
THE NEXT ALEA III EVENTS

Summer 2016

Alea III will be quite active this summer on the island of Naxos,
in the heart of the Aegean Archipelago.

Information can be found on our web site: www.aleaIII.com

2016 Summer Meetings

August 22 - 31

Composers, instrumentalists, singers and conductors
are invited to spend together 10 days
of rehearsals, concerts, presentations and other music activities.

2016 Naxos Bassoon Days

A seminar for bassoon players
August 23 - 28

The 32nd International Composition Competition

Works for 1-10 bassoons
Deadline July 1, 2016

Thirty-Eighth Season
2015 - 2016

ALEA III

Theodore Antoniou,
Music Director

Contemporary Music Ensemble
in residence at
Boston University since 1979

Greek Modernism

Music written and inspired by
contemporary Greek composers.

Williams Hall - New England Conservatory
May 3, 2016, 2:00 pm

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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*

As the 2015-2016 season is well under way, the need for meeting our budget is still 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 38th season. Please consider becoming a Friend of ALEA III by completing the form to the right and sending it to:

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

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

ALEA III

Theodore Antoniou, Music Director

Greek Modernism

Tuesday, May 3, 2016, 2:00 p.m.
Williams Hall
New England Conservatory

ALEA III and New England Conservatory
present music written and inspired by
contemporary Greek composers

PROGRAM

Recitations No. 7

Nina Guo, *voice*

Georges Aperghis

Romance-Lied (from the *32 Piano Pieces*)

Gavotte (from the *32 Piano Pieces*)

Giorgos Mannouris, *piano*

Nikos Skalkottas

Nikos Skalkottas

Rebonds B

Ye Young Yoon, *percussion*

Iannis Xenakis

Three Portraits

Mari Kawamura and Ashley Zhang, *piano - 4 hands*

Theodore Antoniou

Recitations No. 9

Nina Guo, *voice*

Georges Aperghis

Angulimala (Inspired by Xenakis *Mists*) *

David Horton, *piano*

David Horton

Ta vimata (Inspired by Aperghis' *Recitations*) *

Nina Guo, Caroline Kuhn,
Matthew O'Donnell, Kyle Bejnerowicz, *voice*

Marios Nicolaidis

Richard Rivale, *condutor*

Evryali

Mari Kawamura, *piano*

Iannis Xenakis

Recitations No. 11

Nina Guo, *voice*

Georges Aperghis

Tonight's performances have been coached by

Dr. Stratis Minakakis, *professor*
New England Conservatory

* World Premiere - Written for today's event.

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 1,450 works by 830 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.

- - *Efthychia Papanikolaou*

Tonight's program

New England Conservatory students and alumni, in collaboration with **ALEA III**, present a program of music written and inspired by seminal 20th century Greek composers Nikos Skalkottas, Iannis Xenakis, Georges Aperghis, and Theodore Antoniou. The program also includes two compositions by NEC students David Horton and Marios Nicolaides. The event was conceived and curated by NEC Theory and Composition faculty Stratis Minakakis.

Stratis Minakakis is a 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.

As a composer, he has collaborated with leading performers and ensembles across Europe, North America, and Japan, such as The Crossing choir, the PRISM and Stockholm saxophone quartets, the Harry Partch ensemble, the Arditti String Quartet, Ensemble Counter)induction, Noh actress Ryoko Ayoki, recorder virtuoso Tosiya Suzuki, and conductors Donald Nally and Rüdiger Bonn.

As a conductor, he has directed and coached numerous chamber music and orchestral ensembles in contemporary repertory, including works by Milton Babbitt, Henri Dutilleux, György Ligeti, Fabien Levy, Eric Maestri, John Mallia, Katarina Miljkovic, Dimitris Minakakis, Joan Arnau Pamiès, Y. A. Papaioannou, and Iannis Xenakis.

Also active in the field of music theory, his recent work focuses on interpretive analysis of the late string quartet manuscripts by Beethoven. This line of work builds upon the pioneering research of violinist Nicholas Kitchen on the expressive markings and articulations of Beethoven manuscripts. Other areas of interest include early Modernism, and the music of Xenakis and Ligeti.

He is the recipient of numerous artistic prizes, grants, and academic awards from institutions such as the Pew Center for Arts and Heritage, Princeton University, the University of Pennsylvania, the New England Conservatory, the Takefu International Festival in Japan, the Fondation Royaumont in France, the Center for Mediterranean Music in Greece, and the International Society for Contemporary Music. Deeply committed to music pedagogy, he was awarded the Dean's Award for Distinguished Teaching at the University of Pennsylvania and the prestigious Louis Krasner Award at the New England Conservatory.

He studied piano, theory, and composition at Atheneum Conservatory (First Prize in Composition), Princeton University (Phi Beta Kappa, summa cum laude), the New England Conservatory (Toru Takemitsu Award in Composition, summa cum laude, Distinction in Performance), and the University of Pennsylvania (Nitze and Hallstead Prizes for Composition, Dean's Scholar Award, George Crumb Fellowship). He currently lives in Cambridge, Massachusetts and teaches Music Theory and Composition at the New England Conservatory.

Tonight's works

Georges Aperghis was born in Athens in 1945. He lives and writes in Paris since 1963. His work is notably characterized by a questioning about languages and the meaning. His compositions, whether instrumental, vocal or for stage, explore the borders of the intelligible, he likes to create twisted tracks which allow him to keep the listener active (stories emerge but are suddenly refuted).

Aperghis' music is not strictly linked to any dominant musical aesthetics of the contemporary musical creation but follows on his century by a dialogue with other forms of art and an extreme open-mindedness to intellectual, scientific and social fields. This otherness is combined with innovation when he includes electronics, video, machines, automatons or robots to his performances.

Aperghis works closely with group of interpreters who are entirely part of the creative process. They are comedians (Edith Scob, Michael Lonsdale), instrumentalists (Jean-Pierre Drouet, Richard Dubelski, Geneviève Strosser, Nicolas Hodges, Uli Fussenegger) or vocalists (Martine Viard, Donatienne Michel-Dansac, Lionel Peintre). From the 90's he shared new artistic collaborations with dance (Johanne Saunier, Anne Teresa De Keersmaeker) and visual arts (Daniel Lévy, Kurt D'Haeseleer, Hans Op de Beeck).

The main european contemporary music ensembles have developed a working relationship with Aperghis through settled commissions that are now part of their repertory (Ictus, Klangforum Wien, Remix, Intercontemporain, Vocalsolisten). Georges Aperghis received the Mauricio Kagel Prize in 2011 and the Golden Lion for Lifetime Achievement - Venise Biennale Musica 2015.

From his official website <http://www.aperghis.com/biographies.html>

Récitations (no. 7, 9, 11), for voice

Automatic repetition puts all meaning to flight and is rendered more poetic by the sight of the schoolchild reciting by heart she falters, she catches up, falters again... Trying to make sentences and small groups of words bend to arbitrary rules and structures recalls the formal language games played by the lettristes, Jacques Roubaud and Georges Perec. However, when both music and words are subjected to this treatment, as in the case of *Récitation*, (a major work in Aperghis' output), the result is an inimitable amalgam of susceptibility and burlesque, hallmark of the inventiveness and engaging musical personality of this composer.

Daniel Durney

Nikolaos 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.

Skalkottas' family moved to Athens when he was two, and at age five the precocious Nikolaos began studies on the violin with his father and uncle, both good amateur musicians. He entered the Athens Conservatory in 1914 and graduated six years later as a virtuoso violinist, but with relatively little knowledge of composition. 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, who may have encouraged his interest in the more modern methods of composition. Despite his successes on the violin -- Skalkottas had already given many stunning concerts, not least his rendition of the Beethoven violin concerto at his 1920 graduation from the Athens Conservatory -- he decided to shift his focus to composition in 1925. He began studying that year with Philipp Jarnach, having already written several atonal compositions, including a string quartet and string trio, the scores to which are both lost. Skalkottas did not abandon the violin during this period; indeed, he earned money playing in cafés and small ensembles to support his studies. He also received funds from a Greek patron, Manolis Benakis, until 1931, when a disagreement between the two erupted. In 1926, still under Jarnach's tutelage, Skalkottas also began studying orchestration with Kurt Weill. He concluded his work with both the following year, when he enrolled at the Preussische Akademie der Künste to commence studies with Arnold Schoenberg, who would have the most profound influence on the young composer.

Skalkottas had an affair with a violin student while at the Hochschule, Matla Temko, who gave birth to a daughter. Finances became an increasing problem for the young composer, and Skalkottas finished his studies with Schoenberg in 1932. He returned to Athens the following year, having written a number of works, both tonal and atonal, including his Piano Concerto No. 1 (1931-1932). Skalkottas suffered from nervous problems after he returned to Greece and increasingly exhibited a withdrawn, melancholic personality. His works were roundly rejected by critics and public alike and in 1934, he had to turn once more to his violin to earn a living. He played in various Athens orchestras, including the Greek Radio Symphony Orchestra. After writing little music for two years, he also returned to composing in 1934, but now did so in private. Skalkottas remained in Athens during the war, once getting arrested by the occupying Nazi forces on suspicion of resistance activity. Skalkottas married in 1946 and his wife gave birth to two children, the second of which was born on the day after the composer's premature death from a strangulated hernia on September 20, 1949. Following his death, Iohannes Papaioannou, Hans Keller, conductors Walter Goehr and Hermann Scherchen, and several other musicians began promoting Skalkottas' compositions, finally bringing recognition and a measure of fame to the neglected composer. (Biography by Robert Cummings)

<http://www.allmusic.com/artist/nikolaos-skalkottas-mn0001448654>

“Skalkottas' *32 Piano Pieces* is one of those works whose stature has hitherto been funded on hearsay and legend, much like the cases of Ives' Fourth or Havergal Brian's Gothic Symphonies, or Sorabji's *Opus Clavicembalisticum*, until these works were recorded. Like the Sorabji, Skalkottas' cycle represents the fullest panoply of pianism its composer was capable of at the time, though in the Greek's case this manifests itself by way of an equally exhaustive range of styles, from high serialism (albeit Skalkottas' own complex brand, not his teacher Schoenberg's) to ragtime, simple diatonicism to crunching chord clusters that belie the date of composition—the summer of 1940[...].”

Guy Rickards, Tempo Magazine, 2001

Iannis Xenakis was born, not in Greece, but in Braïla, Romania, of Greek parents, on 29 May 1922. His initial training, in Athens, was as a civil engineer. In 1947, after three years spent fighting in the Greek resistance against the Nazi occupation, during which time he was very badly injured (losing the sight of an eye), he escaped a death sentence and fled to France, where he settled and subsequently became an important element of cultural life.

Xenakis was first active as an architect, collaborating with Le Corbusier on a number of projects, not least the Philips Pavilion, designed by Xenakis, at the 1958 Brussels World Fair. It was in the 1950s, too, that Xenakis' compositions began to be published. In 1952 he attended composition classes with Olivier Messiaen, who suggested that Xenakis apply his scientific training to music.

The resulting style, based on procedures derived from mathematics, architectural principles and game theory, catapulted Xenakis to the front ranks of the *avant garde* - although there was never any suggestion that he was a member of a clique or group: he was always his own man. He never, for example, embraced total serialism, and he also avoided more traditional devices of harmony and counterpoint; instead, he developed other ways of organizing the dense masses of sound that are characteristic of his first compositions. These stochastic, or random, procedures were based on mathematical principles and were later entrusted to computers for their realization.

But for all the formal control in their composition, Xenakis' scores retain an elemental energy, a life-force that gives the music an impact of visceral effectiveness: works like *Bohor* for electronics (1962), *Eonta* for piano and brass quintet (1963-64), *Persephassa* for six percussionists, placed around the audience (1969), and the ballet *Kraanerg*, for 23 instrumentalists and tape (1969) all exhibit a primitive power that belies the complexity of their origins. *The Sydney Morning Herald* said of *Kraanerg*, for example, that it "remains staggeringly powerful and clamorous, an essay in constantly renewed energy that shows not the least sign of faltering". Married with this primordial power is the composer's fascination with ritualism, most often that of ancient Greece, finding fullest theatrical form in his setting of the *Oresteia* (1966).

Excerpts From Boosey & Hawkes

http://www.boosey.com/pages/cr/composer/composer_main.asp?composerid=2822&ttype=BIOGRAPHY&ttitle=Biography

Xenakis composed the solo percussion work *Rebonds* in 1987-89, and dedicated it to percussionist Sylvio Gualda “*Rebonds* is in two parts, a and b. The order of play is not fixed: either ab or ba, without a break. The metronomic indications are approximate. Part a only uses skins: two bongos, three tom-toms, two bass drums. Part b uses two bongos, one tumba, one tom-tom, bass drums, and a set of five wood blocks. The tuning of the skins and the wood blocks should extend over a very wide range.”

From the official website of the LA Phil <http://www.laphil.com/philpedia/music/rebonds-iannis-xenakis>

Theodore Antoniou provides the following notes on tonight’s work *Three Portraits* for 4 hand piano (2004):

“The piece is the second version of *Three Portraits for Twelve Pianists on Six Pianos* (2002), commissioned by “The Friends of the Foundation Melina Merkouri” and with the support of HELEXPO - Thessaloniki International Fair S.A. to be performed in Thessaloniki, Greece by the Ensemble PIANDAEMONIUM, on December 21st 2002.

My Portraits are rather expressing my subjective abstract interpretation and the personal feelings I have for very special and very close friends of mine, like Melina Merkouri, Manos Hadjidakis and Dimitris Dragatakis. Those three friends were in my mind, during the composition of my piece. I did not use any characteristics of their music (Manos and Dimitris were composers) or of their musical preferences. I have just composed with my “inability” to express the real great dimension of my feelings for them. What piece refers to Melina, Dimitris and Manos I leave to the performer and the listener to detect. In that way probably one would help my Three Portraits to project the missing characteristics I was unable to express.”

Although “officially” a classical musician, 21-year-old pianist **David Horton's** interests and tastes in music transcend what is considered conventional for his instrument. Through numerous public concerts, David has introduced diverse audiences to his eclectic musical tastes, programming brand new compositions alongside neglected masterpieces. David regularly collaborates with dancers, actors, and other musicians. Premiering new works is of particular importance to David, who regularly works with contemporary composers to produce novel works for his instrument. David is also an ambitious composer and music theorist - he is enrolled in the dual degree program for Piano Performance and Music Theory at NEC, where he studies privately with Wha-Kyung Byun and Justin Lundberg, respectively. David was the winner of the 2013 NEC Piano Department Concerto Competition, resulting in a performance of Maurice Ravel's Concerto for the Left Hand Alone under Maestro Hugh Wolff.

David has written the following note about his Etude for Solo Piano *Angulimala*, (Inspired by Xenakis' Mists) :

“Although from very different cultural and intellectual backgrounds, composers György Ligeti and Iannis Xenakis both spent their lives seeking revolutionary new methods of composition that would both answer World War II's challenge to the tradition of Western art music and the inadequacies they perceived in the solutions presented by their contemporaries. Their answers to this challenge came in radically different forms: for Xenakis, it was in the mathematical manipulation of pitch and rhythm structures based on group theoretical principals, while Ligeti explored methods for filtering between different levels of density in order to smooth the transition between different pitch boundaries. Because these techniques work on different scales of composition, they offer the possibility of complete overlap: shaping the background motion between different boundaries of a passage using net structure filtering techniques while controlling the precise pitch content within these boundaries using group theoretical principals. In *Angulimala*, I explore this overlap, applying it to the compositional process by creating a series of rapidly expanding boundary intervals which I filter between using a combination of net structure techniques and group theoretical operations.”

Marios Nicolaides provides the following note on tonight’s work *Ta Vimata*, inspired by Aprghis’ *Recitations*:

“This piece explores the concept of individuality among the four voices and the different ways these voices can create a sense of unity to the sound environment. Each voice is constantly using a specific number of syllables that are produced with different vocal gestures: breathing, whispering, singing, speaking, etc.

In the opening section of the piece, every voice is developing its own independent horizontal line. The two bass lines are shaped by syllables and gestures of the same nature, which are vertically overlapping each other in different meters, thus generating polyrhythmic figures. The two soprano lines are using different syllables and gestures of both the same and different nature. However, gestures of the same nature are never overlapping each other in the two soprano lines. Different combinations of specific sounds that are shared within all four voices (such as the consonant 'k') are sporadically shaping several horizontal lines of the same sound nature among the whole ensemble.

In the second section of the piece, all four voices are developing a single horizontal line. During the development of this compact line, some voices tend to move away from the line (using different sounds or rhythms), interrupting the sound unity among the four voices. Gradually, the unity of four voices turns into two groups of two.

In the last section of the piece, the four voices are constantly transforming each other, letting every individual voice to be affected by any other voice in the environment (exchange of sound elements). At the same time, lines of the same nature are exposed in several ways: produced by a single voice, or by groups of two, three, or four voices.”

Note: "Ta Vimata" in Greek means footsteps. "Strata" is a phrase that we use to encourage children to keep on going when they first learn how to walk.

Evryali (1973) is Xenakis's second major work for piano. Like its predecessor, *Herma* (1960-1), it is notoriously difficult to perform. Its title refers to one of the Gorgons and also signifies "open sea." This ambiguity is fitting, for the work features a number of wave-like cascades of sounds whose percussive intensity is frequently awe-inspiring. The use of the piano's registers varies greatly, beginning with a narrow band of pitches in the middle of the instrument and progressing to wide expanses in the work's middle and final sections. Moments of repose are few, functioning in the manner of islands within a stormy sea. One such moment occurs immediately after the rhythmically charged opening: here the music opens out suddenly into a glittering star cluster of stochastically generated sounds, punctuated here and there by echoes of the previously stated rhythmic idea. A second star cluster occurs after the midpoint, combined this time with numerous arborescences (branching structures) whose contours curl and wind like the serpentine locks of the Gorgons' hair. The arborescences culminate in a spectacular cascade across the full range of the instrument. From here the music moves from the outer registers toward the middle and then outward again as it trails off into silence. Xenakis concludes *Evryali* with a brilliant touch of dialectical logic: a brief coda that fuses arborescences with pulsating rhythms in order to create a new, composite musical idea.

Ronald Squibbs, University of Connecticut March 30, 2005 (revised)

Tonight's performers

On his quest for elevating music to its highest dimensions, Greek-Cypriot pianist and composer **Yiorgos Mannouris** regularly performs around the globe, persuading audiences of all generations with pioneering projects and artistic versatility. His stage appearances span some of the major halls of Austria, Cyprus, Georgia, Germany, Greece, Hungary, Italy, Russia, Spain and the USA, including Moscow's Grand Kremlin Palace, Hamburg's Steinway Concert Hall, the Athens Concert Hall and Boston's Jordan Hall. He made his debut with the Cyprus Symphony Orchestra, and was shortly after invited by the Spivakov Foundation to participate in Moscow's "Rising Stars in the Kremlin International Festival", held under the auspices of the First Lady of Russia. His latest achievement of winning the New England Conservatory's Concerto Competition has led him to perform Tchaikovsky's 1st Piano Concerto with the New England Conservatory Symphony Orchestra at the prestigious Jordan Hall in Boston. An ardent humanitarian, Yiorgos is presiding over a non-profit foundation he has recently established, under the Apollonian epithet "Anafaeos" (Enlightener), collaborating in artistic concerts with further organizations. As a composer, Yiorgos will soon premiere his first official work for piano "Kyprodea," and he is currently in the process of completing his two subsequent projects: "Elefsis" for voice and piano; and "Musica Universalis," a choral symphony inspired by the Pythagorean notion of "The Music of the Spheres."

Mari Kawamura is a concert pianist whose curiosity and wide ranging interests have taken her in many directions. After receiving her Bachelor's of Music degree at the Aichi Prefectural University of Fine Arts and Music, where she studied with Vadim Sakharov, she entered the Royal Academy of Music in London, on the Winifred Christie Award and studied under Tatiana Sarkissova. She completed her Master's of Art degree in 2012, achieving both distinction and DipRAM. In 2012, she participated in the world premiere project of "Mittwoch aus Licht", one of Stockhausen's biggest operas, by Birmingham Opera Company as a repetitor. Her repertoire includes William Byrd, late Scriabin, Xenakis, and pieces from contemporary Japanese composers. She has been constantly collaborating with composers for many years and has premiered many works by young composers. In 2014, she took part in the Tanglewood Music Festival as a fellow musician. She will be studying in the DMA program at the University of California, San Diego from this September.

<http://marikawamura.wix.com/marikawamura>

Pianist **Ashley Zhang** started studying piano at the Moscow Conservatory and graduated in 2011. She is currently studying at NEC with Stephen Drury, and has played numerous times with the Callithumpian Consort. She has worked closely with many distinguished contemporary composers, such as John Zorn and Christian Wolff, and as member of an NEC Honors ensemble in 2013-2014, she has premiered works by Lee Weisert and other student composers.

Soprano **Nina Guo** loves to sing new music. While completing her Bachelor's of Music at New England Conservatory, Nina sang with NEC's modern and avant-garde chamber ensembles, nec[shivaree] and Contemporary Ensemble. By spending her summers at the Summer Institute of Contemporary Performance Practice (Sick Puppy) and the Darmstadt Courses for New Music, Nina expanded her musical perspective and honed her extended technique skills. She is a recipient the NEC's John Cage Award for Outstanding Contribution to Contemporary Music Performance (2015). More importantly, she is eternally grateful for the mentorship of Lisa Saffer, Steve Drury, John Heiss, and Stratis Minakakis, and is constantly inspired by her colleagues' and friends' hard work and incredible creativity.

Caroline Kuhn grew up in New York City. She began singing at an early age, recording voiceovers for television and radio. She sang in choirs throughout her childhood education and attended LaGuardia High School for Music and Art. Caroline writes music, sings and plays tenor banjo with local Boston trio The Ladles. She is currently an undergraduate student in New England Conservatory's Contemporary Improvisation program.

Kyle Bejnerowicz is an American baritone who studies at the New England Conservatory of music. He recently traveled to Weimar, Germany for a performance as Guglielmo in Mozart's "Così fan tutte." On the other end of the spectrum, Kyle also recently performed a contemporary piece for piano and Baritone by Yeeray Low in NEC's Jordan Hall. He certainly enjoys any type of challenge he can take.

A student at NEC since the Fall of 2013, baritone **Matthew O'Donnell** is currently completing his Junior year as a Vocal Performance major. He is a student of Michael Meraw and a proud member of UGOS, where he continues to perform and pursue his dream of becoming a professional opera singer. He is a member of the Chamber Singers under the direction of Erica Washburn, and has performed in several graduate school Opera productions over the last 3 years, most recently in 'Agrippina'.

In November of 2015, Matthew took first place in the Classical college undergraduate division of the Boston regional NATS competition. He was recently accepted to the Curtis Institute Summerfest program, taking place in June of this year. Matthew also attended the Juilliard pre-college program and will pursue graduate level studies upon his graduation from NEC in May 2017.

A native of Anaheim, California, **Richard Rivale** is a fervid pianist and musician of true scope. He has been playing the piano for 14 years, since he was four years old. His skills and devotion to music have given him opportunities to perform as a soloist and with orchestras in numerous concerts. He continues to collaborate with the orchestra at Shepherd's Grove/Crystal Cathedral in Garden Grove, California for their church services on the internationally televised Hour of Power. His talent, dedication, and passion for music have garnered many prizes and awards including first place in the Chopin Étude, Complete Works, American, and Young Pianist categories at the Southwestern Youth Music Festival, the division and state's top prize of the Concerto and Contemporary Competitions at the 2014 CAPMT Convention, and honorable mention in the Los Angeles International Liszt Competition. Richard has also been playing the violin for eight years, which allowed him to be a first violinist of the Prelude Youth Orchestra, the Pacific Symphony Santiago Strings, and the Praise Symphony Orchestra, as well as the concertmaster of the strings group at his high school.

From 2007-2015, he performed as the principal pianist of the youth chamber orchestra, I Artisti. Near the end of his time there, he started having multiple piano and violin solos and also conducted the orchestra on multiple occasions. In his free time, this young radical enjoys analyzing orchestral scores, reading classic novels, and catching up on current events. His goal is to become a college professor at a prestigious conservatory or university while performing with and conducting ensembles all around the world. Richard is currently an undergraduate freshman at the New England Conservatory of Music and is under the direction of Meng-Chieh Liu.
