
Naxos in Greece

August 22 - 31, 2014

Artistic director Theodore Antoniou
invites young and senior composers, performers, singers and conductors
to get together for ten days on the splendid island of Naxos
to play music, exchange ideas, create projects,
meet colleagues from other parts of the world
and enjoy the beaches and the 5,000 year history of an island
in the heart of the Aegean Sea.

Masterclasses for young composers

Performers (young and senior) are encouraged to participate
in New Music Ensemble(s) rehearsing under the guidance of Theodore Antoniou

Discussion and analysis of 20th century works

Daily meetings and evening concerts, events, projects
in towns and villages on the island

Instrumental demonstrations

Music for Silent Films

Two of the participating composers will be commissioned
to write a new piece for ALEA III to be premiered
during the regular season in Boston.

Bring your works, your instrument, your film,
your ideas for a project to work together with peers.

The meetings are free and open to all who wish
to be active participants or spectators.

Should you be interested to participate please send an email to
aleaiii@bu.edu

Please let us know if you need help organizing your trip
to Naxos and/or finding accommodations.

Thirty-Sixth Season
2013 - 2014

ALEA III

Theodore Antoniou,
Music Director

Contemporary Music Ensemble
in residence at
Boston University since 1979

The Low C's

TSAI Performance Center
April 23, 2014, 8:00 pm

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As the 2013-2014 season comes to its end, the need for meeting our budget is still critical. Despite the generosity of our various sponsors, ALEA III still needs the support of its audience. At this point we are short several thousand dollars for the 36th season. Please consider becoming a Friend of ALEA III by completing the form to the right and sending it to:

ALEA III
Boston University
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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

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

Thank you for your consideration.

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

The Greek word *alea* taken from Homer, means "to wander."
In Latin, it refers to "dice used for playing at games of chance."

The term *aleatoric music* indicates music
based upon the principles of indeterminacy
as evidenced by certain random
and/or statistical procedures of composition.

In regard to the ensemble, *aleatoric* is concerned
with the expression of a multiplicity
of musical directions, historical styles,
and performance practices.

- - *Theodore Antoniou*

ALEA III was conceived by Boston University faculty
and has been operating in affiliation with and with major intellectual,
artistic and financial contributions from Boston University
faculty, students and alumni.

ALEA III

Theodore Antoniou, Music Director

The Low C's

Wednesday, April 23, 2014, 8:00 p.m.
Tsai Performance Center, Boston

Tiffany Chang, conductor

Studios of Michael Reynolds and Rhonda Rider
Graham Boswell, Holly Garrett, Suah Kim, Cherry Kim, Yoonhee Ko
Hwakyung Jang, Hyun Ji Kwon, Stephen Marotto
Katie Youn, Sara Wilkins

PROGRAM

Suite for Two Cellos (2007) Samuel Zyman (1956)
Movements 1 and 5
Sara Wilkins and Hyun-Ji Kwon, *cellos*

Sonata for Solo Violoncello (1958) George Crumb (1929)
Fantasia
Tema pastorale con variazioni
Toccata
Katie Youn, *cello*

Ai limiti della notte (1979) Salvatore Sciarrino (1947)

Pression for solo cello (1969) Helmut Lachenmann (1935)
Stephen Marotto, *cello*

Parisonatina Al'Dodecafonia (1964) Donald Martino (1931-2005)
Rhonda Rider, *cello*

- - - *Intermission* - - -

A Restless Octet (2012)

Theodore Antoniou (1935)

Rhonda Rider, Graham Boswell, Holly Garrett,
Suah Kim, Hwakyung Jang, Hyun Ji Kwon,
Katie Youn, Sara Wilkins

Neiges (Snow) (1998)

Kaija Saariaho (1952)

Nuages de Neige (Clouds of Snow)
Etoile de Neige (Snow Stars)
Aiguilles de Glace (Icicles)

Graham Boswell, Holly Garrett, Suah Kim, Cherry Kim,
Yoonhee Ko, Hwakyung Jang, Hyun Ji Kwon, Stephen Marotto,
Katie Youn, Sara Wilkins

Bachianas Brasileiras No. 1 (1930)

Heitor Villa-Lobos (1887-1959)

Introdução (Embolada)

Graham Boswell, Holly Garrett, Suah Kim, Cherry Kim,
Hwakyung Jang, Hyun Ji Kwon,
Katie Youn, Sara Wilkins

*Special thanks to Rhonda Rider for coordinating the performers
and coaching the ensemble pieces*

ALEA III

Alea III is the contemporary music ensemble in residence at Boston University, a group devoted to promoting, playing, and teaching music of the twentieth and twenty-first centuries. Founded in 1978, Alea III is the third such group organized by Music Director Theodore Antoniou. The ensemble is consistent with the music it embraces--flexible in size, open to experimentation and exploration. Over the years, Alea III has offered world-première opportunities for dozens of contemporary composers, often under the composer's direction, and with extended program notes or comments. The group has performed 1,390 works by 793 composers---most of them living. Frequent international touring has enhanced the relationships of American performers with their colleagues and composers from other parts of the world. With its inspiration, several other contemporary groups have been formed, offering growing opportunity to young composers and musicians to play and comprehend contemporary music.

-Theodore Antoniou, *Music Director*

Theodore Antoniou, *Music Director*

Theodore Antoniou, one of the most eminent and prolific contemporary artists, leads a distinguished career as composer, conductor, and professor of composition. He studied violin, voice, and composition at the National Conservatory and the Hellenic Conservatory in Athens, with further studies in conducting and composition at the Hochschule für Musik in Munich, and the International Music Center in Darmstadt. After holding teaching positions at Stanford University, the University of Utah, and the Philadelphia Musical Academy, he became professor of composition at Boston University in 1978.

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

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

Foundations, and from the city of Munich for the 1972 Olympic Games. He has been recognized with ASCAP Awards for several years, and in 1991 he was awarded the Metcalf Award for Excellence in Teaching by Boston University. In December 1997 he was presented with the Music Award from the Greek Academy of Arts and Letters, one of the most prestigious awards and the highest academic distinction in music; and in January 2000, the Hellenic Broadcasting Corporation awarded him the Dimitri Mitropoulos Award for his lifelong contribution to music. In 2004 the University of Vienna and the Alfred Töpfer Foundation of Hamburg, Germany, awarded him the prestigious Herder Prize, in recognition of his contribution to mutual cultural understanding and peace among the countries of southeastern Europe. Kodaly, Lutoslawski and Penderecki are among the personalities awarded this Prize. In January 2005 the Ionian University conferred upon him an honorary doctorate, while in December 2005 the CFA faculty of Boston University awarded him with «The Distinguished Faculty Award», an award which is presented to honor CFA faculty members for their outstanding achievements, contributions to the arts, and distinguished service to the community.

Theodore Antoniou's works are numerous and varied in nature, ranging from operas and choral works to chamber music, from film and theatre music to solo instrumental pieces - his scores for theatre and film music alone number more than a hundred and fifty compositions. Among his works, the opera *Bacchae* premiered in the Athens Festival in Greece. His newest opera, *Oedipus at Colonus*, commissioned by the SWF (Sued-West Funk), Baden-Baden, in Germany, received the prestigious Music Award presented by the Hellenic Union of Music and Theatre Critics. For his theatre music, he has also been awarded with “Karolos Koun” award (he was the first one to receive it in 1988) and the “Dimitris Mitropoulos” award (for 2006) by the Museum and Study Centre of the Greek Theatre and the Judging Committee for Distinguished Awards awarded to stage artists, in appreciation of his prominent presence in that area until today. His most recent distinctions are the “Commander of the Order of Honor”, presented by the President of the Hellenic Republic (February 2007), Professor Emeritus at the College of Fine Arts at Boston University (October 2008) and an Honorary Doctorate bestowed upon him by the National and Kapodistrian University of Athens (March 2009), and the 2011 “Honoring Greek Culture” Award of Harvard University.

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Eftychia Papanikolaou

The Performers:

Studios of Michael Reynolds and Rhonda Rider

Graham Boswell, Holly Garrett, Suah Kim, Cherry Kim, Yoonhee Ko
Hwakyung Jang, Hyun Ji Kwon, Stephen Marotto
Katie Youn, Sara Wilkins

Tiffany Chang, *conductor*

Tonight's composers

Samuel Zyman (b.1956), a long-time New York-based Juilliard faculty member, is acknowledged as one of the leading Mexican composers on the international scene today. Cellists Yo-Yo Ma and Carlos Prieto performed Zyman's Suite for Two Cellos at two major sold-out concerts on June 11 and 12, 2007, in the beautiful Palace of Fine Arts in the heart of Mexico City. Zyman's suite was "a feast for the senses, in which the fifth movement was a musical edifice full of magic, fantasy, and sonorous mathematics," wrote Pablo Espinosa of La Jornada. "A composer of his own time, Zyman also incorporates in his work the legacy of other epochs, turning the dialogue between these instruments into a conversation between friends," said Xavier Quirarte of Milenio.

Italian composer **Salvatore Sciarrino** (1947), is considered one of the leaders of advanced or avant-garde music in Europe. His music uses isolated sonorities such as harmonics, other unusual methods of tone production, and additional sounds that can be made with instruments such as tapping and key clicking. In addition, it is characterized by artful and frequent use of silence as part of the compositional structure, as well as frequent introduction, in a questioning or confrontational way, of pre-existing music, including classical American popular song. “To the Limits of the Night”

Helmut Lachenmann (b.1935) has referred to his compositions as *musique concrète instrumentale*, implying a musical language that embraces the entire sound-world made accessible through unconventional playing techniques. According to the composer, this is music in which the sound events are chosen and organized so that the manner in which they are generated is at least as important as the resultant acoustic qualities themselves. Consequently those qualities, such as timbre, volume, etc., do not produce sounds for their own sake, but describe or denote the concrete situation: listening, you hear the conditions under which a sound- or noise-action is carried out, you hear what materials and energies are involved and what resistance is encountered.

Donald Martino (1931 -2005), born in Plainfield, New Jersey, began music lessons at nine - learning to play the clarinet, saxophone, and oboe - and started composing at 15. He attended Syracuse and Princeton universities. A member of the American Academy of Arts and Letters and the American Academy of Arts and Sciences, his many awards include two Fulbright scholarships, three Guggenheim awards, grants from the Massachusetts Arts Council and the National Endowment for the Arts, the 1974 Pulitzer Prize in music for his chamber work *Notturmo*, First Prize in the 1985 Kennedy Center Friedheim Competition for his *String Quartet* (1983), and most recently (1987) the Boston Symphony's Mark M. Horblit Award. He has taught at the Third Street Music School Settlement in New York, Princeton University, Yale University, the Yale Summer School of Music and Art, Tanglewood, where he was Composer-in-Residence, the New England Conservatory of Music, where he was chairman of the composition department from 1969-1979, Brandeis

University, where he was Irving Fine Professor of Music, and Harvard University, where he was the Walter Bigelow Rosen Professor of Music, Emeritus. Commissions for new works have come from, among others, the Paderewski Fund; the Fromm, Naumburg, Koussevitzky, and Coolidge Foundations; the Chicago, Boston, and San Francisco Symphonies; and a number of musical societies and organizations. According to the New Grove, "Martino's music has been characterized as expansive, dense, lucid, dramatic, romantic, all of which are applicable. But it is his ability...to conjure up for the listener a world of palpable presences and conceptions...that seems most remarkable."

Theodore Antoniou (b. 1935)

A Restless Octet was composed in 2012 to honor Boston University's Violoncello department professors and their students. Like most of my works it is written in a narrative form with a virtuosic character and an idiomatic approach to the instruments. Unlike other works of mine, it is mostly homophonic with frequent use of imitations and short canons based on 12 tone scales. I would like to dedicate this piece to the young performers and their professors as a small tribute for their impressive work.

Kaija Saariaho (b.1952)

"When I considered the ensemble of eight cellos, I first thought of matt and dark textures. I also wanted to go back to some ideas on symmetry. While I was pondering all that, I saw snow flakes falling from the dark sky of the Finnish autumn. Focusing on the snow, the idea of writing variations on it and its various forms became clearer in my mind. *Nuages de neige* is a uniform and linear texture in which I realise my first impressions of that ensemble. The two *Etoiles de neige* are based on the idea of symmetry and repetition: the first one develops up to a certain point where it doubles back as in a mirror image, the second one consists of eight sections in which the harmonic structure is repeated, as well as a linear gesture that becomes ever more present. *Aguilles de glace* focuses on different pizzicati and superimposed ostinati. With *Fleurs de neige* I sought to recall the texture of those harmonic trills at the end of the first section, although more airy and diversified here."

Heitor Villa-Lobos (March 5, 1887 - November 17, 1959) was a Brazilian composer, described as "the single most significant creative figure in 20th-century Brazilian art music". Villa-Lobos has become the best-known and most significant Latin American composer to date. He wrote numerous orchestral, chamber, instrumental and vocal works. His music was influenced by both Brazilian folk music and by stylistic elements from the European classical tradition, as exemplified by his *Bachianas Brasileiras* (Brazilian Bachian-pieces).

The *Bachianas Brasileiras* constitute a series of nine suites by the Brazilian composer Heitor Villa-Lobos, written for various combinations of instruments and voices between 1930 and 1945. They represent not so much a fusion between Brazilian folk and popular music on the one hand, and the style of Johann Sebastian Bach on the other, as an attempt freely to adapt a number of Baroque harmonic and contrapuntal procedures to Brazilian music. Most of the movements in each suite have two titles: one "Bachian" (Preludio, Fuga, etc.), the other Brazilian (Embolada, O canto da nossa terra, etc.).

Tonight's conductor

Originally from Taiwan, **Tiffany Chang** holds a Doctor of Musical Arts degree in Orchestral Conducting from Boston University. Dr. Chang previously received several degrees in music education, cello performance, composition, and music theory from Oberlin Conservatory.

Dr. Chang is the founder and conductor of the New England Repertory Orchestra (NERO) and serves as Music Director/Conductor for the North End Music and Performing Arts Center's opera productions. She has conducted the Richmond Symphony (VA), Bohuslav Martinu Philharmonic (Czech Republic), Astoria Symphony (NYC), Boston Youth Symphony Repertory Orchestra, and orchestras at Boston University and Oberlin Conservatory. At Boston University, she has served as Assistant Conductor for the Tanglewood Institute's Young Artists Orchestra, Opera Institute, and the All-Campus Orchestra. She also served as the Music Director of the Oberlin College Symphony and Assistant Conductor for the Northern Ohio Youth Orchestras.

Dr. Chang holds the position of Assistant Professor at the Berklee College of Music where she teaches conducting. She additionally serves as the Assistant to the Director of Orchestral Activities at Boston University where she previously also taught undergraduate courses in conducting and ear training.

Dr. Chang studied orchestral conducting with David Hoose, Bridget-Michaele Reischl, and Amy Chang; her other notable mentors include Gustav Meier, JoAnn Falletta, Ann Howard Jones, Robert Spano, Gunther Schuller, Kirk Trevor, Larry Rachleff, and Donald Schleicher. Her notable awards include the 2013 Kahn Career Entry Award, Pi Kappa Lambda Prize for Musicianship, Boston University's Conducting Award, Theodore Presser Scholarship, Ernest Hatch Wilkins Memorial Prize, and Oberlin Conservatory Dean's Scholarship.

The Boston
Musical Intelligencer
the go-to site providing a focused calendar,
reviews, and articles about classical music in
greater Boston

Robert Levin, EDITOR
WWW.CLASSICAL-SCENE.COM

"one of the 10 best in 2008" *Boston Herald*

Tonight's performers

A founding member of the Naumburg Award winning Lydian Quartet, **Rhonda Rider** is currently heard in the piano trio, Triple Helix. She has been a guest artist with Boston Chamber Music Society and St. Paul Chamber Orchestra Chamber Music Series. This season she will perform across the US, in Hong Kong and Japan. During the summer Rider appears at festivals including Music from Salem, Music Mountain, Green Mountain Chamber Music and as cello coach for the Asian Youth Orchestra. Rider is Chair of Chamber Music at The Boston Conservatory, and on the cello faculty of Boston University where she has the privilege of teaching wonderful cellists.

Graham Boswell began studying cello in his public school's string program at the age of nine. This May he will complete his undergraduate degree in Cello Performance at the Boston University School of Music. As a member of the Boston Philharmonic Youth Orchestra, a new orchestra led by Benjamin Zander, Graham participated in a tour of The Netherlands last summer that culminated in a performance in the famed Concertgebouw in Amsterdam. The orchestra also recently performed in Carnegie Hall. Graham is currently studying with Prof. Michael Reynolds, cellist of the Muir Quartet. His primary teachers also include Kurt Baldwin, cellist of the Arianna Quartet, Marc Johnson, formerly of the Vermeer Quartet, and Mark Churchill, director the El Sistema USA.

Holly Garrett, 21, is a third-year undergraduate Double Degree candidate at Boston University, pursuing a Bachelor of Music in Cello Performance, under the studies of Michael Reynolds, and a Bachelor of Arts in Psychology. She has made appearances at various festivals across the country, such as the Aspen Music Festival, Boston University Tanglewood Institute, Madeline Island Music Festival, Green Lake Chamber Music Festival, and National High School Music Institute at Northwestern University. She has collaborated with and performed in master classes for Matt Haimovitz, Alan Harris, and Alison Wells. She has also made multiple appearances with the New England Repertory Orchestra.

A native of Milwaukee, Wisconsin, Holly studied with Scott Tisdell and Jane Hollander and was an avid soloist and chamber musician. She has given various recitals and concerts and collaborated with members of the Milwaukee Symphony Orchestra, Racine Symphony Orchestra, Lawrence University Conservatory, and University of Wisconsin-Milwaukee. Holly has served as principal of the Shorewood High School Symphony Orchestra and has toured to Prague, Vienna, and Salzburg. In 2011, she was a recipient of the National School Orchestra Association Award and gave her solo debut with the Popper Hungarian Rhapsody. She has received recognition at the state level for her chamber and orchestral playing, including participation in the Wisconsin High School State Honors Orchestra and the Wisconsin State Solo and Ensemble Festival.

This June, Holly will join as a 2014 Fellow of the Immanuel and Helen Olshan Texas Music Festival, where she will study with Norman Fischer and Brinton Smith.

Suah Kim, a native of South Korea, started playing cello at the age of ten. In 2006, she came to the United States and received Bachelor's degree and Master's degree with merit scholarship from Peabody Conservatory of the Johns Hopkins University as a student of Alan Stepansky. She has been awarded prizes in the Music Journal Competition, Sung Shin Women's University Competition, and Hyupsung University Competition in Korea. She has performed as a soloist with Sunhwa Arts High School Orchestra, New Seoul Philharmonic Orchestra in Korea. She attended Busan Music Festival, studying with Fred Sherry, Beijing International Music Festival and Aspen Music Festival, studying with Richard Aaron. She was a member of Aspen Festival Orchestra and principal of Aspen Opera Theater Center Orchestra. She performed in master classes with Laurence Lesser, David Geringas, Richard Markson, Eileen Moon, and Peabody Trio. She is currently pursuing a Doctor of Musical Arts degree in Boston University with Michael Reynolds.

Cellist, **Yoonhee Ko**, began her musical studies at the age of 5. She is a prizewinner of many competitions in Korea and the US, including the Eum Yeon Competition, Hanyang University Competition and the Coleman Chamber Music Competition. She has performed at the Sejong Arts Center, Kim Young Eue Hall, Seoul Arts Center, Carnegie Hall, Kennedy Center and the Symphony Hall. Ms. Ko has been a soloist with the Deokwon Symphony Orchestra and with the Ewha Woman's University and Boston University Orchestra as a winner of their concerto competitions. Most recently she appeared as a soloist with the Boston Pops and performed Tchaikovsky Rococo Variations. She has participated in the Banff Chamber Music Festival (Canada), the Norfolk Chamber Music Festival (U.S.A.) and the Great Mountain Festival (Korea). As a result of the Aldo Parisot Prize, Ms. Ko received her Master of Music Degree and Artist Diploma from the Yale School of Music. She is currently pursuing her Doctorate of Musical Arts at Boston University under the tutelage of Rhonda Rider.

Cellist **Hwakyung Jang** was born in South Korea. Ms. Jang earned Bachelor and Master of Music degrees from Manhattan School of Music, where she studied with Professor Marion Feldman. Hwakyung Jang was granted the Barbara Krakauers First Prize Award by Associated Music Teachers League, Inc. She took part in the master classes with Richard Aaron, Youngchang Cho, Anita Leuzinger and Richard Tunnicliffe, and participated in Kurt Masur's conducting seminar and orchestra performance. Ms. Jang won the Young Musician competition and performed in Weill Carnegie Hall. She took part in the concert "A Tribute to Pablo Casals cello collaboration" directed by Marta Casals Istomin and Bonnie Hampton. Ms. Jang is currently pursuing Doctor of Musical Arts degree in Boston University under the tutelage of Professor Michael Reynolds.

Cellist **Hyun-ji Kwon**, a native of Korea, is an active performer as a soloist and a chamber musician. She has performed in numerous concerts, festivals and masterclasses in USA, Korea, Japan and Europe. She earned her Bachelor's degree from Ewha Womans University in 2005. In the following year, she came to Boston, USA and studied in New England Conservatory and earned a Master's degree in 2008 as well as a Graduate Diploma in 2009. She has completed studies with Sang-min Park, Sung-won Yang, William Bai, Natasha Brofsky. She has also performed in masterclasses for renowned cellists such as Natalia Gutman and Anner Bylsma.

She is the winner of several competitions held in Korea including Seoul Symphony Orchestra competition and Seoul Youth Chamber competition. She also performed as a soloist in 2003 and 2004 with Ewha orchestra, in which she served as a principal cellist. As a dedicated chamber musician, she has collaborated with various musicians and performed in venues including Jordan Hall and Tsai Performance Center. Recently, she earned her Doctoral Degree from Boston University under the guidance of Rhonda Rider. Ms.Kwon joined as a cello faculty at Boston University Tanglewood Institute in summer 2013.

Stephen Marotto is currently a Doctoral of Musical Arts candidate at Boston University under the direction of Michael Reynolds. Stephen hails from Norwalk, Connecticut where he began his cello studies at the age of 8. Stephen holds a bachelors degree with honors from the University of Connecticut and a Masters degree from Boston University. His previous teachers include Kangho Lee and Marc Johnson. Stephen is very passionate about contemporary music, and frequently performs in the Boston area. When he's not playing cello, some of Stephen's hobbies include hiking and climbing mountains.

Canadian-Korean cellist **Katie Youn** has appeared in concerts throughout the United States, Canada, Germany, Korea and Japan, in venues such as Symphony Hall and Jordan Hall in Boston, Suntory Hall and Minatomirai Hall of Japan, Orpheum Hall in Canada and St. Peter's Basilica in Vatican City. During the summers, she has performed in festivals including the Banff Center, Aspen Music Festival, and the Kronberg Academy's Cello Festival. As a teacher, she is currently on the faculty at the Salvation Army Kroc Center of Boston and maintains a private studio for non-major students at Boston University. This summer, she will be teaching private lessons and coaching chamber music at Belvoir Terrace, a summer camp for girls in Lenox, MA. Katie began her musical training in Canada at the age of seven and graduated Bachelor of Music and Master of Music with honors at the New England Conservatory, studying with Yeesun Kim. Her former chamber music mentors include members of the Borromeo, Cleveland, Juilliard, Orion, and Muir String Quartets. She is currently pursuing the Doctor of Musical Arts at Boston University under Michael Reynolds. Katie plays on an Oreste Martini cello made in 1935 and a custom-made bow by Benoit Rolland. When she is away from the cello, she enjoys painting and writing poetry, and recently, she received New England Conservatory's Poetry Prize.

Sara Wilkins is currently pursuing her doctorate at Boston University. After picking up the cello in a Tampa public school and joining the local youth orchestra she became enamored with the possibilities of a life in music. Sara is currently on faculty at the Performing Arts Center of MetroWest and WashTone Performing Arts. She has experience teaching cello, violin, group strings, sight-singing, dictation, and general music. As a chamber musician, Sara has been coached by and played in masterclasses for distinguished artists such as the Cavani Quartet, Alice Schoenfeld, Richard Aaron, and Helga Winold. She has performed with the American Chamber Opera and toured as a guest artist with the Tarab Cello Ensemble.

Sara advocates contemporary music through her solo recitals and as a regular participant at Music from Salem's Cello Seminar. She has collaborated with composers including Richard

Wernick, David Rakowski, and Augusta Read Thomas, and she performed in the orchestra for *Robert Helps: Orchestral Works* released by Albany Records in 2009. An active freelancer in the Boston area, Sara enjoys playing everything from orchestral music to microtonal rounds.

Sara is a member of the American String Teachers Association. She earned her master's degree at the Roosevelt University and graduated summa cum laude from the University of South Florida, where she also received the Music Teachers National Association Student Achievement Award. Her teachers include Scott Kluksdahl, Richard Hirschl, and Rhonda Rider.