

Clayton Hoener, Violin

Clayton Hoener received both his Bachelor of Music and Master of Music degrees from Boston University. His principal violin teachers have been George Perlman in Chicago and Roman Totenberg in Boston. He has participated in various festivals such as the School of Chamber Music at Blue Hill, the Cleveland Chamber Music Festival, and the Taos (NM) Chamber Music Festival and has been coached by David Cerone, Leslie Parnas, Walter Trampler, Josef Gingold, and the Guarneri String Quartet among others. He also spent a summer at the Internationale Sommerakademie, Mozarteum in Salzburg where he studied with Jean Fournier and Andre Gertler. From 1981-83, Mr. Hoener played with the Al Ramsey Orchestra at Caesar's Palace in Las Vegas after which he returned to Boston where he is currently teaching at the Longy School of Music and is a teaching assistant to Roman Totenberg, Director of the Longy School. Clayton Hoener has a very active performing career in the Boston area, playing with the Boston Pops Orchestra, the Boston Ballet Orchestra, Harvard Chamber Orchestra, the Handel and Haydn Society, Sinfo Nova, Boston Premier Ensemble, Masterworks Chorale, and Alea III.

Scott Woolweaver, Viola

Scott Woolweaver began studying the viola in 1969 in Michigan. He received his Bachelor of Music in 1979 from the University of Michigan where he studied with Francis Bundra. He moved to Boston in 1979 to study with Walter Trampler first at Boston University and currently at New England Conservatory. Mr. Woolweaver pursues a varied performing career in the New England area. He is principal violist with the Handel and Haydn Society, Sinfo Nova and the Vermont Symphony Orchestra. He is also a member of the New England Piano Quartette which recently commissioned three new piano quartets, and the Vaener String Trio, winners of the 1983 Joseph Fischhoff Chamber Music Competition. An active proponent of twentieth century music, Mr. Woolweaver has been a member of ALEA III since he came to Boston and also performs regularly with the Composers in Red Sneakers. He is on the artist faculty of the South Shore Conservatory of Music.

Ronald Haroutunian, Bassoon

Ronald Haroutunian began studying the bassoon at the age of 13. Five years later, he was a winner in the Boston Symphony Orchestra Young Artist Competition, and made a solo appearance with the orchestra at one of their youth concerts. He received his Bachelor of Music degree from the New England Conservatory of Music, where he studied with Matthew Ruggiero. He continued his studies with Sherman Walt at Boston University. Mr. Haroutunian was a recipient of a Boston Symphony Fellowship to attend the Berkshire Music Center at Tanglewood in 1978. That same year, he was a winner of the Concert Artist Guild competition with the Quintet Di Leguo, giving a New York City debut at Carnegie Recital Hall. Mr. Haroutunian has been a member of the Colorado Philharmonic, the Springfield Symphony, and currently performs with the Boston Esplanade Pops, Boston Ballet Orchestra, the Handel and Haydn Society, and numerous other organizations throughout New England. He has been a member of ALEA III since 1978, and toured Greece with them in 1981.

ALEA III

Theodore Antoniou, Music Director

Friday, November 2, 1984
Boston University Concert Hall

8 PM
Boston, MA

THE SOLOISTS OF ALEA III

Clayton Hoener, Violin
Scott Woolweaver, Viola
Ronald Haroutunian, Bassoon

Assisted by:
Jeffrey Butler, Cello
James Cooke, Violin
John McDonald, Piano

PROGRAM

- Largo Caracciolo (1983) Bojidar Dimov (b.1935)
Trio on a Fugue by J.S. Bach for
violin, cello, and piano
- Orange for Viola (1979) Daniel Asia
- String Quartet (1931) Ruth Crawford Seeger (1901-1953)
- i. Rubato assai
 - ii. Leggiero, tempo giusto
 - iii. Andante
 - iv. Allegro possibile

INTERMISSION

- Sonata (1958) Grazyna Bacewitz (1913-1969)
- i. Adagio - Allegro - Adagio
 - ii. Presto
- Convergence (1973) Sven David Sandstrom (b.1942)
- Sonata in Three Movements (1973-74) Ellen Taafe Zwilich (b. 1939)
- i. Liberamente - tempo giusto
 - ii. Lento e molto espressivo
 - iii. Allegro vivo e con brio

Bojidar Dimov - (1935-) - A native of Lom, Bulgaria, Dimov studied at the State Conservatory in Sofia (1956-58) and at the Music Academy in Vienna (1958-64), and attended the Darmstadt Summer Courses in 1961, 1966 and 1967 and the Cologne Courses for New Music in 1969. His composition teachers include Wesselin Stojanov, Karl Schiske, Karlheinz Stockhausen and Mauricio Kagel. He has taught theory and new music in Cologne at the Rheinischen Musikschule and at the Pädagogischen Hochschule since 1970. Dimov also founded the new music ensemble "trial and error" in 1970, the Practicum for New Music at the Rheinischen Musikschule in 1972 and the Youth Ensemble for New Music in 1980.

The composer has written the following remarks on his Largo Caracciolo-Trio sopra una Fuga di Johann Sebastian Bach (1983):

The "Largo" in the title, as well as subtitle, refers to Bach's Fugue in B minor from Book One of the Well-Tempered Clavier. This unusual composition, the theme of which contains every tone of the chromatic scale, is, in my opinion, the richest purely instrumental example of the confrontation and opposing permeation of the diatonic and chromatic dimensions. In my work, which is precisely the same in the piano part, Bach's Melos is fused with the harmony, just as time is to space. The melody voice (found in the clarinet or violin, violoncello or bassoon), establishes the static 12-tone harmonic motion against undistinguishable characters.

The fictive adverb "caracciolo" refers to the Venician painter Carpaccio, whose ca. 1510 painting "Death of Christ" (which is found in the State Painting Collection of Berlin-Dahlem) made an inextinguishable impression on me. As my composition strives for, overlays, and blends Carpaccio's contents and style of a different epoch, likewise arises - with other means - a spacial representation of the temporal dimension.

Daniel Asia - Asia began the study of the trombone when he was nine, and started conducting and composing while still in high school. After graduating from Hampshire College where he studied Music and Modern European History, he attended the Yale School of Music, receiving the Master of Music Degree. Further studies included participation in the composition seminar of Isang Yun at the Hochschule der Kunst in Berlin, a fellowship at Tanglewood, and a residency at the MacDowell Colony. His composition teachers have included Gunther Schuller, Jacob Druckman, Krzysztof Penderecki, and Arthur Weisberg. Mr. Asia is currently Assistant Professor at the Oberlin Conservatory, and is the founder and Music Director of the contemporary ensemble Musical Elements.

Ruth Crawford Seeger - (1901-1953) - Mrs. Seeger was born in East Liverpool, Ohio and studied piano and composition at the American Conservatory in Chicago from 1920-29. In 1929, she went to New York to study with Charles Seeger, whom she married in 1931. After having moved to Washington, D.C. in 1935, she took an interest in American folk music, which led to her several thousand transcriptions of folk recordings found in the Library of Congress. She also composed accompaniments for some 300 transcriptions and developed teaching methods for children utilizing folk music.

In her String Quartet, composed in 1931 and one of her more notable works, Mrs. Seeger utilizes serial-like techniques.

Grazyna Bacewicz - (1913-1969) - Born in Lodz, Poland, she received degrees in violin and composition from the Warsaw Conservatory in 1932. She studied composition with Nazimierz Sikorski at Warsaw and Nadia Boulanger in Paris. Mrs. Bacewicz played violin professionally and taught harmony and counterpoint at the Lodz Conservatory (1934-35, 1945) and composition at the State Academy of Music in Warsaw (1966-69). She served as vice-president of the Polish Composer's Association from 1962 until her death.

She composed her Solo Sonata for Violin in 1958. Her other compositions for violin include five accompanied sonatas and seven concertos.

Sven-David Sandström - (1942-) - Sandström was born in Borensberg, Sweden and studied composition under Ingvar Lidholm at the State College of Music at Stockholm. While working as a composition assistant at the Royal Academy, he studied with Berit Lindholm, György Ligeti and Per Norgard. Since 1980, he has taught composition and improvisation at the State College of Music.

Sandström utilizes serial and post-serial techniques in his strictly organized music, and often calls for microtone differences to create a feeling of uncertainty. Much of his music suggests the simultaneous presence of two or more "dimensions" or "worlds." Convergence (1973), written for bassoonist Hans Samuelsson, is such a work.

Ellen Taaffe Zwilich - (1939-) - Born in Miami, Fla., Mrs. Zwilich studied composition and violin at Florida State University, graduating in 1960. In 1975, she became the first woman to receive a doctorate in composition at the Juilliard School in New York. Her principal composition teachers have been Roger Sessions and Elliott Carter. As a violinist she performed with the American Symphony Orchestra under Stokowski. Included in her many prizes and awards are the Elizabeth Sprague Coolidge Chamber Music Prize, the Ernst von Dohnanyi Citation, a gold medal in the 26th Annual International Composition Competition "G.B. Viotti" in Vercelli, Italy, grants from the Martha Baird Rockefeller Fund, the National Endowment for the Arts, the New York State Council on the Arts, the Norlin Foundation, and a Guggenheim Fellowship in Composition. In 1982, Mrs. Zwilich received the Pulitzer Prize in composition for her Symphony.

Mrs. Zwilich's Sonata in Three Movements has been performed widely and was placed on the repertoire list of the Kennedy Center-Rockefeller Foundation Competition for Excellence in the Performance of American Music, held in 1980 for violinists. Concerning the piece, she writes:

"Sonata in Three Movements was written for my husband, violinist Joseph Zwilich, who premiered it on a tour of European capitals. Writing for the violin has always held special meaning for me, but this composition grew out of my feelings for Joseph as well as my particular fondness for the wonderfully dramatic and expressive powers of the violin.

It is cast in three movements, of which the first is the most complex, with contrast between relatively free, recitative-like material (culminating in a cadenza for the violin) and the otherwise strict tempi. The second movement is slow and lyrical; the third movement short, fast and rhythmically propulsive."