
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*
Jon Sakata, *piano*

Gunther Schuller, *conductor*

Thirtieth Season
2007 - 2008

ALEA III

Theodore Antoniou,
Music Director

Contemporary Music Ensemble
in residence at
Boston University

Celebrating the Young and Restless

A Young Composers' Workshop

TSAI Performance Center
March 24, 2008, 8:00 pm

Sponsored by Boston University.

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10 Country Lane
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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.

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.

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

ALEA III

Theodore Antoniou, Music Director

Celebrating the Young and Restless

A Young Composers' Workshop

Monday, March 24, 2008, 8:00 p.m.

Tsai Performance Center, Boston

PROGRAM

En Las Musarañas

Zeltia Montes

Towards . . . (Part Three)

Dimitris Bakas

2 O'Clock

Krista Buckland Reisner, *violin*
Mark Simcox, *cello*
Joomi Park, *piano*

Joomi Park

New England Overture

Justin David Casinghino

--- *Intermission* ---

My Wounded Head (drowning dreams)

Marc Chan

“Four Dances” for piano and chamber ensemble

Luiz E. Castelões

Piano Prelude: “Speaking”

Ensemble: “March”

Piano Interlude: “Regional piano (ostinato license)”

Ensemble: “Bell Stretto”

Bianca Oglice, *piano*

BandAlean Dance Suite

Petros Sakelliou

Guests: BandA ecLectics

Petros Sakelliou, *piano* (Greece)

Magda Giannikou, *accordion* (Greece)

Susanna Quilter, *flutes* (USA)

Eric Roberson, *trumpet* (USA)

Nick Sweet, *trombone* (USA)

Todd Brunel, *clarinet and alto sax* (USA)

Stelios Mihas, *guitar* (Greece)

Francesco Marcocci, *upright bass* (Italy)

Dave Cole, *drumset* (USA)

Since then, composing, performing, coordinating and rehearsing this group has been his main focus. The music he has been writing for the group is aiming to take advantage and amalgamate the diversity of the particular musicians involved, fusing different musical languages and approaches with creative flexibility. The ensemble released a 7 track album in May 2007. In October 2007, one of the compositions from this album was announced winner of the 2007 Thelonious Monk Institute of Jazz Composition Competition, with a \$10,000 check from BMI, awarded to the composer. With financial support in part from Berklee College of Music, the Monk Institute, and money from the prize, the 11-piece ensemble flew in Los Angeles and performed the winning composition at the Kodak Theater, in front of 3,600 people attending the Institute's event and tribute to Herbie Hancock.

Petros is currently rehearsing with the ensemble on a weekly basis, working on new music for upcoming performances and recordings.

The **BandA ecLectics** were put together in January 2007 by pianist-composer Petros Sakelliou. The ensemble is comprised of a selection of professional musicians with diverse affiliations ranging from jazz to various world traditions; classically trained musicians as well as improvisors. The compositions written for the ensemble use this diversity to explore the possibilities for fusion of musical ideas that are suitable for the ensemble's character as it is being shaped by its members. The band recorded a 7 track album in May 31st 2007, named "Angeles Los Boston". The cd got released in June 2007. Shortly after, one of the tracks, namely “Swingalong”, was announced winner of the 2007 THELONIOUS MONK INSTITUTE jazz composition competition! The group flew in Los Angeles (October, 2007) and performed the winning composition at the Kodak Theatre in Hollywood, in front of 3,600 people, as part of the Thelonious Monk Institute of Jazz event; the "2007 trumpet competition and tribute to Herbie Hancock". The group is currently rehearsing to record a new album while preparing for upcoming performances.

Four popular dances ("funk", "funky march", "Brazilian baião", and "Bell stretto") for piano and ensemble

The overall form follows the structure of Brazilian "desafio" ("challenge") in which Brazilian Northeastern scholars gather to improvise both lyrics and music in a friendly, yet competitive, environment. The rules of the "challenge" are set up in advance and are often as specific as to determine the number of verses in each stanza, the number of syllables in each verse, and the subject matter. In *Four Dances* the only "rule" has been to create four different dances with the same exact pitches.

Acknowledgements:

I am eternally grateful to my masters, as well as to the people and institutions that have contributed to my education and career. They are: Prof Antoniou and his ALEA III Ensemble, CAPES/Brazil, Prof Amlin, Prof Cornell, Prof Fineberg, Prof Nez, Fulbright, Boston University, Holly Mockovac, mestre Improta, Tacuchian, Caesar, Leite, Guerreiro, Alimandro, Maria, Fe, Fefe, Mara, Luizão, dona Olivia, and seu Nelson.

Petros Sakelliou was born on December 4th, 1977 in Johannesburg, S. Africa, but soon moved with his parents back to Athens, where he grew up until he was 18. He began studying classical piano at the age of four in The National Conservatory of Athens, Greece, working privately with Stavroula Papadiamanti. He graduated with Excellence acquiring his Diploma in Classical Piano Performance in 1999. Parallel to his classical studies he studied theory, composition and jazz piano, but also enrolled (Sep. 1995) to the Polytechnic department of the Aristotle University of Thessaloniki from where he graduated in 2002 with a BA in Architectural Engineering.

In September of 2003 he moved to Los Angeles and enrolled in the composition program at California Institute of the Arts. He graduated with a Master's degree in Composition on 2005. While in L.A., he studied composition with the late Stephen Lucky Mosko as well as James Tenney and wrote a large body of chamber music with a great variety of combinations. During his stay at CalArts he had numerous live performances of his music, but also studied African and Latin percussion, clarinet, and upright bass for both performing and compositional reasons.

He is currently living in Boston, enrolled at the Boston University Doctoral program in Music Composition. In BU, he had the privilege to study composition with Theodore Antoniou and Gunther Schuller.

In the beginnings of 2007 he created his own group, which he named *the BandA ecLectics*.

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 piece 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 Musicians

Kathleen Boyd, *flute*, Barbara LaFitte, *oboe*, Diane Heffner, *clarinet*,
Janet Underhill, *bassoon*, Ellen M. Martins, *horn (Castelões, Casinghino, Bakas)*
Emma Kaplan, *horn (Chan)*, Geoffrey Shamu, *trumpet (Castelões, Casinghino)*,
Robert Blumenthal, *trumpet (Chan, Bakas)*, Robert Couture, *trombone (Casinghino, Bakas)*
Jerome Smith, *trombone (Castelões, Chan)*,
Craig McNutt, Rebecca Celebuski, Bronwyn Wyatt, *percussion*,
Yukiko Shimazaki, *piano*, Judy Saiki, *harp*,
Krista Buckland Reisner and Mark Berger, *violin*, Scott Woolweaver, *viola*,
Mark Simcox, *cello*, Irving Steinberg, *double bass*

My Wounded Head (drowning dreams) for nine instruments is the second in a series of five pieces of varying instrumentation all sharing the title *My Wounded Head*, but distinguished by different subtitles in parenthesis. The work is an *objet trouvé* (like a Duchamp ready-made or a Cage imitation) and its pitch material is borrowed entirely from a sequence of five chorales found in the *St. Matthew's Passion* of Bach, often collected under the title "*O Haupt voll Blut und Wunden*" ("*O Sacred Head Now Wounded*"), which explains in part the title. The idea of the found object (or in this case, the found sound) has a lineage that stretches the span of Western art music (and popular music). From *tropes* in the 11th century, to composition by *cantus firmus* in the 14th century, *quodlibets* in the 15th century, variations in the 18th century, and on into the 20th and 21st centuries, eras practically circumscribed by mimetic processes and the ubiquitousness of 'cut-and-paste' technologies, with 'imitations' by Cage, 'renderings' by Berio and the pervasive use of sampling in today's popular music.

My Wounded Head (drowning dreams) is divided into two parts: one bright, loud and fast, the other dark, quiet, and sustained. The first part is concerned with lines, with horizontal expression traversing a wide registral landscape, and is constructed around a strict process of increasing and decreasing note values. The second part is concerned with chords, with verticals, and makes use of the phenomena of beats: two closely tuned notes sounding simultaneously produce an audible shimmer in the air, which when used in the context of sustained chords gives the illusion of movement in stillness and stillness in movement. *My Wounded Head (drowning dreams)* is dedicated to and was written for Theodore Antoniou and Alea III.

Luiz E. Castelões holds a B.M. and a M.M. in Composition from Universidade do Rio de Janeiro, and a DMA (ABD) in Composition from Boston University. He studied with T. Improta (jazz piano); L. Bustani, E. Caldi, M. A. de Mendonça (classical piano); J. Fineberg, T. Antoniou, R. Cornell, R. Tacuchian (composition); and V. D. Leite (electroacoustic music). He has won prizes, fellowships and scholarships from the following institutions: Fulbright, Boston University, Brazilian Contemporary Music Biennial, CAPES, FAPERJ, CNPq, UNIRIO, PUC/RJ, and "Festival Primeiro Plano." Recent performances include: Collaborative Composition Project (USA 2007), Centro Cultural de España en Buenos Aires (Argentina 2007), Radio Libertaire (France 2006), 14th World Saxophone Congress (Slovenia 2006), Festival Internacional de Música Contemporânea (Chile 2005) and Synthèse and Futura festivals (France 2005). Recordings of his works have been released by SBME (Brazilian Electroacoustic Music Society), Revista HODIE (Brazil) and RedAsla (Mexico). Articles published in "Arte e Filosofia" (Brazil 2007) and "Cadernos do Coloquio" (Brazil 2002). Areas of interest: musical onomatopoeia, improvisation in Brazilian popular music, and sound editing.

New England Overture

The first thing that I consciously remember learning in first grade was this poem:

“Winter, Spring, Summer and Fall, those are the seasons and I love them all.”

One day another student said, “...and I *hate* them all.” I was shocked. I am a New Englander through and through, which means I love every bit of it...feet of snow on a bitterly cold winter day, the gorgeous spring fragrance of life anew, the sticky humid summers, and the crisp, perfect air of fall. *New England Overture* is a reflection of my thoughts and feelings about this little corner of the world's cycle of life, a cycle that only a New Englander can truly appreciate. The sections/seasons of the piece are presented as in the poem, and the material contained within is almost wholly based on a bird song motive, which I began toying with while at Tanglewood last summer. When presented with the chance to write for ALEA III, I knew I wanted to use this idea. Frustrated at choosing which season to present, it was my wife Nicole who suggested presenting all the seasons in an overture setting. Now I can't see it any other way.

I would like to thank Professor Antoniou and the players of ALEA III for this wonderful opportunity. I would further like to thank Professor Antoniou for all of his musical insights during my time here at BU.

New York-based composer and pianist **Marc Chan** is a native of Singapore. His music has been performed by the Russian National Orchestra, New York's TACTUS Contemporary Music Ensemble, Boston's Alea III and the Danish group Duo Debout. He has also worked with flutist Patti Monson, conductors David Gilbert and Theodore Antoniou, Dutch soprano Oda Vilroks and violinist of the Muir String Quartet Peter Zazofsky. Apart from New York and Boston, Marc's music has also been heard in Trinidad, Canada, and most recently at Singapore's Esplanade Theaters on the Bay.

Marc received his Master's degree in Composition from Boston University, where he studied with Theodore Antoniou, Richard Cornell, Samuel Headrick and Ketty Nez. He received his Bachelor's degree in Composition from the Manhattan School of Music where he studied with Giampaolo Bracali. He has studied conducting with Maestros David Gilbert and Theodore Antoniou, participated in master classes given by Ned Rorem and Lukas Foss, and has participated in workshops in electronic music given by the faculty from IRCAM. An avid blogger, Marc's review of a Boston Symphony concert was recently quoted in length by Geoff Edgers of the Boston Globe. Upcoming performances include the premiere of a new work for solo piano *My Wounded Head (dreams of moths)* at New York's Zankel Hall (Carnegie Hall) in March 2008.

Tonight's Program

Zeltia Montes, composer for Film, TV and Concert Music, was born in Madrid, March 22 1979. She began to study piano at the age of 4 and entered the Conservatory soon after. She started composing at the age of 9, and knew that she would always have to do this as a way of getting to know herself better and to be able to communicate with others through a more pure and reliable means of expression. She received her Teacher Certificate in Piano from the Professional Conservatory of Madrid and a Degree in Theory of Music, Accompaniment, Solfeggio and Transposition from the Royal Higher Conservatory of Music in Madrid in 2002. During this period, she prepared herself as a classical pianist and gave numerous concerts in important Concert Halls in Madrid. Her most notorious piano teachers were Julio Cesar Setien, Elias Romero and Eva Alcazar. Soon after, she decided to study modern music in the “Creative Music School” in Madrid, where she specialized in Modern Harmony and Composition, Latin Piano and Voice, studying mainly with the Film Composer Eva Gancedo, the Cuban pianist and arranger Pepe Rivero and the jazz singer Carita Boronska.

In January 2005 she moved to Boston to study Film Scoring and Composition at “Berklee College of Music” where she was awarded the “Berklee Achievement Scholarship” and the “International Grant”. During her time at Berklee she was elected President of the Society of Composers at Berklee. She received the Composition Award “Youth Concerts at Symphony Hall” 2007, awarded by the Composition Department. At Berklee, she has been a student of the most distinguished professors, like the contemporary composers John Bavicchi, Tom McGah, Francine Trester, Dennis Leclair, Yakov Gubanov and James R. Smith, the conductors Louis Stewart and George Monseur, the film composers Sheldon Mirowitz, Jon Klein and Richard Davis, and the music editor Eric Reasoner. She was also selected to work as a supervisor and tutor of harmony, counterpoint and arranging in the Learning Center at Berklee.

She graduated from Berklee in May 2007, obtaining a Dual Major Degree, Summa Cum Laude, in Composition and Film Scoring. Currently, she combines her activities as a composer for Film and TV with several commissions for Orchestra. Recently, she has been the winning composer for the new 'Berklee Contemporary Symphony Orchestra' season'07-'08. She has just finished the main title music for the TV Series “El Camino del Cid” for Spanish National Television (TVE) and the film score for the feature film “Pradolongo” from Spanish director Ignacio Vilar.

En Las Musarañas is a phrase used in Spanish to describe when someone is looking at a point in space thinking about nothing, absent-minded. It has no real translation as “musaraña” means shrewmouse and literally it would translate as “in the shrews”. This idea came about whilst thinking about what kind of piece I wanted to write and what I really wanted to say, as I spent more time looking at a point in the ceiling than having ideas. At first I thought that I was uninspired and felt a bit depressed until I noticed that the inspiration was right there. I wanted my piece to evoke the kind of random thoughts that cross your mind when you are staring at a point in space. To me this kind of thoughts are improvisatory and have a connection between them and meaning only understood when you are in that kind of absent-minded mood. This led me to want to keep the piece as close as possible to an improvisatory form where the players are in a trance-like atmosphere, sitting in circle, and only play when they feel they have something to add to the overall creation and are looking and listening closely to each other. I have always admired improvisatory music especially that coming from non-scholared musicians that decide to play, sing or dance when they have a mystic impulse that drives them to do it.

It is widely known that we can have an overlook to the spectrum of a sound by decomposing it with the help of computers (decomposition of sound) (Murail). Nevertheless, it is possible for us, with the help of math, to create a sound (composition-synthesis of a sound) by using formulas. In *Towards...* I used this second way in order to construct one of the basic elements of the work: the construction of multi-sonorities. This construction is a personal application in the use of mathematical formulas. I was inspired by the two programs by Xenakis: 'Generation of points on straight line from the logical formula of the sieve' and 'Generation of the logical formula of the sieve from a series of points on a straight line'. These multi-sonorities can be found in the piece in juxtaposition with noise sonorities, in a kind of dialogue.

This dialogue is inspired by the two ways of theological attitude-thinking in orthodox Mystical Theology: positive (kataphatic) and negative (apophatic) theology. The first uses affirmations to get into conclusions and the second negations. Both ways of thinking though, have the same purpose: the understanding of being. In my piece I gave to the constructed multi-sonorities the role of something kataphatic and to the noise sonorities the role of something apophatic. Here the purpose to experience “Listening” from different perspectives.

Dimitris Bakas was born in Greece. He studied composition with Professor Antoniou at the Makedoniko Conservatory of Thessaloniki. He then went to London for further education (Master of Composition) at Goldsmiths University, under the supervision of Roger Redgate. Currently he is in the 3rd year of the PhD program in composition, again at Goldsmiths and under the supervision of Roger Redgate.

Composer and pianist **Joomi Park** is a fellow at the University of Minnesota pursuing her Ph.D. in Music Composition in the studio of Alex Lubet. She received her Masters Degree in Composition at Boston University where she studied composition with Ketty Nez and Steven Weigt and received her undergraduate degree in Composition from Yonsei University in Seoul, Korea, studying under So-yoen Lee and Sunghyun Yun. She obtained the music teaching certificate in 2005 and dissertation research award in 2008. Her music was awarded the Wainwright Prize in 2007. She's working as a research assistant for Spark (an international electronic music festival). She was a pianist at Time's arrow, new music ensemble in 2007, and she was an accompanist at the Seoungbok Presbyterian Church in Seoul for 15 years.

2 O'Clock, for violin, cello and piano, is a light-hearted exploration of metric time, filled with comically unexpected pauses and repeats. The work is a three-part structure plus a short coda. Unlike ternary form, the third part offers contrasting material.

Justin Casinghino is a DMA Candidate in Composition at Boston University (MM with honors, Composition, Longy School of Music; BM, Composition and Jazz Performance, Hartt School of Music.) Casinghino is a composer who works in a variety of genres and with a variety of ensembles. His work is lyrical, rich in harmony and possesses a sound structural integrity. Also a performer in the jazz and popular idioms, this influence is always present in his music, but often at subtle levels. He has had pieces requested and performed by ALEA III, the Longy Chamber Orchestra, the Longitude New Music Ensemble, the Contemporary Players New Music Ensemble, the Libella Quartet, and the Juventas New Music Ensemble. He has studied composition with Gunther Schuller, Lukas Foss, Theodore Antoniou, Richard Cornell, Paul Brust, David Macbride, Steven Gryc, Ken Steen and Robert Carl and saxophone under jazz legend Jackie McLean. Casinghino works in the electronic music studio of Boston University, functions as the composition assistant at BU's Tanglewood Institute and teaches theory and composition through the Brookline Music School, the New School of Music in Cambridge, the Framingham Public School system and works as a consulting director for DayJams Rock'n'Roll Daycamps. His composition students have won awards including the ASCAP Young Composer's Award, several *Downbeat* awards, and commissions and performances by the Boston Pops and MYWE. Casinghino performs throughout the New England area with a number of groups in the popular idiom.
