neoPhonia New Music Ensemble presents

KINESIS

Featuring Special Guest Ensemble:
The Galan Trio

Sunday, October 10, 2021
4:00 PM

Petros Bouras, piano
Babis Karasavvidis, violin
Marina Kolovou, cello
Galan Trio (Greece) in its debut in the USA presents their project “Kinesis” in collaboration with five composers from five US universities. The program consists of five original compositions which have been commissioned specifically for ‘Kinesis’, which will be presented for the first time before Trio’s performances in Europe. Tonight’s concert is the first of their United states Tour and all pieces on the concert are premieres.

**Cyanic Outbursts**  
Yiorgos Vassilandonakis

**Ictus**  
Martin Gendelman

**Look of Sky**  
Scott Robbins

**Prelude to What Follows the Death of Tomorrow**  
Nickitas Demos

**Hairpin Turn**  
Paul Richards

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This program made possible through the generous support of the Center for Hellenic Studies at Georgia State University, Dr. Louis Ruprecht, Director.
Kinesis Project
Kinesis is an undirected movement of a cell, organism, or part, in response to an external stimulus. In Greek, Kinesis means movement, motion. These two concepts were the project’s point of reference. Kinesis is Galan Trio’s attempt to explore the music of contemporary American composers by bringing their respective works together in an original, multifaceted concert program. The project is based on the collaboration between Galan Trio and professors of composition from selected US Universities. The music these composers created captures the “undirected movement” the trio was seeking after so long a time of silence.

Cyanic Outbursts is a short, virtuosic, jolt-like amalgam of constant and unpredictable texture and energy shifts, ranging from calm stillness to dizzying repetitive swirls to frenetic dance episodes and everything in-between, exploring the rich timbral tapestry of the piano trio. Commissioned by and dedicated to the Galan Trio, this work draws abstract motivic and rhythmic sources from Greek island folk music and tosses them into a contemporary harmonic and gestural context with an emphasis on ensemble interplay and musicianship.

In musical conducting, ICTUS (derived from Latin: to blow) refers to the very instant when a beat occurs. At a higher level in the rhythmic structure of a composition, the term may as well be interpreted as “the recurring stress in... a metrical series of sounds” (Merrian-Webster). At the same time, the term is also used in medicine to describe a sudden attack or seizure. As sudden attacks appear repeatedly and as accents and metric patterns shape this composition from the first moment to the last, both interpretations of the word become relevant.

Look of Sky pays tribute to (and is based upon) the great pop song, Walk Away, Renee, and has similarities to its predecessor: it uses some of the same chord progressions, features a middle section similar to Walk Away, Renee’s minor-key bridge, and its melodic lines are drawn from the melody of Walk Away, Renee. The ending of Look of Sky returns to its opening harmonies, but instead of retaining the upbeat character of the beginning, the final section paints a wistful, melancholy picture, similar to the way Walk Away, Renee, captures the poignancy of unrequited love through imagery demonstrating how familiar things (sidewalks, signs, trees with hearts carved in them) can become bittersweet reminders.

The main writer of Walk Away, Renee was 16-year-old Michael Brown, who not only had a crush on Renee, but was the son of violinist Harry Lookofsky, and it’s from the Michael Brown’s original surname that this work takes its title.

Prelude to What Follows the Death of Tomorrow is a personal reflection on change. At the time this piece was composed, many changes were occurring both in the world and in my life. The world was beginning to emerge from the COVID-19 pandemic; my daughter was preparing to move away from my home; and after four years of service, I had stepped down as the Director of the School of Music at Georgia State University and returned to the faculty. On a more deeply personal level, this piece was also completed near the two-year anniversary of my beloved wife, Maria’s death. It is that last milestone to which the title of this composition refers. During the grieving process, I have come to realize that Maria’s passing was
not only the death of a monumentally significant person in my life but also marked the death of the future I had envisioned for myself. This realization compounded my deep sense of loss. However, just as the world is slowly starting to rebuild itself after the pandemic into something new, I have slowly begun to rebuild my life into something also unavoidably new. I believe that something must inevitably follow the death of the tomorrow I had envisioned with Maria. In the modest confines of this composition, I have tried to work out my feelings and capture in music two emotional states I find myself in during this time of change: an unease about my new, unexpected future and a nascent but growing optimism about where I may go from here.

Hairpin Turn is assembled like a collage of interlocking and related pieces. Though all the material shares a common motive, the work contains numerous sudden and drastic changes. While there is unpredictability on the surface, there is also a thread of connection – a hope that in turbulent times an anchor may still be found.
Galan Trio was founded on December 2012, when three soloists from Greece decided to make music together. They share the common vision to approach worldwide known pieces of the musical literature in a passionate and energetic way.

During their first year of existing, Galan Trio was hosted by two major Greek festivals (“Festival of Eastern Mani” and “Cultural September 2013”), receiving positive acclaim. Galan Trio’s debut concert took place in the prestigious “B & M Theocharakis Foundation for the Fine Arts & Music” (Athens, GR), followed by their concert in Kalamata’s Conservatory and the National Technical University of Athens. Their next appearance was “The Magic of Film Music” in “Gazarte” music hall that contained masterpieces of the global cinematic music. This was one of the many concerts that took place in Athens in collaboration with other artists such as Vassia Zacharopoulou (Soprano), Roxani Papadimitriou (Soprano), Alexandra Gravas (Mezzo-Soprano) and the great American flutist Jessica Quinones.

In June 2015, Galan Trio has recorded C. Schumann’s piano trio and the superb “Tango Tout Court” by D. Brossé (first world-premiere broadcast) for National Radio 3, a project that happened alongside the historic reopening of the Hellenic Broadcasting Corporation (ERT).

In July 2016, they travelled to Gulangyu (China) the so-called “Piano Island” for a series of concerts named “Greek Inspirations in China”; the first festival ever in China focused in Greek music.

In November 2016, they recorded their debut album “Switch”; a mix of cultures, with works composed for and dedicated to Galan Trio by internationally acclaimed composers Thomas Bramel (U.S.A.), David Haladjian (Armenia), Vincent Kennedy (Ireland), Vasco Perreira (Portugal), Harald Weiss (Germany) and Nikos Xanthoulis (Greece). Furthermore, Editions Schott has published “Secret Dancing” by Harald Weiss with a dedication to the Trio. This album was released in autumn of 2017 and the album presentation took place in Megaron in December of the same year. During 2018, Galan Trio has performed in various places, such as the “Athens & Epidaurus Festival”, and at the same year presented “Switch” in Greece, Spain (Mallorca), Armenia (Vanazdor & Yerevan) and the Netherlands.

The music composition and recording for the Greek documentary “Y1: Silence of the deep”, was the next step for Galan Trio in the beginning of 2019. Additionally, they appeared once more in “Megaron the Athens Concert Hall” after standing out in the “Open Auditions”. In April 2021 Galan Trio took part in the third online Festival of Greek National Opera, performing the Piano Trio by Mikis Theodorakis.

The coming December of 2021, Galan Trio are about to perform in the Archaeological Museum of Athens for the first time ever their upcoming album named “Ararat”, a unique work consisting of six different parts composed by – Igor Vorobyov (Russia), David Haladjian (Armenia / Switzerland), Thomas Bramel (USA), Arthur Aharonian (Armenia / France), Vasco Pereira (Portugal) and Vincent Kennedy (Ireland).
Yiorgos Vassilandonakis holds advanced degrees from the University of California, Berkeley, where his principal composition teachers were Edmund Campion, Richard Felciano, John Thow, Jorge Liderman and Cindy Cox. As the recipient of the George Ladd Prix de Paris, he spent two years in Paris, studying advanced composition, orchestration and electronic music with Philippe Leroux, at the École Nationale de Musique et de Danse, Erik Satie. He also studied composition with Paul Reale and Ian Krouse, and Film Music with the legendary Jerry Goldsmith, Paul Chihara & Don Ray. His conducting teachers were David Milnes and Jeffrey Schindler. During the 90’s, he pursued a successful career as a film composer and arranger in the Hollywood indie movie scene, with credits as a composer, conductor, and producer of scores for theater, independent films, television documentaries and commercials, as well as a theme park ride at Universal Studios, Hollywood. A dedicated educator, Dr. Vassilandonakis has taught Composition and Music Theory at the University of California, Berkeley and the University of Virginia, as well as electronic music at the Centre de Création Musicale, Iannis Xenakis, in Paris, before joining the faculty at the College of Charleston in 2010.

Argentinian composer Martin Gendelman joined the Fred and Dinah Gretsch School of Music at Georgia Southern University in 2011. Before joining the Department, he served on the faculties of the University of Maryland (both in College Park and Baltimore County), Towson University, The Catholic University of America, and the Levine School of Music. His creative work, which touches on the acoustic and electronic domains, includes compositions for solo instruments, chamber groups, and orchestra, and many cross-disciplinary pieces and installations (primarily with dance, video, and theatre), and has been performed and recognized in Europe, South America, and the United States. Gendelman holds degrees from Universidad Nacional de La Plata in Argentina (BM), California State University Northridge (MM), and The University of Maryland (DMA) where he studied with Mariano Etkin, Liviu Marinescu, and Lawrence Moss, among others.

Scott Robbins joined the faculty at the Petrie School of Music at Converse University in 1998 and served as chair of the Department of Musicology and Composition from 1999-2005. In 2005 he became the first faculty member from the School of Music to receive Converse College’s O’Herron Faculty Excellence Award. His compositions are widely performed and professionally recognized, having received over 50 awards, including the Clefworks Composition Competition, Second International Sergei Prokofiev Composition Competition, Yale University’s Norfolk National Composition Prize, NACUSA Young Composers Award, ASCAP Foundation Grant to Young Composers, American Music Center Composer Assistance Award, Florida Individual Artist Fellowship, multiple awards from ASCAP and commissions from the SC Music Teachers Association, as well as other awards. Among those who have performed, commissioned or commercially recorded Scott’s works are the Czech Radio Symphony, Warsaw National Philharmonic, Loudoun Symphony Orchestra, Moyzes Quartet, Ensemble Radieuse, Trio Chromos, Gregg Smith Singers, and Dale Warland Singers. The Clearing, a film for which he composed the soundtrack, received the
Nickitas Demos holds a DMA in Composition from the Cleveland Institute of Music. His commissions include works for the Cleveland Orchestra, Atlanta Ballet, Nashville Chamber Orchestra, and the National Association of College Wind & Percussion Instructors. His awards include Winner of the 2021 American Prize in Composition – Chamber Music; Finalist in the 2016 American Prize in Composition – Orchestra; Semi-Finalist in the 2015 Rapido! Composition Competition; MacDowell Fellowship (2012); Grand Prize: 2004 Millennium Arts International Competition for Composers; Grand Prize: 2005 Holyoke Civic Symphony Composition Competition; and 22 ASCAP Awards. His music is self-published through Sylvan Lake Press (ASCAP) and recorded on Ablaze Records, Albany Records, Capstone Records, Petrichor Records, and MSR Classics. Demos is Coordinator of Music Composition at the Georgia State University School of Music, Artistic Director of the neoPhonia New Music Ensemble, and Co-Director of the SoundNOW Contemporary Music Festival. For more information, please visit: nickitasdemos.com.

Paul Richards has been recognized in numerous competitions, including the 2017 Flute New Music Consortium Competition Competition, the 2014 Columbia Summer Winds Outdoor Composition Competition, the 2009 St. Mary's University/Kaplan Foundation Composition Competition, and the Jacksonville Symphony Orchestra's Fresh Ink 2002 Florida Composers' Competition. Other honors and awards include Special Distinction in the ASCAP Rudolf Nissim Prize, Finalist in the 2006 American Composers Orchestra Whitaker Reading Sessions, and Finalist in the Atlanta Chamber Players 2009 Rapido! Composition Competition among others. Commissions have come from organizations including The Florida Orchestra, Southwest Florida Symphony Orchestra and Chorus, the Jacksonville Symphony Orchestra, the Boston Brass, Flute New Music Consortium, the 6ixwire project, White Snake Projects, Partners for the Arts Abroad, and the Florida State Music Teachers' Association. Richards music is recorded on the Meyer Media, Centaur, MMC, Capstone, Spitfire, Summit, Raven, and Pavane labels. His works are published by Carl Fischer Music, the International Horn Society Press, TrevCo Music, Jeanné, Inc., and Margalit Music. Currently Research Foundation Professor of Music and head of composition and theory at the University of Florida, where he has been on the faculty since 1999, he served as Visiting Professor at Florida State University in 2016, and previously taught at Baylor University. Richards earned the Doctor of Musical Arts degree in Composition at the University of Texas at Austin, and Bachelor of Music and Master of Music degrees in Theory and Composition at the University of Arizona.
Founded in 1996, the neoPhonia New Music Ensemble promotes the music of established contemporary composers, presents important chamber works of the late 20th/early 21st Century, hosts significant guest artists and provides an opportunity for the performance of music by emerging young composers. The ensemble features a flexible instrumentation comprised of GSU Faculty, GSU Student and area professional musicians. To date, the neoPhonia New Music Ensemble has given over 80 premieres and commissioned new pieces by such composers as Theodore Antoniou and Yiorgos Vassilandonakis. The group has been the featured guest ensemble at the 2015 Modern Greek Studies Association Symposium; the 2014 National Conference of the National Association of Composers – USA (NACUSA); the 2008 National Conference of the Society of Composers, Inc. (SCI); the Third Biennial Contemporary Music Symposium in 2001 at the University of Tennessee-Chattanooga; and the 1998 SCI Region IV Conference. The ensemble was cited in the April 2004 issue of GRAMOPHONE Magazine and has been featured on broadcasts by NPR affiliate WABE-FM 90.1.