

ALEA III

Theodore Antoniou, Music Director

Saturday, January 26, 1985  
8 PM

Longy School of Music  
Cambridge, MA

Robert Sirota, Guest Conductor

PROGRAM

Dance Preludes (1955)  
(3rd version, 1959)

Witold Lutoslawski (b. 1913)

- I Allegro Molto
- II Andantino
- III Allegro giocoso
- IV Andante
- V Allegro molto

The World's Winter (1976)

Anthony Payne (b. 1936)

Judith Kellock, Soprano

Under Neonlight I (1981)

Detlev Müller-Siemens (b. 1957)

INTERMISSION

Music for Chamber Ensemble (1985)\*

Robert Sirota (b. 1949)

- I Overture
- II Duet
- III Trio
- IV Aeolian Harp
- V Quartet
- VI Finale

Blood and Light on Two Persistent Rhythms\*\*

Spiros Cardamis (b.1947)

Judith Kellock, Soprano

\*World Premiere

\*\*Written for ALEA III

Witold Lutoslawski was born in Warsaw on January 25, 1913. His early training was in violin, piano, and theory; he studied the piano later at the Warsaw Conservatory. His first composition teacher was W. Maliszewski, with whom Lutoslawski worked from the age of fifteen through his Conservatory years. His piano recitals have been few, as have his periods as a teacher, though he is a frequent conductor of his own works and a much sought-after lecturer.

Lutoslawski is not an extremely prolific composer, but his works benefit from his slow and thorough approach to composition. His early works were mostly destroyed in World War II, but the surviving Symphony No. 1 is a deeply intellectual statement. After the war, Lutoslawski wrote several pieces using traditional folk materials much in the style of Bartok; in 1958 he began experimenting with twelve-tone composition. In this style he was not entirely successful, and in 1963 he returned to a simpler style employing aleatoric techniques and quasi-tonal harmonic idioms

## The World's Winter

Anthony Payne

Anthony Payne was born in London in 1936. He studied clarinet and piano at an early age, then attended Durham University. He is virtually self-taught as a composer, and had begun to compose in a style close to that of early 20th-century British composers when an illness forced a lengthy creative hiatus. During this time, Payne began a career as a musical journalist, and published a biography of Arnold Schoenberg in 1968. Upon returning to composition, his interests had moved to experimentation with random number tables and elements of serialism, while his compositions are increasingly drawn from romantic literature in subject and text.

Of The World's Winter, Bayan Northcott has written:

"Commissioned by the Cheltenham Festival for the composer's wife, the soprano Jane Manning, and eight members of the Nash Ensemble, it is a setting of two early poems by Tennyson, Nothing Will Die and All Things Will Die. Responding to the diametrically opposed beliefs which are outlined by the poet with equal conviction, and to his imagery of growth, change and decay, Payne here deploys some of his strictest processes, including rhythmic serialism and permutation of intervals. Yet the musical flow, the proliferation of the invention and the chill delicacy of the scoring sound entirely natural and characteristic."

## Under Neonlight I

Detlev Müller-Siemens

Detlev Müller-Siemens was born in Hamburg on July 30th, 1957. He was a precocious child and entered the Conservatory at the age of thirteen, where he studied composition with Günter Friedrichs. His later composition teachers have included György Ligeti and Olivier Messiaen.

Müller-Siemens has received the Kranichsteiner Composition Prize, a Promotion Prize of the Hamburg Bach Prize, and a scholarship from the Heinrich-Strobel-Foundation of the South West Radio of Baden-Baden. He has received major commissions from the Ministry of Culture of Rheinland-Pfalz and South West Radio in Baden-Baden, and has written a chamber opera, Genoveva or the White Deer, on commission from the Second German Television.

Of his music, the composer writes:

"Following a year in which I completed two concerti for soloist (saxophone and cello) and orchestra as well as a piece for symphonic band, it felt good to compose a chamber work. Music for Chamber Ensemble is a piece with strong ties to the worlds of theatre and dance. It is conceived as six tableaux of varied character, orchestrated for a small "pit orchestra" consisting of flute, clarinet, trumpet, trombone, violin, viola, and cello. The Overture, Aeolian Harp, and Finale are played by the full ensemble. The other three movements are a Duet for brass, a Trio for clarinet, violin, and cello, and a Quartet for flute, clarinet, viola, and cello.

"Music for Chamber Ensemble is dedicated to Theodore Antoniou and the players of ALEA III."

## Blood and Light on Two Persistent Rhythms

Spiros Cardamis

Spiros Cardamis was born in Athens in 1947. He studied piano with Eva Pana and composition with Yannis Papaioannou, while working as a jazz pianist and arranger. He received a Master's degree from Eastman in 1984, and studied composition there with Samuel Adler and Warren Benson. He has received awards from the Greek Ministry of Culture and the National Conservatory, and has had performances both in Greece and the United States. He is currently on the faculty of the National Conservatory of Athens.

Of his work, the composer writes:

"Blood and Light on Two Persistent Rhythms is an eclectic work in the sense that it employs traditional and contemporary instrumental techniques, symbolic and proportional notation, various idioms and styles of music which either coexist or modulate into one another. It is based on a four-verse poem by George Seferis the translation of which reads as follows:

Your blood would freeze once like the moon  
 During the inexhaustible night your blood  
 would spread its white wings over the black rocks  
 the shapes of the trees and the houses  
 with a little light from our childhood

"The form has been determined to a great extent by the content of the poem and especially by the time-contrasting concepts of manhood and childhood implied in the poem.

"Two rhythms derived from the poem pervade the work making themselves discernible through various means (attacks, dynamics, tempo) The basic pitch material is based on a retrograde symmetrical twelve-tone row (C#,E,F,G#,A,C,F#,Eb,D,B,A#,G) that enabled me to use all combinatorial trichordal, tetrachordal, and hexachordal progressions.

"A tonal theme in C# minor has been used toward the peak of the piece made of minor thirds, characteristic interval of the twelve-tone row. The beginning and finale exhibit a Palestrina-like ricercare in klangfarbenmelodie style. Its use is symbolic yet integral to the overall form of the work."

## Judith Kellock, Soprano

Judith Kellock is active in all areas of vocal repertoire as well as operatic performance. She has appeared as soloist with the St. Louis Symphony, the Minnesota Orchestra, the Pro Arte Chamber Orchestra, the Aspen Festival Orchestra and the MIT Symphony Orchestra. She has become a popular recitalist and oratorio singer in the New England area and performs a wide variety of chamber music of all eras. She has been heard at the Aspen Music Festival, in both

opera and concert performances, has sung major roles with the Rome Opera Festival, and has toured with Opera New England. She is a regular performer with ALEA III. Ms. Kellock has been the recipient of awards from the Institute of International Education, the Weyman Trust Fund, the St. Botolph Club, and the Washington International Competition for Singers where she was a finalist in 1980.

Judith Kellock is currently on the voice faculty of the Longy School of Music and can be heard in recording on the Sine Qua Non label.

#### Members of ALEA III

Flute	Harp
Michele Sahn	Elizabeth Morse
Oboe	Piano
Peggy Pearson	John MacDonald
Andrea Bonsignore	
Clarinet	Percussion
Gary Wright	Jeffrey Fischer
Bassoon	Violin
Ronald Haroutunian	Clayton Hoener
	Carlos Flores
French Horn	Viola
Ellen Michaud-Martins	Scott Woolweaver
Trumpet	Cello
Thomas Cook	Karen Kaderavek
Trombone	Double Bass
Robert Couture	Albert Tedesco

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