



Blueridge
Chamber Music
Festival

PRINCIPAL ARTIST BIOGRAPHIES

DORY HAYLEY

SOPRANO/MUSICAL DIRECTOR

Praised for her “very personal creative power” (Badener Zeitung) and her “amazing coloratura skills” (Opera Canada), soprano Dorothea Hayley has been a soloist with the Vancouver Symphony, the Bourgas Symphony and Capriccio Basel, and has appeared in recital in Europe, Asia and North and South America. She has performed in festivals such as the Happening Festival, Gulangyu Piano Festival, Performer’s Voice Symposium, New York City Electroacoustic Music Festival and the Atempo Festival of Caracas, and with organizations like Vancouver New Music, the SMCQ, Chants Libres, CIRMMT, Codes d’accès, and the Land’s End Ensemble. She is a member of the Erato Ensemble, the Broadwood Duo, and the Hayley-Laufer Duo.

Recently Artist in Residence at the Banff Centre and the Afghanistan National Institute of Music, and Visiting Scholar at Harvard University’s Radcliffe Institute, she teaches voice at Vancouver Community College. She is the Artistic Co-Director of the Blueridge Chamber Music Festival.

Dorothea completed vocal studies at McGill University, the University of British Columbia, and the Universität für Musik und darstellende Kunst Wien, and has received grants from the Canada Council for the Arts, the Koerner Foundation, and the Conseil des arts et des lettres du Québec. She holds a Doctor of Music degree from Université de Montréal.

www.dorotheahayley

PARASKEVAS TEREZAKIS

CHOREOGRAPHER

Paraskevas Terezakis began his professional training in his native Greece, where his professional career started in theatre and dance with Experimental Ballet Athens. After moving to Canada in 1979, he studied at Toronto Dance Theatre, York University, and Simon Fraser University in Vancouver. In 1986, he started Kinesis Dance somatheatro and since then the company has performed world-wide over forty original dance works for solo, duet, and groups.

A Dionysian choreographer, Terezakis’ multi-textured style is the culmination of a process that engages improvisation, self-expression, novelty, and blind inspiration in order to free the body from habitualness. It is an emergence of complex cascading events arising out of a multiplicity of minimalistic physical interactions.

His choreography is marked by heightened physicality of movement. Whether the lines are expansive and rhapsodic or clipped and telegraphic; it is choreography that uses emphasis to communicate emotion. The dance lines are created in a rough, manipulated style so as to connote rawness and energy.

Terezakis seeks to evoke rather than to describe in his work as his dance vocabulary signifies the state of the dancer’s soul. Hostile to plain meaning, gestural superficiality, and false sentimentality his choreography is clothed in the imagery and symbolism of occidental mythology intended to evoke idea and emotion. The dancer’s body becomes a perceptible surface to represent the esoteric affinity with the primordial Ideal.

www.kinesisdance.org