

ALEA III

Theodore Antoniou, Music Director

Saturday, March 16, 1985
Boston University Concert Hall

8 PM
Boston, MA

Soloists of ALEA III

Raphael Hillyer, Viola Jeffrey Fischer, Percussion
John MacDonald, Piano

PROGRAM

Laudate Lignum (1980)	Werner Heider (b. 1930)
Pieces for Timpani (1949, 60)	Elliott Carter (b. 1908)
Canaries	
Moto Perpetuo	
March	
Set up Music (1982)	Maurice Wright
Encore Piece No. 2 (1984)	Jeffrey Fischer
Vivian Taylor, Piano	

INTERMISSION

Agada (1960)	Oedöen Partos (b. 1907)
From One to Another (1970)	Thea Musgrave (b. 1928)
Four Duos for Viola and Piano (1978-9)	Betsy Jolas (b. 1926)
i. L'Ardente	
ii. L'Interdite	
iii. La Toute-Vive	
iv. La Grande Irénée	

Four Duos for Viola and Piano

Betsy Jolas

Betsy Jolas (b. 1926) attended Bennington College (1945-6) where she studied harmony, organ and piano, and at the Paris Conservatory (1948-55) where she studied composition with Darius Milhaud. In 1955, she became editor of Ecouter aujourd'hui, the periodical of the French Radio-Television Network. At present she is a visiting professor of composition at Boston University.

Raphael Hillyer, violist

Born in Ithaca, New York, Mr. Hillyer studied violin in Berlin with Alexander Friedemann, and then in Leningrad with Serge Korgueff. While attending the Curtis Institute in Philadelphia as a violin student of Edwin Bachmann, Mr. Hillyer made his first solo appearances in Budapest, Hungary. He graduated Phi Beta Kappa from Dartmouth College, earning a bachelor's degree in mathematics, Latin and Greek. He pursued his masters degree at Harvard University where he studied with Walter Piston and Hugo Leichtentritt. He has played with the Boston Symphony Orchestra under Serge Koussevitzky, with the NBC Symphony under Arturo Toscanini, and was a member of the Stradivarius and NBC String quartets. At the invitation of William Schumann, Mr. Hillyer co-founded the Julliard String Quartet in 1946, which has given thousands of concerts and broadcasts throughout the world. In addition, Mr. Hillyer has made many solo appearances throughout the world, including the Far East, Europe, South America and extensively on this continent. He has taught at Julliard, Dartington Hall (England), the Berkshire Center, the Aspen Music Festival, Colby College, Yale University, and at present, Boston University.

Jeffrey Fischer, percussionist

A graduate of the New England Conservatory of music, Jeffrey Fischer is a regular performer with Alea III. He has studied with Vic Firth and Frank Epstein, both of the Boston Symphony Orchestra, and Larry Scripp. For two consecutive years, Fischer received Boston Symphony Fellowships to Tanglewood. At present, he is a member of the New Hampshire, Naschua, and Portland Symphony Orchestras and the Opera Company of Boston, and the Lyric and Concert Operas Companies of Boston.

John McDonald, piano

John McDonald studied piano and composition at Yale University and Yale School of Music, from which institution he received B.A. (1981), M.M. (1982), and M.M.A. (1983) degrees. As a Koussevitsky Foundation Fellow at Tanglewood in 1983, John worked with Hans Werner Henze and Gunther Schuller. Since September of 1983, has lived in Boston as a free-lance pianist. His compositions include three piano sonatas, "Four-Part Study" for solo piano, four songs, and a woodwind quintet. John was awarded a Fellowship to the Cummington Community of the Arts in September of 1984.

Laudate Lignum

Werner Heider

Werner Heider (b. 1930) studied piano and composition at the Privat-Musikschule in Nurnberg and the Musikhochschule in Munich. His principal composition teachers have been Willy Spilling and Karl Höller. He became director of the Colloquium Musicale and the Nurnberg Jazz Collegium in 1962 and the Ars Nova Ensemble of Nurnberg in 1968. Laudate Lignum (1980) for solo marimba is one of several pieces for solo instruments written by Heider which include Inventio I for violin, Inventio II for clarinet, Inventio III for harpsichord, Katalog for recorder, and Katalog for vibraphone.

Pieces for Timpani

Elliott Carter

Elliott Carter (b. 1908) said his music concerns itself above all with tempo and rhythm. He devised the term metric modulation to describe the process by which his music shifts rhythmic gears like the modulation from one key to another in tonal harmony. Eight Pieces for Timpani were composed in 1949 and revised in 1960. Carter said, "The Eight Pieces, you see, were written to develop notations of metric modulation as a sort of experiment. Because I then wrote my big First Quartet (1951) which uses all the little metric modulations that you find in the Eight Pieces on a simplified basis. So, this was a kind of sketch for a string quartet - if you can believe it!"

Set up Music

Maurice Wright

Maurice Wright (b. 1949) received his bachelor's degree from Duke University in 1972 and a masters in composition from Columbia University in 1974. His principal composition teachers have been Charles Wuorinen and Mario Davidovsky. He received the Joseph Burns prize in 1974, the Henry Schuman prize and an ISCM League of Composers award for electronic music.

Encore Piece #2

Jeffrey Fischer

Jeffrey Fischer has composed several percussion pieces for the Greater Boston Youth Symphony and Music for Young Audiences, among other percussion and non-percussion works. Of his piece on this evening's program, he writes, "Encore Piece #2 (1984), written for Vivian Taylor, has an instrumentation of vocal sounds, hand clapping, sticks, claves, bass drum, marimba, and piano. Each performer utilizes most of the above instruments. The piece consists of four themes whose functions are to provide materials used in creating rhythmic and melodic textures; they are also stated on their own at certain points. The musicians move quickly between piano, marimba and percussion instruments. The visual show presented is of minor importance - it is more the energy resulting from the physical and aural movement, the fast pace and the constant building from start to finish."

Agada

Oedben Partos

Oedben Partos (b. 1907) studied composition with Zoltan Kodaly and violin with Jenő Hubay at the Liszt Academy of music from 1918-25. After serving as concertmaster for several central and eastern European orchestras from 1925-35 he taught violin and composition at Baku from 1936-7. He acted as principal violinist for the Israel Philharmonic from 1938-56. In 1951 he became director of the Rubín Academy of music in Tel Aviv, and since 1961 has served as professor of musicology at Tel Aviv University. Partos has composed many pieces for viola, including two concertos, his Symphony Concertante for viola and orchestra, and, of course, Agada (Legend) for viola, piano and percussion.

From One to Another

Thea Musgrave

Thea Musgrave (b. 1928) studied at Edinburgh University from 1947-50 and at the Paris Conservatory from 1952-4. From 1950-4 she also studied composition privately with Nadia Boulanger. She lectured on music at London University from 1959-65 and has since devoted her time exclusively to composition.