

Brandeis

INAUGURAL

# HENRI LAZAROF

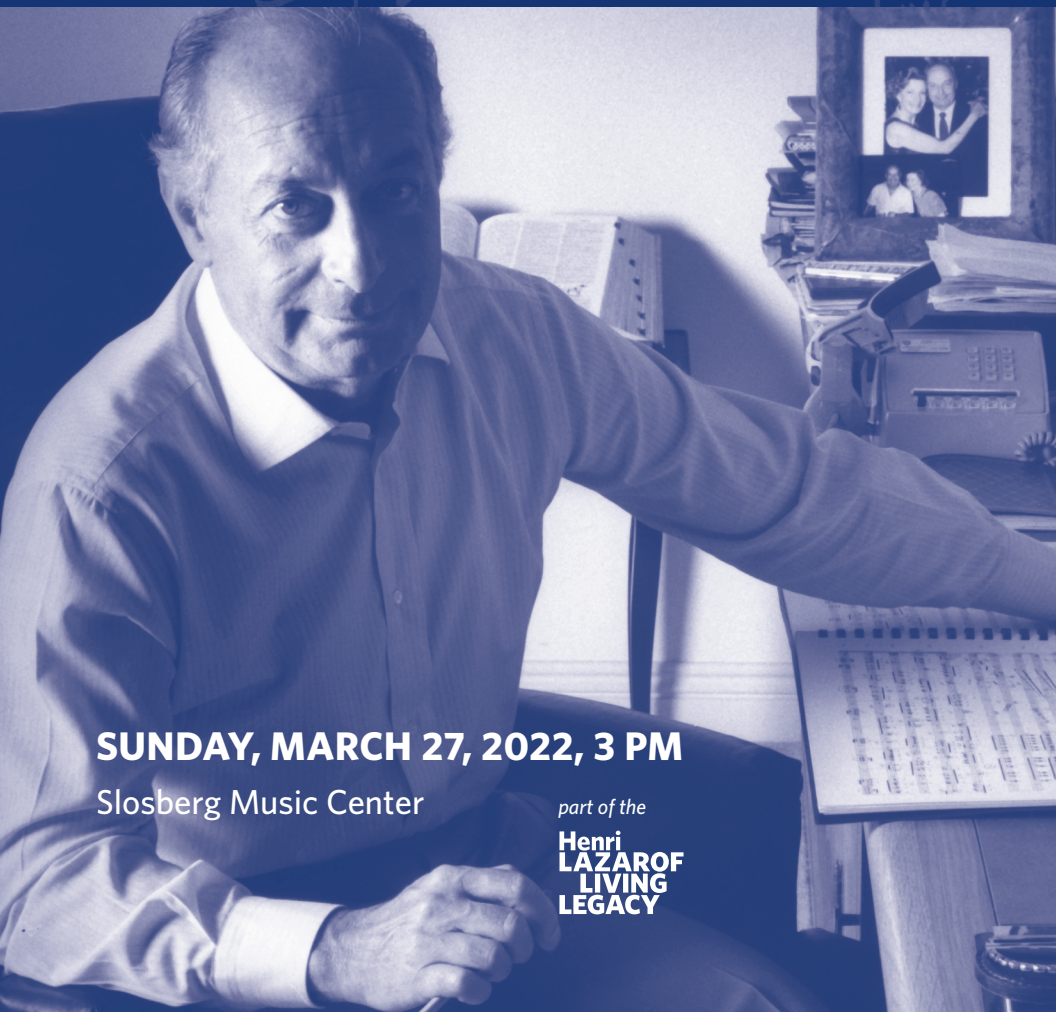
## CHAMBER CONCERT

**SUNDAY, MARCH 27, 2022, 3 PM**

Slosberg Music Center

part of the

**Henri  
LAZAROF  
LIVING  
LEGACY**



# Henri LAZAROF LIVING LEGACY

**The Henri Lazarof Living Legacy at Brandeis University** celebrates the life and impact of Henri Lazarof, MFA'59, the world-renowned composer, conductor, pianist and teacher. It includes the following:

## **Henri Lazarof Archives at Brandeis University**

- Including Lazarof's scores, musical sketches, unpublished works, correspondence, personal papers and nearly 400 audiovisual items

## **Henri Lazarof Concert Series at Brandeis University**

- Featuring the world premiere from the Henri Lazarof International Commission Prize winner, as well as music of Henri Lazarof and other contemporary composers, performed by top professional musicians

## **Henri Lazarof New Music Brandeis Annual Concert**

- Giving graduate student composers the opportunity to have their works performed by prominent new music ensembles in residence

## **Henri Lazarof International Commission Prize**

- Providing support to innovative composers through an annual \$15,000 commission for an original work, the instrumentation of which is selected each year to complement an existing work by Henri Lazarof

## **Additional orchestral concerts and recording projects**

## **About Henri Lazarof**

Henri Lazarof was born in Sofia, Bulgaria (1932). His first music lessons were with the Jesuit Lycee Francais. By his teenage years he was already a concert pianist and was beginning to study musical composition. After World War II, he left Bulgaria with his family to emigrate to Palestine (1946), and studied composition with Paul Ben-Haim in Jerusalem (1949-1952). While in the Israeli Army, he organized concerts for the Israeli troops throughout Israel. He won the first musical scholarship awarded in Israel to attend the Accademia di Santa Cecilia in Rome, where he was a student of Goffredo Petrassi (1955-1957). He completed his studies with Arthur Berger and Harold Shapero on a fellowship at Brandeis University in 1959. That same year he became a naturalized U.S. citizen and relocated to Southern California where he became a teacher of French language and literature at the University of California, Los Angeles.



## Career

In 1962, Lazarof joined the music faculty of UCLA, teaching composition and organizing contemporary music festivals, and remained at UCLA until his retirement (1987), excepting the 1970-71 term, when he was artist-in-residence in West Berlin and 1979, when he became artist-in-residence at Tanglewood Music Center in Boston. By 1982, Lazarof was devoted nearly full-time to musical composition. During his lifetime, Henri Lazarof had 126 musical works published with Associated Music Publishers (G. Schirmer, Inc.), Theodore Presser Company, and Bote and Bock et. al. Additionally, many of his compositions were recorded by multiple classical record labels. Fluent in nine languages, Lazarof died in 2013.

## Compositions

A partial list of Lazarof works includes seven symphonies, three concertos for orchestra, three violin concertos, three cello concertos, two flute concertos, a viola concerto, a piano concerto, 11 string quartets, and innumerable pieces for orchestra, chamber orchestra, small ensembles, solo instruments, and mixed chorus. Numerous works were commissioned and recorded, and premiered by various orchestras throughout Europe, Asia, and the United States, including Carnegie Hall in New York; "First Symphony" with the Utah Symphony Orchestra; "Concerto No. 2 Icarus" with the Houston Symphony Orchestra; "Concerto for Oboe and Chamber Orchestra" with the New York Chamber Symphony; and "Flute Concerto" with James Galway and the Berlin Symphony Orchestra. Lazarof's passion for visual art was reflected in his music—such as his "String Quartet No. 8," a homage to Paul Klee, and "Tableaux (after Kandinsky)" premiered by Garrick Ohlson and the Seattle Symphony Orchestra.



## Awards

Lazarof's prizes included first place in the International Tchaikovsky Competition; First International Competition from Monaco for Concerto for Viola and Orchestra; and First International Prize City of Milan La Scala Award for his musical composition, "Structures Sonores." He also received grants from the Ford Foundation and the National Endowment for the Arts, as well as two Grammy nominations in 1991 for Best Contemporary Composition and Best Classical Performance — Instrumental Soloist(s) with Orchestra. Learn more at [brandeis.edu/lazarof](http://brandeis.edu/lazarof).

# HENRI LAZAROF CHAMBER CONCERT

SUNDAY, MARCH 27, 2022, 3 PM

Slosberg Music Center

---

## PROGRAM

**Henri Lazarof** (1932-2013):

*Harp Trio (The "Litomar") - Hommage à Debussy* (2003-2004)

- I. Quarter = 60
- II. Quarter = 63
- III. Quarter = 66
- IV. Quarter = 60

**Yair Klartag** (b. 1985):

*Unbearable Lightness* (World Premiere – 2020 Henri Lazarof  
International Commission Prize Winner)

Sarah Brady, flute

Mark Berger, viola

Ina Zdorovetchi, harp

**- INTERMISSION -**

**Lazarof:**

*Offrande* for clarinet, violin, viola, cello and piano (1995)

- I. Madrigal I
- II. Madrigal II
- III. In Memoriam
- IV. Madrigal III

**Ioannis Angelakis** (b. 1988):

*Fragile* for five performers (*World Premiere* – 2021 Henri Lazarof  
International Commission Prize Winner)

Sound Icon

Chuck Furlong, clarinet

Gabriella Diaz, violin

Mark Berger, viola

Stephen Marotto, cello

Elaine Rombola Aveni, piano

Jeffrey Means, conductor

---

*Please join us for a post-concert reception  
in the Slosberg Music Center lobby.*

---

## PROGRAM NOTES

**Henri Lazarof:** *Harp Trio (The “Litomar”)* (2003-2004)

Composed in 2003/2004, Lazarof’s Harp Trio was written for the Litomar Trio and is subtitled “*Hommage à Debussy*,” after the composer who pioneered the unique combination of flute, viola and harp with his Sonata in 1916. Ever since Debussy penned his masterpiece, numerous composers have turned their attention to writing for this ensemble, often with a particular focus on the timbral and textural possibilities that these three highly contrasted instruments present in combination.

Lazarof’s Harp Trio is cast in four relatively short movements, and is often pastoral in tone, similar to much of Debussy’s Sonata. Many of the hallmarks of Lazarof’s style are present here: highly expressive melodic writing; contrapuntal textures; a flexible approach to tempo and pulse; and, while the tone of the work may be pastoral and reminiscent of Debussy, the harmonic language is entirely Lazarof’s own.

The first movement begins with eight measures of solo harp (every measure has a new tempo marking) before settling into an ostinato where the flute enters, at first ruminating on just a single pitch (C#) before blossoming out into a cadenza. It is not until nearly the mid-point of the movement when the viola is finally brought into the fold. Expressive melodic counterpoint between all three instruments ensues, gradually coalescing until the movement ends with all three instruments playing together gently in rhythmic unison.

The second movement begins with a short cadenza-like passage for solo viola. Each of the three instruments has their own short, improvisatory solo moments in this movement, separating episodes where all three instruments play together in expressive counterpoint.

The third movement begins with a simple melody of a four-note rising and falling E minor scale in the flute, and out of this simple beginning a lilting dance emerges. The final movement is the most dramatic of the piece, building up to climax before receding back to a calm recollection of the opening.

~ Mark Berger

. . . .

### **Yair Klartag: *Unbearable Lightness* (2021)**

The big shadow of Claude Debussy is present in every piece written for this special trio (harp, viola and flute). When contemplating the significance of Debussy in my musical life as well as the uniqueness of these three instruments, the word that came to mind is “lightness.” In this music, the important information doesn’t lie in the strong harmonic movements of the fundamental, but rather in the ambiguous areas of the higher overtones in the higher part of the spectrum. In his lecture about lightness, Italo Calvino also refers to lightness in literature as the ability to detach from the ground of reality into the imagination. The other reference in the title is, of course, to Milan Kundera’s famous novel in which lightness and freedom signify the temporality of life where each event happens only once.

In the piece, the lightness of the sounds is combined with repetitive rhythms that are sometimes associated with “light” music. Throughout the piece, the music tries to liberate itself from the weight of the musical narrative, and float in the sphere of the weightless sonic events.

~ Yair Klartag

• • • •

**Henri Lazarof:** *Offrande* for clarinet, violin, viola, cello and piano (1995)

*Offrande* consists of three main movements, each titled Madrigal, with a short elegiac slow movement, In Memoriam, separating the second and third Madrigals. The Madrigal movements each begin and end slowly, but the music is highly varied and the plaintive, expressive tone often builds to dramatic, declamatory outbursts.

Madrigal I begins simply with a quiet duo for clarinet and cello, punctuated by short chords. Gradually the other instruments are woven into the contrapuntal texture and the music builds to a frenzied middle section. Madrigal II begins with a plaintive melody in the clarinet and features a vigorous, dance-like central section. After the introspective In Memoriam movement, the final Madrigal begins with an expressive cello cadenza and, in turn, all of the instruments receive their own quasi-improvisatory moments over the course of this final movement. The counterpoint is very complex at times and the instrumental writing is highly virtuosic as the music builds to its ferocious climax.

~ Mark Berger

• • • •

**Ioannis Angelakis:** *Fragile* for five performers (2022)

| Fragile Sounds |

The three string players perform a wide variety of uncontrollable, fragile, granular sounds resulting from the unorthodox positions, levels of pressure, and angles of the bow. The bass clarinetist also performs unstable, fragile and extremely quiet sounds that lie at the border of audibility.

| Fragile Lived-Space |

The bass clarinetist often turns the instrument into a resonator that amplifies and modulates the vocal action, while the string performers make extensive use of vocalizations that are intended to blend, as seamlessly as possible, with their instrumental sounds. The embodiment of materiality, the emphasis on the physicality of the instruments and the fragility of the sounds that the embodiment and physicality entail give prominence to a fragile lived-space.

### | Fragile Presence |

In the first part, the late entrance of the piano, which evokes a memory from Henri Lazarof's *Offrande*, also demarcates a long period of absence, while in the second part, despite its virtuosity, the piano still remains well hidden by the complex activity of the other instruments, and becomes present, mostly, through its resonance. Therefore, piano's fragility is a metaphor: either because of its absence or because of its misguided and reluctant presence.

### | Fragile Memory |

The third part is a synthesis of all previous harmonic, intervallic, rhythmic and timbral materials that now come together for the first time. The earlier reference from Lazarof's work turns out to be a fragile memory that is boldly distorted into an obsessive loop. Patterns of electronic dance music, bizarre progressions of dominant chords, rhythmic complexity and granular sound effects are all intertwined into a *monstrous caricature* that no longer resembles the original reference, even though it is directly linked to it. The original reference appears to be not a fixed idea that resides in the past, but rather a living organism that evolves over time. Its distortion is a creative re-synthesis that points to the fragility of our memories, our inability to keep them intact and the power of our imagination to transform them into new experiences in unpredictable ways.

### | Fragile History |

Every new work is not an abstract conception historically cut off from its artistic predecessors. It makes manifest a cultural dependency on works of the past that created the conditions for its possibility. Because *Offrande* will be performed in the same concert, I envision a new work, which would highlight this kind of dependency. Just like one could think of history as fragile because it lies in the future and, thus, is subject to change every time we reflect upon it, likewise, I like to think of historical artworks as fragile, for they are contingent upon the new works that draw on them. In other words, by formally integrating aspects of Lazarof's work into the concept of *fragile*, I do not aim to preserve, validate, or pay a tribute to an artistic endeavor of the past but, rather, to take advantage of its *historical fragility* and transform it into a wholly new aesthetic experience.

Special thanks to Carlos Cordeiro for his assistance in the development of the materials for the bass clarinet.

~ Ioannis Angelakis



## BIOGRAPHIES

**Sound Icon** is a sinfonietta committed to performing the most significant progressive works of the past few decades. As a sinfonietta, Sound Icon offers the color palette of a full orchestra with the precision and flexibility of a chamber ensemble. The technical and logistical challenges of contemporary repertoire for sinfonietta often discourage live performance in the United States, however, Sound Icon embraces this music and aims to bring this repertoire to Boston and beyond. Through ambitious programming performed to the highest standards, Sound Icon engages audiences in dialogues about what progressive music is and can be: music that redefines rules, experiences and expectations.

Led by conductor and artistic director Jeffrey Means, Sound Icon has quickly become established as a leading artistic force in Boston, performing challenging, cutting-edge contemporary repertoire for sinfonietta that is rarely heard live in Boston and the United States. Sound Icon has worked with prominent composers such as Philippe Leroux and Salvatore Sciarrino and performed works by Gérard Grisey, Helmut Lachenmann, Beat Furrer, Wolfgang Rihm, Salvatore Sciarrino, Georg Friedrich Haas, Fausto Romitelli and many others. Founded in spring 2011, Sound Icon has since established relationships with local cultural institutions such as the Boston University Center for New Music, the Institute of Contemporary Art Boston, and Northeastern University, creating cross-institutional collaborations that support truly exciting events. In spring 2013, Sound Icon was featured as the Fromm Players at Harvard, and has been involved with other local concert series and presenters. In addition to live concert events, Sound Icon frequently holds workshops with young composers and instrumentalists as part of collaborative academic residencies. Sound Icon's mission is to perform significant progressive repertoire for sinfonietta and to advocate ambitious music in Boston and beyond.

• • • •

One of a younger generation of conductors dedicated to new and recent repertoire, **Jeffrey Means** has emerged as a prominent figure in contemporary music.

Based in Boston, Means has conducted many of the city's new music ensembles, including the Firebird Ensemble, Ludovico Ensemble, Callithumpian Consort, East Coast Contemporary Ensemble, Dinosaur Annex and others. He has also frequently led ensembles in New York, including the Talea Ensemble and Mimesis Ensemble. Means is the

conductor and artistic director of Sound Icon, whose performance of Georg Friedrich Haas' *In Vain* was named the best contemporary music performance of 2012 by The Boston Globe. Means has been honored to work closely with some of the most significant composers of our time, including Tristan Murail, Helmut Lachenmann, Salvatore Sciarrino, Pierre Boulez, Pierluigi Billone, Steve Reich, Jonathan Harvey, Chaya Czernowin and others.

Jeffrey has conducted in numerous music festivals here and abroad. In 2008, he led the opening concert of the Ditson Festival of Contemporary Music, and in 2010 he led the first concert of the Celebrating Boulez festival, which included the composer's seminal *Le marteau sans maître*. Jeffrey has twice served as conductor of the Etchings Festival of Contemporary Music in Auvillar, France, has conducted the Composit Festival in Rieti, Italy, and the Musica AntiquaNova Foundation International Festival in Argentina. In 2013, Means led the Fromm Concerts at Harvard University, a two-concert series that centered on Elliott Carter's seminal *Double Concerto*. Later this year, he will be featured as a conductor and percussionist at the Espoo Festival in Finland.

In 2009, Means was one of two conductors invited to study with Pierre Boulez in Lucerne, Switzerland. There, he learned Boulez's electro-acoustic masterwork, *Repons*. Means was invited back to study with Boulez again in 2011. He has since had a close relationship with Boulez's music, and has led many of the major works in his catalog. Means will return to the Lucerne Festival from 2015 to 2017 to serve as conductor of the Roches Young Comissions project.

Means is on the conducting faculty at the Berklee College of Music. He holds a BM in percussion and an MM in conducting from New England Conservatory. At NEC, he received the John Cage Award, the Tourjee Alumni Award and was given the Gunther Schuller Medal at his graduation. He has recordings available on Albany, Mode, New World, Navona, Naxos and Tzadik records.

• • • •

Violist and composer **Mark Berger** has toured throughout the United States and internationally as a member of the Lydian String Quartet, performing the acknowledged masterpieces of the classical, romantic and modern eras as well as premiering remarkable compositions written by today's cutting-edge composers. 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, 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, and has performed at summer music festivals including Tanglewood, the Newport Music Festival and Kneisel Hall. 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.

Also an acclaimed composer, Berger's works have been presented by Boston Musica Viva, the New York New Music Ensemble, Dinosaur Annex, ALEA III, the Worcester Chamber Music Society, Xanthos Ensemble, Music at Eden's Edge, the Lydian, Arneis, and QX String Quartets, Third Coast Percussion Quartet, Ensemble Permutaciones (Mexico), Ensemble NODUS (Turkey) and the Hellenic Ensemble of Contemporary Music (Greece). His compositions have received awards and recognition from the League of Composers/ISCM, ASCAP, and the Rapido! Composition Competition and he has received commissioning grants from NEFA and the Brannen-Cooper Fund.

Berger is Associate Professor of the Practice at Brandeis University, where he teaches viola, chamber music, theory and analysis.

• • • •

Called "enchanting" by the Boston Globe, flutist **Sarah Brady** is sought after across the country as a soloist, chamber musician, and master teacher. An avid promoter of new music, she has premiered and recorded new music from many of today's top composers. Recent projects have included premieres of new solo flute and electronic music from Elena Ruehr, Andy Vores, Marti Epstein, Curtis Hughes, Reinaldo Moya and John Mallia, as well as music for flute and strings from Marcos Balter, Nicholas Vines and Johnathan Bailey Holland. Her solo, chamber and over 50 orchestral recordings can be heard on the Albany, Naxos, Oxingale, Cantalope and BMOP/Sound music labels. As a leading interpreter of contemporary music, she was invited to read and record new music commissioned by Yo-Yo Ma for his Silk Road Project at Tanglewood.

Sarah lives in Boston and performs regularly as principal flute with the Boston Modern Orchestra Project and Odyssey Opera. She can also be heard performing with the Boston Symphony Orchestra, Boston Pops,

Boston Ballet, Portland Symphony Orchestra and Boston Lyric Opera. As a chamber musician she has been described as “clairvoyantly sensitive” (New Music Connoisseur) and has collaborated with the Fromm Players at Harvard, the Firebird Ensemble, the Radius Ensemble, Boston Musica Viva, The Talea Ensemble, Callithumpian Consort, Sound Icon and NotaRiotous. She is a member of the Michigan-based new music ensemble Brave New Works, a group that is dedicated to promoting new music throughout the US and Canada by premiering new music and educating young composers through a college residency program. The ensemble has been in residence at Cornell, Bowling Green University, the University of Michigan, Tufts University, University of Puget Sound, Williams, Western Washington University and the Boston Conservatory.

In competition, she was awarded second place in the National Flute Association 2006 Young Artist Competition, where she also won an award for the best performance of the newly commissioned work by Paul Drescher. She was a semi-finalist in the Myrna Brown Competition Flute Competition, Heida Herman Woodwind Competition, Eastern Connecticut Young Artist Competition, and twice received second place in Boston’s prestigious Pappoutsakis Flute Competition. As a soloist, Sarah enjoyed a sold-out debut at Carnegie Hall’s Zankel Hall with pianist Oxana Yablonskaya.

Currently, Sarah is the Director of the Contemporary Classical Music Department as well as Associate Professor of Flute at the Boston Conservatory at Berklee.

• • • •

**Ina Zdorovetchi** is an American harpist of Eastern European descent. Over the past 25 years, she has been privileged to give hundreds of concerto performances, from world/continental premieres to more traditional staples, appearing with numerous orchestras around the world including The Boston Pops, Westdeutscher Rundfunk Sinfonieorchester Köln, Jerusalem Symphony, Haifa Symphony, Portland Symphony Orchestra, Long Beach Symphony, Boston Modern Orchestra Project, Cincinnati Chamber Orchestra, Seattle Chamber Orchestra, Brevard Music Center Orchestra and many others. Highlights include giving the European Premiere of John Williams’ “On Willows and Birches” Harp Concerto, World Premiere of Thomas Oboe Lee’s “...bisbigliando...” Harp Concerto (dedicated to her) and being featured as one of five soloists in the American Harp Society National Conference Gala Concert alongside some of the world’s most celebrated harpists.

As a recitalist and chamber musician, she has been presented by Carnegie Hall, Kennedy Center, World Harp Congress, Celebrity Series of Boston, Savannah Music Festival, Rockport Chamber Music and was honored to give a solo recital at the residence of John Kerry, 68th Secretary of State of the United States, in front of a crowd of the world's preeminent leaders.

Her performances have been broadcast live on WDR Köln (Germany), Israel Broadcasting Authority, National Public Radio (US), WGBH Radio Boston, Moldova National TV & Radio and recorded for Sony, Naxos, Albany Records, BMOP/Sound and Portland Symphony TV, among others.

Over the years, she has been privileged to receive numerous awards and honors for her work, including the Alien with Extraordinary Abilities in the Arts title from the United States government, Outstanding Music Faculty of the year from Boston Conservatory, Henry Cabot Award for Special Commitment of Talent from the Boston Symphony Orchestra, top prize and multiple special awards at the 17th International Harp Contest in Israel and second prize at Cite des Arts Competition in Paris, France.

Currently, she maintains a busy schedule performing as a guest with various organizations across the country and serves as the principal harpist of the Boston Pops Esplanade Orchestra, Portland Symphony Orchestra, Boston Modern Orchestra Project and Boston Lyric Opera.

As a former faculty member at Boston Conservatory at Berklee (Department Chair and Associate Professor), Brevard Music Center (Department Director), Wellesley College, Massachusetts Institute of Technology, and New England Conservatory Preparatory Division, she takes pride in an extensive teaching output, having worked with students from across the globe who went on to be accepted to nearly all of this country's most selective college harp programs (Juilliard School, New England Conservatory, Yale University, University of Southern California, Rice University, etc.) and perform as soloists with various orchestras in the US and Europe, being featured at the World Harp Congress and winning prestigious competition prizes.

Educated in the US, Romania and her native Moldova, she holds degrees from New England Conservatory, Boston University, Boston Conservatory, Bucharest University of Music and "Ciprian Porumbescu" Lyceum of Music (double-majoring in harp and piano).

## Henri Lazarof International Commission Prize Winning Composers:

**Yair Klartag**, winner of the inaugural Henri Lazarof International Commission Prize, is an Israeli composer currently living in Tel Aviv. He has studied composition at Tel Aviv University, Basel Musikhochschule and Columbia University with Ruben Seroussi and Georg Friedrich Haas.

His music has been commissioned by the Donaueschinger Musiktage, Münchener Kammerorchester, MATA festival, Münchener Biennale and ZeitRäume festival and performed by ensembles such as Berlin Radio Symphony Orchestra, Vienna Radio Symphony Orchestra, Munich Chamber Orchestra, Geneva Chamber Orchestra, Tokyo Sinfonietta, Wrocław Philharmonic Orchestra, ensemble recherche, Ensemble Musikfabrik, ensemble mosaik, Ensemble Linea, Meitar ensemble, JACK quartet and the MIVOS quartet in festivals such as Ultraschall Berlin, La Biennale di Venezia, Schwetzingen Festspiele, ECLAT Festival, Bludenz Tage zeitgemäßer Musik, Tage für Neue Musik Zürich and others.

Yair Klartag has received several awards and scholarships: Ernst von Siemens Composers Prize, 61. Kompositionspreis der Landeshauptstadt Stuttgart, Henri Lazarof International Commission Prize, 31st Irino Prize, "New Classics" prize, Yvar Mikhashoff Prize, first place at the "I International Composition Competition Ireneu Segarra" (Spain), second place at "7ème Concours Dutilleux" and "Concours de GenÈve," Audience Prize at "Isang Yun Composition Competition," Israeli Prime Minister Prize, "Klon" scholarship from Israel Composers' League, AKUM prize, STV-KHS Studienpreis, the Schweizer Bundesstipendium as well as artist residencies in Herrenhaus Edenkoben and Berliner Künstlerprogramm des DAAD. His music is published by Ricordi. He is currently teaching composition and analysis at Tel Aviv University.

• • • •

**Ioannis Angelakis**, winner of the second Annual Henri Lazarof International Commission Prize, is a Greek composer of acoustic music. He is interested in large-scale forms, his works draw very often on drama and philosophy and he is preoccupied with research on the mechanism of acoustic instruments, on physicality, corporeality and embodiment.

His compositional output consists of 44 works, and has a span from solo works to ensembles and orchestras. His music has been commissioned or performed by groups such as Tokyo Philharmonic Orchestra, Athens State Orchestra, Orchestra of the League of Composers, JACK quartet, Mivos Quartet, Momenta Quartet, Sound Icon, Talea Ensemble, loadbang, mdi Ensemble, Yarn Wire, TAK Ensemble, Curious Chamber Players and Wild Rumpus. He has also been awarded several prizes in international competitions of music composition including the second Henri Lazarof International Commission Prize (2021), loadbang's Commission Competition (2017), the first Prize in ALEA III Composition Competition (2015), the first Prize in Toru Takemitsu Award (2012) and the first Prize in Takefu Composition Award (2012).

He has also been invited and programmed by prestigious festivals or institutions such as Darmstadt International Summer Course (2012 and 2021), Mixtur (2021), Sounds of Wander (2018), Avaloch Farm Music Institute (2017), Il Suono Contemporary Music Week (2016), Composit New Music Festival (2016), June in Buffalo (2016), Northwestern New Music Festival (NUNC 1) (2014), Voix Nouvelles á Fondation Royaumont (2013), Musiikin Aika Festival in Finland (2013) and Takefu International Music Festival in Japan (2013).

He holds three university degrees: a Bachelor and Master of Arts from Aristotle University of Thessaloniki, where he studied Music Composition in the class of the composer Christos Samaras (2006-2011), a Master of Music from Boston University, where he studied Music Composition in the studio of the composer Joshua Fineberg (2011-2013) and a PhD in Music Composition from New York University, where he studied music composition with Elizabeth Hoffman and continental philosophy as an inter-consortium student at the New School of Social Research (2013-2019). His dissertation, *Luigi Nono and the Metaphysics of the Avant-Garde*, is an interdisciplinary project that explores the intersection between music composition, musicology of electroacoustic musics, art history and philosophy, with special emphasis on the work of Hegel and Heidegger.

***Stay tuned for the announcement of the third winner in the weeks ahead!***

Calling all  
composers!  
Apply for the  
**Third Annual  
Henri Lazarof  
International  
Commission  
Prize** by  
**March 31, 2022**  
for a chance to  
receive a  
**\$15,000**  
commission for  
an original piano  
trio. The winning  
composition will  
be premiered at  
Brandeis in 2023.  
Learn more at  
**[brandeis.edu/  
lazarof/  
commission](https://brandeis.edu/lazarof/commission)**



**HENRI  
LAZAROF: A  
LIFE IN MUSIC,**  
an exhibit  
featuring items  
from the  
*Henri Lazarof  
Archives*, is now  
on display at the  
**University  
Archives  
& Special  
Collections,**  
Brandeis Library,  
level 2, Mon – Fri,  
9 am – 5 pm. Visit  
the companion  
digital exhibit  
any time at  
**[brandeis.edu/  
library/archives/  
exhibits/lazarof](https://brandeis.edu/library/archives/exhibits/lazarof)**



Don't miss the  
2022 **Henri  
Lazarof New  
Music Brandeis  
Annual Concert,**  
featuring  
**Hub New Music,**  
on **Friday, April 1**  
at **7:30 pm.**  
Join us in person  
or watch LIVE  
online at  
**[brandeis.edu/  
streaming/  
music](https://brandeis.edu/streaming/music).**  
Advance  
reservations  
are required to  
attend in person.  
Reserve now at  
**[brandeis.edu/  
concerts](https://brandeis.edu/concerts)**



For more information about the **Henri Lazarof Living Legacy**  
programs, please visit **[brandeis.edu/lazarof](https://brandeis.edu/lazarof)**.