

ALEA III PLAYERS

FLUTE

Michele Sahn

OBOE

Peggy Pearson

CLARINET

Jan Greitzer
Diane Heffner

BASSOON

Ronald Haroutunian

HORN

Ellen Martins

TRUMPET

Tom Cook

TPOMBONE

Bob Couture

PERCUSSION

Jeff Fischer
Patrick Hollenbeck

PIANO

Kathleen Suvove

VIOLIN

Clayton Hoener
James Cooke

VIOLA

Scott Woolweaver
Heidi von Bernewitz

VIOLONCELLO

Freva Oberle
Bill Pounds

BASS

Jerome Butler

HARP

Judy Saiki

ALEA III

Theodore Antoniou, Music Director

Thursday, October 17, 1985
Longy School of Music

8 PM
Cambridge, MA

"TWENTIETH-CENTURY VOCAL MUSIC"

Joan Heller, Guest Artist

PROGRAM

Three Songs from William Shakespeare

Igor Stravinsky

Sextet

Olly Wilson

Four Short Songs

Robert DiDomenica

INTERMISSION

Music for a Dance Dream*

Kyriakos Sfetsas

Elegies**

Joseph Castaldo

*Composed especially for Theodore Antoniou and ALEA III.

**Composed especially for Joan Heller, Theodore Antoniou and ALEA III.

ALEA III would like to thank the Longy School of Music for the use of these facilities.

Yamaha CP80 from B-3 rentals, 444 8520, 278 West St. Needham, MA 02194.

PROGRAM NOTES

IGOR STRAVINSKY (1882-1971) was born the son of bass Feodor Stravinsky in Oranienbaum, Russia. While reading law at St. Petersburg University in 1903, he began studying composition with Rimsky-Korsakov. The young composer made his initial, and probably most lasting impression on the musical world with the three ballets he wrote for the Ballet Russe between 1909 and 1912, *L'Oiseau de feu*, *Petrouchka*, and *Le Sacre du Printemps*. In the 1920's and 30's, Stravinsky moved away from the exotic harmonic and orchestral colors and the unorthodox formal structures of the earlier ballets and explored more conventional forms and orchestrations. This neo-classical style, characterized by the *Symphony of Psalms* (1930) and the *Symphony in C* (1940) led to another rather abrupt shift in styles in 1953 when he began to utilize serial techniques in the ballet *Agon*. In spite of these shifts in style, Stravinsky's music throughout his life contains a characteristic rhythmic vibrancy brought about by irregular meters and constantly shifting accents.

The *Three Songs from William Shakespeare* (1953) for soprano, flute, clarinet and viola come at the brink of his espousal of serialism. In addition, they also represent a return to writing for solo voice, something he had not done since the first world war.

OLLY WILSON was born in 1937 in St. Louis and has earned degrees from Washington University, St. Louis; University of Illinois; and University of Iowa (Ph.D.). He studied composition with Robert Wykes, Robert Kelley and Phillip Bezanson. He has played jazz piano and bass with local groups in St. Louis, and was a member of several orchestras as a bass player. Mr. Wilson has been on the faculties of Florida A & M University and the Oberlin Conservatory of Music, and is presently Professor of Music at the University of California, Berkeley. He has had works performed by the Boston, Dallas, San Francisco, Baltimore Minnesota and Atlanta Symphony Orchestras. The recipient of numerous awards and commissions, Mr. Wilson was a Guggenheim Fellow in 1971-2 studying African music and was a Visiting Artist at the American Academy in Rome during 1978.

Sextet, for flute, clarinet, bassoon, horn, trumpet and trombone was composed in 1963.

Composer, flutist, and educator, ROBERT DIDOMENICA has contributed much to the art of music. His compositions have been performed at such festivals as the Berkshire Music Festival, the 1971 Festival of New England Composers, and the Festival of Contemporary Arts. His symphony was performed by the Baltimore Symphony Orchestra on a grant from the Rockefeller Foundation.

Mr. DiDomenica, a graduate of New York University, has studied composition with Wallingford Riegger and Josef Schminck. He is a former dean of the New England Conservatory and has served on that faculty since 1969. He has recorded on RCA, Columbia, Colpix, MGM, Atlantic, Deutsche Grammophon, Golden Crest, and GM.

KYRIAKOS SFETSAS was born in 1945 in Amphilocheia, Greece. He studied piano and prepared towards composition with K. Kalomiris and M. Vourtsis at the National Conservatory in Athens. Since 1967, he has lived in Paris. A French Government Scholarship helped him pursue his studies in composition and musical analysis with the Viennese composer Max Deutsch, an ex-disciple and collaborator of Schönberg. He has also studied with Xenakis and L. Nono.

Recently, Sfetsas has explored jazz, neotonal and minimalistic techniques. Currently, he is director of the Third Program of National Broadcasting in Greece.

JOSEPH CASTALDO was born in New York in 1927 and studied at the Saint Cecilia Academy in Rome, where his composition teacher was Dante Fiorello. He also studied with Hugh Ross and Vittorio Giannini at the Manhattan School of Music and with Vincent Persichetti at the Philadelphia Conservatory. Castaldo served as president of the Philadelphia Musical Academy, which later became the Philadelphia College of Performing Arts. He is currently on the faculty of the University of the Arts in Philadelphia.

TEXTS

Elegies

The moon and the Pleiades have set, it is midnight, Time passes and I lie alone.
- Sappho, 7th Century B.C.

Look, I've been calling the lover. But not only she
Would come... Out of unwitholding graves
Girls would come and gather... For how could I limit
The call I had called?

Earth, isn't this what you want: an invisible
Re-arising in us? Is it not your dream
To be one day invisible? Earth! Invisible!

Speak and proclaim. More than ever
The things we can live with are falling away, and their place
Being dustingly taken up by an imageless act.

... But the star as well the stars of the earth!
Oh to be dead at last and endlessly know them,
All the stars! For how, how, how to forget them!

R. M. Rilke, from Duind Elegy