

# ALEA III

Contemporary Music Ensemble in residence at  
Boston University since 1979

**Theodore Antoniou, founder**

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## ALEA III at the Consulate

November 21, 2024, 7:00 p.m.

Consulate General of Greece in Boston  
86 Beacon Street, Boston

**Curator of tonight's event:**

Panos Liaropoulos

### PROGRAM

***Aegean Fire*** for string quartet (2015)

**Apostolos Paraskevas** (b.1964)

***Five Preludes for Solo Cello*** (2015)

**Margaret McAllister**

III. Vocalise (after Gunther Schuller)

V. Epic Tale

***P-Illion, 9 fragments of an eternity*** (2007)

**Konstantia Gourzi** (b. 1962)

String quartet no. 2

I. breath in, 7:19 pm

II. breath out, 8:12 pm

III. tettix, 10:15 pm

IV. jasmine, 10:22 pm

V. secret, 10:55 pm

VI. once upon a time, 11:17 pm

VII. wind, 11:47 pm

VIII. a dance, 12:00 pm

IX. nightflower, 1:11 am

***De Profundis*** for solo violin (2018)

**Leonidas Kanaris** (b. 1963)

***Five Greek Dances*** arranged for string quartet

**Nikos Skalkottas** (1904-1949)

Epirotikos

Tsamikos

Kalamatianos

Kritikos

Sifneikos

**Krista Buckland Reisner, violin**

**Rohan Gregory, violin**

**Peter Sulski, viola**

**Ariana Falk, violoncello**

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### *The soloists*



“Things done right..”(Boston Globe), “...Excellent left hand..”(Toronto Star), and “...lovely tonal bloom...” (LeDROIT), describe performances of violinist **Krista Buckland Reisner**. Over the past 25 years, she has performed with well-known and diverse musicians from Leonard Bernstein to John Williams, Anton Kuerti, Placido Domingo, Brian Wilson, Smokey Robinson, and Diana Krall. Krista has performed across North America, Europe, Russian and New Zealand, including performances at Carnegie Hall, La Scala, and the Boston Esplanade on July 4th with the Boston Pops.

Passionate about opera, Krista served as Principal Second Violin of the Canadian Opera Company Orchestra, Concertmaster of Opera Boston, performed Wagner’s “Ring Cycle” with the Arizona Opera and played in the Santa Fe Opera Orchestra. An early music aficionado, Krista performed with

Canada’s Aradia, Boston Baroque, and is currently a tenured member of the Handel and Haydn Society. She is also on the roster of the Boston Pops Esplanade Orchestra.

Krista’s love of chamber music led her to join Worcester Chamber Music Society 19 years ago, after playing in the QX string quartet for many years prior with fellow WCMSers Peter Sulski and Rohan Gregory. Her commitment to bringing this art form to the Worcester community also included taking on administrative roles within WCMS as the organization grew. These included acting as General Manager and managing the Summer Festival and Music Camp for six years. In addition to maintaining her active chamber music and orchestra life, Krista’s musical interests include exploring other musical styles and instruments, including jazz improv, Swedish nyckelharpa, and piano.

More info can be found at <https://www.kristabucklandreisner.com/>



**Rohan Gregory** is a violinist who has cultivated a wide-ranging expertise in chamber music, new music and world music. He is a core member of the Worcester Chamber Music Society and has played with the Apple Hill Chamber Players, the Ancora Ensemble and award-winning Boccherini Ensemble and was also a founding member for ten years of the Arden String Quartet, performing new music concerts in New York, Boston, Amsterdam and St. Petersburg, Russia. He has recorded on for Centaur records.

On the world music scene, Rohan has toured extensively. His travels have taken him to Europe with the Klezmatics, to Thailand with multi-ethnic flute player Abbie Rabinowitz, to India with the Indo-jazz group Natraj and to the U.S. west coast with Sophia Bilides Greek Folk Ensemble. Recently he has played nationally and internationally with the flamenco guitarist Juanito Pascual. Locally, Rohan is a member of the Lyric Opera Company and the

Boston Modern Orchestra Project. He coaches chamber music for the Walnut Hill School, teaches at the College of the Holy Cross, and spends his summers coaching at the Apple Hill Center for Chamber music in New Hampshire, at Music at Port Milford in Ontario, Canada, and at WCMS’s ChamberFest Music Camp.



**Peter Sulski** has performed in over 30 countries as a member of the Apple Hill Chamber Players, London Symphony Orchestra, Academy of St.-Martin-in-the-Fields, Cyprus Chamber Orchestra, and Al Kamandjati Baroque Ensemble (Palestine). He returned to his native Worcester in 2002, after holding the position of Head of Strings of the Edward Said National Palestinian Conservatory.

Mr. Sulski is a co-founder and member of the Worcester Chamber Music Society. He is an educator with the society's Neighborhood Strings, a free program for disadvantaged youth. Peter is also the founder of Chapel Royal Concerts in Brighton, England, now entering its 25th season, presenting over 40 concerts annually.

He currently appears as principal violist with Odyssey Opera, Camerata New England, and the Orchestra of Indian Hill. Other chamber music activities include the Pedroia quartet, (along with Jae Lee, a founder of A Far Cry), the Chameleon Ensemble, duo partnerships with pianists Yundu Wang and Jonathan Yasuda, Boston Musica Viva, Clark 2021 Contemporary Ensemble, and the Al Kamandjati Baroque Ensemble. Other activities and professorships include Concert Master of Bach Consort, specializing in baroque violin concertos, and positions at Assumption University, and Worcester State University.

He received his undergraduate education at the Eastman School of Music and holds Artist Diplomas from the Banff Centre for the Arts and the Royal Academy of Music, London. Peter is a former fellow of the Tanglewood Music Center. Mr. Sulski is a United States Cultural Envoy to Jerusalem for his work bringing music to young Palestinians living in refugee camps. He is also a solo recording artist for Parma Records.

More info can be found at <https://petersulski.com/>



Cellist **Ariana Falk** has appeared around the world as a multi-faceted musician committed to bringing passionate, innovative performance to the stage. As a recitalist and chamber musician, she has appeared at Carnegie Hall, Jordan Hall, Mechanics Hall, Sprague Hall at Yale, the Kennedy Center, and the Chapel Royal series in Brighton, U.K. She has also appeared as a guest artist on the Marlboro College and Longy School of Music Faculty Artist series, live on WGBH Boston and WVPR, and at the Al Kamandjati Festival in Ramallah and Jerusalem.

Ariana combines performance with a passion for forging new paths in teaching artistry. She is the founding Program Director of Neighborhood Strings, a community-based program of the Worcester Chamber Music Society that offers intensive music education to youth from underserved neighborhoods. She currently serves as Education Director and a cellist of the Worcester Chamber Music Society, Director of Neighborhood Strings, and Director of ChamberFest. Ariana is on the music faculty of Clark University.

Ariana received a Doctorate of Musical Arts from Boston University and Master of Music and Artist Diploma degrees from the Yale School of Music, where she was recipient of the Aldo Parisot Prize. She received her Bachelor of Arts in English from Yale College. She has appeared as soloist with orchestras around North America, including Portland's Columbia Symphony, the Olympia Symphony, Yale Bach Society, and the Sounds of Stow Orchestras. She is a former Fellow at Community MusicWorks, the Providence organization committed to creating an urban community through music education and performance.

Ariana was a Fulbright Scholar to Germany, and she now serves as Music Director of the Massachusetts Fulbright Association. She has served on the chamber music faculty of Brown University and on the faculty of the Boston University Tanglewood Institute. Other appearances include the Norfolk Music Festival, the Garth Newel Music Center, the Banff Centre, and the Juilliard, Great Lakes, and Deer Valley festivals.

A passionate advocate for contemporary music, Ariana has premiered dozens of new works and is committed to performing and celebrating the music of our time. She worked with Joan Tower, was a member of the Norfolk Contemporary Ensemble, and gave the Heidelberg premiere of Luciano Berio's *Sequenza XIV*.

More info can be found at <https://www.arianafalk.com/>

### *The composers and the works*

**Apostolos Paraskevas** is a classical guitarist, composer, award-winning film director, and producer. He has received multiple international awards for his compositions and was nominated for a Grammy Award. He is the only guitarist ever to have a major orchestral piece performed at Carnegie Hall under the direction of Lukas Foss—and the only musician who has performed there in a Grim Reaper outfit. He has made over a dozen recordings of his music, and his orchestral music has been performed around the world by numerous symphony orchestras, including Albany, Boston Landmarks, Boston University, Newton, National Festival, Atlantic, Odessa, National Greek, Cyprus, Florida International University, Thessaloniki Municipal Symphony orchestras, and Boston Civic Orchestra. He was the founder and served 16 years as the artistic director of the International Guitar Congress Festival of Corfu, Greece. He is a voting member of the Recording Academy (Grammys).

After his undergraduate music studies in Volos, he pursued advanced studies in classical guitar with Costas Cotsiolis (Diploma, 1990) and Leo Brouwer (Havana 1984, 1988), as well as postgraduate studies in composition with Lukas Foss and Theodore Antoniou (DMA in composition, Boston University, 1998). Paraskevas embarked on a successful career as a guitar soloist and contemporary composer, achieving distinctions in both disciplines: Grammy nomination for *Chase Dance* (Bridge Records, 1999); first prize for *Night Wanderings* (Lukas Foss Composition Competition, 2000); first prize for *Phygein Adynaton* (National Composers Conference, 1997); and numerous prestigious commissions, performances, and publications. Following teaching posts at Northeastern and Boston Universities, Paraskevas has taught since 2001 at the Berklee College of Music in Boston.

*The Groves Dictionary of Music*

#### ***Aegean Fire*** (2015)

Always my music has a cinematographic attitude as if it wants to follow a film not yet created. With this work the listener could wander and experience the life around a Greek island. In the beginning a Greek dance unfolds that develops to a faint prayer; shortly after a waltz as a distant memory surface. The first theme of the work reappears to end the work in a triumphal and frenzy happy fiesta. The idea of the work came after a suggestion by Panos Liaropoulos to compose a string quartet for the summer of 2015. 'Aegean Fire' had its premiere in Greece by L'Anima string quartet and shortly after in Boston in February 2016.

*Apostolos Paraskevas, 2016*

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**Margaret McAllister** is currently Associate Professor of Composition at Berklee College of Music. Margaret has composed music for many different genres including orchestral works, choral music, a variety of chamber ensembles, for electroacoustic media, solo works, film, and music for performance by children. She has received composition fellowships and residencies from the Marion and Jasper Whiting Foundation, the MacDowell Colony, the Festival at Sandpoint, Scotia Festival of Music, Centres Acanthes, Avignon and the June in Buffalo Festival and her work has been commissioned by the Navigator and Fromm Foundations and others. She has received a research grant from the National Endowment for the Humanities for her work exploring relationships between the visual arts and music. She is a Fulbright Scholar and is three times, a fellow of the Institute for Advanced Studies in the Humanities, University of Edinburgh, where she was exploring rhythmic and sonic connections between spoken language and music. She has set texts in many languages with a special focus on Scottish Gaelic and the poetry of Aonghas MacNeacail. Her newest composition, *Meditations on a Wild Land, (Six Gaiku for solo violin)* will be performed by Krista Reisner, January 28, 2025, Boston Conservatory.

### ***Five Preludes for Solo Cello* (2015)**

Three of these preludes are inspired in some way by master composers. The first, by Ligeti's set for piano "Ricerca." Ligeti begins the set with a prelude that only uses the note A – so I thought to try that idea out for the cello, hence – *A Train*. The idea for the second prelude, *Like a Murmuring*, came from Theodore Antoniou's series of pieces called "Likes." Prelude three, *Vocalise*, uses Gunther Schuller's "magic row." The fourth and fifth preludes *Little Dance* and *Epic Tale* complete the set.

Margaret McAllister, 01/07/16

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**Konstantia Gourzi**, “Opus Klassik” award-winner as a Composer of the Year in 2023, has enriched contemporary music in a unique way for more than 30 years as a composer, conductor and university professor with her world-exploring sound cosmos and authentic language. In Konstantia Gourzi’s music, one experiences an inner glow and a great dramatic power that does not shout but comes from silence and centering. Her compositional work includes works for orchestra, chamber ensemble and solo pieces as well as music for music theater and film music. Gourzi repeatedly engages with social challenges and timeless natural themes: she feels an inner urge to transform these themes through the unique energy of music.

Konstantia Gourzi studied piano, composition and conducting in her home city of Athens and at the Berlin University of the Arts (UdK). She was influenced by composers such as György Kurtág, with whom she worked closely from 1991 to 1996, Isang Yun, Hans Werner Henze, Sofia Gubaidulina, Péter Eötvös, Aribert Reimann and Iannis Xenakis, and as well as by conductors, such as Claudio Abbado, whom she assisted with the Berlin Philharmonic Orchestra in 1995, Carlos Kleiber, Giuseppe Sinopoli, Günter Wand, Sylvia Caduff and Michael Gielen. Since 1991, Konstantia Gourzi has founded and directed various ensembles, including *attaccaberlin*, *Ensemble Echo*, *ensemble oktopus* and the network and ensemble *opus21musikplus*. She taught at the Hanns Eisler Academy of Music in Berlin and has held a professorship for ensemble conducting at the Academy of Music and Theater in Munich since 2002.

Konstantia Gourzi’s clients include the BBC, the Bavarian State Opera, the Venice Biennale, the Grafenegg Festival, the Berlin State Opera, the Tonkünstler Orchestra, the Festspiele Mecklenburg-Vorpommern, the Bachchor Salzburg and the Lucerne Festival. She has composed for countless ensembles as well as for soloists such as Nils Mönkemeyer, Cathy Krier, Dorothee Oberlinger, Francois Leleux, Julian Prégardien, Danae and Kiveli Dörken and William Youn. Several albums with her music on ECM and Sony Classical, among others, have been nominated for the International Classical Music Awards and the German Record Critics’ Award. In the 2024/25 season, numerous premieres by Konstantia Gourzi will be performed in various countries. She also continues to work on new compositions and performs interdisciplinary new concert formats with her Munich *ensemble oktopus*.

Dr. Susanna Schulz, July 2024

***P-ILION, nine fragments of an eternity*** was commissioned by the Kasseler Musiktage 2007 to write a string quartet for the Athener Quartet. The piece was planned to be performed between two Beethoven string quartets.

Often, an outstanding event does not last long: like the time of breathing in or breathing out. Nevertheless, this short period might feel like an eternity. These are the moments that keep us alive. I observed that today the flow of time is very fast, so there is a risk to not listen to our heartbeat.

PILION is a region in Greece characterized by pristine nature. I was there when I started composing this piece. The Greek capital letter “P” is the Π (Pi), interpreted in ancient Greek as a symbol for gate or door. ILION derives from Greek ILIOS, meaning sun or light. Thus, the title refers to a kind of „Gate to the Light“ – and at the same time it reflects my view on PILION, as I experienced it.

These nine miniatures are reflecting moments, that lead to the light. Some of them are very short. Still, I feel that they are longer than the music itself. They force me to experience time with a higher intensity and to be able to feel the echo differently. The numbers in the titles of the miniatures are times of the clock. The time stands still in a specific moment because the intensity of what is happening changes the perception of time.

*Konstantia Gourzi*

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Composer and guitarist **Leonidas Kanaris** has written 82 compositions, including works for various solo instruments and chamber music ensembles, string and symphonic orchestra, one concertante, and one symphonic cantata. He has written many cycles of songs and vocal compositions based on poems by Greek poets (such as K. Kavafis and K. Karyotakis and others), as well as poems by Ch. Baudelaire, E. A. Poe, J. W. von Goethe, and others. He has also written choral music, musical narrations, theatre and film music, electronic music, etc. Well-known artists, ensembles, and orchestras (including the Greek National Symphony Orchestra, Odessa Camerata, etc.) often perform his compositions in Greece and other countries and commonly receive excellent reviews. His music has been characterized as moving in the broad field of multi-stylistic eclecticism with a personal, emotional, and spiritual character.

International organizations, foundations, and festivals (such as the *Athens Music Hall*, the *Odessa Camerata Orchestra*, the *ISCM World Music Days*, the *Alexander Onassis Foundation*, the *Greek Composers' Union*, the *Michalis Kakogiannis Foundation*, etc.), as well as municipalities, have included his works in their events.

Several of these works have been published by *Papagrigoriou – Nakas*, *Contemporary Music*, *Fagotto* and other publishers and have been recorded on CD by *Subways*, *Musica Viva*, *Corifeo*, and others, including his CDs: ‘*Greek Impressions*’ (playing in guitar duo) and ‘*One night when...*’ with seven of his pieces.

His artistic endeavors as a composer and guitarist include many concerts in Greece and abroad (UK, USA, Italy, Slovenia, Spain, Poland, Finland, Egypt, Denmark, Ukraine, Albania, Cyprus, Russia, Ethiopia, Germany, South Korea, China, etc.), consisting of performances of his works, solo appearances, collaborations with various musicians in chamber music ensembles and orchestras, multimedia performances, and conducting small musical groups and choirs.

More information can be found at: <https://leonidaskanaris.com/en/biography/>

***De Profundis*** for solo violin, op. 71 (2018)

The title is a well-known expression in Latin, meaning 'deeply.' It is a work of an emotional and dramatic nature, written in a free multimodal idiom. I intended to achieve adequate acoustic completeness by exclusively utilizing classical violin techniques. It premiered in Greece in 2019 and was performed by violinist Tania Sikelianos.

*Leonidas Kanaris*



Is **Nikos Skalkottas** (Chalkis 1904 – Athens 1949) the last great ‘undiscovered’ and ‘misunderstood’ composer of the twentieth century? Perhaps. Norman Lebrecht’s summary of him as ‘a pupil of Schoenberg, who returned to Athens with a gospel no-one wanted to hear, played violin for a pittance and died at 45’ (1992, p. 327) encapsulates the thumbnail image most frequently preserved of this often-marginalised Greek composer.

Yet in the 1920s Skalkottas was a promising young composer in Berlin and a student of Schönberg between 1927 and 1932. It was only after his return to Greece in 1933 that Skalkottas, shunned by his compatriots and confronted by enmity and harsh criticism, became an anonymous and obscure figure. He was a young, iconoclastic composer, who had found his own musical language at a time when art music in Greece was still trying to find its own identity but largely reflected the conservative and deeply nationalistic ideals of the political and cultural environment.

Although Skalkottas absorbed and imaginatively deployed traditional Greek folk elements in his music, he did not align himself with the prevailing folkloristic musical aesthetics of his compatriots. Instead his compositional style and harmonic language is characterized by both stylistic division and stylistic synthesis – tonality and dodecaphonism. Throughout his compositional career he often composed twelve-note, atonal and tonal works simultaneously, or alternately, and occasionally used different harmonic idioms in the same piece. The often misunderstood Skalkottas composed his dodecaphonic works in complete isolation until his death, refining his idiosyncratic musical language and maintaining his high ideals. More recently, in the twenty-first century, his reputation is being re-evaluated and he is now considered a leading figure of early Greek music modernism.

*The information is available at*  
<https://www.universaledition.com/en/Contacts/Nikos-Skalkottas/>

**Nikolaos Skalkottas** spent his earliest years on Euboea in a passionate musical environment. His family moved to Athens, where the five-year old began to play violin. At the tender age of ten he studied at the Athens Conservatorium, where he triumphantly completed his musical studies with Beethoven’s *Violin Concerto* in 1920. A scholarship brought him to the masterclass of Willy Hess in Berlin, and he gained fame as an outstanding virtuoso and highly sensitive chamber musician. In 1923 he suddenly discovered his love for composition and took lessons with Paul Juon and Robert Kahn; his promising career as a violinist soon became subordinate to his new interests. Skalkottas’ early works, including an ambitious *Sonata for Solo Violin*, emerged in the context of the “Neue Klassizität” (“New Classicism”) of Ferruccio Busoni, whose closest pupil, Philipp Jarnach, became his first teacher of influence. When Jarnach left Berlin in 1927 Skalkottas entered the class of Arnold Schoenberg, who soon came to appreciate him highly. For a period he also took instruction from Kurt Weill. He quickly developed his own form of serial technique, one in which he constructed his works on various contrapuntal twelve-tone series that demonstrate charming harmonic reciprocity and allow quasi-tonal fields to emerge. In this way he deliberately distanced himself from Schoenberg. By 1931 his lessons with Schoenberg had ended, and in May of 1933 Skalkottas hastily returned to Greece. His hands were empty: his partner and two children as well as all his manuscripts remained in Berlin. As a consequence, around 60 of his approximately 170 works are no longer extant. In Greece he was faced with resentment and ignorance. He earned a living as an orchestral violinist, led a lonely existence and spoke to almost no-one about the works that in his isolation became ever more bold and characteristic.

Between 1935 and 1945 he composed an immense œuvre of increasing structural complexity and architectonic mastery. His style found its highest expression in works such as the haunting symphony “The Return of Odysseus” (1942, originally planned as a prelude to an opera) and the unfinished Second Suite for Orchestra. To the latter belongs the sweeping *Largo Sinfonico* and the sharply punctuated *Ouverture concertante* (1944-45). Skalkottas proved his worth as an imaginative orchestrator with his masterful arrangement of vertical balance and expansive climaxes. In 1940 he wrote a “Manual of Orchestration”, which remains in manuscript form to this day. The potential fusion of the folkloric idioms of his Greek Dances with free tonality, neo-classic and dodecaphonic modes of expression was never to be realized, as Skalkottas died prematurely as the result of an untreated malady.

Skalkottas composed **36 Greek Dances** in three sets of twelve dances between 1931 and 1936. With their fiery style, spontaneous vigour and originality, they are still his most popular works even today. In 1956 Universal Edition posthumously brought out *5 Dances for String Orchestra*, as well as two *Cycles for Symphony Orchestra*. The *5 Dances for String Orchestra* were first performed at the Albert Hall in London on 1 December 1953, conducted by Walter Goehr. The precise date when Skalkottas arranged the dances for strings is unknown.

*Christoph Schliüren*  
*Translation: Hereward Tilton*  
*Available at:*

<https://www.universaledition.com/en/Skalkottas-5-Greek-Dances-for-orchestra-aus-A-K-11/P0004131>

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## ABOUT ALEA III

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.

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

- - *Theodore Antoniou*

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