



*Forty-first Season
2018 - 2019*

ALEA III

**Theodore Antoniou,
Founder**

Contemporary Music Ensemble
in residence at Boston University since 1979

A Celebration of Europe Day 2019

Curated by the
Consulate General of Ireland in Boston

Old South Church
645 Boylston Street, Boston

Thursday, May 9, 2019

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10 Country Lane
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(781) 793-8902

aleaiii@bu.edu

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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

www.aleaiii.com

ALEA III 2019 Summer Meetings

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A workshop for composers, performers, audio/visual and other artists to present their work and collaborate in new projects to be featured in 2019, 2020 and 2021 events.

Daily meetings and concerts.

There is no fee for participation.

To participate please complete the form online.

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A Celebration of Europe Day

Céad míle fáilte – I would like to extend a warm welcome and thank you for joining us this evening to celebrate Europe Day – May 9th, 2019.

As the current chair of the group of eight European Union consulates in Boston, the Consulate General of Ireland is delighted to host this musical celebration of Europe Day.

Today, we celebrate the peace and prosperity that Europe has enjoyed since the founding of the Council of Europe in 1949 and the Schuman Declaration of 1950, which laid the foundations for what we now know as the European Union.

Music is at the heart of Europe's common history and our shared cultural identity. So we are delighted that the wonderful musicians of Alea III will this evening perform masterpieces composed in Europe over the recent past.

By gathering this evening to enjoy these compositions, we celebrate the bonds which connect Europeans so deeply. And we pay tribute to all those whose vision and commitment forged our community of peoples, united in a desire for peace and prosperity.

Gathering in Boston this evening, we also celebrate the deep ties which have bound Europe and the United States for centuries and reflect upon our shared values.

Our sincere thanks to ALEA III President Margaret McAllister and her team for their hard work to make this evening possible. And, of course, thank you to the musicians of Alea III for sharing your talent with us on this special evening.

I hope you enjoy the concert and I wish you happy Europe Day.



Fionnuala Quinlan
Consul General of Ireland to New England

ALEA III

Theodore Antoniou, *Founder*

A Celebration of Europe Day 2019

Thursday, May 9, 2019, 7:30 p.m.

Old South Church
645 Boylston Street, Boston

Presented and curated by the
Consulate General of Ireland in Boston
Fionnuala Quinlan
Consul General

An evening featuring music from across Europe
on the occasion of Europe Day
May 9th, 2019

PROGRAM

O'Carolan's Concerto (Mrs. Power) Irish traditional
Oisín McAuley, *fiddle*
Torrin Ryan, *uilleann pipes*

Midsummer Moon Rebecca Clarke
United Kingdom, 1886-1979
Gabriela Diaz, *violin*
Yelena Beriyeva, *piano*

Variações sobre um tema popular português Fernando Lopes-Graça
Portugal, 1906-1994
Inês Andrade, *piano*

Tristesse, Op. 6, No. 2 (Text by Théophile Gautier) Gabriel Fauré
France, 1845-1924
Il pleut doucement sur la ville (Text by Paul Verlaine) Claude Debussy
France, 1862-1918
(from *Ariettes Oubliées*, No. 2)

Sophie Michaux, *mezzo-soprano*
Yelena Beriyeva, *piano*

String Quartet No. 7, Mvt. I

Theodore Antoniou
Greece, 1935-2018

Gabriela Diaz, *violin I*, Lilit Hartunian, *violin II*
Mark Berger, *viola*, Stephen Marotto, *violoncello*

----- *Intermission* -----

Duetti per due violini (selections)

Luciano Berio
Italy, 1925-2003

1. BELA (Bartók)
21. FIAMMA (Nicolodi)
24. ALDO (Bennici)
26. HENRI (Pousseur)
28. IGOR (Stravinsky)
27. ALFREDO (Fiorenzani)
19. ANNIE (Neuburger)

Gabriela Diaz and Lilit Hartunian, *violin*

Trio in B Major, Op. 8
IV Finale: Allegro

Johannes Brahms
Germany, 1833-1897

Gabriela Diaz, *violin*
Stephen Marotto, *violoncello*
Yelena Beriyeva, *piano*

Siete Canciones populares Españolas

Manuel de Falla
Spain, 1876-1946

- I El paño moruno
- V Nana
- VII Polo

Sophie Michaux, *mezzo-soprano*
Yelena Beriyeva, *piano*

Prelude and Toccata for String Quartet

John Kinsella
Ireland, b. 1932

Gabriela Diaz, *violin I*, Lilit Hartunian, *violin II*
Mark Berger, *viola*, Stephen Marotto, *violoncello*

March of the King Laois

Irish traditional

Oisín McAuley, *fiddle*
Torrin Ryan, *uilleann pipes*

European Anthem

Ludwig van Beethoven (1770 - 1827)

Excerpt from the 9th Symphony (*Ode to Joy*)

Audience is encouraged to participate

Maria Bozich, *soprano*
Sophie Michaux, *mezzo-soprano*

Oisín McAuley, *fiddle*
Torrin Ryan, *uilleann pipes*

Yelena Beriyeva, *piano*
Inês Andrade, *organ*

Gabriela Diaz, *violin I*
Lilit Hartunian, *violin II*

Mark Berger, *viola*
Stephen Marotto, *violoncello*

Geneviève Leclair, *conductor*

Corey Sweten, *sound engineer*

This evening's concert is presented

and curated

by the

Consulate General of Ireland in Boston,

which holds

the EU Presidency in Boston

during 2019.

Following the concert,

you are cordially invited to the reception

in the Gordon Chapel,

hosted by the

Consulate General of Ireland in Boston

and sponsored by ALEA III Board Member

Mrs. Catherine Demeter.



Tonight's works

"He was born in Nobber, Co Meath, in 1670 - 15 years before Bach - and he died in 1738, 18 years before the birth of Mozart. Blinded by smallpox at the age of 14, he looked to his art and travelled the island of Ireland on horseback, his harp slung over his shoulder. His name was **Turlough O'Carolan**, and he was a harper and composer, whose musical legacy consists of at least 214 pieces of music, several of which are classics in the repertoire...This was a sophisticated artist, if not formally trained at an academy, who composed music influenced by the Italian style, and best described as "Irish Baroque", which he played on a complex instrument. The initial survival of his work is due to the dedicated efforts of a young Belfast musician and musicologist, Edward Bunting (1773-1843), who gathered the pieces and notated them, including them in his three collections of Irish music...There is a story that O'Carolan once met up with a group of Italian musicians based in Dublin at a party in Swift's home. The harper challenged one of them, the violinist and music teacher Francesco Geminiani, to a test of musical skill. The Italian accepted the challenge and played from Vivaldi's Fifth Violin Concerto, making deliberate mistakes. O'Carolan listened before remarking in Irish: "It limps and stumbles." He then played the same violin piece on his harp, correcting the errors. He followed this with the first performance of what has become his famous concerto. Both are commemorated in stone on the walls of St Patrick's Cathedral in Dublin."

-Eileen Battersby, *Irish Times*



Rebecca Clarke composed *Midsummer Moon* for violinist Adila Fachiri in 1924. It was originally published in 1926 by Oxford University press. Clarke (1886-1979) was the first female composition student at the Royal College of Music and one of the first female professional orchestral musicians when she was hired to play violin in the Queen's Hall orchestra in 1912. Scholarship and interest in her compositions revived in 1976. The Rebecca Clarke Society was established in 2000 to promote the study and performance of her music.



Fernando Lopes Graça (1906-1994) was a Portuguese composer, pianist, and musicologist. A piano student of Vianna da Motta at the Lisbon National Conservatory, he moved to France in 1937 to study composition and orchestration with Koechlin. Lopes Graça is the author of numerous literary works on music and sociology and was a prolific composer. Following what other composers, such as Bartok, had done in their countries, Lopes Graça traveled

throughout Portugal to transcribe the traditional folk songs of different regions. His music has a strong nationalistic character imbued with a modern language, full of chromaticism and dissonances.

Variações sobre um tema popular português (Variations on a Portuguese folk song) was Lopes Graça's first work, written in 1927 in his hometown, Tomar. A simple eight-measure melody is presented at the beginning accompanied by continuous mysterious fifths in the left hand, resembling the sound of a bagpipe. The theme is followed by twelve variations in which the main melody is presented in a more or less ornamented fashion, in different tempi, exploring a full plethora of characters and colors. This piece marks the beginning of Lopes Graça's career dedicated to the research and dissemination of the Portuguese folk repertoire which is, in his own words, "perfectly compatible with a modern musical grammar."



Gabriel Fauré wrote over 100 songs. *Tristesse* dates from the mid-1870s, setting an evocative poem of Gautier. In the words of critic Roy Howat, "the curious limping waltz with which Fauré responds evokes the café-concert, an idiom that can be explosively passionate: here it imparts an almost Piaf-like fury through the irony of the text." Fauré (1845-1924) is considered one of the most important composers of his generation with a National Tribute being held for him in

1922. Fauré took exception to Debussy's harmonic experiments – but was criticized for his own, losing a position in the Paris Conservatoire because of his modern approaches. Fauré and Debussy both became the lovers of Emma Bardac who eventually married Debussy and had a daughter with him.



Claude Debussy wrote the *Ariettes Oubliées* during his residency as winner of the coveted Prix de Rome. Unlike his earlier text settings, the formal structure in these songs adheres to the content of the poems. This creates in "Il plue dans mon coeur" a remarkable fitting of the form to the thought processes of the poem. Quite often Debussy uses recitative techniques on important parts of the text, "Ouai! nulle trahison?" or by voicing a whole sentence on a simple tone. These were modern ideas for the time. Debussy is considered by many to be

"the father of modern music." He was one of the most radical and influential composers of the late 19th and 20th centuries.



Composer and conductor **Theodore Antoniou**, born in Athens in 1935, studied in Munich and Darmstadt but spent the longest part of his career in the US where he held teaching positions at Stanford University, University of Utah, the Philadelphia Musical Academy and Boston University (from 1978 until his retirement in 2008). His catalogue of more than 440 works includes compositions for all genres of concert music as well as incidental music for many theatre

plays and in particular those of ancient Greek drama. During his long career he organized and conducted several New Music Ensembles including ALEA III, ALEA II, The Philadelphia New Music Ensemble, The Hellenic Group of Contemporary Music and others. He commissioned numerous works, programmed and performed thousands compositions by living composers and mentored hundreds of young composers and performers. In recognition of his contributions to New Music he received many prizes in his homeland Greece and internationally, as is the Richard Strauss Prize, the Herder Prize and more. In 2014 he became a full member of the Athens Academy of Arts and Letters.



Italian composer **Luciano Berio** (1925-2003), was an international figure in contemporary classical music. He is noted for his pioneering work in electronic music and his experimental pieces such as his *Sequenza's* for solo instruments and *Sinfonia* for orchestra. The *Duetti* like his famous *Folk Songs* show a more intimate side of his work.

“It can happen that a violinist friend tells a composer one night, that, other than those of Bartók, there are not enough violin duets today. And it can happen that the composer immediately sets himself to writing duets that night until dawn...and then more duets in moments of leisure, in different cities and hotels, between rehearsals, travelling, thinking of somebody, when looking for a present...This is what happened to me and I am grateful to that nocturnal violinist whose name is given to one of these *Duetti* I would like to write a kaleidoscope made up of about a hundred of *Duetti*. Every group of thirty-three will be commented upon by a “concert” duet, developing in an ampler perspective the different circumstances of this private folklore of mine.” L.B.



Johannes Brahms (1833-1897) is widely considered one the 19th century's greatest composers and one of the leading musicians of the Romantic era. He wrote the Trio in B Major, Op. 8 in 1853 when he was just 20 years old. During its composition his friend and mentor Robert Schumann attempted suicide, leading to him being committed to an asylum for the remainder of his life. Brahms revised the work extensively in 1889. Beginning in B major the last movement Finale alternates between hope and despair ending restlessly in B minor.



In 1907 the great Spanish composer **Manuel de Falla** (1876-1946) went to Paris, where he formed friendships with Debussy, Dukas, and Ravel. Asked by a Spanish singer, he decided to arrange some Spanish songs using his own system of harmony, which he had just tried out for the harmonization of a Greek folk song that had been requested by a Greek singing teacher. The songs are dedicated to Madame Ida Godebska.

El paño moruno (The Moorish Cloth) comes from the province of Murcia. *Nana* is a lullaby, which de Falla said he heard as a child from “his mother’s lips before he was old enough to think.” The tune stems from Andalusia. The last song, *Polo*, of Andalusian origin, reflects the flamenco or Gypsy world. The original piano accompaniment again evokes the guitar’s *punteado* style—again returned to its source of inspiration—and the accents represent *palmadas* (hand-clapping) of the spectators. Many composers have arranged De Falla’s beloved *Canciones* including Luciano Berio who created an orchestral arrangement of them.



Written for the Vanbrugh Quartet, John Kinsella’s *Prelude and Toccata for String Quartet* was premiered at Bantry House on 1st July 2007. “It is essentially a display piece. The short *Prelude*, which is to be played with a considerable amount of rhythmic freedom, foreshadows some of the material in the *Toccata*. This material is colored to some extent by the choice of intervals which make up the famous

Tristan chord of Wagner, an augmented fourth, a major third and a perfect fourth. Much has been written about the theory of this chord, which occurs in the work of many composers earlier than Wagner, and at intervals throughout the toccata the quartet instruments take time out from their headlong rush to discuss various ways in which the chord may be resolved.” . J. K.

Born in Dublin in 1932, **John Kinsella** pursued two careers in artistic administration and in composition, until 1988 when he resigned from his position as Head of Music at RTÉ to fully devote his time to composition. He has been commissioned by, among others, The Irish Chamber Orchestra, RTÉ National Symphony Orchestra, Dublin International Piano Competition and The Arts Council of Wales. His *Symphony No.10* was premiered in 2012 by The Irish Chamber Orchestra with conductor Gabor Takacs-Nagy. Mr. Kinsella’s work *Irish Liberation* is included in Robert Reilly’s compelling book *Surprised by Beauty: A Listeners Guide to the Recovery of Modern Music*. John Kinsella is a member of Aosdana and is a recipient of the Marten Toonder award. Some of his works are recorded on Chandos, Naxos, RTÉ lyric fm and Irish Chamber Orchestra labels. He is currently working on an eleventh symphony.

"This ancient melody of *March of the Kings of Laois* has been associated with the O'Moore family and may have been composed in praise of one Ruairí Óg Ó Mórdha, a head of the family during the 16th century and a famous Irish hero of the resistance to English colonization of the time (Sean Mac Reamoinn). The name *Laois* is pronounced 'lay-eeesh'. "March of the King of Laois" first appears in collector Edward Bunting's 2nd collection of 1809 set in 6/8 time with the title "Rory O Moor: King of Leixis March." Phillippe Varlet sees some resemblance to *Hurler's March* which Bunting obtained from the collector George Petrie and printed in his subsequent 1840 volume."

- *The Irish Traditional Music Archive, Dublin Ireland*

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 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 1,538 works by 871 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.

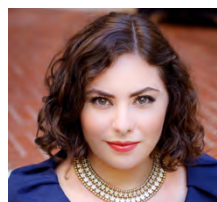
-Theodore Antoniou, *Founder*

Tonight's performers



Mezzo-soprano **Sophie Michaux** is recognized as a particularly versatile singer, performing as a soloist in a wide variety of genres from Opera to French Cabaret songs. She made her Boston Symphony Orchestra solo debut in 2019, in *Suor Angelica* under the direction of Andris Nelsons. Opera roles include Ceres in Lalande's *Les Fontaines de Versailles* (BEMF), Angelina in *La Cenerentola* (NEMPAC), and *Rinaldo* (Boston Opera Collaborative), for which she was nominated as *Best Female Performer in an Opera* for the 2015

Arts Impulse Theatre Awards. Mrs. Michaux is simultaneously active in Oratorio, ensemble and chamber music and has collaborated with Blue Heron, A Far Cry, and is a core member of the Lorelei Ensemble, Boston's critically-acclaimed women's vocal ensemble. Sophie Michaux belongs to Beyond Artists a coalition of artists that donates a percentage of their concert fees to organizations they care about and is supporting *The Ocean Cleanup* with this performance. More information at www.sophiemichaux.com.



Award-winning soprano **Maria Bozich** brings dynamic and engaging performances to audiences in her hometown of Seattle and across the United States. Recent roles include Suor Angelica (*Suor Angelica*), Marie Antoinette (*The Ghosts of Versailles*), Antonia (*Les Contes d'Hoffmann*), and numerous opera scenes including Ortrud (*Lohengrin*) and Fiordiligi (*Così fan tutte*). In 2018, Ms. Bozich received an encouragement award from the Metropolitan Opera National Council auditions

in the Seattle district. This coming summer, Ms. Bozich will be a studio artist at Pittsburgh Festival opera, as well a participant in the festival's Mastersinger program. Ms. Bozich recently completed a Masters Degree in Vocal Performance at the New England Conservatory of Music, where she studied with internationally renowned soprano and pedagogue Jane Eaglen.



The fiddle roots of the mountainous Irish region of Donegal have always been the primary voice in **Oisín McAuley's** music, but on closer listening a progressive and subtle improviser emerges. For years McAuley has been a groundbreaker for the younger folk generation, carefully assimilating aspects of other genres into his music while paying adherence to the mores of a tradition thousands of years old. In the numerous recordings to his credit as a key member of the award winning outfit Danú, as well as his debut solo offering "Far from the hills of Donegal", a

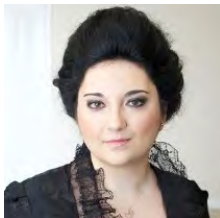
picture emerges of a master of the instrument with a deep empathy for the music of Ireland, who seamlessly crafts together ancient melody and modern song. His work as a composer of instrumental music can be heard far and wide in the tradition and is a central part of the Danú catalog. Working at Berklee for over ten years has opened the door to collaborations with a community of like minded string musicians such as Natalie Haas and Darol Anger among others that will feature in new work to be released in 2019.



Torrin Ryan became enamored with Irish traditional music at 9 years old, and now devotes his time to the playing, recording of, and teaching the uilleann pipes and whistle.

He has competed in numerous Mid-Atlantic Fleadhs in New York and New Jersey and won first place on both whistle and pipes several times. In Ireland, he has won five All-Ireland medals across Tullamore, Derry, and Ennis, and is the 2013 All-Ireland Uilleann Pipes Slow Airs champion. Torrin has taught at the Comhaltas Ceoltóirí Éireann Boston Music School for

several years, is a regular attendee and instructor at the Northeast Uilleann Pipers Tionól, and is a member of the Boston Uilleann Piper's Club. In 2018 and again in 2019, Torrin was the recipient of grants from the Southern New England Traditional Arts Apprenticeship Program in order for him to teach Irish music and history to several apprentices and further the art of the session in New England. He has been influenced by many different styles of Irish piping that were prominent throughout history as well as many modern and younger pipers, and likes to incorporate what he has learned from historical recordings as well as modern pipers into his own playing.



Hailed as “the paragon of the concert pianist” by LA Examiner and “a standout performer” by The Boston Musical Intelligencer, Georgian-born American pianist **Yelena Beriyeva** continues to hold esteem as one of the finest artists of her generation. Ms. Beriyeva made her solo debut at the age of 5 with the Tbilisi State Symphony Orchestra. Since then, she has performed extensively as a recitalist, chamber musician, and orchestral soloist in Rep. of Georgia, Armenia, Russia, Ukraine, Venezuela, Canada, Mexico, and the United States. Most

recently, she performed Rachmaninov's 1st, 2nd and 3rd Piano Concertos with the orchestras in Mexico and the United States. In addition, she has been appointed by the Clark University of Worcester, MA as a Director of Chamber Ensembles and a Distinguished Artist in Piano.

Ms. Beriyeva has earned countless awards at local and international Piano competitions some of which include San Marino International Piano Competition of Italy and the Hilton Head International Piano Competition of the USA to name a couple. She has appeared as soloist under the batons of such renowned conductors as Ludovic Morlot and Philippe Entremont.



Portuguese pianist **Inês Andrade** is an avid performer as a soloist and chamber musician, having presented recitals throughout Europe and in the United States. Recent engagements include performances at Carnegie Hall's Weill Recital Hall, Boston Conservatory Theater, Centre Le Phénix (Switzerland), Centro Cultural de Belém (Portugal) and Alexander Girardi Hall (Italy). She has been praised for her "lyricism and wonderful musicianship," as well as her

"excellent technique and elaborate touch" (Diário de Notícias), after her performance of Grieg's Piano Concerto with the Lisbon Sinfonietta Orchestra. She has also appeared as a soloist with the NYU Symphony Orchestra, the ArtQuest Orchestra, the ESML Symphony Orchestra, and the Lisbon National Conservatory Orchestra, among others.

Inês Andrade holds a Bachelor of Music and Master's degrees in Piano Performance and Pedagogy from Escola Superior de Música de Lisboa (Lisbon, Portugal). She moved to the United States in 2011 and continued her musical studies at New York University. Inês graduated last May with a Doctor of Musical Arts degree from Boston University, where she studied with Pavel Nersessian (piano) and David Kopp (music theory).

Inês is the founder and Artistic Director of the Bendada Music Festival, a youth summer music festival in Portugal. Her upcoming projects include a tour of China in August 2019 and a commercial recording of António Fragoso's complete chamber music works.



Georgia native **Gabriela Diaz** began her musical training at the age of five, studying piano with her mother, and the next year, violin with her father. Shortly before her sixteenth birthday, she was diagnosed with Hodgkin's Disease, a type of lymphatic cancer. As a cancer survivor, Gabriela is committed to cancer research and treatment. In 2004 Gabriela was a recipient of a grant from the Albert Schweitzer Foundation. This grant enabled Gabriela to begin organizing a series of chamber music

concerts in cancer units at various hospitals in Boston called the Boston Hope Ensemble. Gabriela holds undergraduate and graduate degrees from New England Conservatory. Devoted to contemporary music, Gabriela has been fortunate to work closely with many significant living composers on their own compositions, namely Pierre Boulez, Magnus Lindberg, Frederic Rzewski, Alvin Lucier, Steve Reich, Brian Ferneyhough, John Zorn, Roger Reynolds, Lee Hyla, and Helmut Lachenmann. Gabriela is actively involved in contemporary music in Boston, and is a member of the Callithumpian Consort, Firebird, Ludovico, Dinosaur Annex and Sound Icon Ensembles. She is co-Artistic director of the Boston-based chamber series Winsor Music. You can hear Gabriela on Mode, Centaur, New World, BMOP Sound, and Tzadik records.

Please visit gabrieldiazviolin.com and Winsormusic.org for more information.



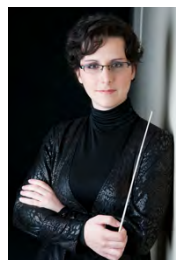
Violinist **Lilit Hartunian** enjoys a varied and active chamber music career, ranging from the Boston Symphony Orchestra Insights Series – in which she performed contemporary works on Symphony Hall stage – to *Vellumsound*, her one-year chamber music residency at the Museum of Fine Arts Boston, in which she curated and performed a season of chamber music paired with visual art in the museum’s collection. Described as “*brilliantly rhapsodic*” by the Harvard Crimson, Ms. Hartunian is regularly heard on stage premiering works written for her by leading composers, and has appeared as soloist in the SEAMUS, SCI, NYCEMF, Open Sound, and Third Practice festivals. In the past season, Ms. Hartunian has performed with contemporary ensembles such as Boston Modern Orchestra Project, Sound Icon, Callithumpian Consort, Guerilla Opera, and Ludovico Ensemble. Locally, the Boston Musical Intelligencer has praised her “*Paganiniesque virtuosity*” and “*captivating and luxurious tone*,”. Highlights from the 2018-2019 season include world premiere commissions from Ryan Vigil and Daniel Lewis performed at the Museum of Fine Arts, the New York premiere of “*Rumpelstiltskin*”, a chamber opera by Marti Epstein, and the world premiere performance of “*Les mots, les langues, et les sons*” by Vinko Globokar in Jordan Hall. For more info, go to www.lilithartunian.com



Violist and composer **Mark Berger** has toured throughout the United States and internationally as a member of the Lydian String Quartet. In addition to his work with the quartet, Berger frequently performs with many of Boston’s finest orchestras and chamber ensembles including the Boston Symphony Orchestra, Boston Pops, Emmanuel Music, and the Boston Modern Orchestra Project, Worcester Chamber Music Society, and Music at Eden’s Edge. He has recently appeared as a guest artist with the Boston Symphony Chamber Players, Boston Musica Viva, Chameleon Arts ensemble, and Radius Ensemble. Strongly devoted to the performance of new music, Berger has performed with many of Boston’s new music ensembles including Sound Icon, Dinosaur Annex, Ludovico Ensemble, and ALEA III. He has recorded solo and chamber works for Albany, Bridge and Innova records. An acclaimed composer, Berger’s works have been presented by many of the leading contemporary ensembles in the Boston area. His compositions have received awards and recognition from the League of Composers/ISCM, ASCAP, and the Rapido! Composition Competition. Berger is currently chair of the music department at Brandeis University, where he is also Associate Professor of the Practice. In addition to his teaching at Brandeis University, Berger is also chamber music coordinator and viola instructor at the Boston University Tanglewood Institute.



A native of Norwalk, Connecticut, **Stephen Marotto** has received a Bachelor's degree with honors from the University of Connecticut, and Masters and Doctor of Musical Arts degrees from Boston University. Stephen’s formative teachers include Michael Reynolds, Kangho Lee, Marc Johnson, and Rhonda Rider. A passionate advocate for contemporary music, Stephen performs with the contemporary sinfoniettas Sound Icon, Callithumpian Consort, and has also played with several new music ensembles in the Boston area. Stephen has attended music festivals at the Banff Centre, SoundSCAPE in Maccagno, Italy, and the Summer Course for New Music in Darmstadt, Germany. Stephen has played in master classes for artists such as the Arditti Quartet and JACK Quartet. Stephen has a wide range of musical interest that include contemporary chamber music, improvisatory music, and electronic music. In his spare time, Stephen is an avid hiker and outdoorsman.



Canadian conductor **Geneviève Leclair** was appointed Music Director of *Parkway Concert Orchestra* in 2013 and Assistant Professor at *Berklee College of Music* in 2016. She is also a guest conductor with *The National Ballet of Canada* and *Northern Ballet* (UK), and a member of the Board of Directors of the *Conductors Guild*. Equally at home in the symphony, ballet and opera worlds, she was Assistant Conductor and later Guest Conductor for *Boston Ballet* from 2010 to 2017, where she conducted main stage productions on a regular basis. Ms. Leclair was awarded the 2017 American Prize in Conducting, college/university division and took 2nd place in the professional orchestra division. In 2010, she was honored to receive the Sir Ernest MacMillan Memorial Foundation Award in Orchestral Conducting.

In recent years, she has had the opportunity to guest conduct various orchestras both in Canada and the United States, including *Orchestre symphonique du Saguenay-Lac-St-Jean*, *McGill Chamber Orchestra*, *Symphony New Hampshire*, *Syracuse University Symphony Orchestra* and *New England Conservatory Chamber and Youth Philharmonic Orchestras*. Her performances have been hailed as “impeccable” (Boston Phoenix), “ravishing” and of “exemplary pacing and reading” (Hugh Fraser) while her conducting style is praised for its “verve and precision”, “confident dynamics and tempos, crisp rhythms, and crystalline phrasing creating powerful forward momentum” (Carla DeFord).

Ms. Leclair holds a Doctor of Musical Arts degree in Orchestral Conducting from Boston University under the tutelage of Maestro David Hoose. She had previously obtained Bachelor's and Master's degrees in flute performance at Université de Montréal, the latter under the supervision of Mr. Denis Bluteau, former associate principal flutist of *Orchestre Symphonique de Montréal*. She also studied choral conducting with Dr. Ann Howard Jones and perfected her art through public and private master classes led by Boris Brott, Kenneth Kiesler, Carl Topilow, Susan Hoepfner, Camille Churchfield, Lise Daoust and Jeanne Baxtresser.

www.genevieveleclair.com
