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THE C.C.B. OF D FINE ARTS COMMITTEE  
AND  
THE ARTISTS FOUNDATION

ALEA III is a contemporary Music Ensemble in residence at Boston University. Formed in 1978, by the internationally renowned composer-conductor, Theodore Antoniou, it has become established as one of the most accomplished New Music Ensembles in the Boston area. Its selective and adventurous programming reflects the diversity of compositional styles so characteristic of recent music. Tonight's program presents works of Luciano Berio, Nikos Skalkottas and three composers from the Boston area - John Heiss, Shirish Korde and Joyce Mekeel.

Theodore Antoniou studied violin, voice and composition at the National Conservatory and Hellenic Conservatory in Athens; composition and conducting at the Hochschule für Musik, the Siemens studio for Electronic Music, and the International Music courses in Darmstadt with Boulez, Berio, Ligeti and Stockhausen.

He has been the recipient of many awards for his music including the Richard Strauss prize from the City of Munich, commissions from the Fromm and Koussevitsky Foundations and grants from the National Endowment for the Arts and Guggenheim Foundation. His works for symphony, orchestra, chamber ensembles, instrumental and vocal combinations are widely performed in Europe as well as the U.S.

He has conducted many orchestras including the Bavarian Radio Orchestra, Berkshire Music Center Orchestra, National Opera of Greece, State Opera of Music and the Contemporary Music Ensemble at Buffalo. He has taught at many universities in the U.S. including Stanford University, University of Pennsylvania and the Philadelphia College of Performing Arts. Since 1979 Mr. Antoniou has been Professor of Composition at Boston University.

The Artists Foundation is a non-profit organization which is funded by the Mass. Council on the Arts and Humanities and the National Endowment for the Arts. To encourage, affirm and assist Massachusetts artists, the Artists Foundation, under contract from the State Council, administers the Artists Fellowship Program which provides Fellowships to painters, composers, choreographers, filmmakers and video artists. Fellowships are awarded to the State's outstanding artists to complete or initiate new works and encourage Massachusetts artists to continue to live and work in the State. The Foundation also administers the Artists-in-residence program.

Theodore Antoniou, Music Director

PERFORMERS:

Flute/Piccolo	Randy Bowman
Oboe/English Horn	Valerie Edwards
Clarinet/Bass clarinet	Diane Heffner
	Julie Vaverka
Violin	Jason Meyers
	Jenny Shames
	Victoria Romanul
	Diane Nicholeris
	Liz Field
	Joseph Scheel
Viola	Amy Brandfonbrener
	Jan Carlin
'Cello	Freya Oberle
	Karen Kaderavek
Bass	Robert Kaplin
Percussion	Neil Brover
	Pat Hollenbeck
Harp	Kathy Moreno
Piano/Celeste	Janice Weber
Mezzo Soprano	Karen Lykes

PROGRAM

FIVE GREEK DANCES (1946)

NIKOS SKALKOTTAS  
(1904-1949)

Epirotikos  
Kretikos  
Tsamikos  
Arkadicos  
Kleftikos

RUNE (1977)

JOYCE MEKEEL  
(b. 1933)

Randy Bowman, flute  
Pat Hollenbeck, percussion

CHAMBER CONCERTO (1979)

SHIRISH KORDE\*  
(b. 1945)

I N T E R M I S S I O N

QUARTET (1971)

JOHN HEISS\*  
(b. 1933)

Randy Bowman, flute Julie Vaverka, clarinet  
Freya Oberle, 'cello Janice Weber, piano

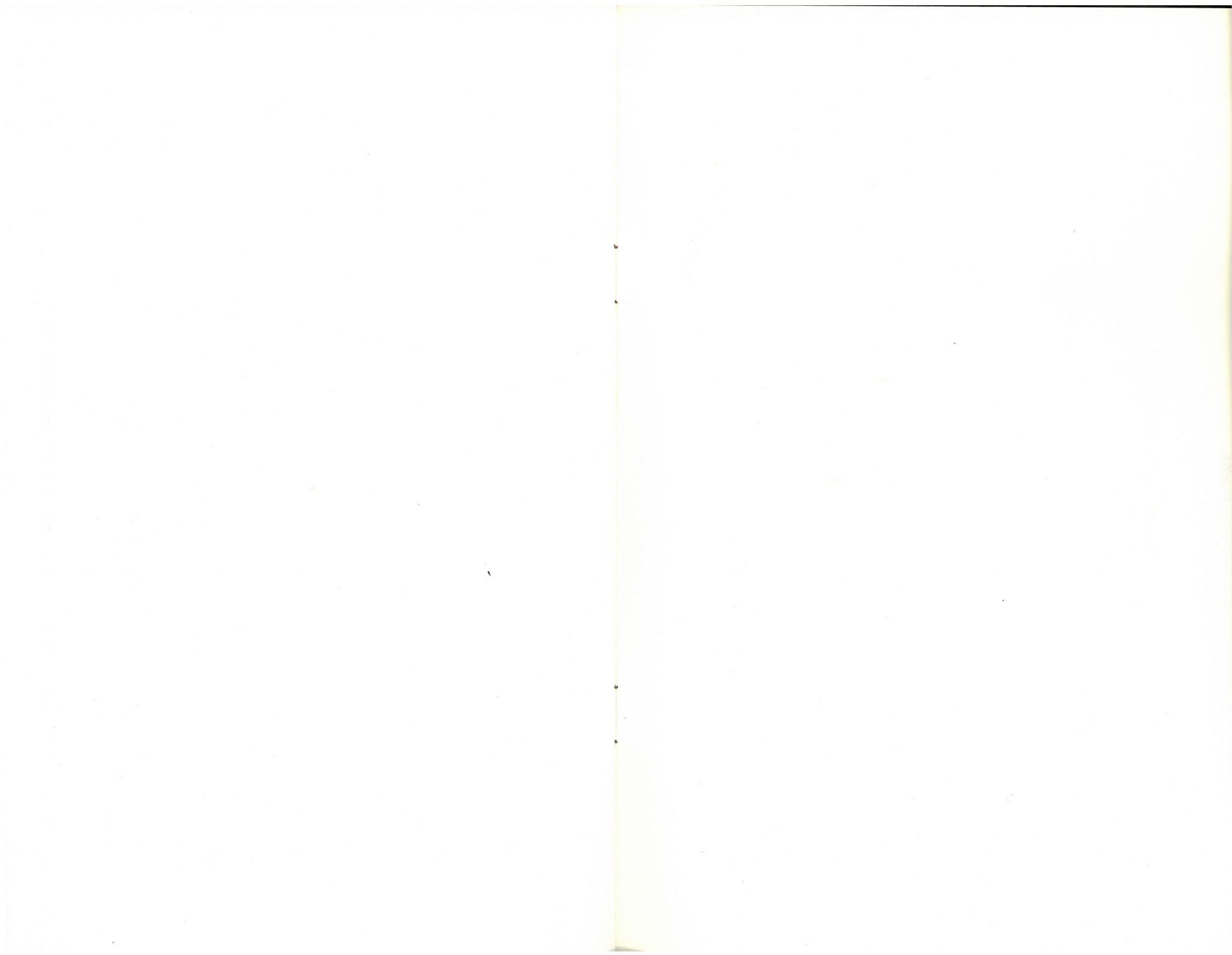
FOLK SONGS (1968)

LUCIANO BERIO  
(b. 1925)

Black is the colour...	Ballo
I wonder as I wander...	Motetto de Tristura
Loosin yelav...	Malurous qu'ò uno fenno
Rossignolet du bois	Lo fiolaire
A la feminisca	Azerbaijan Love Song

Karen Lykes, Mezzo Soprano

\*Artists Foundation - Composition Fellowship  
recipients in 1979



## PROGRAM NOTES

### NIKOS SKALKOTTAS - FIVE GREEK DANCES (1946)

Out of Arnold Schoenberg's hundreds of students Nikos Skalkottas is mentioned in Schoenberg's Style and Idea as one of his outstanding pupils, one who went on to "become a composer." Except for eight years studying in Berlin (where he also studied with Kurt Weill) Skalkottas spent most of his life in his native Greece where in addition to being a composer he was an accomplished violinist and conductor. Although his output exceeds 170 works, he was entirely unknown as a composer in his own country during his own lifetime. His style evolved from a light, transparent, ironical sort of writing (until 1938) to more compactness and richness in works of 1939-45. Although having no connection with Arnold Schoenberg after 1931 Skalkottas developed a very personal and original use of the 12 tone system. During the last years folklike elements more frequently appeared, along with new virtuosic demands on performers. Skalkottas has written various sets of GREEK DANCES for different combinations, which use a simple tonal or modal harmonic idiom and are fairly light in nature.

### JOYCE MEKEEL - RUNE (1977)

Joyce Mekeel teaches at Boston University and has been associated with that college's electronic studio for some time. She composed "Rune" for members of the Boston Musica Viva in 1977. The work is scored for a relatively unusual array of percussion instruments, such as the keylon xylophone, Almsglochen, and tuned gongs, in addition to more conventional percussion instruments. In addition to what has become typical of recent writing for the flute, that player is also asked to sing while playing in a variety of articulations. The work is cast in one continuous movement with a short middle improvisatory section played by the percussionist alone.

### SHIRISH KORDE - CHAMBER CONCERTO (1979)

Shirish Korde was educated at the New England Conservatory (Theory and Composition with Robert Cogan, Ernst Oster, Donald Martino) and at Brown University. His compositions for Instrumental, Vocal and Electronic Media have been performed widely. His Saxophone Quartet CONSTELLATIONS is recorded on Spectrum Records. He has been the recipient of several Grants and awards for composition and research in Electronic Music. In 1979 he was a recipient of the Composition Fellowship Award from the Artists Foundation. Mr. Korde is currently a member of the Music Faculty at Holy Cross College where he also directs the studio for Electronic Music. During the Spring '80 semester, he is composer-in-residence at the Groton Center for the Arts where he is composing a new work for the Center's resident String Quartet. The Chamber Concerto was commissioned by Barbara Kolb for the Music New to New York series and received its first performance in New York with Bruce Hangen conducting.

The Chamber Concerto is a single movement work for 10 instrumentalists. The entire movement unfolds gradually - a geometric registral shape through multifaceted transformations of the nine note symmetrical chord that initiates the work. From the initial transformation of the chord to the central tone f# at the beginning, the movement gradually reveals an expanding registral shape reaching its widest point where the same "chord" reappears - rearranged over the entire instrumental range. This registral and tone color evolution is controlled by a series of harmonic (pitch) formations which are derived from the initial chord and are characterized by three types of structures - sustained tones, moving clusters and rapid cadenza-like figurations. The final transformation of the chord consists of a return to the central pitch.

JOHN HEISS - QUARTET (1971)

John Heiss studied mathematics at Lehigh and music at Princeton. His principal composition teachers were Milton Babbitt, Earl Kim, Otto Luening, Darius Milhaud and Peter Westergaard. He has composed for all vocal and instrumental media and has been widely performed and published. Among his honors are a grant from the National Endowment for the Arts (1974) and the award from the National Institute-American Academy of Arts and Letters which made a recording possible. He was the recipient of a composition Fellowship award from the Artists Foundation in 1979. He teaches at the New England Conservatory and plays principal flute with the Boston Musica Viva.

The composer writes: My Quartet (1971) was composed specifically for the members of the Boston Musica Viva and was premiered by them in February of that year. I had their particular abilities and personalities very much in mind during the composing of this work; hence one of the principal threads running through it is a contrast between bold, declamatory writing for the singleline instruments and a more introspective and subtle material in the piano part. Other prominent features are a frequently-recurring motivic figure (long-short-long), build-ups of tension which are suddenly released, a spirit of improvisation (though the work is precisely notated) and a few moments of considerable surprise. All of these factors come to a denouement in the final, free section."

LUCIANO BERIO - FOLK SONGS (1968)

In the Folk Songs those who know Berio as an avant-garde composer ranking with Pierre Boulez, Luigi Nono and Karlheinz Stockhausen will discover him in an unaccustomedly light mood. Berio made these arrangements as "a tribute to the extraordinary artistry" of the American singer Cathy Berberian, a specialist in Berio's music whose musicality, intelligence and perhaps unique virtuosity and range of tone color have made her world famous as an interpreter of the most difficult works of the avant-garde. Berio's own experience with new music accounts for his unique ways of using the folk melodies and for his creative orchestrations.

One cannot really classify either the first song, Black is the Color of My True Love's Hair, or the second, I Wonder As I Wander, as a genuine folk song. In fact, John Jacob Niles, the Kentucky-born singer and scholar, whose education included classes with Vincent d'Indy at the Schola Cantorum in Paris, composed them in Elizabethan modes and made them famous by singing and recording them. Berio's suite opens with a viola, free of bar lines and rhythmically independent of the voice, evoking a country fiddler. Harmonics from the viola, cello and harp contribute toward the "hurdy-gurdy sound" Berio wanted to accompany the second song.

Armenia, the country of Miss Berberian's forebears, provided the third song, Loosin yelav, which describes the rising of the moon. In the old French song Rossignolet du bois, introduced by antique finger cymbals, the nightingale advises an inquiring lover to sing his serenades two hours after midnight, and identifies the "apples" in his garden as the moon and the sun. A sustained chord colored by the striking of automobile spring coils bridges this song to the next one, the old Sicilian song A la femminisca, sung by fishermen's wives as they wait at the docks.

Like the first two songs, the sixth, La Donna Ideale, and the seventh, Il Ballo, come not from anonymous folk bards but from a trained composer -- in this case Luciano Berio, who wrote them in 1949 at the age of 24 for a Fulbright Fellowship voice student in Italy named Cathy Berberian. The old Genoese-dialect folk poem The Ideal Woman says that if you find a woman at once well-born, well-mannered, well-formed and with a good dowry, for God's sake don't let her get away. The Ball, another old Italian poem, says that the wisest of men lose their heads over love, but love resists the sun and ice and all else.

Motettu di tristura comes from Sardinia and apostrophizes the nightingale: "How you resemble me as I weep for my lover . . . When they bury me, sing me this song."

The next two come from perhaps the most famous of all folk-music arrangements, Joseph Canteloube's Chants d'Auvergne, in auvergnat dialect. Malurous qu'o uno fenno poses the eternal marital paradox: he with no spouse seeks one, and he with one wishes he had none. A cello echoing the improvisation at the opening of the suite introduces Lo Fiolaire, in which a girl at her spinning wheel sings of exchanging kisses with a shepherd.

Miss Berberian discovered the last song, here called simply Azerbaijan Love Song, on a 78-r.p.m. 10-inch disc from the Soviet Asian republic of Azerbaijan, sung in that nation's language except for one verse in Russian, which a Russian-speaking friend told her compared love to a stove. Miss Berberian here sings, purely by rote, the sounds she transcribed as best she could from that scratchy old record. She knows not one word of Azerbaijani, and she assumes no responsibility for any Azerbaijani sides that may split over her whimsical version of their language.