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

### **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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### **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.

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### **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.

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### **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.

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*Forty-first Season*  
*2018 - 2019*

## **ALEA III**

**Theodore Antoniou,**  
*Founder*

Contemporary Music Ensemble  
in residence at Boston University since 1979

### **Music from Portugal**

Curated by **Inês Andrade**

Marsh Chapel  
735 Commonwealth Avenue, Boston

**Friday, March 22, 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](http://www.aleaiii.com)

I would like to support ALEA III.

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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:

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.

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# ALEA III

Theodore Antoniou, *Founder*

## Music from Portugal

Friday, March 22, 2019, 7:30 p.m.

Marsh Chapel  
735 Commonwealth Avenue, Boston

Curated by **Inês Andrade**

An evening of works by Portuguese composers  
from the beginning of the 20<sup>th</sup> century until our days.

### PROGRAM

*Implosion* (World Première) Sérgio Azevedo  
b. 1968

*Variações sobre um tema popular português* Fernando Lopes Graça  
1906-1994

*Canção Perdida* Vianna da Motta  
*A Estrela* 1868-1948

*Horizon* (World Première) Adria Stolk  
b. 1971

*Espelho da Alma* Eurico Carrapatoso  
b. 1962

- I. Pírrico
- II. Saudoso
- III. Sedoso
- IV. Careto

----- *Intermission* -----

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*Love's Voice*

Tiago Cabrita  
b. 1985

*Piano Trio in C-sharp minor*

António Fragoso  
(1897-1918)

- I. Allegro moderato
- II. Muito lento
- III. Muito vivo
- IV. Allegro vivo

Ann-Marie Iacoviello, *soprano*  
Meghan Davis, *clarinet*  
Aija Reke, *violin*, Yoni Battat, *viola*  
Hyun-ji Kwon, *violoncello*  
Inês Andrade, *piano*

The evening is partially sponsored  
by the  
**Consulate General of Portugal in Boston**  
and the  
**Instituto Camões**



Reception to follow prepared and sponsored by  
**Portugalia Restaurant**  
723 Cambridge Street, Cambridge, MA 02141

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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 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*



With great sadness we would like to share that Theodore Antoniou passed away in his sleep early in the morning of Wednesday, December 26, 2018, in Athens. A memorial gathering will take place on Saturday, April 13, 1:00 - 2:30 pm at the Annunciation Cathedral, 514 Parker Street, Boston, MA 02120. The Cathedral is located near the

Museum of Fine Arts and Northeastern University. Free parking is available.

We are gathering memorabilia to:

- Compile and print quotes by colleagues, students, performers, composers and friends of Theodore,
- Create a 10' film of short video clips (up to 30 seconds long) showing people talking about him (the recording could happen on a cell phone),
- Create a slide show of photos that will run as background during the memorial.

Should you wish to contribute to any of the above, please email your material until April 3 to [aleaIII@bu.edu](mailto:aleaIII@bu.edu)

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.

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## *Tonight's program*



**Sérgio Azevedo** was born in Coimbra, Portugal, in 1968. He studied composition with Fernando Lopes-Graça and Constança Capdeville at Academia de Amadores de Música and Escola Superior de Música de Lisboa. In 2011, Azevedo received a Doctorate in music from Minho University. He has won several important prizes, both in Portugal and abroad, such as the United Nations Prize and the SPA Author's Prize. His works are performed regularly around the world and can be heard in more than 40 commercial recordings. Azevedo

published two books on music, "The Invention of Sounds" and "Olga Prats – Piano Singular," and writes for "The New Grove Dictionary of Music and Musicians." He is frequently invited to write program notes and present pre-concert talks at São Carlos National Theatre and Gulbenkian Foundation. Sérgio Azevedo is a Professor of Composition and Music Theory at Escola Superior de Música de Lisboa, since 1993. His music is published by AvA Musical Editions.

The composer provided the following note about tonight's work:

“This short piece for clarinet, string trio, and piano grew out of small musical fragments from a *Requiem* written by Portuguese composer (Frei) Manuel Cardoso (1566-1650). *Implosion* is dedicated to all the victims of terrorism, and in particular, to the victims of the attacks in Boston, the home city of ALEA III, to whom this piece was dedicated. The original fragments of the *Requiem's* "Introitus" are treated in a way that literally "implodes" the original music, concentrating it in a very small center, in which there are only a few scattered intervals - fragments of other musical fragments, which once belonged to a great *Requiem*. However, in the end, life prevails! The key of C Major, radiant in its diatonic purity, brings the music back to life from the ashes and promises a brighter future.”



**Fernando Lopes Graça** (1906-1994) was a Portuguese composer, pianist, and musicologist. A piano student of Vianna da Motta at the Lisbon National Conservatory, he moved to France in 1937 to study composition and orchestration with Koechlin. Lopes Graça is the author of numerous literary works on music and sociology and was a prolific composer. Following what other composers, such as Bartok, had done in their countries, Lopes Graça traveled throughout Portugal to transcribe the traditional folk songs of different regions. His music has a strong nationalistic character imbued with a modern language, full of chromaticism and dissonances.

*Variações sobre um tema popular português* (Variations on a Portuguese folk song) was Lopes Graça's first work, written in 1927 in his hometown, Tomar. A simple eight-measure melody is presented at the beginning accompanied by continuous mysterious fifths in the left hand, resembling the sound of a bagpipe. The theme is followed by twelve variations in which the main melody is presented in a more or less ornamented fashion, in different tempi, exploring a full plethora of characters and colors. This piece marks the beginning of Lopes Graça's career dedicated to the research and dissemination of the Portuguese folk repertoire which is, in his own words, "perfectly compatible with a modern musical grammar."

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Pianist, pedagogue, and composer **Vianna da Motta** (1868-1948) was one of the most notable personalities in the history of music in Portugal. He started his musical studies at the Lisbon National Conservatory and, at the age of 14, Vianna da Motta moved to Berlin, where he studied piano with Franz Liszt and Hans von Bülow. He developed a very successful international performing career as a soloist, presenting more than 1000 concerts around the world. As a collaborative pianist, he worked with musicians such as Pablo Sarasate, Eugène Ysaÿe, and Guilhermina Suggia. After returning to Portugal in 1917, Vianna da Motta became the director of the

Lisbon National Conservatory and was a dedicated pedagogue, whose legacy remains until today. As a composer, he prioritized the use of Portuguese traditional music and poetry in his works.

*A Estrela* and *Canção Perdida* are part of Vianna da Motta's *Five Portuguese Songs*. Each song of this cycle sets to music a poem from a different writer. With a musical language most inspired by the Germanic lieder, these two songs feature poems by Guerra Junqueiro, a voice of Portuguese realism, and Almeida Garrett, the greatest exponent of Portuguese Romanticism, whose lyrical text is so well translated to music.

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**Adria Stolk** is a Boston-based composer of contemporary classical music. She is originally from Dallas, Texas, where she studied classical piano as a teenager. Adria studied music composition at Boston University (D.M.A. 2017), Boston Conservatory (M.M. 2012), and Berklee College of Music (B.M. 2010). Adria's primary teachers were Andy Vores, Ketty Nez, John H. Wallace, and Marti Epstein. Her recent works have been performed by Arlington-Belmont Chamber Chorus, Boston Percussion Group, Videri String Quartet, Genesis Chamber Singers, and Calliope. Adria is on the faculty at Boston Conservatory at Berklee.

*"Horizon* is based on a text of the same title by Portuguese poet, Fernando Pessoa. The opening line of the text is evocative of a vast view of ocean, darkening sky, and the fading line in the distance where the two meet. Many of my compositional ideas for the piece come directly from the imagery of a horizon. For example, groups of repeated pitches, sometimes in a single instrument, sometimes passed between instruments, form much of the linear material. Rhythmic motives often involve groupings of three, reflective of the title's three-syllable structure. The music alternates between closely-spaced and widely-spaced chordal structures, again, related to the visual imagery of a horizon."

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**Eurico Carrapatoso** (b. 1962, Mirandela) is a Portuguese composer of orchestral, chamber, choral and vocal works that have been performed across Europe and overseas. He has taught composition at several institutions, including the Escola Superior de Música de Lisboa, the Academia Nacional Superior de Orquestra and the Academia de Amadores de Música in Lisbon. He has been on the faculty at Lisbon's National Conservatory since 1989. Eurico Carrapatoso has received commissions from numerous institutions in Portugal and abroad, and has won several awards, including the Lopes-Graça Prize (1998-99) and the Francisco de Lacerda Prize (1999). His works have represented Portugal three times at the UNESCO International Rostrum of Composers (1998, 1999, and 2006). In June 2004, he was decorated by the President of the Portuguese Republic with the Commendation of the Order of the Infante Dom Henrique.

"One of the things that identifies me as a composer is, undoubtedly, the recurring work on the Portuguese popular melodies. It is mandatory for me, as Portuguese, searching for the historical significance of our soul and our legacy. *Espelho da Alma* (Mirror of my Soul) features traditional folk melodies from different regions of Portugal, whose harmonization pays homage to the composers who have influenced me the most."

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Lisbon-based composer **Tiago Cabrita** completed his bachelor's and master's degrees at Escola Superior de Música de Lisboa, where he studied composition with Carlos Marecos, António Pinho Vargas, and Luís Tinoco. Cabrita's music has been performed by the Gulbenkian Orchestra, the Portuguese Symphony Orchestra, the Lisbon Sinfonietta, the Ricercare Choir, and ensembles Duo Pianissimo and Virtuoso Soloists, among others. Cabrita has a special interest in writing for voice and integrating Eastern musical traditions into his music. His opera "O Deus do Vulcão" was the first in

its genre to be scored for both a traditional orchestra and a gamelan ensemble together. Cabrita is currently writing a piece for voice and large orchestra for the European Network of Opera Academies with poetry by Fernando Pessoa, which will be premiered in July of 2019 at the Gulbenkian Foundation in Lisbon.

*"Love's Voice*, dedicated to my dear friend Inês Andrade and the ensemble Virtuoso Soloists, was written right after I read Richard Zimler's 72 kabbalistic haiku for the first time. This piece subtly evokes different musical universes, combining it with a phonetical treatment of the text. *Love's Voice* was written for an ensemble whose musicians came from different countries and this made me think that Music (and Love!) is, in fact, universal. This idea led me to ask the musicians to whisper or speak these haiku in their native language. The rest... is language."



Composer, pianist, and writer **António de Lima Fragoso** (1897–1918) lived in Portugal at the turn of the twentieth century, during the last years of the monarchy and the beginning of the First Republic. He studied piano in Porto with Ernesto Maia and, later on, at the Lisbon National Conservatory where he met his most influential teachers: Marcos Garin (piano), Tomás Borba (harmony), and Luis de Freitas Branco (score reading). In October 1918, when he was about to go to Paris to study composition with Vincent d'Indy, Fragoso fell victim to the Spanish Flu and died at the very young age of 21.

Completed in 1916, Fragoso's Trio for Violin, Cello, and Piano in C-sharp minor stands out in his production for its dense texture and virtuosic writing. The influence of Romantic composers such as Brahms and Schumann, as well as his contemporaries Debussy and Rachmaninov are particularly apparent in this trio. Fragoso's nostalgic but passionate music was inspired by the sounds and colors of his village of Pocariça and a Portuguese melos hovers over all of his compositions.

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### *Tonight's curator*



Portuguese pianist and tonight's concert curator **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.

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### Tonight's performers



**Ann-Marie Iacoviello**, soprano, has been praised for “church-bell purity and tonal richness” (South Florida Classical Review) and the “perfectly pointed voice” (Boston Musical Intelligencer). Ann-Marie is a Massachusetts native, and currently a graduate student at Boston University where she studies with Phyllis Hoffman. Ann-Marie received her Bachelor of Music in Voice Performance from Ithaca College. This June, Ann-Marie will make her role debut as Queen of the Night in *Die Zauberflöte* as an Apprentice Artist with the Miami Music Festival. Most recently, Ann-Marie was seen as Selena St. George in the New England premiere of Tobias Picker’s *Dolores Claiborne* with the Boston University Opera

Institute. Other credits with the Boston University Opera Institute include the unnamed Girl in Tom Cipullo’s *After Life*, Emmie (*Albert Herring*), and Ensemble (*Pélléas et Mélisande*). Other roles include Najade (*Ariadne auf Naxos*) with the Miami Music Festival, Flora (*The Turn of the Screw*) with DC Public Opera, and Johanna (*Sweeney Todd*) with Macabre Theater Ensemble. On the concert stage, Ann-Marie has performed the soprano solo in Ešenvalds’ *Passion and Resurrection* with the Boston University Symphonic Chorus and Symphony Orchestra Strings and was featured as the soprano soloist in the Bach Magnificat with the Ithaca Baroque Orchestra. Ann-Marie was a finalist in the 2017 Edward M. Murray International Competition of Voice with Opera Ithaca and received first prize in the CNYFL-NATS competition 4th/5<sup>th</sup> year division. Local scheduled events include *Pluck’n’Bow* with ALEA III, *Cricket/Chicken/Cub in The Cunning Little Vixen* with Boston University Opera Institute, and her Master’s Degree Recital at Boston University.



Hailed as a “sensitive and rock-steady” musician with a “twinkle in her eye,” clarinetist **Meghan Davis** is passionate about bringing chamber music to new audiences, in new combinations, and is delighted to be performing with ALEA III. With a particular interest in new compositions, Davis is co-founder of the New Hampshire-based chamber ensemble, Acacia Music, and teaches chamber music and clarinet at Plymouth State University. Recent performances include recitals at St.

Gaudens National Historical site, performances at Northern Stage in Vermont, and concerts with the New Bedford Symphony, where she has played bass clarinet, clarinet, and saxophone since 2003. Currently a doctoral student at Boston University, Ms. Davis is a student of Richard Stoltzman, with whom she can be heard on MMC records, distributed by Keiser Music, in an arrangement of Bach BWV 903.



**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 Mārīte 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.



**Yoni Avi Battat** is an adventurous and collaborative violist living in Boston, MA. An active chamber musician, Yoni has performed in a variety of ensembles, bringing his explorative and inventive approach to audiences in the U.S., Europe and Israel. As a core member of the Virtuoso Soloists Ensemble, Yoni has recorded and performed newly commissioned works alongside standard repertoire to expand the scope of classical

music for all listeners. The group has toured in Northern Italy and Portugal, and has served as ensemble-in-residence at the Cabot Theater and the Bendada Music Festival. In January 2018, Virtuoso Soloists released their first commercial recording, a collaboration with the Italian composer Mario Pagotto.

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Yoni has also participated in many other chamber groups, receiving guidance from many acclaimed musicians, including members of the Emerson, Lydian, Pacifica, Muir, JACK, Chiara and Borromeo string quartets. Yoni has served as principal violist for the Commonwealth Lyric Theater and the Cape Ann Symphony as well as engagements with the New Haven Symphony, Boston Philharmonic Orchestra, and many others.

Outside of classical music, Yoni is an accomplished improviser, fluent in several non-western musical traditions including Klezmer, Jazz and Middle-Eastern. He is the bandleader, fiddler and vocalist for “Two-Shekel Swing”, which presents Yiddish and klezmer tunes in gypsy-jazz arrangements. A dedicated teacher, Yoni has a large studio of about twenty private viola, violin, and improvisation students. Yoni received his B.A. from Brandeis University and his M.M. from Boston University, studying viola with Karen Ritscher, Mary Ruth Ray and Mark Berger.



**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 BUTP’s String Quartet Workshop. She joined the BU School of Music cello faculty in 2015.

### ALEA III