools and the Piano School. Aija is Artistic Coordinator of High Street Concert Series - concert series that have monthly concerts at Latvian Lutheran Church of Boston.



Lannah Fitzgerald is a saxophonist and music educator in the Boston area. She has performed in venues such as Symphony Hall, Jordan Hall, and Seiji Ozawa Hall at Tanglewood. Ms. Fitzgerald studied saxophone performance with Ken Radnofsky at Boston University. She studied music education at Bridgewater State University, where she won the Concerto Competition in 2017. Ms. Fitzgerald currently teaches music, orchestra, and chorus in Southborough, Massachusetts.



Portuguese pianist **Inês Andrade** is an avid performer as a soloist and chamber musician, having presented recitals throughout Europe and in the United States. Recent engagements include performances at Carnegie Hall's Weill Recital Hall, Boston Conservatory Theater, Centre Le Phénix (Switzerland), Centro Cultural de Belém (Portugal) and Alexander Girardi Hall (Italy). She has been praised for her "lyricism and wonderful musicianship," as well as her

"excellent technique and elaborate touch" (Diário de Notícias), after her performance of Grieg's Piano Concerto with the Lisbon Sinfonietta Orchestra. She has also appeared as a soloist with the NYU Symphony Orchestra, the ArtQuest Orchestra, the ESML Symphony Orchestra, and the Lisbon National Conservatory Orchestra, among others.

A passionate chamber musician, Inês is a prizewinner of the Portuguese Young Musicians Prize, in duo with violinist Tamila Kharambura. She collaborates regularly with ALEA III and is a member of the Duo Pianissimo and the ensemble Virtuoso Soloists. Inês has also been dedicated to the research and dissemination of Portuguese music and she was featured in the documentary "A Vida Breve de António Fragoso," produced by Laurent Filipe for RTP, the main Portuguese TV channel.

Inês Andrade holds a Bachelor of Music and Master's degrees in Piano Performance and Pedagogy from Escola Superior de Música de Lisboa (Lisbon, Portugal). She moved to the United States in 2011 and continued her musical studies at New York University. Inês graduated last May with a Doctor of Musical Arts degree from Boston University, where she studied with Pavel Nersessian (piano) and David Kopp (music theory).

Inês is the founder and Artistic Director of the Bendada Music Festival, a youth summer music festival in Portugal. Her upcoming projects include a tour of China in August 2019 and a commercial recording of António Fragoso's complete chamber music works.



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 Bylsma, 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.



Mexican-American pianist **Laura Villafranca** is an active soloist and chamber musician. After playing her debut with the Mexico City Chamber Orchestra at the age of thirteen, she won a scholarship to continue her musical studies at Interlochen Arts Academy in the United States of America. Ten years later she won the Silver Medal at Mexico's National Piano Competition "Angélica Morales-Yamaha" where she was also given the prize for best Bach interpretation. Other awards include first prize at The Boston Conservatory Concerto Competition, Honorable Mention in the Corpus Christi International Competition and the A.R.T.S Competition where she was selected for the Who's Who Among American High School Students, the Oberlin

Conservatory's Dean's Scholarship, the Wilfred Churchill Competition and the Benjamin Kasser scholarship which earned her full tuition at The Boston Conservatory.

Ms. Villafranca has performed with the Mexican National Symphony Orchestra at the Palacio de Bellas Artes, the Querétaro Philharmonic Orchestra, the Mexico City Chamber Orchestra, The Boston Conservatory Orchestra in Harvard's Sanders Theatre and the Sinfonia Perusina in Italy. Recent appearances include chamber recitals at the Palacio de Bellas Artes in Mexico City, live broadcasted performances in Mexican classical music stations Radio IMER and Radio UNAM.

Laura Villafranca studied with Michael Lewin, Angela Cheng, Stephen Perry, Victoria Mushkatkol and Benjamin Valdes Aguilar.

During our forty-first 2018-2019 season, the need for meeting our budget remains critical. Thanks to the generosity of our various sponsors and audience, ALEA III has been able to present a season in Boston since 1979 while participating in various activities overseas. Please consider becoming a Friend of ALEA III by completing the form to the right and sending it to:

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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.

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ALEA III
