
*Thirty-Ninth Season
2016 - 2017*

ALEA III

Theodore Antoniou,
Music Director

Contemporary Music Ensemble
in residence at
Boston University since 1979

**32nd International
Composition Competition**

**Marsh Chapel
735 Commonwealth Avenue, Boston
November 19, 2016, 7:00 pm**

ALEA III

www.aleaiii.com

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.

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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

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

The ALEA III International Composition Prize was established in 1979 and has also been known under the names of the Politis Composition Prize and the Kucyna International Composition Prize. The purpose of the prize is to promote and encourage the composition of new music by young professional composers of all nationalities under 40 years old.

During the 31 International Composition Competitions produced so far more than 6,500 scores have been submitted and 221 have been performed. All scores are kept in the ALEA III library for the perusal of students, performers and any other interested individuals.

ALEA III, Performing Arts Ensemble in Residence at Boston University, rehearses and performs the compositions 6-8 finalists. ALEA III is well known for its dedication to the presentation of new works and, owing to its flexible instrumentation, is uniquely suited to the performing group for this competition. Among the judges are established composers, performers, professors at several of Boston Universities and Conservatories.

The 2016 Competition is devoted to works for 1-10 bassoons. The competition was announced as part of the 2016 ALEA III Naxos Bassoon Days, a seminar for bassoon performers that took place this past summer during the ALEA III Summer Meetings on the island of Naxos, in the middle of the Aegean Archipelago.

The 2016 ALEA III Composition Competition

Works are competing in two Categories:

1. Works including 2-10 Bassoons
2. Works including 1 Bassoon

The Monetary Prizes

Sponsored by the ALEA III Board of Directors

There are 3 (in total) monetary prizes as follows:

1. Two First Prizes, one in each category (\$800.00 each)
2. One Second Prize will be awarded to a piece from either category (\$400.00)

The Audience Prize

Audience members may award up to two prizes at their discretion.

Performances

In addition to tonight's performances and Prizes, additional works have been receiving performances in several European countries and USA.

More information at:
www.aleaIII.com/competition/2016

Notes

All prizes will be awarded at the end of the concert

ALEA III

Theodore Antoniou, Music Director

32nd International Composition Competition

Saturday, November 19, 2016, 7:00 p.m.
Marsh Chapel
735 Commonwealth Avenue, Boston

Tonight's monetary prizes are sponsored
by ALEA III's Board of Directors

PROGRAM

<i>Vindöga</i>		Jonatan Sersam (Sweden)
<i>Troudadours</i>	Jane Harisson, <i>oboe</i> Janet Underhill, <i>bassoon</i>	Ana Krstajic (Serbia)
<i>The Passage</i>		Vasiliki Legaki (U.K./Greece)
<i>Sands of Time</i>	Chris Watford, <i>bassoon</i>	Chris Hung (Hong Kong)
<i>Earth</i>	Janet Underhill and Reuben Stern, <i>bassoon</i>	Jessie Cox (Switzerland)
<i>Crucifix In A Deathhand</i>		Juan José Bárcenas (Mexico)
<i>Sonata in D minor</i>	Magnus Nilsson, <i>bassoon</i> Aaron Likness, <i>piano</i>	Josiah Sprankle (USA)

Panel of Judges

Yehudi Wyner, *Chair*
Composer, Conductor
Professor Emeritus
Brandeis University

Richard Carrick
Composer, Pianist, Conductor
Chair, Composition Department
Berklee College of Music

Samuel Headrick
Composer
Associate Professor
Boston University

Jonathan Bailey Holland
Composer
Chair of Composition, Theory, and Music History
Boston Conservatory at Berklee
Chair of Composition
Vermont College of Fine Arts

Yuri Mazurkevich
Violinist
Professor
Boston University

Stratis Minakakis
Composer, Pianist, Conductor
Music Theory and Composition Faculty
New England Conservatory

Apostolos Paraskevas
Composer, Guitarist
Professor
Berklee College of Music

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 1,495 works by 857 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. In May 2014, he became a full member of the Academy of Athens.

- - *Eftychia Papanikolaou*

Tonight's conductor and musicians

Holly Choe is a second year conducting masters student at New England Conservatory of Music studying with Charles Peltz. She earned a bachelors of music degree in clarinet performance and music education with Magna Cum Laude honors at the Bob Cole Conservatory of Music at CSU Long Beach, CA. She has studied in masterclasses with teachers Larry Rachleff, Don Schleicher, Neil Varon, Kenneth Kiestler, Diane Wittry, Joseph Gifford, and David Feltner. Passionate about music education, she is the Theory Department Assistant for the NEC Prep programs. In school, she also works as the Student Orchestra Manager and a Graduate Assistant of the Wind Ensemble Department. In the past, she also served as the Associate Conductor of the Four Seasons Youth Orchestra from 2013 - 2015, and the Assistant Conductor of the Shoreline Symphonic Winds from 2013-2014. Along with her conducting positions, she has interned with a film music orchestra, Golden State Pops Orchestra in San Pedro, CA, where she worked on concerts with featured composers such as Danny Elfman, Hans Zimmer, Michael Giacchino, Alan Silvestri, John Powell, Brian Tyler, Lee Holdridge, John Debney, Bear McCreary, Cliff Eidelman, Chris Lennertz, and many more. She made her international conducting debut with CSULB Wind Symphony this past fall at the 2016 Korea International Wind Band Festival in Seoul, South Korea. She is a member of the Pi Kappa Lambda National Music Honor Society and Phi Kappa Phi Academics Honor Society.

The Performers:

Magnus Nilsson (Sweden) and
Janet Underhill (Canada/USA-Boston), *bassoon*
ALEA III - 2016 Naxos Bassoons Days - Faculty

Susannah Telsey, *bassoon and contra bassoon*
Boston based freelancc player

Chris Watford, *bassoon*
New York based freelancc player

Alexis Diamant and
Marios Kapilidis, *bassoon*
ALEA III - 2016 Naxos Bassoon Days participants

Reuben Stern, *bassoon*
First year undergraduate student in Mathematics,
Harvard University

Jane Harrison, *oboe*
Boston based freelancc player

Matt Sharrock, *marimba*
Boston based freelance percussionist and conductor

Pascale Delache-Feldman, *double bass*
Boston based professor and musician

Aaron Likness, *piano*
New York based freelance musician

Tonight's composers and works

Jonatan Sersam was born 1986 in Lövestad and lives and works in Malmö. He's finishing his 7th year at the composition program at Malmö Academy of Music with Prof. Luca Francesconi. At the moment he's studying in Graz in Austria with Prof. Beat Furrer as an exchange student. Jonatan Sersam is working with multi-layered progressions, and examining the perception of different dramaturgical structures.

Vindöga is scored for five principal bassoons, one contra bassoon, marimba, piano and double bass. The title is an archaic Nordic word for window (Vind means wind and öga means eye, so basically wind-eye), and I was attracted by the idea of the eye of the wind observing us, since it carries the thought of nature being ensouled. The musical organisms in *Vindöga* are partly working as a community, with a rhythmic or melodic line being created by several elements, but at certain points, they are processed by the presence of a more fierce and uncontrollable external force.

Ana Krstajic (Serbia) was born in Belgrade 1994 and she is currently studying Master Degree at the Department of Composition and Orchestration at the Faculty of Music in Belgrade in the class of Professor Isidora Zebeljan.

Her work *Suite for piano* was performed at the festival "KoMA" (Young composers concert) 2013, at festival "Festum" (Art students festival) 2014 and at Artz festival (Tuzla, BIH). Her piece *Komarac* (Mosquito) for flute and violin was commissioned by the first flute of Belgrade Philharmonic Orchestra and it has been performed on several occasions in the past year. The piece premiered at SANU (Serbian Academy of Sciences and Arts). Her piece *Tuareg people Caravan* written for string quartet, piano and alto and soprano saxophone was performed at the festival Lasciar Vibrare (Belgrade, 2016). Composition *Harvest* for violin, flute and piano was a commission by the ensemble TrioSingidunum, it was performed in the Student Cultural Centre (Belgrade) 2015. Composition *Daljina iza Tornika* for solo flute was commissioned by the first flute of Belgrade Philharmonic Orchestra and it has been premiered in Munich, 2016.

She has won the 1st prize at the Ithaca Women's Works Young Composer Competition 2015 (Ithaca, NY) with her composition *The Trace* for soprano and piano, and was designated as Alternate at René B. Fisher Competition Composer Awards 2015 (New Haven, CT) with the composition *Mountain Durmitor peaks* for solo piano. As the youngest Laureate she has won the Second Prize at the De Bach au Jazz composer competition in the category Contemporary Piano 2016 (Paris, FR). *Strange Letter* for violin, flute, soprano, viola and piano made it to the finals at the Areon Flutes International Composer Competition 2016 (California, USA).

She won the First prize at the Best Musical Mind competition in Belgrade in the category Original Composition. She was awarded with scholarship for the Berklee Summer Performance Program in Valencia where she was awarded with the scholarship for Master of Music in Scoring for Film, Television and Video Games at Berklee College of Music (2016).

Her music was played by the Radio Television Belgrade 3, Eburg Radio (Washington DC) in the show *Womans late 20th and 21st century contemporary classical music* with occasional digression and at the Sound Art radio in the show *Hildegard to Hildegard* (London, EN).

Other than contemporary classical music, Ana is composing music for theater, movies, Video Games and TV shows.

Composition ***Troubadours***, poem for bassoon and oboe is inspired by the Medieval Musicians, Troubadours, that travelled from one village to the next and spread their stories of far lands and historical events.

Vasiliki Legaki obtained her MMus in composition (distinction) in 2013, and BMus (Hons) in 2011, at Royal Holloway, University of London, under the supervision of Mark Bowden and Helen Grime. Her studies have been supported by Dr Glynn T. Settle Memorial Scholarship (2007), and Elizabeth R. Mayer Memorial Scholarship (2007).

She has attended masterclasses with Helmut Lachenmann, Julian Anderson, George Benjamin, Philip Cashian, Dmitri Tymoczko, Ken Hesketh, and Sally Beamish.

Vasiliki has worked with diverse musicians, ensembles, and orchestras, including the guitarist Xuefei Yang, BBC Singers, Fidelio Trio, CHROMA ensemble, and Angel Orchestra.

Her works have been presented in several festivals, venues, and concert series around the world, such as Park Lane Group Young Artists Spring Series 2016 (London), MusicFest (Aberystwyth, Wales), Music In The Village (Walthamstow, London), St Magnus International Festival (Orkney, Scotland), High Score Festival (Pavia, Italy), California Institute of Arts (Los Angeles), European University of Cyprus, St Patrick's Composers Forum (Dublin), Royal Holloway University of London, St John Smith Square (London), St Giles in the Fields (London), Hellenic Centre (London), Philippos Nakas Concert Hall (Athens), and Los Angeles City College.

Vasiliki's music has been broadcast on National Greek Radio (3rd programme).

Vasiliki and Agnes Marton (poet), after both met as participants at St Magnus International Festival (2014), have developed a fruitful collaboration. This spring, their song cycle *'Captain Fly's Bucket List'* for baritone and classical guitar had been presented in London. Now, they work on the creation of a long scale chamber opera that will be staged in 2019.

Currently, Vasiliki has been invited as an active participant in Impuls Academy 2017 (Graz, Austria).

The Passage (2016, for seven bassoons) refers to any passage, physical or philosophical, we can experience. The passage as a journey, the passage of time, the passage of the sand through our fingers to the deep, the passage from childhood to youthfulness and after to maturity, the passage of life through the idea of death. The work examines the sound as a moving mass, attempting to create waves of varying colors, that travel through the instruments, vertically and horizontally. The compositional process approaches the structure of the piece as a kaleidoscope of timbres, intending to generate blocks of sonorities that clashing and contending with one another. The selection of the pitches results from the notes that a single multiphonic produces. This limitation of pitches in the set of ten, gives space for exploration to other musical parameters; sudden changes of dynamics, tempo, and registers, sustained notes, the *klangfarbenmelodie*, and homophony, are some of the basic techniques that have been used in order to achieve transforming and juxtaposing textures.

Chris Hung established himself as one of the most notable Hong Kong composers of the younger generation. He received the Doctoral degree at the Chinese University of Hong Kong under the tutelage of Prof. Chan Wing Wah and Prof. Victor Chan.

His approximate 60 creative outputs include nearly ten large-scale Western and Chinese orchestral works and other chamber works. Hung's compositions have enjoyed premieres over sixteen countries including United States, Finland and Japan etc. Hung's music is characterized by its refined and carefully arranged kaleidoscopic details, often displaying a rich but clear fabric in a type of ordered chaos merging from the East and West.

His recent accolades include the First Prize in "Sofia 2013" International Composition Competition, Second Prize in Poznan International Composers' Competition; Finalist comprises 2016 EarShot: China - U.S. Composers Project Emerging Composers Competition, 2015 SCO International Competition for Chinese Orchestral Composition, International Jean Sibelius Composition Competition etc. His works were featured at the international festivals, such as 2016 Beijing Modern Music Festival, 2015 ISCM World Music Days, Darmstadt Summer Course etc. Hung has collaborated with many orchestras and ensembles, such as Hong Kong Chinese Orchestra, Singapore Chinese Orchestra, EOS Repertoire Orchestra and Sofia Soloists Chamber Orchestra etc.

Part of Dr. Hung's music score is published by French publisher BabelScores.
Homepage: <http://chris-hung.com>

The image of *Sands of Time* in an hourglass inspires me to compose this solo work. Music, as a trajectory in life, could be a means to depicting gestures of ups and downs; like sands of time, flowing backwards and forwards in a multi-dimensional space inside an hourglass. Spontaneous and quasi-improvised section provides some elasticity to the stream of time...

Jessie Cox's musical journey began when he was only three years old. At this tender age, he started taking rhythm and solfège training at the music school of his hometown Biel/Bienne in Switzerland. At the age of six his interest in percussion instruments started to show and so began taking Djembe lessons. It was around this time that Jessie first started composing his own music. When he was twelve years old he started playing the Drum Set in different cover bands and began taking lessons with the internationally acclaimed Latin music artist Carlos Kort. At the age of fourteen, he was admitted to the world famous Sport und Kultur Studium program in Biel/Bienne. Around this time he started playing his own music nationwide.

When he turned fifteen, he got accepted into the College of Music in Bern Switzerland but decided to finish high school to learn more about the world, because he realized the importance of having something to say with his Music. After hearing of Berklee College of Music, Jessie set his sights on wanting to experience the world, and study music further in another place, and with that, was accepted to Berklee College of Music in Boston, USA on a scholarship. Jessie is currently majoring in composition and playing with a lot of different artists from all over the world. He has played at the Accra Jazz Festival with the Maher Beauroy Trio and won the Leroy Souther's Award for his compositions. In 2016 his compositions *A Sweet Wish* and *ReMemberShip* were both selected to be played regularly on the NPR WGBH in the Boston area.

In the composition *Earth*, I took the attributes of earth and tried to represent them in a musical context. The Bassoon seemed like the perfect fit to me due to its sound and character resembling earth qualities. The Earth is slow and heavy but with enough energy, the earth can be moved and can break into many pieces. I emulated these characteristics in this piece through the increase of vibrato and the transformation from a chord to a staccato rhythm. All life comes and goes back to earth and this means life and death are both attributes of earth. Death is non-movement and live is movement. I tried to capture the merging of those two opposing attributes of the earth. It is impossible to capture the true greatness of mother earth in just one piece but the inspiration that we can draw from her is limitless.

Juan José Bárcenas, was born in Santiago de Querétaro, Mexico in April 26, 1982. He studied piano, theory and composition since 1989. Later, he studied Bachelor's degree in Music at INBA National Institute for Fine Arts with PhD. Felipe de las Casas, and after the Graduate Composition with PhD. Mauricio Beltrán and PhD. Ignacio Baca-Lobera. His chamber, electroacoustic-orchestral music and multimedia art is characterized by constant research and generation of elements, rhythms, gestures, colors, densities and dynamics emerged and led to extremes parametrics; exploring techniques such as microtonalism, integral serialism, algorithmic processes, programation of computer software and graphic approaches to composition.

The Barcena's works are numerous and varied in nature, ranging from multidiscipline-multimedia and choral works to chamber music, from film and theatre music to solo instrumental pieces, his scores in number are more than fifty compositions. He currently

lives in Queretaro-Mexico and since 2005, he has been teaching Music Analysis, Composition, Harmony and Ear Training as a full time professor at the Center for artistic education Queretaro, and in the University center for music creation U.AQ (CUCM / UAQ). He is constantly involved in experimental art projects as a sound artist, art-video-multimedia performer in Mexico and abroad. His compositions have been performed in the following countries: Belgium, Costa Rica, Cuba, France, Germany, Korea, Malaysia, Mexico, Perú, Portugal, The Netherlands, Spain, Venezuela, United Kingdom & United States.

Crucifix In A Deathhand for 4 bassoons is intended to express the concomitance of two independent creative worlds, poetic and musical. This relationship under the proposal to establish a "two creative techniques dissertation:" Music and literature. " Particularly for this work, I have taken as a reference, the eponymous poem by American writer Charles Bukowski. From my perspective, has a keen sense of transience, shock, thrill of what exists in life: from the simple, to the complex, from the terrible, and round and along with this, the most precious thing we have in life: which is our transience.

I tried to create a musical work that embodies the very expressive text Bukowski, "where the context of their literary materials, the antipathy to excessive preference for" achromia rhetoric "and sobriety become an aesthetic almost spiritual act. Finally I finish this work as a tribute to the game in life of this great poet who've admired for years, and which I thought appropriate to write as respect for its existence and work. Work that shows us that we are not eternal beings in matter, but fleeting, but with a spectrum or imperishable soul.

There are four sections in this work:

- 1- The first, worked with the idea of fleeting, momentary full of "sobriety" sound blocks.
- 2- the second, trying to mimic the verve, vigor, transparency and poetic power Bukowski.
- 3- The third section will contain sound thematic blocks, with colors that are gradually transmuted, engendering new concomitant elements cyclically as "sound objects" suffered minimal modification.
- 4- The fourth and final section will focus on the ideas of permutation and relief, with blocks that will grow to amalgamate a "wild" mechanism, anchored at depths of pedals in continuous movement, counterpoints and meticulous harmonies, leading to limit resistance of materials, condensing and dilating, as such, and from my perception works the poem used as inspiration.

Josiah Sprankle is a pianist and composer from Roanoke, VA and is an undergraduate student at the University of Kansas City-Missouri conservatory of music, where he studies music composition and piano performance. An active performer, he has won numerous competitions and regularly performs at solo, academic, charity, and church events.

As a composer, Josiah is active in receiving performances of his compositions. In 2014, he attended the Brevard Music Center for composition, and in 2016, he will attend the Upbeat Festival in Croatia as a composer and pianist. His music has been conducted by accomplished musicians such as David Stewart Wiley and Ken Lam. He has received performances of his music from the Brevard ITCH ensemble, the Roanoke Symphony Orchestra chamber musicians, the Valley Chamber Orchestra, the Roanoke Youth Symphony Orchestra, the Roanoke Home School Choir, and the Winds of the Blue Ridge, as well as receiving orchestra readings from the Brevard Symphonia and the UMKC Conservatory Orchestra.

The *Sonata for Bassoon and Piano* is a highly melodic, expressive piece that highlights the immense lyrical beauty of the bassoon. Moments of fire, color, and humor are expressed in the extended techniques and timbral variations in the bassoon's registers. The meaning behind the music is a mystery, and it is the duty of each listener and performer to unravel its beautiful secrets.

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Robert Levin, EDITOR

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In the midst of the 2016-2017 season, the need for meeting our budget remains very 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 39th season. Please consider becoming a Friend of ALEA III by completing the form to the right and sending it to:

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