

ALEA III

Contemporary Music Ensemble in residence at
Boston University since 1979

Theodore Antoniou, *Founder*

Echoes of a Legacy in Teaching and Composing: A Tribute Concert The Music of Sam Headrick

February 5, 2025, 7:30 p.m.

Tsai Performance Center
685 Commonwealth Avenue, Boston

Co-Sponsored by ALEA III
and the Boston University Department of Composition and Theory

Curator of tonight's event:

Panos Liaropoulos

President, ALEA III
Associate Professor, Berklee College of Music

PROGRAM

All works composed by Sam Headrick

In Memory Of - for violin, viola and cello (2001)

Dedicated to Theodore Antoniou

- I. Prelude
- II. Presto! Viola
- III. Elegy
- IV. Presto! Violin
- V. Dance and Postlude

Krista Buckland Reisner, *violin*
Peter Sulski, *viola*
Ariana Falk, *violoncello*

HOSTAGE, an opera (2007)

This excerpt is a 12-minute continuous scene from Act II

1. Laura's Rage
2. Laura's Dream
Laura dreams of having a romantic dinner with her husband, Jonathan, who remains a hostage of 3 years
3. Do You Remember?
Laura's dream continues - after dinner Jonathan asks Laura to dance

Carley DeFranco, *soprano*
Gregory Zavracky, *tenor*
Constantine Finehouse, *piano*

Musical Poem 323 for Violin and Piano (2024)

Premiere Performance

Krista Buckland Reisner, *violin*
Constantine Finehouse, *piano*

--- INTERMISSION ---

quartet for Bb Clarinet and String Trio (1974)

Francisco Noya, *conductor*

Bill Kirkley, *clarinet*

Rohan Gregory, *violin*

Peter Sulski, *viola*

Ariana Falk, *violoncello*

Quintet in 4 Movements (2024)

Dedicated to Kathryn Marshall Headrick

- I. Twittering
- II. reminiscence
- III. lyrical fantasy
- IV. Polyphonic Fantasy

Francisco Noya, *conductor*

Dianne Spoto, *flute/piccolo*

Bill Kirkley, *clarinet/bass clarinet*

Rohan Gregory, *violin*

Ariana Falk, *violoncello*

Constantine Finehouse, *piano*

Please join us for a reception in the Castle,
225 Bay State Road, following tonight's concert.

Echoes of a Legacy in Teaching and Composing: A Tribute Concert The Music of Sam Headrick

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Professor **Samuel Headrick** was a member of the Department of Composition and Theory and the School of Music faculty since 1981 until his retirement in 2022. Sam received his bachelors and master's degrees from the University of North Texas before earning his Ph.D. in Composition at the Eastman School of Music, where he studied with Samuel Adler, Warren Benson, and Joseph Schwantner. He also studied composition with Martin Mailman and James Sellars. Other studies include horn with Roland Pandolfi, guitar with Alan Rosenkoetter, and electronic music with Barry Vercoe, James Dashow, and Allan Schindler.

Prof. Headrick's compositional style is melodic and richly contrapuntal, featuring tonal textures combined with a fascinating, personal chromaticism. His music demands much of performers in ways that yield astonishingly impressive and invariably satisfying results. One reviewer said of his music: "another tone of voice altogether...expansive melodic lines of unmistakable nobility... the ending was very beautiful, and eloquent". Another reviewer said: "brimming intelligence...a uniquely twentieth/twenty-first century interpretation of tension/resolution...never is the musical sacrificed to the merely virtuosic...an intellectual yet visceral work...very much its own piece". Yet another reviewer said: "imaginative, exciting...original...delightful...could easily become standard repertoire...very well crafted, filled with exciting and expressive music...this is a first-rate product...there aren't any negatives". Some of Sam's larger works are *The New Kid*, a ballet which he describes as a Choreo-Drama, *Symphony No. 2* subtitled *Hope Rising*, and his full-length opera *Hostage*. Other notable works include

Brass Quintet No. 1 subtitled *Passages*, *Brass Quintet No. 2*, *Polyphonic Fantasy* for string quartet, *Silver Fanfare* for brass quintet, *Piano Album*, an ongoing series of pieces for solo piano, *Five Movements* for mezzo-soprano, flute, and piano, *Suite* for solo double bass, *Divertimento* for five instruments, *Awakenings* for orchestra, *Elegy* for orchestra, and *A Breaking of Waves* for chamber orchestra. *Concertante 314: Concerto for Double Bass and Orchestra of Seven Double Basses* was composed for Boston Symphony Orchestra principal contrabass Ed Barker and premiered at Seiji Ozawa Hall by Prof. Barker and Fellows of the Tanglewood Music Center. Portions of *Symphony No. 2*, *Hope Rising*, have been performed by the Boston University Symphony Orchestra, and a chamber version of *Hostage* was premiered with six performances by the Boston University Opera Institute. Sam has had performances and commissions from organizations such as the St. Louis Symphony Chamber Players, ALEA III, the Atlantic Brass Quintet, the Huntington Theater Company, the Boston University Mainstage Theater, Dinosaur Annex Music Ensemble, the Concordia Trio, the Esterhazy String Quartet, the Synergy Brass Quintet, the Boston Conservatory Wind Ensemble, the Armory Brass Quintet, and Boston Musica Viva. He has also had performances and commissions at festivals such as the Warebrook Contemporary Music Festival in Vermont, the Savannah Onstage International Arts Festival, the Fourth Annual New York City Festival of New Trumpet Music, and the Iraklion International Festival of the Arts. Other performances include those by baritone Sanford Sylvan and pianist Konstantinos Papadakis, and at the International Trumpet Guild Convention, Samford University, the Nantucket Musical Arts Society, and the Tubists Universal Brotherhood Association (TUBA) International Convention.

Sam has presented his music and given lectures and master classes at UC Berkeley, Williams College, Trinity College, UCLA, M.I.T., the Peabody Conservatory, the Eastman School of Music, the University of North Texas, the University of Arkansas, the Berklee College of Music, the Boston Conservatory, and for both the St. Louis Symphony Orchestra and the “Dinner at Symphony” series for the Boston Symphony Orchestra. He has also given several presentations for the Boston University Tanglewood Institute Young Artists Composition program. He has been a Visiting Instructor at the State University of New York at Potsdam and a Visiting Associate Professor in Composition at Brown University.

Prof. Headrick has been Guest Conductor for the St. Louis Symphony Chamber Players' On-Stage Series, and Music Director and Composer for the Huntington Theater Company's production of *Twelfth Night*. He has also been conductor for the Boston University Contemporary Collegium, the new-music group Underground Composers, and for the second annual New Music Festival at the Crane School of Music.

Some of the honors Sam has received include a National Endowment for the Arts Composers Fellowship, a National Endowment for the Arts New Works/ Collaborative Fellowship, and a Massachusetts Artists Foundation Fellowship in Composition. He has been Artist-in-Residence at the Berklee College of Music and Guest Composer at Webster University. He was twice Composer-in-Residence with the St. Louis Symphony Orchestra. He received an International Commission Award from the Ernst von Siemens Music Foundation based in Munich and he was a finalist in several other notable competitions. He has also received two Meet the Composer Grants and annual awards from the American Society of Composers, Authors, and Publishers. Boding well for his future, at the age of 15 Sam was the subject of a feature article in the *St. Louis Post Dispatch* for winning First Place Virtuoso Prize at the Mid-America Music Association Convention.

Prof. Headrick received significant funds as principal investigator for a grant to develop the School of Music's electronic music studio from its infancy and served as the studio's director in its early years. He has taught a large variety of courses – 35 different ones – during his time at B.U., from music theory for non-majors through advanced analysis classes. His course “Jazz and Pop Arranging” was the first course in popular music offered in the School of Music. He was advisor and reader for many master's theses and doctoral dissertations. Outside of BU, he has been Treasurer of ALEA III and on the advisory board of several other ensembles. He has been an external evaluator for promotion and tenure cases and has been an adjudicator for both the ALEA III International Composition Competition and the Kucyna International Composition Competition. He has given a significant amount of service to his community in Waltham.

Sam would say that he successfully used the mimeograph machine before there were copiers and taught well with his hands covered in blue ink. He always graciously agreed to teach courses that were necessary and vital for the curricula of all students in the School of Music. His teaching style provided a rich context and encouraged proactive learning. Students found him to be a kind, compassionate, patient, and helpful teacher, and he was always in strong

demand as a composition instructor. He was enormously supportive of his students in his enthusiastic encouragement of their talent and faithful attendance at their events. Sam's composition lessons focused on leading students to insights about their own music through a dialogue of continuous questions and commentary. Many of his former students are having fine careers in the musical world, and several have won very impressive national and international awards. One former student was co-winner of the Toru Takemitsu International Music Competition. Another won the National Band Association Composition Competition. Still other former students hold professorial positions at universities and conservatories. Sam has accumulated a collection of around 500 letters of recommendation, attesting to his magnanimous support of students in both the classroom and from his composition studio as well as colleagues in the School of Music and musicians in the professional world.

Over the course of 41 years at Boston University, Professor Sam Headrick was without fail positive, encouraging, warm, devoted, responsible, and enthusiastic, and he was an absolutely essential part of both the Department of Composition and Theory as well as the entire School of Music during this time. Our colleague Prof. Ketty Nez has said "Sam is generous, warm, terribly witty. We'll chat about teaching, music, and life, and he always has great insights to share. We also swapped a lot of helpful tips about back treatments and different doctors in the Boston area. Dedicated to his students' growth, Sam is a true teacher. I was lucky to have him as a colleague for so many years." The concert tonight is a tribute to this wonderful colleague and friend, a man of truly great talent, dedication, honor, kindness, and integrity.

Martin Amlin
*Mildred P. Gilfillan Professor of Music
Chair, Department of Composition and Theory
School of Music
College of Fine Arts
Boston University*

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The musicians



Francisco Noya is now in his seventh season as the Music Director of the Boston Civic Symphony Orchestra. His reputation for versatility and expertise in conducting both symphonic and operatic works has established him as a prominent figure in the Boston and New England music communities.

Noya's rich conducting experience includes past positions as Resident Conductor of the Rhode Island Philharmonic Orchestra, Music Director of the New Philharmonia Orchestra and Longwood Symphony Orchestra, and conductor of the Berklee Contemporary Symphony Orchestra. He also holds the distinction of being a member of the conducting faculty at the Berklee College of Music.

Noya's professional journey began in Venezuela as conductor of the Youth Orchestra of Valencia, one of the original ensembles of "El Sistema." He later earned advanced degrees in composition and conducting from Boston University, serving as assistant conductor for the Caracas Philharmonic and the Teatro Teresa Carreño. In the U.S., he made significant contributions as Music Director of the Empire State Youth Orchestra, leading them on European tours and performing at renowned venues such as Carnegie Hall and Tanglewood.

Noya has appeared as guest conductor with numerous orchestras, including the Boston Symphony and Boston Pops, Ravinia Festival Orchestra, Baltimore, Nashville, San Antonio and Omaha Symphonies, he has also made international appearances with orchestras in Argentina, Brazil, Peru, Austria, Bulgaria, Czech Republic, Spain, Italy, and Russia.



Described as "sunny", "supple" and "soaring," soprano **Carley DeFranco** gives meaningful performances in Boston and beyond. Carley's favorite performances include a 'Concert in the Courtyard' with Boston Lyric Opera at the Boston Public Library, a fully staged *Les Illuminations* (Britten) with Emmanuel Music and Urbanity Dance choreographed by Shura Baryshnikov, singing and dancing onstage as a siren with Boston Ballet and Lorelei Ensemble in *La Mer*, the premiere of *Lost Birds* by Christopher Tin with VOCES 8, and a site-specific staging of *Frauenliebe und Leben* with Boston Opera Collaborative.

More recent and upcoming performances include *Mass in B Minor* with Jos van Veldhoven (Oregon Bach Festival), *Knoxville: Summer of 1915* and *Mahler 4* (Symphony NH), *La Bonne Chanson* (Emmanuel Music), *Handel Messiah* (Worcester Chorus), Beethoven's *9th* (Lexington Symphony), *St. Matthew Passion* (Emmanuel Music), Rossini's *Giunone* (Back Bay Chorale), Mozart

Requiem (Falmouth Chorale), Respighi *Il tramonto* (Monadnock Music), selections from the Bolivian Mission baroque (Sarasa Ensemble), and her German debut at Bachfest Leipzig with Emmanuel Music. Carley is the founder of DeFranco Music LLC, which partners with local schools to offer in-school music lessons. She is a voice Instructor in Harvard University's Holden Voice Program and offers private lessons (in-person or online) from her home studio. More info can be found at www.carleydefranco.com



Praised for his “musically deployed light tenor voice” (*Opera News*), “strong comic singing” (*Boston Globe*), “clarion tone,” and “glowing intensity” (*Boston Musical Intelligencer*), tenor **Gregory Zavracky** is a dynamic presence on opera, concert, and recital stages.

Recent performances include *La Belle Hélène* with Odyssey Opera, Handel’s *Messiah* with the Rhode Island Philharmonic, Matt Aucoin’s *Crossing* with American Repertory Theater, Count Almaviva in *The Barber of Seville* with Townsend Opera, Britten’s *Les Illuminations* with Aurea Ensemble, and Tamino in Boston Lyric Opera’s *The Magic Flute*. He has also performed *The Tempest* with the Henry Purcell Society of Boston, Monteverdi’s *Vespers* with Harvard Radcliffe Collegium, Haydn’s *Lord Nelson Mass* with Back Bay Chorale, and roles in *Gianni Schicchi*, *Don Pasquale*, and *Così Fan Tutte*.

Gregory is an assistant professor of music at Boston Conservatory and has taught at the University of Connecticut and Brown University. He has published extensively in the *Journal of Singing* on topics including Libby Larsen, Tom Cipullo, Harry T. Burleigh, and Margaret Bonds. His article on Bonds’ *Four Songs* appears in the January/February 2025 issue.

Gregory earned his Doctorate of Musical Arts from Boston University. He holds a Bachelor of Arts in music from Emory University and two Master of Music degrees in voice performance and opera studies from New England Conservatory, where he studied with Edward Zambara.

As a composer, Gregory has received commissions and awards for his music, available on his Soundcloud page: soundcloud.com/greg-zavracky/sets. An album of his art songs will be released by Navona Records this year.



Pianist **Constantine Finehouse** has performed extensively in the US and abroad, including in Salzburg, Trieste, London, Ghent, Moscow, St. Petersburg and Odessa. His 2009 solo release, “Backwards Glance,” interweaves works by Brahms and Richard Beaudoin. “The Bolcom Project”, made in collaboration with his American Double partner, violinist Philip Ficsor, included an Albany Records two-CD album and a national tour with concerts in Boston, New York, Denver, Santa Barbara, Spokane and at Yale University. Fanfare praised the recording as “indispensable to any serious collector with an interest in later 20th-century duo repertoire for violin and piano.” The American and European premieres of William Bolcom’s Horn Trio, in collaboration with Ficsor and Steven Gross took place in the summer and fall of 2018. The work, commissioned by the group, was recorded at the Martinu Hall in Prague and released on Naxos Records in December 2021. Finehouse’s recording of Bolcom’s piano solo works for Naxos saw its world-wide launch in December 2017. His latest album “The Brahms Age”

on Hänssler Classic with violinist, Daniel Kurganov, follows their 2021 release “Rhythm and the Borrowed Past” on Orchid Classics and “Between the Notes” on Spice Classics in 2018. “Settling Old Scores” with cellist, Sebastian Bäverstam, duo’s second release, features sonatas by Brahms and Shostakovich. During recent concert seasons Finehouse has performed at the Mozarteum (Salzburg), Miaskovsky Hall (Moscow Conservatory), Merkin Recital Hall, Weill Recital Hall (Carnegie Hall) and Jordan Hall (Boston), as well as at Harvard, Yale, and Emory universities, and St. Vincent’s and Elmira colleges, among others. With degrees from Juilliard and Yale, Finehouse teaches at New England Conservatory, and serves as Visiting Artist/Faculty at Westmont College, CA.



Dianne Spoto has enjoyed an exciting career as a flutist for over 25 years and is actively engaged in Boston’s vibrant and varied music scene. The *Syracuse Post Standard* has described her playing as “fearless and deeply soulful,” with an “effortless technique, perfect for Mozartian filigree.”

Ms. Spoto enjoys a robust freelance career, performing regularly with the Boston Philharmonic Orchestra, Boston Modern Orchestra Project (BMOP), Portland (ME) Symphony Orchestra, Vista Philharmonic, and various musical theatre and chamber ensembles including VentiCordi, Music Worcester, and the Bach, Beethoven & Brahms Society. She has served as principal flutist of the Lexington Sinfonietta and the Lyric Opera Theater Orchestra in New York, and is a founding member of the Passero Ensemble. She has appeared on MTV, VH1, CBS and NBC News, and served on the New York’s Learning Annex panel “How to Succeed in the Music Industry.”

A Syracuse, NY native, Ms. Spoto completed her Bachelor’s Degree at the New England Conservatory, and her Master’s at Mannes College of Music in New York City. She studied with world-renowned flutists Paula Robison, Leone Buyse, Julius Baker, and Judith Mendenhall. Ms. Spoto has performed in concert halls nationwide, including Lincoln Center, Symphony Hall in Boston, Metropolitan Museum of Art in New York, and Jordan Hall. As a concert soloist, Ms. Spoto has performed with the Syracuse Symphony, and was awarded top prizes in several competitions, including the James Pappoutsakis Flute Competition and the Syracuse Symphony Young Artist Competition.



Clarinetist **Bill Kirkley**, A.D., is a versatile orchestral musician, recitalist, chamber performer, and educator whose playing has been described as “emotional, committed, and intensely exciting” (*Boston Globe*) and “a musician in total command of his instrument” (*Boston Musical Intelligencer*). He has performed in renowned venues, including Carnegie Hall, Avery Fisher Hall, Symphony Hall Boston, and the Royal Albert Hall.

As a principal clarinetist, Bill plays with the Lexington Symphony (co-founder), Cape Ann Symphony, and the Albany Symphony, where he is also solo bass clarinetist. He frequently performs with the Boston Symphony, Boston Pops, Boston Ballet, and New York City Ballet. A sought-after concerto soloist, he has appeared with the North Arkansas Symphony, Mesquite Symphony, North Shore Philharmonic, Gordon Symphony, and Cape Ann Symphony.

Dedicated to chamber and contemporary music, Bill is the clarinetist for Triage Woodwind Ensemble, Boston Musica Viva, and bass clarinetist for Improbable Beasts, North America’s premier professional bass clarinet ensemble. He has collaborated with leading composers, including Joan Tower, Gunther Schuller, and John Harbison. His recording of Bernard Hoffer’s *Camarata IV*, a concerto for clarinets written for him, was released in 2020 to critical acclaim. Bill has recorded extensively on labels such as Albany, Naxos, and Centaur and is featured on the Grammy-winning recording of John Corigliano’s *Conjurer* with Evelyn Glennie.

An experienced educator, Bill serves on the music faculties of Gordon College, Berklee College of Music, the College of the Holy Cross, and Groton Hill Music. His performances have been heard on WGBH Boston, the BBC, and even in *SimCity BuildIt!*

Bill studied at the University of Arkansas, Northwestern University, and Southern Methodist University with esteemed teachers Robert Marcellus, Anthony Gigliotti, and Robert Umiker.



“Things done right..”(Boston Globe), “...Excellent left hand..”(Toronto Star), and “...lovely tonal bloom...” (LeDROIT), describe performances of violinist **Krista Buckland Reisner**. Over the past 25 years, she has performed with well-known and diverse musicians from Leonard Bernstein to John Williams, Anton Kuerti, Placido Domingo, Brian Wilson, Smokey Robinson, and Diana Krall. Krista has performed across North America, Europe, Russian and New Zealand, including performances at Carnegie Hall, La Scala, and the Boston Esplanade on July 4th with the Boston Pops.

Passionate about opera, Krista served as Principal Second Violin of the Canadian Opera Company Orchestra, Concertmaster of Opera Boston, performed Wagner’s “Ring Cycle” with the Arizona Opera and played in the Santa Fe Opera Orchestra. An early music aficionado, Krista performed with

Canada’s Aradia, Boston Baroque, and is currently a tenured member of the Handel and Haydn Society. She is also on the roster of the Boston Pops Esplanade Orchestra.

Krista’s love of chamber music led her to join Worcester Chamber Music Society 19 years ago, after playing in the QX string quartet for many years prior with fellow WCMSers Peter Sulski and Rohan Gregory. Her commitment to bringing this art form to the Worcester community also included taking on administrative roles within WCMS as the organization grew. These included acting as General Manager and managing the Summer Festival and Music Camp for six years. In addition to maintaining her active chamber music and orchestra life, Krista’s musical interests include exploring other musical styles and instruments, including jazz improv, Swedish nyckelharpa, and piano.

More info can be found at <https://www.kristabucklandreisner.com/>



Rohan Gregory is a violinist who has cultivated a wide-ranging expertise in chamber music, new music and world music. He is a core member of the Worcester Chamber Music Society and has played with the Apple Hill Chamber Players, the Ancora Ensemble and award-winning Boccherini Ensemble and was also a founding member for ten years of the Arden String Quartet, performing new music concerts in New York, Boston, Amsterdam and St. Petersburg, Russia. He has recorded on for Centaur records.

On the world music scene, Rohan has toured extensively. His travels have taken him to Europe with the Klezmatics, to Thailand with multi-ethnic flute player Abbie Rabinowitz, to India with the Indo-jazz group Natraj and to the U.S. west coast with Sophia Bilides Greek Folk Ensemble. Recently he has played nationally and internationally with the flamenco guitarist Juanito Pascual. Locally, Rohan is a member of the Lyric Opera Company and the

Boston Modern Orchestra Project. He coaches chamber music for the Walnut Hill School, teaches at the College of the Holy Cross, and spends his summers coaching at the Apple Hill Center for Chamber music in New Hampshire, at Music at Port Milford in Ontario, Canada, and at WCMS’s ChamberFest Music Camp.



Peter Sulski has performed in over 30 countries as a member of the Apple Hill Chamber Players, London Symphony Orchestra, Academy of St.-Martin-in-the-Fields, Cyprus Chamber Orchestra, and Al Kamandjati Baroque Ensemble (Palestine). He returned to his native Worcester in 2002, after holding the position of Head of Strings of the Edward Said National Palestinian Conservatory.

Mr. Sulski is a co-founder and member of the Worcester Chamber Music Society. He is an educator with the society's Neighborhood Strings, a free program for disadvantaged youth. Peter is also the founder of Chapel Royal Concerts in Brighton, England, now entering its 25th season, presenting over 40 concerts annually.

He currently appears as principal violist with Odyssey Opera, Camerata New England, and the Orchestra of Indian Hill. Other chamber music activities include the Pedroia quartet, (along with Jae Lee, a founder of A Far Cry), the Chameleon Ensemble, duo partnerships with pianists Yundu Wang and Jonathan Yasuda, Boston Musica Viva, Clark 2021 Contemporary Ensemble, and the Al Kamandjati Baroque Ensemble. Other activities and professorships include Concert Master of Bach Consort, specializing in baroque violin concertos, and positions at Assumption University, and Worcester State University.

He received his undergraduate education at the Eastman School of Music and holds Artist Diplomas from the Banff Centre for the Arts and the Royal Academy of Music, London. Peter is a former fellow of the Tanglewood Music Center. Mr. Sulski is a United States Cultural Envoy to Jerusalem for his work bringing music to young Palestinians living in refugee camps. He is also a solo recording artist for Parma Records.

More info can be found at <https://petersulski.com/>



Cellist **Ariana Falk** has appeared around the world as a multi-faceted musician committed to bringing passionate, innovative performance to the stage. As a recitalist and chamber musician, she has appeared at Carnegie Hall, Jordan Hall, Mechanics Hall, Sprague Hall at Yale, the Kennedy Center, and the Chapel Royal series in Brighton, U.K. She has also appeared as a guest artist on the Marlboro College and Longy School of Music Faculty Artist series, live on WGBH Boston and WVPR, and at the Al Kamandjati Festival in Ramallah and Jerusalem.

Ariana combines performance with a passion for forging new paths in teaching artistry. She is the founding Program Director of Neighborhood Strings, a community-based program of the Worcester Chamber Music Society that offers intensive music education to youth from underserved neighborhoods. She currently serves as Education Director and a cellist of the Worcester Chamber Music Society, Director of Neighborhood Strings, and Director of ChamberFest. Ariana is on the music faculty of Clark University.

Ariana received a Doctorate of Musical Arts from Boston University and Master of Music and Artist Diploma degrees from the Yale School of Music, where she was recipient of the Aldo Parisot Prize. She received her Bachelor of Arts in English from Yale College. She has appeared as soloist with orchestras around North America, including Portland's Columbia Symphony, the Olympia Symphony, Yale Bach Society, and the Sounds of Stow Orchestras. She is a former Fellow at Community MusicWorks, the Providence organization committed to creating an urban community through music education and performance.

Ariana was a Fulbright Scholar to Germany, and she now serves as Music Director of the Massachusetts Fulbright Association. She has served on the chamber music faculty of Brown University and on the faculty of the Boston University Tanglewood Institute. Other appearances include the Norfolk Music Festival, the Garth Newel Music Center, the Banff Centre, and the Juilliard, Great Lakes, and Deer Valley festivals.

A passionate advocate for contemporary music, Ariana has premiered dozens of new works and is committed to performing and celebrating the music of our time. She worked with Joan Tower, was a member of the Norfolk Contemporary Ensemble, and gave the Heidelberg premiere of Luciano Berio's Sequenza XIV.

More info can be found at <https://www.arianafalk.com/>

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The works

In Memory Of was written for the Concordia String Trio at the request of Andrew List and was premiered in March 2002 in Boston. I was composing a movement of this trio that was originally intended to be a light-hearted three-part invention, but upon seeing the airplanes crashing into the Twin Towers, the movement transformed in character, pacing, and texture into a more somber Elegy.

Due to the profound impact this terrorist attack had upon our lives, for the first performances of the full composition I placed the Elegy as the last movement, with the Dance and Postlude being the middle movement. While the sense of loss from this terrorist attack will never be forgotten, as time passed I wanted the composition to better represent the resilience and joy in living that is imperative for humans to reclaim following a loss. Therefore, I moved the Elegy to the center movement, and the celebratory Dance and Postlude to the conclusion.

As the piece developed, it became clear that the overall dramatic and musical shape should be a large arch form. The Prelude begins and the similar music of the Postlude ends the piece. Likewise, the 2nd and 4th movement Prestos are intimately related, the 2nd a Presto for viola and the 4th a presto for the violin.

The first phrase composed for the Dance was written suddenly in one 10-minute time period, but I could not make progress composing any more of the movement. When I finally figured out that this originally composed phrase was about as climactic of a phrase that any String Trio could produce, I determined that I should place this original phrase far into the body of the movement to serve as its climax. In order to make this work musically and dramatically I adapted a literary form called "The Well Made Play," where the climax of the play is determined and written first, and then in all of the scenes that precede it, the playwright uses the dialogue and events in order to sneak in clues so that everything leads to a powerful and convincing climax in a logical and natural way. While this isn't a musical form, it turned out to be a wonderful overall structural idea for how I should compose my Dance. Following a brief pizzicato introduction using chords from the Prelude, I simply deconstructed the full-out 3-part counterpoint of the originally composed phrase, beginning instead by presenting it with the cello melody fairly complete, but accompanied by only one of the other voices in a highly skeletal pizzicato presentation of their melody. This saved room for further statements that would become increasingly more complete, ever-growing and eventually reaching the full-out climactic phrase of 3 melodies being played simultaneously in the 3-part counterpoint climax that was the first music composed for the Dance movement.

As a contrast, a second texture and music section recurs with all instruments playing harmonics. While the conception for the Elegy was in response to the loss of life on 9/11, the Elegy has evolved to express my sense of loss, and simultaneously my sense of deep appreciation for loved ones who have truly impacted my life in so many invaluable ways, and who will always be so dearly missed. Tonight's performance is dedicated to Theodore Antoniou, whose spirit still lives within me and continues to make me who I am.

Overview of the Opera **HOSTAGE**

The opera is told through the dreams of Jonathan (an ambassador and statesman who is being held hostage by terrorists), and his wife Laura (who has dedicated her life to freeing him). The plot interweaves their personal struggles with the current hostage crisis. Jonathan and Laura's inability to communicate has fractured their relationship, and, in essence, they are held hostage by one another emotionally. Likewise, we find nations feuding to resolve historic claims. These patterns of behavior are seen as ancient and similar whether you are dealing with an individual or a nation.

Hostage exists in three versions: as a 3-ACT OPERA with full orchestra, as a 1-ACT OPERA with piano accompaniment, and as a 60-MINUTE VIDEO OPERA which is available to view on my website - www.samheadrick.com. The conception and libretto are by Craig Wich, and I composed and orchestrated the music.

In this excerpt (from Act II, Scene 2) Laura has just returned from a very confrontational meeting at the state department where she has been unsuccessful in obtaining her government's commitment to begin a more aggressive strategy in order to secure her husband's release. Bitter, frustrated, and seething with rage, she returns home. She realizes her own government has concerns that do not place a high priority on pursuing her husband's release. Exhausted she imagines Jonathan and eventually falls asleep. In her dream, they are at an elegant restaurant enjoying a romantic dinner, and Jonathan asks her to dance. Although it is only a dream, all barriers melt away with their deep, true love revealed in part three of this excerpt, "Do You Remember?"

1. Laura's Rage

LAURA

"Bureaucratic incompetents...

fools...idiots...

content with their paranoia.

Damn them!!!

They have no intention of helping me...

Damn them! and damn you Jonathan!

Why did you have to leave me?

Just another crisis, you said...

'Don't wait up baby...

I'll be home a little late...'

Damn you!"

JONATHAN

"It was important work."

LAURA

"It was a waste of time."

JONATHAN

"I had to go."

LAURA

"Of course...you had your career.."

JONATHAN

"I thought you were happy."

LAURA

"I was lonely...

I kept busy...too busy to notice

All the empty rooms and the empty beds..

Where wanting you...I dreamt alone."

JONATHAN

"Forgive me Laura"

LAURA

"Will forgiveness reclaim the past..,

.....or loneliness betray our trust?"

JONATHAN

“Neglect has betrayed us both.”

2. Laura's Dream

JONATHAN

“Here’s to the dreams we dare
and the love we share.”

LAURA

“What wonderful wine.”

JONATHAN

“Ah yes, indeed...
A rich and compelling red,
With an explosive bouquet...wet and dry
And a deep dark mysterious finish.”

LAURA

“You’re insane...”

I love you.”

JONATHAN

“I love you.”

LAURA

“I need you.

How long has it been since we have enjoyed such a romantic evening?”

JONATHAN

“Forever, forever, I love you.”

LAURA

“I miss you, I miss you.”

JONATHAN

“I need you.”

BOTH

“How long has it been since we have enjoyed such a romantic evening?”

JONATHAN

“Forever...”

LAURA

“I love you.”

“And how was your dinner my darling?”

JONATHAN

“The Lamb was splendid...
Perfectly prepared...rare ...dripping red.”

LAURA

“It’s been wonderful.”

JONATHAN

“Now let’s order a tasty dessert,

Maybe ice cream!”

LAURA

“We have to finish our wine.”

JONATHAN

“Perhaps..... perhaps later”

3. Do You Remember?

JONATHAN

“Would you like to dance?”

LAURA

“I would love to.....

Do you remember...”

JONATHAN

“Do you remember...”

LAURA

“when we dared to share our love?”

JONATHAN

“..our secrets and our dreams.”

LAURA

“Those precious nights...”

JONATHAN

“Those precious hours..”

LAURA

“when knowing you I wept.”

JONATHAN

“entangled...we wrested the love
from each other.”

LAURA

“I still feel you.....deep within me...”

JONATHAN

“Did I love too hard
and forget to hold you?”

LAURA

“Was our love a passion ...”

JONATHAN

“Come a little closer.....”

LAURA

“or a secret, Jonathan.”

JONATHAN

“Come a little closer.....”

The moon will keep our secret
And the stars are too busy
glittering with conceit to care.”

LAURA

“Come a little...closer
Kiss me just... a little.”

JONATHAN

“Don't be afraid of my touch
is your heart to be fragile...
Gentle I'll be.”

LAURA

“Gentle is to be kind...
Hold me just a little.”

JONATHAN

“Bring me into your soft center.”

LAURA

“Know me just a little.”

JONATHAN

“Did I love too hard?”

BOTH

“Dance with the wind that I am...
See all the colors that are you, and me.
and all things.”

LAURA

“Love me just a little.”

JONATHAN

“We mustn't love too hard...”

BOTH

“Just enough to know we share
a secret that is...if...
...only for a moment...if only
for a kiss...a touch...or a glance.”

LAURA

“I am all things in you...”

BOTH

“...and you will be my secret...”

JONATHAN

“you perhaps to know
who I am that eludes me.”

BOTH

“Love me please...
Just a little..... just enough to know...”

Musical Poem 323

This duet was completed in October of 2024, and is in one movement of about 8 minutes duration. Tonight is the premiere performance, and its two virtuoso performers, Krista Buckland Reisner and Constantine Finehouse, deserve credit (and have my deepest gratitude) for their extra involvement in preparing the piece for its premiere tonight. To provide context, I sometimes compose a new piece in stages, with subsequent drafts becoming increasingly detailed. One of the most important and essential stages occurs when I examine the composition from the *performers’* point of view. For example, in the String Trio that began tonight’s concert, there is an ostinato pattern in the Dance Movement where the original form (and its own inversion) both must be performed at a fast tempo. When I examined the possible fingering in detail, it became clear that the original notes were impossible to play at the tempo the piece demanded. Therefore, I re-worked the ostinato (and its inversion), changing the pitches, but keeping the rhythm and the spirit of the music, which was now playable at the desired fast tempo. This, for me, is an essential stage in composing. So for ***Musical Poem 323***, while I did pay attention to the playability of the music somewhat during composing it, I did not have time to do a thorough re-editing of the piece from the performers’ point of view before I needed to send the score to Krista and Constantine. Their attitude has been wonderful, and with a few piano chord changes, violin double stop alterations, and other collaborative adjustments made, it’s a highly virtuosic composition - but performable, thanks to Krista and Constantine!

The title ***Musical Poem 323*** was chosen because the work doesn’t follow any pre-conceived, or standard musical form, but the music is often expressive and lyrical, like a poem. The numbers 323 were chosen because of the birthdays of my two youngest grandchildren. Rafael Martin Headrick-Tapia was born last year on March 2nd, and Caroline May Sweder was born on March 23, 2017.

quartet for Bb Clarinet and String Trio (1974).

I composed ***quartet*** a little over 50 years ago, shortly after transferring to the University of North Texas for my junior year, and taking my first courses in contemporary music and music composition. While I had written many compositions during high school and my first years at the University of Missouri at St. Louis for my own progressive/hard rock band, as well as several big-band works for high school and college jazz ensembles, ***quartet*** was my first attempt at writing a composition outside of popular music idioms. I had just spent the summer playing a union gig on guitar in the pit orchestra at a Six-Flags amusement park, so the move from playing the same 30-minute show of pop music 36 times a week, to savoring the expressive outlet of free atonalism, freedom from any aurally recognizable pulse, freedom from typical melody and accompaniment textures, and complete freedom from tonal centers made the act of composing extremely rewarding and memorable for me. Had it not been for my sister Vicky’s sage advice that I needed to enroll in a major school of music, my life would not have been so rewarding and fulfilling.

The overall design of the piece is fairly simple and was sketched out first, as were the dramatic shapes for each solo and the overall composition:

Introduction - free 4-part atonal counterpoint of notes and short motives

Viola Solo - growing in drama (the other instruments continue to comment and play in free counterpoint for all solos until the violin cadenza)

Clarinet solo - growing in drama to a moderate climax, then lowering in intensity

Cello Solo - generally bravura

Violin Solo - (first with all other instruments still playing; then as a solo virtuosic cadenza)

Ensemble Section - in free 4-part counterpoint that grows in intensity while instruments play material from their own solos in free counterpoint with each other; the increasing activity and drama leads to the climax, where the instruments begin to play together rhythmically for the first time leading to the Clarinet playing a rising Major 3rd in extremely long notes, while the strings play powerful chords below it; immediately following the main climax and the top note of the major 3rd, the coda begins.

Coda - softer, slower music lasts about a minute to complete the piece. All four instruments share a pitch for the first time, passing the pitch B3 (a pitch which had not been heard in the previous climactic section) from instrument, sometimes playing the pitch simultaneously.

The composition's duration is approximately 11 minutes, and though not in the key of B, the listener will hopefully find a sense that the drama of the piece has resolved, and have a feeling of a soft landing to conclude the composition.

Quintet in 4 Movements

This composition's materials have a 40-year history, but they became a true Quintet in four movements after the composing I did during the final three months of last year.

The 4th movement, polyphonic fantasy, was originally the finale of a 3-movement 30-minute composition entitled Divertimento. This composition was part of the portfolio of my works that was awarded a Massachusetts Artist Fellowship. As an individual work, it was awarded a performance at Blackburn Hall at Northeastern University by Scott Wheeler and Dinosaur Annex, and a St. Louis Symphony Composer-in-Residence award that included me conducting the work in St. Louis with the principal players of the St. Louis Symphony.

But I was personally never happy with the complete 3-movement composition. I loved the first and last movements individually, but the 2nd movement just did not work for me, and the first and last movement worked better alone, rather than as a 2-movement set. So I put it in the back of my mind that at some point I would write *new movements* to make polyphonic fantasy the finale of a proper suite or sonata.

Therefore, when I had the opportunity to write a composition for a two-week speed competition in 2010, and the instrumentation was for four of the five instruments already in my polyphonic fantasy, I composed these three new movements with the intent that they would become the beginning 3 movements to a 4-movement quintet, with polyphonic fantasy as the finale. After three months of further integrating the 4 movements together, and improving the climax, I finally feel what I set out to do has been accomplished, and I am very happy with tonight's premiere. The first three movements have an overall duration of about 8 minutes, and the finale lasts about 9 minute, for a total duration of about 17 minutes.

Sam Headrick

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- - *Theodore Antoniou*

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