

---

---

*Thirty-First Season*  
*2008 - 2009*

# **ALEA III**

**Theodore Antoniou,**  
*Music Director*

Contemporary Music Ensemble  
in residence at  
Boston University

**Celebrating Yehudi,**  
**a Great Master**

**TSAI Performance Center**  
**April 22, 2009, 8:00 pm**

Sponsored by Boston University

---

---

**ALEA III**

**BOARD OF DIRECTORS**

*President*  
George Demeter

*Chairman*  
André de Quadros

*Treasurer*  
Samuel Headrick

Electra Cardona  
Constantinos Orphanides  
*Consul General of Greece*  
Catherine Economou - Demeter  
*Vice Consul of Greece*  
Wilbur Fullbright  
Konstantinos Kapetanakis  
Marilyn Kapetanakis  
Marjorie Merryman  
Panos Voukydis

**PRODUCTION**

Alexandros Kalogeras  
10 Country Lane  
Sharon, MA 02067  
(781) 793-8902  
aleaiii@bu.edu

**OFFICE**

855 Commonwealth Avenue  
Boston, MA 02215  
(617) 353-3340

www.aleaiii.com

**BOARD OF ADVISORS**

Mario Davidovsky  
Hans Werner Henze  
Milko Kelemen  
Leon Kirchner  
Oliver Knussen  
Krzystof Penderecki  
George Perle  
Gunther Schuller  
Roman Totenberg

**ALEA III STAFF**

Sunggone Hwang, *Concert Coordinator*

At the end of the 2008 - 2009 season, the need for meeting our budget still remains critical. Despite the generosity of our various sponsors, ALEA III needs the support of its audience. At this point we are short several thousand dollars for the 31st season. Please consider becoming a Friend of ALEA III by completing the form to the right and sending it to:

ALEA III  
Boston University  
School for the Arts  
855 Commonwealth Ave.  
Boston, MA 02215

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.

I would like to support ALEA III.

Please find enclosed my contribution of \$ \_\_\_\_\_ payable to ALEA III

\$25  \$50  \$100  \$250  \$500  \$1000  
 other

I would like to volunteer my time for ALEA III in:

\_\_\_ publicity

\_\_\_ fundraising

\_\_\_ poster distribution

\_\_\_ mailing

\_\_\_ other \_\_\_\_\_

\_\_\_\_\_  
your name

\_\_\_\_\_  
address

\_\_\_\_\_  
city

\_\_\_\_\_  
state

\_\_\_\_\_  
zip

\_\_\_\_\_  
telephone

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

Thank you for your consideration.

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

---

# ALEA III

Theodore Antoniou, Music Director

## Celebrating Yehudi, a Great Master

Wednesday, April 22, 2009, 8:00 p.m.  
Tsai Performance Center, Boston

Francisco Noya, *conductor*

### PROGRAM

*Horntrio* (1997)

I. Maestoso, II. Molto sostenuto, III. Presto precipitoso

Krista Buckland Reisner, *violin*  
Laura Carter, *horn*  
Yehudi Wyner, *piano*

Yehudi Wyner

-Theodore Antoniou, *Music Director*

*Quartet* (1999)

Jennifer Slowik, *oboe*  
Krista Buckland Reisner, *violin*  
Peter Sulski, *viola*  
Leo Eguchi, *cello*

Yehudi Wyner

- - - *Intermission* - - -

*Passage I* (1983)

Yehudi Wyner

*The Second Madrigal: Voices of Women* (1998)

Yehudi Wyner

Getting Up In Winter (Emperor Ch'ien-wen of Liang)  
In The Morning (Steve Kowit)  
Morning (Chu Shu Chen)  
When He Pressed His Lips (Steve Kowit)  
The Second Madrigal (Anna Swir)  
Thank You, My Fate (Anna Swir)  
Cosmetics Do No Good (Steve Kowit)  
The Greatest Love (Anna Swir)  
Hopelessness (Li Ch'ing chao)  
Question (May Swenson)

Karyl Ryczek, *soprano*

---

## 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 1,230 works by 716 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**, 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 and the Hellenic Conservatory in Athens, with further studies in conducting and composition at the Hochschule für Musik in Munich, and the International Music Center in Darmstadt. After holding teaching positions at Stanford University, the University of Utah, and the Philadelphia Musical Academy, he became professor of composition at Boston University in 1978.

As a conductor, Professor Antoniou has been engaged by several major orchestras and ensembles, such as the Boston Symphony Orchestra Chamber Players, the Radio Orchestras of Berlin and Paris, the Bavarian Radio Orchestra, the Tonhalle Orchestra (Zurich), the National Opera of Greece, and the Berkshire Music Center Orchestra. In 1974 he became assistant director of contemporary activities at Tanglewood, a position he held until 1985. An ardent proponent of new music, Professor Antoniou has founded various contemporary music ensembles, including ALEA II at Stanford University; ALEA III, in residence at Boston University; the Philadelphia New Music Group; and the Hellenic Group of Contemporary Music. He is also director of the ALEA III International Composition Competition, president of the Greek Composers' Union since 1989 and director of the Experimental Stage of National Opera of Greece.

Many of Professor Antoniou's compositions were commissioned by major orchestras around the world, and around three hundred of his works have been published by Bärenreiter Verlag (Germany), G. Schirmer (USA) and Philippos Nakas (Greece). He has received many awards and prizes, including the National Endowment for the Arts Fellowship grants and the Richard

---

---

Strauss Prize, as well as commissions from the Fromm, Guggenheim, and Koussevitzky Foundations, and from the city of Munich for the 1972 Olympic Games. He has been recognized with ASCAP Awards for several years, and in 1991 he was awarded the Metcalf Award for Excellence in Teaching by Boston University. In December 1997 he was presented with the Music Award from the Greek Academy of Arts and Letters, one of the most prestigious awards and the highest academic distinction in music; and in January 2000, the Hellenic Broadcasting Corporation awarded him the Dimitri Mitropoulos Award for his lifelong contribution to music. In 2003 the Ionian University bestowed upon him an honorary doctorate. In 2004 the University of Vienna and the Alfred Töpfer 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 has also been awarded with «Karolos Koun» award (he was the first one to receive it in 1988) and the «Dimitris Mitropoulos» award (for 2006) by the Museum and Study Centre of the Greek Theatre and the Judging Committee for Distinguished Awards awarded to stage artists, in appreciation of his prominent presence in that area until today. His most recent distinctions are the «Commander of the Order of Honor», presented by the President of the Hellenic Republic (February 2007), Professor Emeritus at the College of Fine Arts at Boston University (October 2008) and an Honorary Doctorate bestowed upon him by the National and Kapodistrian University of Athens (March 2009).

-Eftychia Papanikolaou

### **Tonight's Performers**

Jacqueline DeVoe, *flute*, Jane Harrison, *oboe*,  
Katherine Matasy, *clarinet*, Janet Underhill, *bassoon*,  
Laura Carter, *horn*, Geoffrey Shamu, *trumpet*,  
Thomas Schmidt, *percussion*, Yukiko Shimazaki, *piano*,  
Annegret Klaua, *violin I*, Emily Chao, *violin II*,  
Peter Sulski, *viola*, Leo Eguchi, *cello*,  
Pascale Delache-Feldman, *double bass*

---

### ***Tonight's Conductor***

**Francisco Noya** has served as Resident Conductor of the Rhode Island Philharmonic Orchestra for eleven seasons. As Resident Conductor, he presents pre-concert talks and serves as “cover” conductor for all Classical Series concerts. He conducts the education concerts, the POPS-PHIL-PPAC Series and Summer Pops concerts. He joins Music Director Larry Rachleff representing the Philharmonic artistically and educationally throughout the Rhode Island community. He has also accompanied the annual Philharmonic tours to Europe, adding his musical expertise to the experience. This season Mr. Noya conducted the Philharmonic's April 18th Classical concert that featured pianist Fabio Bidini and the Providence Singers.

Mr. Noya began his career in the United States in 1979, earning degrees in composition and conducting from Boston University. Since that time he has served as guest conductor with the Baltimore, San Antonio and Omaha Symphony Orchestras, among others. He was Music Director of the Empire State Youth Orchestra in Albany, New York for ten seasons, leading this group on two European tours as well as conducting them in concerts at both Carnegie Hall in New York City and in Ozawa Hall at Tanglewood.

Mr. Noya has become a prominent figure in the Boston and New England music scene. He served as Music Director of the Longwood Symphony Orchestra in Boston for 12 seasons and conducted acclaimed performances of both Bellini's *Norma* and Verdi's *Aida* with Symphony by the Sea and the Bel Canto Opera Company. He currently serves as a member of the Conducting Faculty of the Berklee College of Music in Boston. In the fall of 2008 he begun his tenure as Conductor of the Berklee Contemporary Symphony Orchestra. Later this season he will conduct the Cape Cod Symphony Orchestra and present a program at a Providence Athenaeum Salon, among other engagements in the New England area.

A native of Venezuela, Mr. Noya served as Assistant Conductor of the Caracas Philharmonic and Assistant to the Music Director of the Teatro Teresa Carreño, one of the most prestigious theaters in Latin America. He has appeared as guest conductor with orchestras in Brazil, Venezuela, Austria, the Czech Republic, Spain and Russia. He appeared as guest conductor with the Academia Stefano Tempia in Torino, Italy, where he conducted a performance of the Mozart *Requiem* as part of the 250th anniversary celebrations of the birth of Mozart.

This past summer Mr. Noya returned to Venezuela where he held Master Classes for 25 young conductors of the famed El Sistema, the world-renowned music-education program of that country. He also conducted two concerts in Caracas for the Miranda State Orchestra, one of the El Sistema orchestras.

---

---

## *Tonight's Program*

Awarded the 2006 Pulitzer Prize for his *Piano Concerto, "Chiavi in mano"*, **Yehudi Wyner** (b.1929) is one of America's most versatile musicians. His compositions include over 60 works for orchestra, chamber ensemble, solo voice and solo instruments, piano, chorus, and music for the theater, as well as liturgical services for worship. He has received commissions from Carnegie Hall, The Boston Symphony, The BBC Philharmonic, The Santa Fe Chamber Music Festival, The Library of Congress, The Ford Foundation, The Koussevitzky Foundation, The National Endowment for the Arts, The Fromm Foundation, and Worldwide Concurrent Premieres among others. His recording *The Mirror* on Naxos won a 2005 Grammy Award, and his *Horntrio* (1997) was a Finalist for the Pulitzer Prize.

Other honors received include two Guggenheim Fellowships, The Institute of Arts and Letters Award, the Rome Prize, and The Brandeis Creative Arts Award. In 1998 Mr. Wyner was awarded the Elise Stoecker Prize given by the Chamber Music Society of Lincoln Center for "lifetime contribution to chamber music." He is a member of both the American Academy of Arts and Letters and The American Academy of Arts and Sciences.

Yehudi Wyner has also had an active career as a solo pianist, chamber musician collaborating with notable vocal and instrumental colleagues, teacher, director of two opera companies, and conductor of numerous chamber and vocal ensembles in a wide range of repertory. Keyboard artist of the Bach Aria Group since 1968, he has played and conducted many of the Bach cantatas, concertos and motets. He was on the chamber music faculty of the Boston Symphony's Tanglewood Music Center from 1975-97.

He has been composer-in-residence at the Santa Fe Chamber Music Festival (1982), at the American Academy in Rome (1991), at the Rockefeller Center at Bellagio, Italy (1998), at the Atlantic Center for the Arts (2005), at Vassar College (2007) and at the Eastman School of Music (2008). He was a professor at Yale from 1963-1977 where he served as head of the Composition faculty and became Dean of the Music Division at SUNY Purchase in 1978, where he taught for twelve years. A guest professor at Cornell University in 1988, he has been a frequent visiting professor at Harvard University since 1991. From 1991-2005, he held the Walter W. Naumburg Chair of Composition at Brandeis University, where he is now Professor Emeritus.

Born in Western Canada, Yehudi Wyner grew up in New York City. He came into a musical family and was trained early as pianist and composer. His father, Lazar Weiner, was the preeminent composer of Yiddish Art Song as well as a notable creator of liturgical music for

---

---

the modern synagogue. After graduating from the Juilliard School with a Diploma in piano Mr. Wyner went on to study at Yale and Harvard Universities with composers Paul Hindemith, Richard Donovan, and Walter Piston. In 1953, he won the Rome Prize in Composition enabling him to live for the next three years at the American Academy in Rome, composing, playing, and traveling.

Recordings of his music can be found on New World Records, Naxos, Bridge, Albany Records, Pro Arte, CRI, 4Tay Records, and Columbia Records. Bridge Records has just released a CD of his orchestra works which includes the Boston Symphony Performance of his Pulitzer Prize winning *Piano Concerto, "Chiavi in Mano"*. His music is published by G. Schirmer--Associated Music Publishers, Inc. Yehudi Wyner is married to conductor and former soprano Susan Davenny Wyner.

---

For many years the Brahms *Horn Trio* stood in solitary majesty, an apparently unique example of the genre. The majesty remains, of course, but in recent years the *Horn Trio* has been joined by a number of companions, among them a *Trio* by Ligeti and another, entitled *Twilight Music*, by John Harbison. Despite these fine recent additions, the literature featuring the horn in small chamber ensembles remains sparse. In an effort to enlarge this literature, the present project by the World-Wide Concurrent Premieres and Commissioning Fund came into being.

*Horntrio* is in three movements. The order of the movements reflects the conventional succession of tempi: Fast-Slow-Fast. But no traditional forms are involved here: no sonata forms, no fugues, no rondos, song forms, variations and the like. The form evolves from the material itself; devices such as repetition, near-repetition, and contrast help to guide the performer and the listener through the evolving narrative.

The first movement begins with a large rhetorical flourish for horn supported by the piano, a kind of expository introduction. Contained in this short section are most of the elements-harmonic, melodic, rhythmic-that will be varied, juxtaposed, and developed to create the music of this movement. Once the introduction subsides, the main body of the movement plunges forward, very quick, full of fragments, spiky figures, and contradictory events. Toward the end of this short movement, a grave and mysterious dirge-like music interrupts with no apparent preparation and is followed by a very compact coda-conclusion.

The second movement is more conventional: slow melodic material revolves in a sensuous harmonic environment. As the music proceeds, there is a surprise development: the melodic substance transforms into a subdued, jazzy dance, and it is with this attitude that the movement ends.

The last movement is a high-spirited romp, more or less a "perpetuum mobile." There are numerous antic intrusions reminiscent of a vaudeville, and the mixture of dance rhythms, shrill melodic figures, military tattoos, along with "classical" elements, has the effect of creating an atmosphere of fun, havoc, risk, and danger. The thrust of the movement is kinetic, physical, athletic. The harmonic language of *Horntrio* is heavily influenced by the common-practice harmony of jazz, which in turn is descended from French music of the Impressionists. Many melodic and rhythmic figures seem to recall popular tunes of a bygone era. I can identify fragments from "Chattanooga Choo Choo," "Lazybones," "Who Cares?" (Gershwin), and other tunes whose names I've never known. The infiltration of these familiar elements in my music is not the result of deliberate intent; in fact, it always comes as a surprise to me. These references emerge unsolicited as I develop and transform my working materials and then insist on their legitimacy and organic connectedness. They end up being an essential part of the expressive language of my music. The duration of *Horntrio* is sixteen minutes, more or less.

-- Y. W.

---

Without the enterprise of the eminent oboist Peggy Pearson, the *Quartet* for Oboe and String Trio might not have come into being. She made it plain that she wanted a piece from me, proposed the instrumental makeup of the ensemble and proceeded to put together a consortium of players and organizations to commission the work. The *Quartet* was begun during the summer of 1999 and completed in December. Premieres by consortium members began in February 2000 and performances are continuing throughout the year. The Boston premiere took place on April 1st, 2000 with Pearson, violinist Bayla Keyes, violist Mary Ruth Ray and 'cellist Rhonda Rider.

The *Quartet* is in one single movement lasting about 25 minutes. As the music unfolds we find ourselves in zones of clearly defined character: lyric, passionate, passive, frenetic, antic, melancholic or meditative. Unexpected disjunctions and transformations are the rule.

Much of the structure of the *Quartet* is governed by variation technique. A ground-bass introduced by the 'cello fairly early on anchors the framework for a succession of episodes of unequal length and changing character. Later on, a loosely assembled succession of variations organizes much of the second half of the composition. Such observations about the private technical methods of the composer do not begin to touch on the essential matter of the *Quartet* - which is to create a coherent succession of the dramatic and expressive events whose purpose it is to embrace a large world of experience and to find ways to illuminate and to share that world.

-- Y. W.

*Passage, Part I*, was composed in 1983 to celebrate the 10th anniversary of the Boston-based ensemble *Collage*. The first performance, conducted by Gunther Schuller, took place in Boston in April, a few days after the score was completed.

*Passage I* deals with vernacular elements, with utterly familiar musical material. A small collection of ordinary harmonies is set in motion in a manner reminiscent of American popular music of years ago. The harmonic web is surmounted and penetrated by strands and patches of melodic stuff, none of it really self-sufficient or substantial, but all of it conventional. It might not be misleading to compare *Passage* with an ostensibly bland street scene by Edward Hopper or an *American Flag* by Jasper Johns.

*Passage I* was conceived as the opening movement in a series of movements. As it stands, *Passage I* runs just under 10 minutes.

-- Y. W.

---

---

The commission for *The Second Madrigal: Voices of Women* was funded by a grant from the Koussevitsky Foundation at the Library of Congress.

*Hopelessness, Morning, Getting Up in Winter* Copyright © 1970 by Kenneth Rexroth. Used by permission at New Directions Publishing Corporation.

*In the Morning, Cosmetics Do No Good, When He Pressed His Ups* reprinted by permission of Steve Kowitz.

*The Greatest Love, Thank You, My Fate. The Second Madrigal* from *Talking to My Body* by Anna Swir. c. 1996 by Czesław Miłosz and Leonard Nathan. Reprinted by permission of: Copper Canyon Press. P.O. Box 271, Part Townsend, WA 98368.

The composer has provided the following note:

“I was attracted to these texts in *A Book of Luminous Things, International Anthology of Poetry* - a collection assembled by the eminent poet Czesław Miłosz - for several reasons. First of all, the poems I chose are about or by women, and that seemed natural and appropriate since the song cycle is to be sung by a woman. Then, the poems had a directness and a specificity about them. They did not generalize or dissolve into generic speculation, and their meaning and atmosphere were at once clear. One could sense the voice of the poet or the individual character of the person who was made the subject of the poem. Verdi used to speak of his need for 'la parola scenica,' the words that encouraged the scene to be immediately suggestive and clear and which also allowed the music to animate and provide new values to the text. I have tried to choose texts which embody 'la parola scenica' and seek to liberate the music which may lie dormant in those texts.

The fact that many of these texts are in translation from the ancient Chinese or Sanskrit or modern Polish does not disturb me. I have previously set texts from ancient times in translation, from the Bible, from the Chinese or the Greek. For some reason, I feel an easy kinship with certain expressive aspects of the culture of antiquity.

I began sketching the music during the summer of 1998, but the most concentrated period of composition took place later that year during a residency at The Rockefeller Foundation in Bellagio, Italy. Here amidst the ravishing natural surroundings of lake, mountains, fruit trees and olive groves I could find a tranquil haven for work and play.

What proved to be most important to me-and most challenging-was the search for an apt musical expression of the poetry that reflects the natural spoken inflection of the words. Of course creating the overall atmosphere of the poem was a major concern, but giving voice to the local verbal event, inventing and revealing a contour, a rhythm, a harmonic resonance was the prime exploration of the compositional process. Mere “word-setting” would not do, nor would a recitative-like pattern satisfy: the line had to sing and speak while retaining and illuminating the integrity of the text. Invention of these rhythmic melodic shapes took

---

precedence over all other considerations. The instrumental vehicle with its colors, harmonies, countermelodies and connective transitions, was conceived as context for the vocal expression, supporting but never dominating the line of the voice. It is along these lines that composers such as Monteverdi, Mussorgski, Debussy, Schoenberg, Berg and Webern invented vocal shapes that were profoundly vocal in nature yet did not fall into the patterns of conventional melody.

The grouping of the songs-their order and a sense of narrative progression-evolved only as I continued to work on individual songs. At first I didn't know how many of the fifteen or sixteen poems I was drawn to would be included in the composition. Only when a pattern began to emerge did the choice of poems become definite: at that point it became clear that a cycle of songs-not just a collection-was evolving as the guiding formal design.

Three songs of morning open the cycle. In each, observed or observing, a woman reveals something mysterious, provocative, playful or despairing about her life and personality. The diction is spare, even fugitive, but not obscure.

Songs four through eight are about love, physical, passionate love, but the texts of songs seven and eight-*Cosmetics Do No Good* and *The Greatest Love* -reveal a love that is also darkened by the shadow of aging. This leads to *Hopelessness*, song nine in the cycle, in which inexorable physical decay is the cause of the hopeless despair expressed by the poet.

*Question*, the concluding song of the cycle, is indeed about conclusions, at least in the corporeal sense. The question is posed: What, if anything, will there be when my body (my horse) expires? (This poem, by the way, is the only one of the ten songs originally conceived and written in English).

At the heart of the cycle are two songs: *Thank You, My Fate*, by the extraordinary poet Anna Swir, and *Cosmetics Do No Good*, (after Vidyapati), adapted by American poet, Steve Kowitz.

In his introduction to *A Book of Luminous Things* from which these poems have been drawn, Czesław Miłosz writes:

“My proposition consists in presenting poems, whether contemporary or a thousand years old, that are, with few exceptions, short, clear, that is, loyal toward reality and attempting to describe it as concisely as possible. Thus they undermine the widely held opinion that poetry is a misty domain eluding understanding.”

This statement eloquently resonates my own attitude towards composition, and in *The Second Madrigal*, I have tried to embody this ideal in sound.”

- - Y. W.

---

---

## *Tonight's Soloists*

Oboist **Jennifer Slowik** performs regularly with the Orchestra of Indian Hill, Boston Modern Orchestra Project, Opera Boston, and Emmanuel Music. She has additionally been a member of the Sarasota Opera Orchestra, Shaker Mountain Opera Festival and the Massachusetts Symphony Orchestra's 2002 tour of Spain.

As a founding member of the award-winning *Southspoon Winds*, she has been heard on Chicago's *Dame Myra Hess Series*, Washington D.C.'s *Phillips Collection* and was a recipient of a grant from the *Midori Foundation's* Outreach Program in New York.

**Laura Carter** is a native of Greenville, North Carolina. She began playing horn at twelve years of age and continued on to East Carolina University, where she received a BM in horn performance. She has recently received her Master of Music degree in horn performance from Boston University, where she studies with Eric Ruske. Along with school ensembles, Laura performs with the Arcadian Winds Woodwind Quintet and is principal horn of the New Bedford Symphony. She also enjoys teaching lessons around Boston and coaching chamber groups for local youth orchestras. She has been a teaching assistant at summer festivals such as Brevard Music Center and Boston University Tangelwood Institute and a performer at festivals such as Bowdoin International Music Festival and the Newport Music Festival. Laura is currently pursuing her Doctoral degree in performance at Boston University.

"...Excellent left hand.." (Toronto Star), "...lovely tonal bloom..." (LeDROIT), and "...heartbreaking.." (Worcester Telegram & Gazette) are words that describe the performances of violinist **Krista Buckland Reisner**. An artist of great diversity, she has toured across her native Canada as a recitalist, performed concertos in cities ranging from New York City to St. John's, Newfoundland, toured internationally throughout Europe, Russia and New Zealand and has created multi-media works for herself involving dance and movement. Krista's love of working with singers led her to be Principal Second Violin of the Canadian Opera Company Orchestra for five years, perform Wagner's *Ring Cycle* with the Arizona Opera, hold a position with the Santa Fe Opera Orchestra, and act as Concertmaster of Opera Boston. Viewing early music akin to new music, which she approaches as boundariless musical maps not mired in tradition, she has sought out period instrument work with Canada's Aradia, was formerly the music librarian and a period violinist for Boston Baroque, is a tenured member of the Handel and Haydn Society period orchestra and recently began playing with Arcadia Players. Her involvement in new music includes being Principal Second Violin of Boston Modern Orchestra Project, premiering concertos written for her by Canadian composers and developing countless collaborative projects with living US composers like Mark Berger, John MacDonald, Theodore Antoniou, John Alyward, Joseph Summer, Peter Child, Charles Shadle and Matthew Malsky and their students at institutions like Massachusetts Institute of Technology, Clark University, Boston University and Tufts University. As a chamber musician, Krista is first violinist of the string quartet QX, which is in residence at Clark University in Worcester for 2008-09 and has run the Thayer Chamber Music Festival in Lancaster, MA for the past 4 years. She is also a frequent player with

---

Boston Musica Viva, is lead violinist of Alea III and of the Worcester Chamber Music Society and performs annually as part of the Shakespeare concerts, held in Jordan Hall, which mixes chamber musicians and vocalists with music both freshly written and classic, synergizing many of her passions. She can be heard on recording labels including Naxos, Albany, BMOPsound, Telarc and CBC.

**Peter Sulski** (viola) is Artistic Director of the Worcester Chamber Music Society. A former member of the London Symphony Orchestra and founder of Chapel Royal Concerts in the UK, he has since 2002 resided in his home city of Worcester. Peter is a member of the string quartet QX, which has been in residence at Clark University in 2008-2009. Other positions include Executive Directorship of the Orchestra of Worcester, Artistic Directorship of the Thayer Festival ([www.thayerfestival.org](http://www.thayerfestival.org)) and core membership with Boston Musica Viva. In December 2008 Peter was named as Cultural Envoy to the United States Consulate in Jerusalem, where he serves as Artistic Director and International Director of Development to the Al Kamandjati Association, which is dedicated to bringing music to Palestinian children in the refugee camps.

Cellist **Leo Eguchi** can be heard as principal cellist of the New Bedford Symphony, assistant principal of the Hanover Chamber Orchestra, a member of the Portland Symphony, Boston Modern Orchestra Project and the New Hampshire Music Festival Orchestra, Kalistos Chamber Orchestra, as well as in frequent appearances with the Boston Pops Esplanade, Rhode Island Philharmonic, Boston Lyric Opera and Boston Landmarks Orchestras. A strong advocate of new music, Leo has premiered pieces by and worked closely with many notable composers, including William Bolcom, Bright Sheng, George Crumb, Lukas Foss, Joan Tower and Michael Daugherty and often performs with contemporary music groups such as Xanthos Ensemble, Brave New Works, Firebird Ensemble, White Rabbit Ensemble and ALEA III. Steve Smith of the *The New York Times* recently raved about a concert featuring Mr. Eguchi, "...in the hands of musicians so copiously skilled and confident, this undeniably challenging music had genuine appeal." Mr. Eguchi also loves to play chamber music - he was a founding member of the Lunaire String Quartet and often performs with groups such as Chameleon Arts Ensemble and the Walden Chamber Players. Other recent chamber music highlights include a Mendelssohn *Octet* performance with Ron Patterson (Former concertmaster of Monte-Carlo, Houston symphonies, as well as Los Angeles Chamber Orchestra) and Malcolm Stewart (Concertmaster Orchestre National du Capitole de Toulouse, Leader Laureate of Royal Liverpool Philharmonic Orchestra), and participation in the Educational Bridge program - an exchange tour of Moscow and collaboration with Russian musicians. In addition to his classical career, Mr. Eguchi can be heard on stages ranging from intimate klezmer ensembles to stadium rock shows.

A native of Michigan, Mr. Eguchi began his cello studies at the age of twelve with Eva Ell and Louis Potter Jr. He holds Bachelor's degrees with honors in Physics and in Cello Performance from the University of Michigan, where he studied cello with Anthony Elliott and a Masters degree from Boston University, where he was a student of George Neikrug and recipient of the string department award for excellence. Mr. Eguchi has performed in masterclasses for such cello giants as Janos Starker, David Soyer, Ronald Leonard and Leslie Parnas.o

---