
Celebrating the Young and Restless

Monday, March 24, 2008, 8 p.m.

Free admission

New works by talented young composers specially written for ALEA III.

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Marc Chan (Singapore)
Dimitrios Bakas (Greece)
James Radford (USA)

Theodore Antoniou, *conductor*

Celebrating Gunther, a Great Master

Wednesday, April 30, 2008, 8 p.m.

General admission: \$20.00

Seniors and students with valid ID: \$5.00

Free for Boston University students and children under 12.

ALEA III celebrates Gunther Shuller, a great master, with an evening exclusively devoted to his music.

Paradigm Exchanges
Duologue
Duo Sonata
Impromptus and Cadenzas

Bayla Keyes, *violin*

Gunther Schuller, *conductor*

Thirtieth Season
2007 - 2008

ALEA III

Theodore Antoniou,
Music Director

Contemporary Music Ensemble
in residence at
Boston University

Celebrating Scott, *viola*

TSAI Performance Center
February 6, 2008, 8:00 pm

Sponsored by Boston University.

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

As the 2007 - 2008 season is well under way, the need for meeting our budget is critical. Despite the generosity of our various sponsors, ALEA III still need the support of its audience. At this point we are short several thousand dollars for the 30th season. 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

Theodore Antoniou, Music Director

Celebrating Scott, *viola*

Wednesday, February 6, 2008, 8:00 p.m.
Tsai Performance Center, Boston

Scott Woolweaver, *viola*
and

John McDonald, *piano*
Elizabeth Anker, *contralto*
Peter Sulski, *viola*
Ray Jackendoff, *clarinet*
Deborah Boldin, *flute*

PROGRAM

Viola Fantasy No. 1 Leo Ornstein

Still Waters (premiere) Sondra Clark
Lake Itasca, Minnesota
Walden Pond, Massachusetts
Bodega Bay, California

For Viola and Piano Thodore Antoniou

Music for Two Violas Alex Kalogeras
Joyful, with character
Espressivo
Giocoso
Pizzicato and Da Capo

- - - *Intermission* - - -

Two songs

Lullaby (text by the composer), premiere
A Wren (text by Denise Levertov)

Howard Frazin

The Mockingbird of Mockinbirds, Op.413 (Denise Levertov)

John McDonald

* * *

Martin Bresnick

Sonata da Camera

Prelude
Aria
Scherzo
Elegy

Daniel Pinkham

Tonight's event is sponsored by Boston University.

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 more than 1,160 works by 677 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 at Boston University. He studied violin, voice, and composition at the National 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 and since 1989 the president of the National Greek Composers' Association and 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 about two hundred of his works have been published by Baerenreiter 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 Greek National Radio Broadcast Corporation awarded him the Dimitris Mitropoulos Award for his lifelong contribution to music. In 2003 the Ionian University conferred upon him an honorary doctorate. In 2004 the University of Vienna and the Alfred Toepfer Foundation of Hamburg, Germany, awarded him the prestigious 2004 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 a second 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 was the first to receive the "Karolos Koun" award 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 (a prize usually awarded to stage artists), in appreciation of his prominence in the theatrical arena. His most recent distinction is the "Commander of the Order of Honour", presented by the President of the Hellenic Republic (March 2007).

-Eftychia Papanikolaou

Tonight's Program

In his comparatively brief heyday - from about 1910 to 1925 - **Leo Ornstein** was the five foot four giant of modern music in America. As a young pianist of international repute, he not only introduced American audiences to the works of modern composers from Debussy to Schoenberg, but also captivated (and sometimes appalled) them with his own, often fearsome compositions. Carol Oja, in her recent book *Making Music Modern*, describes him as "the single most important figure on the American modern-music scene in the 1910s."

But in the late 1920s, as abruptly as he had skyrocketed from humble Russian origins to prominence, he disappeared from public view. Thereafter he taught and composed in utmost privacy until his death in 2002. Within a few years after he stopped performing, most of the music world forgot about him. But history can be surprisingly fickle. Thanks in part to a paper by Vivian Perlis of Yale University and to the first modern recordings of his music, in the 1970s - almost half a century after his disappearance - there began to be a resurgence of interest in this long-forgotten figure.

Born in Russia around 1893 (the exact year and day are uncertain), Leo Ornstein was recognized as a prodigy at an early age. He studied at the St. Petersburg Conservatory under Alexander Glazounov but in 1907 was forced to flee with his family to America where he entered what would one day become the Juilliard School of Music. There he studied with Bertha Fiering Tapper in whose classes he met the influential Claire Reis.

In 1910 Mrs. Tapper accompanied him on his first foreign tour and introduced him to important musical figures throughout Europe. His New York debut took place in 1911 with a completely conventional program. However, within a few years he was dazzling New York audiences with the works of Albeniz, Scott, Schoenberg, Debussy, Ravel, Scriabin, Franck, and Bartok, many of which he performed for the first time in the U.S. He also created a furor with his own radical compositions and soon came to be considered an equal of Stravinsky and Schoenberg.

But along with more radical, atonal works he also composed relatively conservative music, and this confounded his audiences. Having learned to accept him as something of a musical freak, people found such works a retreat. When some of his more lyrical compositions produced accusations of "backsliding," he concluded that listeners were more interested in novelty and sensation than in what he considered musical substance. He began to feel increasingly remote from the direction modern music was taking, in particular the search for novelty for its own sake. Ironically, having been irrevocably labeled as a radical, he was now unwilling to bend to the demands of his own image. Instead he insisted on writing in whatever style seemed demanded by the music itself.

Toward the end of the 1920s, at the height of a successful concert career, he stopped performing in order to devote himself more fully to composing in whatever manner he saw fit. He gave a few more sporadic concerts until about 1933, after which he never again performed in public. Struggling with a small hand and a compulsive perfectionism, he had always been an extremely nervous performer. Thus it was with considerable relief that he turned to teaching. He and his wife Pauline established a music school in Philadelphia that grew to substantial size during the Second World War. Teaching occupied most of his time and relatively few compositions date from this period. Finally, in the mid 1950s, the Ornsteins turned their school over to one of the other teachers, and thereafter he was able to devote his time entirely to composing.

The two surviving *Viola Fantasies* were written in the 1970s and are labeled #1 and #3; #2 was lost. Tonight we hear *Viola Fantasy #1*.

Sondra Clark is a graduate of the Juilliard School, California University at San Jose (M. A.), and Stanford University (Ph. D.). Her composition teachers include Darius Milhaud, Lou Harrison, Dane Rudhyar, George Pearle, John Cage, and Gyorgy Ligeti. A long-time member of the SJSU Graduate Music Faculty and San Francisco music critic, she is an internationally recognized specialist on the music of Charles Ives. Since retiring from university teaching and music criticism, Clark composes full-time, and over 40 of her compositions have won awards, including the Sigma Alpha Iota International Centennial Competition for her “Benediction”, which was premiered at the 2003 SAI National Convention. Clark’s compositions range from solos and chamber music to choral and symphonic works.

About *Still Waters*, which was composed for tonight’s recital, the composer writes: “I confess, I am very attached to this music. When I was five, my family visited Lake Itasca. The icy water was a deep, vivid blue and had a secretive, forbidding quality that awed me, but it wasn’t until years later that I learned Lake Itasca is the headwaters of the Mississippi.

As an Ives Scholar who spent much research time at Yale, I viewed Walden Pond as a shrine. Sitting at its edge, I imagined I could hear the wistful sound of Thoreau’s flute, still calling to the spirits of the woods and water.

Finally, Bodega Bay is another magical body of water, because despite a prevailing sea breeze, its waters have a calm, iridescent shimmer that, combined with the distant cry of the gulls, gives a mesmerizing feeling of peace and contentment.”

Theodore Antoniou’s *For Viola and Piano* was written in 1993 for colleagues Michael Zaretsky, violist, and pianist Thomas Stumpf.

Born in Athens, Greece, in 1961, **Alex Kalogeras** received his B.M. and M.M. from Boston University, and his Ph.D. from Harvard University. Student of Theodore Antoniou, Bernard Rands, John Harbison and Donald Martino, his catalogue includes more than seventy works for orchestra, chamber music, solo instruments, chorus, music for the theater, as well as electronic and computer music. In his music the flexibility and vast imagination of traditional folk players, the mysticism of Byzantine music, and the ritualistic and dramatic character of ancient Greek theater have been a point of departure for many of his works. In this catalogue one can find pieces not only for the exceptionally gifted musician, but for the amateur player or the student as well. Alongside orchestral works for highly trained orchestras, there are works for community or youth orchestras.

Many of Kalogeras' works have been commissioned by established organizations in the United States and overseas, while six of them have been awarded first prizes in composition competitions on both sides of the Atlantic. His music has been featured in concerts and radio broadcast in cities as diverse as Boston, New York, Chicago, Memphis, Rio De Janeiro, Milan, Avignon, Amsterdam, St. Petersburg, Athens, Tokyo and many others. He is a frequent guest of festivals in USA, Europe and Russia, where he has lectured extensively on the contemporary music scene in the United States, Greece and other parts of the world. His music has been published by several houses including BMG and Ricordi. Currently he lives in Boston where he is on the faculty of Berklee College of Music.

Written in 1997, *Music for Two Violas* is a set of four pieces of educational character for the high school student. The first one carries the direction *Joyful, with character*. Both violins have the chance to exchange between melodic and accompanimental roles. The second piece, *Espressivo*, explores phrasing when fragments or even single notes of a melody pass from one instrument to the other (klangfarbe melodie). The third is a fast, *Giocoso*, tuneful movement, while the fourth has an extended pizzicato section for both instruments. It concludes with recapitulation in a faster tempo of material from the opening piece.

The set was originally composed for two double basses. Upon requests of music teachers and young musicians it also exists in transcriptions for two violins, two cellos, two bassoons, violin and viola, and clarinet and viola.

Howard Frazin lives in Cambridge, where he has taught composition at the Longy School of Music since 1991 and is currently President of Composers in Red Sneakers. His music has been performed throughout the US, Canada, France, and Russia.

After graduating from the University of Michigan Honors College, Mr. Frazin began his formal music training at the New England Conservatory of Music and later received an M.A. in Composition from the University of Minnesota where he studied with Dominick Argento. His composition, *The Voice of Isaac*, an oratorio commissioned by PALS Children's Chorus, was premiered at Jordan Hall in March 2003 when it was hailed by the Boston Globe as "...clear in design and Brittenesque in texture...ingeniously scored...(having an) almost unbearable poignancy."

Howard Frazin has received composition grants from the Dr. Scholl Foundation, Composers Forum of New York, and the Banff Centre for the Performing Arts, among others. Vocal music collaborations have included works for Kendra Colton, William Hite, Robert Honeysucker, Jayne West, and Elizabeth Anker. Chamber music collaborations have included works for violinist Valeria Kuchment, pianist Sally Pinkas, flutist Fenwick Smith and the chamber ensembles Janus 21, the Arden String Quartet, Vento Chiaro, and Commonwealth Brass, among others. Among his orchestral pieces, Mr. Frazin's *Amid a Crowd of Stars* was recognized by the Boston Globe as one of Boston's best new works in 1993.

A Wren was written for Elizabeth Anker in 2004, for a concert celebrating her 50th birthday. *Lullaby* was written for tonight's concert.

Lullaby

by Howard Frazin

There once was an hour
that forgot the day,
and the clouds were blue
and the sky was gray.
Beyond the sun and moon
and stars above
all day that hour of life
it lived for love.

Forgotten by the hour,
a day denied,
turning away from light,
the sun had died.
(and the moon wept
and stars they cried).

A Wren

by Denise Levertov

Quiet among the leaves, a wren,
fearless as if I were invisible
or moved with a silence like its own.

From bush to bush
it flies without hesitation,
no flutter or whirring of wings.
I feel myself lifted,
Lightened, dispersed:

It has turned me to air,
It can fly right through me.

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For **John McDonald's** bio see performers' bios.

John McDonald's *The Mockingbird of Mockingbirds* was written in 2004 for a concert celebrating Elizabeth Anker's 50th birthday and is dedicated to Liz and Scott.

The Mockingbird of Mockingbirds

by Denise Levertov

A grayish bird
the size perhaps of two plump sparrows,
fallen in some field,
soon flattened, a dry
mess of feathers-
and no one knows
this was a prince among his kind.
virtuoso of virtuosos,
lord of a thousand songs,
debonair, elaborate in invention, fantastic,
rival of nightingales.

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Martin Bresnick's compositions, from chamber and symphonic music to film scores and computer music, are performed throughout the world. Bresnick delights in reconciling the seemingly irreconcilable, bringing together repetitive gestures derived from minimalism with a harmonic palette that encompasses both highly chromatic sounds and more open, consonant harmonies and a raw power reminiscent of rock. At times his musical ideas spring from hardscrabble sources, often with a very real political import. But his compositions never descend into agitprop; one gains their meaning by the way the music itself unfolds, and always on its own terms.

Besides having received many prizes and commissions, the first Charles Ives Living Award from the American Academy of Arts and Letters, The Rome Prize, The Berlin Prize, a Guggenheim Fellowship, and a Koussevitzky Commission, among many others, Martin Bresnick is also recognized as an influential teacher of composition. Students from every part of the globe and of virtually every musical inclination have been inspired by his critical encouragement.

Martin Bresnick's compositions are published by Carl Fischer Music Publishers, New York; Bote & Bock, Berlin; CommonMuse Music Publishers, New Haven; and have been recorded by Cantaloupe Records, New World Records, Albany Records, Bridge Records, Composers Recordings Incorporated, Centaur, and Artifact Music.

The composer writes about * * *

“ In the recent past when a composer wished to suggest a program or narrative for a composition but not reveal the contents of that program in the title, the symbol of three stars might be used instead. Perhaps the most famous example of that practice is found in Robert Schumann's *Album for the Young*. In his collection of colorful, often frankly programmatic pieces (*Traumerei*, the *Happy Farmer*, *Sailor Song*, etc..) Schumann gives three works the enigmatic three stars in lieu of conventional titles. Most scholars believe those works were written for Clara. Robert, always fond of the world of the hermetic, reckoned that Clara alone could easily divine their meanings. The world would (or would not) simply have to guess.

Janacek, too, when trying to find an acceptable title for his second string quartet (he first wanted to call it *Love Letters*) threatened to give his work the three stars title, but finally settled on *Intimate Pages*. The last three of his compositions for the piano set *On an Overgrown Path*, however, utilize the three stars - thereby hiding their suggestive programs behind the stars' orthographic veil.

And so it is with me...

* * * was premiered by musicians of the Chamber Music Society of Lincoln Center, David Shifrin, Clarinet, Paul Neubauer, viola, and Jon Klibbonoff, piano, on March 3, 1997 at Merkin Hall.”

Daniel Pinkham was born in Lynn, Massachusetts on 5 June 1923. He studied organ and harmony at Phillips Academy, Andover, with Carl F. Pfatteicher; then at Harvard with A. Tillman Merritt, Walter Piston, Archibald T. Davison and Aaron Copland (A.B. 1942; M.A. 1944). He also studied harpsichord with Putnam Aldrich and Wanda Landowska, and organ with E. Power Biggs. At Tanglewood he studied composition with Arthur Honegger and Samuel Barber, and subsequently with Nadia Boulanger.

Pinkham taught at Simmons College, Boston University, Dartington Hall (Devon, England), and was Visiting Lecturer at Harvard University (1957-58). In 1950 he was awarded a Fulbright Fellowship and in 1962 a Ford Foundation Fellowship as a choral conductor. He is a Fellow of the American Academy of Arts and Sciences. He is on the faculty of the New England Conservatory of Music where he is senior professor in the Musicology Department.

Pinkham was Music Director Emeritus of historic King's Chapel in Boston where he actively served from 1958 until 2000. He was the recipient of six honorary degrees: Litt D., Nebraska Wesleyan University, 1976; Mus. D., Adrian College, 1977; Mus. D. Westminster Choir College, 1979; Mus. D., New England Conservatory, 1993; Mus. D., Ithaca College, 1994; Mus. D., Boston Conservatory, 1998.

Pinkham was a prolific and versatile composer whose catalog includes four symphonies and other works for large ensembles; cantatas and oratorios; concertos and other works for solo instrument and orchestra for piano, piccolo, trumpet, violin, harp and three organ concertos; theatre works and chamber operas; chamber music; electronic music; and twenty documentary television film scores.

Pinkham's orchestral works have been played by major orchestras in the United States including the New York Philharmonic under the direction of Leonard Bernstein, The Buffalo Philharmonic (which he conducted in the premiere of his *Organ Concerto No. 1*), the Boston Pops Orchestra under the direction of John Williams and by the composer himself, the Portland Symphony Orchestra, the Louisville Symphony Orchestra, the Orquestra Sinfonica Nacional de Mexico and many others.

In June 1994 the London Symphony Orchestra recorded his *Symphony No. 3* and *Symphony No. 4*, *Serenades* for Trumpet and Symphonic Wind Orchestra and *Sonata No. 3* for Organ and Strings with the American organist James David Christie as soloist. In 1995 Dr. Christie premiered his *Organ Concerto No. 2* with the Rheinland Philharmonic Orchestra in Koblenz, Germany. In May 1997 Ray Cornils premiered his *Organ Concerto No. 3* with the Portland (Maine) Symphony Orchestra.

In 1990, Pinkham was named Composer of the Year by the American Guild of Organists. In 1996 Daniel Pinkham received the Alfred Nash Patterson Foundation Lifetime Achievement Award for contributions to the Choral Arts. Daniel Pinkham passed away on 18 December, 2006.

The *Sonata da Camera* was written for Fenwick Smith, flutist of the Boston Symphony, and Burton Fine, violist of the Boston Symphony.

Tonight's Soloists

Scott Woolweaver, violist, has been a member of Alea III for over 25 years. He graduated with distinction from the University of Michigan School of Music, where he won the Earl V. Moore award for outstanding participation in chamber music, before moving to Boston for graduate work with Walter Trampler at Boston University and the New England Conservatory of Music. He was a founding member of the Boston Composers String Quartet, which won the silver medal at the 1993 String Quartet and Chamber Music Festa in Osaka, Japan, and with the Quartet performed across the United States and Europe. He is violist of the award-winning New England Piano Quartette, the Chameleon Arts Ensemble of Boston, Boston Baroque, and is Director of the Adult Chamber Music Conference at Kneisel Hall in Blue Hill, Maine.

A champion of 20th century music, Scott has premiered numerous works for the viola, many of which were written for him. He has toured Greece three times with Alea III, and has been soloist or guest artist with numerous organizations across the United States, including the Boston Chamber Music Society, Bay Chamber Concerts, the Cape & Islands Festival, Chamber Artists of Washington DC, Collage New Music, the Bangor (ME) Symphony, Les Violons du Roy (Quebec), the Handel & Haydn Society, Boston Baroque, and the Vermont Symphony Orchestra. In 1985 he was a founding member of Chamber Music East (faculty, alumni and friends of the New England Conservatory) and the First Monday Series at Jordan Hall. He is also a frequent guest of the Martha's Vineyard Chamber Music Series.

Scott is a faculty member of the All Newton Music School, Tufts University, the University of Massachusetts (Boston Campus) and has recorded for Orion, Koch International, TelDec, Audiofon, Albany Records, Decca, and Northeastern Records. In 2005 he was named Artist-in-Residence at Williams College in Williamstown, MA.

A "fresh, inventive, urbane, and keen-witted young composer" (Boston Globe) and "a splendid pianist" "with a born pianist's command of colors, textures, dynamics" (Boston Globe), **John McDonald** has earned international acclaim as a musician. His compositions have been performed on four continents, and his work is frequently featured in the U.S.A. by such ensembles as Alea III, Arden Quartet, Boston Composers String Quartet, DaVinci Quartet, Hartt Contemporary Players, Kalistos Chamber Orchestra, Marimolin, Brave New Works, and by pianists Veronica Jochum and Andrew Rangell. Recently, McDonald served as Cultural Specialist in Mongolia, where he premiered his "Music for Piano and String Orchestra" and worked with students on his pedagogical works.

In his performing capacity, recent honors include a Duo Recitalists' Grant from the NEA, an Artistic Ambassadorship to Asia, and an Artists' Residency at M.I.T. with soprano Karol Bennett (1995, 1993, 1990-91), as well as invitations to perform his works at conferences in Amsterdam, Budapest, Havana, Montreal, Shanghai, and St. Petersburg. McDonald's recent (2001) solo piano recital of "Common Injustices" by twenty-five living composers prompted Richard Dyer of The Boston Globe to write "one can hardly imagine anyone else undertaking such a program, or playing it with such modest and unobtrusive but total musical and pianistic mastery."

Currently Associate Professor of Music at Tufts University, McDonald was Music Department Chair from 2000 to 2003. He serves on the advisory boards of American Composers Forum New England, Worldwide Concurrent Premieres, Inc., SARID (South Asia Research Institute for Development, Cambridge, MA.), and several other cultural and academic organizations. His recent accomplishments have included Composer Residencies with the METYSO Youth Orchestra, the Southern Illinois University Music Department, Duke University, and Ithaca College, commissions from American Composers Forum, the Harvard Musical Association, Brave New Works, the Fleet Boston Celebrity Series, The Master Singers of Greater Boston, the Rivers Music School, the piano trio Triple Helix, Worldwide Concurrent Premieres, and First Prize in the Leo M. Traynor Composition Competition for music for viol consort. McDonald's recordings appear on the Albany, Archetype, Boston, Bridge, Neuma, New Ariel, and New World labels.

Peter Sulski, violin/viola, was a member of the London Symphony Orchestra for seven years. While in England he served on the faculty of the Royal College of Music and Trinity College of Music and Drama, as well as being Artistic Director of Chapel Royal Concerts, which he founded in 1993. For seven years he gave the annual Viola Masterclass, along with many solo recitals and chamber music concerts at the Dartington International Summer School. He gave his Carnegie Hall debut in 1999, and his first London South Bank appearance in 2001.

After a brief stint in the Middle East as Head of Strings of the National Palestinian Conservatory, Bicomunal Coordinator for chamber music for the Cyprus Fulbright Commission and Principal Violist of the Cyprus Chamber orchestra, Peter returned in 2002 with his wife Anita to his native Worcester. He is currently on the faculty as teacher of violin/viola/chamber music at Clark University and College of the Holy Cross. He is a member of QX, a string quartet based in Boston and co-founder of Worcester Collegium (www.worcestercollegium.org/). Peter is also Artistic Director of the Thayer Festival in Lancaster (qxstringquartet.org/2007AboutThayer.html) Massachusetts, the Al Kamandjati Baroque Festival (www.alkamandjati.com), the Worcester Chamber Music Society, (www.worcesterchambermusic.org) and he records for Centaur Records.

Contralto **Elizabeth Anker**'s wide repertoire spans from medieval chant to contemporary pieces written for her unique voice. She has performed with the San Francisco Symphony Orchestra (the premiere of John Adams's *Grand Pianola Music*), Philharmonia Baroque (*Messiah*), Boston's Handel and Haydn Society (*Messiah*, Vivaldi's *Gloria*), Boston Bach Ensemble (Bach's *Christmas Oratorio* and chamber music), Boston Cecilia (Bach programs), Back Bay Chorale, Emmanuel Music, and at Bach festivals in San Francisco and France. She has toured with Sequentia of Köln and the Boston Camerata. In the field of Baroque opera, she sang the title role in the modern revival of Cesti's *Semiramide* and the role of Galatea in Handel's *Aci, Galatea e Polifemo*.

Elizabeth regularly sings recitals and chamber music, and has performed at Boston's Gardner Museum, San Francisco's Old First Church, and at many other concert series. Among the composers who have written pieces for her are Julian Wachner, Eric Sawyer, Douglas Johnson, Tamar Diesendruck, and Mark Winges. As a chamber music soloist, she has performed at the International Congress on Women in Music, Tanglewood Music Festival, and festivals in France and Mexico. She has recorded Bach's *Christmas Oratorio* on Titanic, Julian Wachner's *Concerning Passion*, and several discs of American and Shaker hymns with the Boston Camerata on Erato.

Ms. Anker studied in the U.S. and Europe, and her teachers include Jessica Cash, Edward Zambara and Robert Honeysucker. She has also taken master classes with Max van Egmond, Judith Nelson, Ian Partridge, Rene Jacobs and William Parker. She is on the voice faculty of the New England Conservatory of Music, Extension Division, and the Longy School of Music.

Ray Jackendoff grew up in Chicago and Philadelphia. He majored in mathematics at Swarthmore College, where he discovered he was not cut out to be a mathematician and, taking a big chance, applied to graduate schools in linguistics. He ended up going to MIT, where he studied under Noam Chomsky and Morris Halle, and was a reluctant participant in the "Linguistics Wars" of the late 1960s. He taught at Brandeis from 1971 to 2005, and joined the Tufts faculty in 2005 as Seth Merrin Professor of Philosophy and Co-Director of the Center for Cognitive Studies.

His central research is on the semantics of natural language, how it relates to human conceptualization, and how it is expressed linguistically. In the course of working out the foundations for this enterprise, he has been drawn into research on visual cognition, music cognition, social cognition, consciousness, and the evolution of the language capacity, as well as more traditional issues for linguists such as syntax and the lexicon.

In another of his lives, Jackendoff is a classical clarinetist, having performed as soloist with the Boston Pops, the Civic Symphony Orchestra of Boston, the MIT and Brandeis Orchestras, and the North Shore Philharmonic. He was principal clarinet of the Civic Symphony Orchestra of Boston for 20 years, and for 35 years has performed frequently in

recital and chamber music throughout New England. With pianist Valentina Sandu-Dediu, he has recorded *Romanian Music for Clarinet and Piano* for Albany Records.

Among his many books, he is co-author (with Fred Lerdahl) *A Generative Theory of Tonal Music*, whose 25th anniversary was celebrated last month with conferences in Paris and Dijon.

An imaginative and sensitive performer, flutist **Deborah Boldin** enjoys an active and diverse career as a recitalist and chamber musician. She has performed with such noted artists as Robert Spano, Paula Robison, Kenneth Cooper, Laurence Lesser, and the Borromeo String Quartet. Recent engagements include the Saco River Music Festival, First Monday at Jordan Hall series, the Wellesley Composers as principal flutist with the Isabella Stewart Gardner Conference, and as soloist with the Harvard University Band at the Hatch Shell. She has served Chamber Orchestra, the AIMS Festival Orchestra and the American Conservatory's chamber music festival in Fontainebleau, France, and has also appeared with the New World Symphony, the AUROS Group for New Music, Opera Boston, the Boston Philharmonic, the Rhode Island Philharmonic, and the Vermont and Portland Symphonies. Ms. Boldin has been a featured soloist on radio programs WJHU, Baltimore, and WQXR, New York, and has made numerous live appearances on WGBH, Boston's Classical Performances.

A versatile artist, Ms. Boldin's playing spans music of all eras including a dedication to contemporary music and neglected women composers. She has had numerous works written for her and recently performed the US premiere of Elena Firsova's *Peperual Return*, as well as the premiere recording of Marion Bauer's *Prelude and Fugue* in the version for flute and piano, with pianist Virginia Eskin.

As founder and Artistic Director of the critically acclaimed Chameleon Arts Ensemble of Boston, Ms. Boldin was praised for "knowing what goes with what on a program" in the *Boston Globe's* review of the very first Chameleon concert; her innovative programs and sensibility have since elicited unanimous acclaim from press and audiences alike. "While interesting music programming abounds in Boston, the creative energy of the Chameleon Arts Ensemble offers a range in repertoire that many of the long-established groups should learn from. Artistic Director Deborah Boldin continues to find a path of adventure and excitement for her group of impressive musicians." -*Bay Windows*, Boston

Ms. Boldin was the recipient of the First Prize at the Music Teachers National Association Competition as well the Alice & Leary Taylor Prize in Performance from the Peabody Conservatory. She received a BM from the Peabody Conservatory and a Graduate Diploma from the New England Conservatory, where she studied with Paula Robison. For the past four years, she has been the flute instructor and chamber music coach at the Reveille! Music Festival for the Vermont Youth Orchestra. Ms. Boldin can be heard on Argo and Albany Records.
