

Alea III

Theodore Antoniou
music director
presents

A Celebration of the Soloist in American Music

Composers

Bruce MacCombie
David Stock
Donald Martino
Morton Gould
George Perle
Jacob Drukman
Henry Brant
Marjorie Merryman

Featured Soloists include:

Jean DeMart
David Martins
Vicky Lau
Alan Weiss
Maria Clodes Jaguaribe
Apostolos Paraskevas
Esther Budiardjo
Chien Chou
Josh Barroll

November 11, 1993 at 8 pm

TSAI PERFORMANCE CENTER

685 Commonwealth Ave. Boston

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ALEA III is a contemporary music ensemble in its 16th season of residency at Boston University.

The 1993-1994 season is funded in part by the Massachusetts Arts Lottery, as administered by the Boston Arts Lottery Council; the New Hampshire Charitable Fund; the Greek Ministry of Culture; and Boston University.



Alea^{III}

Theodore Antoniou, Music Director

A Celebration of the Soloist in American Music
Thursday, November 11, 1993, 8:00 p.m.

Program

Duo		Morton Gould*
Unison		
Song		
March		
Waltz		
Hora		
Lullaby		
	Jean DeMart, <i>flute</i> David Martins, <i>clarinet</i>	
Three Miniatures		David Stock
Summer Afternoon		
Perpetual Motion		
Frantic Fanfares		
	David Martins, <i>clarinet</i>	
Nightshade Rounds		Bruce MacCombie
	Apostolos Paraskevas, <i>guitar</i>	
Quodlibets II		Donald Martino
I. Intrade e Scherzo		
II. Canto sentimentale "In Eius Memoriam"		
III. Cadenza, Canzone e Coda		
	Jean DeMart, <i>flute</i>	
Reflections on the Nature of Water		Jacob Druckman
Crystalline		
Fleet		
Tranquil		
Gently Swelling		
Profound		
Relentless		
	Vicky Lau, <i>marimba</i>	
Companion Pieces		Marjorie Merryman
	Alan Weiss, <i>flute</i> Maria Clode Jaguaribe, <i>piano</i>	
Six Etudes		George Perle
Praeludium		
Gigue		
Papillons		
Romance		
Variations		
Perpetuum mobile		
	Esther Budiardjo, <i>piano</i>	
Ice Age		Henry Brant
	David Martins, <i>clarinet</i> Chien Chou, <i>piano</i> Josh Barroll, <i>glockenspiel</i>	

Intermission

*In celebration of the composer's 80th birthday.

About our Music Director

Music Director, Theodore Antoniou studied violin, voice, and composition at the National Conservatory in Athens, with further studies in conducting and composition at the Hochschule für Musik, Munich, and at the International Music Courses, Darmstadt. After holding teaching positions at Stanford University, the University of Utah, and the University of the Arts in Philadelphia, he came to Boston University in 1979 as a professor of composition and as an ardent proponent of new music.

Mr. Antoniou has published over one hundred works, many of which were commissioned by major orchestras around the world. In addition, he has also written over one hundred works, for film and theater. He has received many awards and prizes, including National Endowment for the Arts Fellowship grants and the Richard Strauss Prize, as well as commissions from the Fromm, Guggenheim, and Koussevitsky Foundations, and from the city of Munich for the 1972 Olympic Games. Mr. Antoniou has been recognized with ASCAP awards for the last three years and, in 1991, was awarded the Metcalf Award for Excellence in Teaching by Boston University. He is very active in his native country, Greece, where he has been president of the National Composers' Association since 1989.

Theodore Antoniou has conducted major orchestras throughout the world, including the Radio Orchestras of Berlin and Paris, the Bavarian Radio Orchestra, the Hamburg Philharmonic, the Tonhalle Orchestra (Zurich), the National Opera of Greece, the Berkshire Music Center Orchestra, the Boston Symphony Orchestra Chamber Players, ProArte (Boston), Staatstheater Opera (Munich), and many international ensembles of contemporary music. He is widely applauded for his organizational efforts to promote contemporary music. In 1974, he became the Assistant Director of Contemporary Activities at Tanglewood's Berkshire Music Center, a position he held until 1985. Mr. Antoniou is the founder of many new music groups, such as: Alea, Alea II, the Philadelphia New Music Group, and the Hellenique Group of Contemporary Music. He is the director of Alea III (Boston) and Olympia (Athens) International Composition Competitions. Mr. Antoniou's music is published by Bärenreiter Verlag (Germany), G. Schirmer (USA), and Gunmar Music (USA).

About Alea III

Alea III is the contemporary music ensemble in residence at Boston University, a group devoted to promoting, playing, and teaching music of the twentieth century. Founded in 1978, Alea III is the third such group organized by music director, Theodore Antoniou. The ensemble is consistent with the music it embraces - flexible in size, open to experiment and exploration. Over the years, Alea III has offered world-premiere opportunities for dozens of contemporary composers, often under the composer's direction, and with extended program notes or comments. The group has performed over 580 works by more than 385 composers — most of them living. Alea III has exposed this music to international audiences through many European tours, including the 1992 inaugural concert of the new Performing Arts Center in Athens, Greece. This trend will continue as Alea III has been invited to tour Greece in January of 1994. Alea III is also the recipient of the ASCAP — Chamber Music America Award for Adventuresome Programming of Contemporary Music. With Alea's inspiration, many contemporary groups have been formed in Boston and abroad, offering growing opportunities to young composers and musicians to play and comprehend contemporary music.

About our Soloists

Esther Budiardjo, a native of Indonesia, started piano lessons at the age of four in Indonesia, and continued at the Walnut Hill School for the Performing Arts in Natick after moving to the United States in 1988 at the age of 16. While at Walnut Hill she had the opportunity to perform in Weill Hall at Carnegie Hall. At New England Conservatory's Jordan Hall, she has given solo performances as well as concertos with the NEC Symphony Orchestra and the Youth Philharmonic Orchestra. She has also performed at the Sanders Theater, the Isabella Stewart Gardner Museum in their Young Artists Showcase, on WGBH, and on numerous occasions in California, Massachusetts, and Indonesia. She has most recently been awarded the Stravinsky Prize, Second Prize at the Stravinsky Awards International Piano Competition, and has been a recipient of the Charlotte F. Rabb Presidential Scholar Award at NEC. Ms. Budiardjo is currently studying piano performance at the New England Conservatory of Music under the guidance of Russell Sherman and Wha Kyung Byun.

Chien Chou is a native of Toronto, Canada. He began studying the piano at the age of four at the Royal Conservatory of Music where he received his Associate Registered Teacher's Certificate at the age of sixteen. In 1983 he was accepted into the Faculty of Music at the University of Toronto on full scholarship where he studied with Patricia Parr and Anton Kuerti. In 1987 he came to Boston University to pursue a Master's of Music degree with Anthony di Bonaventura as his teacher. Mr. Chou is currently a Dean's Scholar in the final stages of a Doctoral of Musical Arts degree at the School for the Arts at Boston University.

Jean DeMart, flute, has consistently earned critics' praise as a "versatile, imaginative, and innovative musician." Her solo performances in the United States and abroad have been centered around recently composed pieces, many of which have been written for her. Ms. DeMart, a featured soloist and chamber musician in artists' series and festivals throughout the United States, the United Kingdom, Switzerland, Greece (with Alea III), and in Holland in conjunction with the Gaudeamus International Music Festival, was first prize winner of the 1989 NACUSA Performer's Competition in Los Angeles. She has been artist/teacher for the Montana International Chamber Music and Composers' Festival in Switzerland, the New Hampshire Summer Music Festival, and the International Music Festival at Walnut Hill in Massachusetts. Ms. DeMart has recorded Shirish Korde's *Goldbach's Conjecture* on Spectrum Records and *Tenderness of Cranes* on NEUMA CD and *Chamber Music of William Grant Still* on New World Records CD. Her past instructors have included Doriot Dwyer, William Montgomery, Judith Beatley, and Harvey Sollberger. She is currently on the faculty at Clark University and at the College of the Holy Cross in Worcester, Massachusetts, where she also performs with the Holy Cross Chamber Players.

Maria Clodes Jaguaribe, pianist, is an Associate Professor of Music at the Boston University School for the Arts. Ms. Jaguaribe graduated from the Conservatory of Music in Rio de Janeiro and continued her studies in Austria, Germany, and England. She received her Doctor of Musical Arts degree at Boston University. Her numerous performances include recitals during the Salzburg Festival, at the Concertgebouw in Amsterdam and Carnegie Hall. She has appeared as soloist with the Denver Symphony, Cincinnati Symphony, and the London Philharmonic among others. In addition, to her numerous concert appearances, Ms. Jaguaribe has recorded for Telefunken-Decca Records. Ms. Jaguaribe is the Director of the Young Artists Piano Seminar at the Boston University Tanglewood Institute.

Vicky Lau is originally from Hong Kong where she studied at The Hong Kong Academy for Performing Arts with Lung Heung Wing and Timothy Genis. In 1988 Ms. Lau was the recipient of the Hong Kong and Shanghai Bank Scholarship which allowed her to come to the United States to study at the New England Conservatory. While at the Conservatory, she studied with Frank Epstein. Ms. Lau received her Masters Degree from Ithaca College where she studied with Gordon Stout. In Hong Kong, Ms. Lau appeared as a marimba soloist with the Macau Chamber Orchestra and performed with the Hong Kong Philharmonic Orchestra on numerous occasions. Since returning to Boston last fall, Ms. Lau premiered *Duettino* for vilon and marimba by Boston composer pasquale Tassone at the Lumen Contemporary Ensemble. This piece was also broadcast on TGBH.

David Martins, Associate Professor of Clarinet joined the music faculty at the University of Massachusetts Lowell College of Fine Arts in 1981. He holds degrees from the Eastman School of Music, and the University of Lowell, College of Music. With a dual career as performer and pedagogue, Mr. Martins balances various orchestral and chamber venues with an active teaching schedule. He is a member of the Rhode Island Philharmonic and Boston Classical Orchestras and appears frequently with Masterworks Chorale, New Hampshire Symphony Orchestra, ProArte Chamber Orchestra, Monadnock Music Festival, and Alea III. In addition, Mr. Martins is a founding member of Commonwealth Winds, a professional wind quintet, and HarmonieMusik, a wind octet in residence at the University. In 1984 he was the recipient of a Berkshire Music Festival Tanglewood Fellowship. He has toured with the Philharmonica Hungarica Orchestra on their U.S. tours, the Puccini Festival Orchestra through Italy, and has performed five tours throughout Greece as part of the International Contemporary Music Festival. He has also performed with the Opera Company of Boston, Boston Lyric Opera, Boston Concert Opera, Portland and Springfield Symphonies. Currently, Mr. Martins, is the Music Director of the University of Massachusetts Lowell Wind Ensemble, and the Metropolitan Wind Symphony. He can be heard on orchestral recordings on the CRI, Koch, and Albany Labels. Mr. Martins is also a Yamaha Clinician.

Apostolos Paraskevas is a native of Greece. He received his Teaching Diploma from the Philharmonia Conservatory (Volos). His studies continued at the Modern Conservatory of Salonica where he received his Soloist Diploma. Mr. Paraskevas has also studied at the Instituto Superior de Arte in Havana, Cuba under the guidance of Leo Brouwer, Juan Duarte, Alirio Diaz, and Costas Cotsiolis. He has been seen on the national television stations of Hungary, Cuba, and Greece and has been heard on the national radios of Moscow, Cuba, Greece, not to mention WGBH-Morning Pro Musica (Boston). He has performed as a soloist and in orchestras in Bulgaria, Israel, England, Cuba, Hungary, and the U.S.A.. Mr. Paraskevas has participated as a teacher, composer, and performer in such festivals as: the International Festival of Volos, International Guitar Festival of Cuba, International Guitar Festival of Eztergom, International Guitar Congress (Greece), Andres Segovia Festival (Boston Guitar Society), and the Music Festival of Varadero (Cuba). His awards include an Honor Diploma "Guitarist of the Year, 1991" for his "Sound Show" concert that took place in Greece, and the Red Cross Diploma for his artistic offerings. Mr. Paraskevas has made recordings of Latin American pieces by people such as A. Lauro, A. Barrios Mancore, L. Brouwer, and the Terzo Concerto for guitar by Mauro Giuliani. Currently he has received scholarships from Boston University and the Gerontelis Foundation and is pursuing his graduate studies in composition at Boston University under the tutelage of Theodore Antoniou.

Alan Weiss is an Assistant Professor of Music at the Boston University School for the Arts, where he is a member of the flute and chamber music faculty, and director of the chamber music program. He has been a member of the Tanglewood Institute faculty since 1987. Mr. Weiss is an active freelancer who has performed with many of the area's leading musical organizations including the Boston Pops Espianade Orchestra, Boston Classical Orchestra, Springfield Symphony, Boston Philharmonic, Boston University Chamber Players, Curtisville Consortium, American Repertory Theater, and Alea III. His premiere performances include the works of Philip Glass, Donald Sur, John Goodman, and Marjorie Merryman. He is a former member of the Virginia Symphony, Mexico City Philharmonic, and the State Orchestra of Mexico. He has been a frequent soloist in WGBH radio on the Off the Record, Chamberworks, Boston Performances, and Morning Pro Musica programs. Mr. Weiss was recently heard on a National Public Radio broadcast of the recent premier of Philip Glass' *Orphée*.

About Tonight's Program

Morton Gould, was born in Richmond Hill, New York in 1913. The performance of his piece *Duo* is in honor of this great composer's eightieth birthday. "Composing is my life blood," states Morton Gould. "This is basically me, and although I have done many things in my life—conducting, arranging, playing piano, and so on—what is fundamental is my being a composer." Mr. Gould was a child prodigy with the ability to improvise and compose. At the age of six he had his first composition published. He studied at the Institute of Musical Art (now the Julliard School), but his most important teachers were Abby Whiteside (piano) and Vincent Jones (composition).

Mr. Gould has worked in vaudeville, and when the Radio City Music Hall opened, he was the staff pianist. He rose to national prominence at the age of 21 by appearing on orchestral programs for WOR Mutual Radio, and then in the 1940's he appeared on the "Cresta Blanca Carnival" program and "The Chrysler Hour" (CBS) which allowed millions to appreciate his musical abilities.

Mr. Gould has composed for Broadway, film, television, and ballet. His music has been commissioned by symphony orchestras throughout the United States, the Library of Congress, the Chamber Music Society of Lincoln Center, and the American Ballet Theater just to name a few.

As a conductor, Gould has led all the major American orchestras as well as those of Canada, Mexico, Europe, Japan, and Australia. In 1966 he won a Grammy Award for his recording of Ives' First Symphony with the Chicago Symphony Orchestra, a recording that led the way to a new appreciation of Ives's work. Mr. Gould also is a recipient of the American Symphony Orchestra League's 1983 Gold Baton Award.

Mr. Gould was elected President of ASCAP in 1986; the same year he was elected to the American Academy and Institute of Arts and Letters. He has also served on the board of the American Symphony Orchestra League and on the National Endowment for the Arts music panel. As such he has been a vital advocate of American music.

David Stock, founder and conductor of the Pittsburgh New Music Ensemble, was also the 1987-88 Composer-in-Residence of the Pittsburgh Symphony Orchestra and the PNME. Currently, he is Professor of Music at Duquesne University, where he conducts the Duquesne Contemporary Ensemble.

Mr. Stock has had his own compositions performed throughout the United States and in Europe, Mexico, Australia, and Korea. He has recorded on CRI and Grenadilla Records. He has served on the faculties of the University of Pittsburgh, Antioch College, the New England Conservatory, Carnegie Mellon University, Brandeis University, and the Cleveland Institute of Music. He is also the recipient of a Guggenheim Fellowship, four Fellowship Grants from the National Endowment for the Arts, and four Fellowships from the Pennsylvania Council on the Arts. Mr. Stock has been a guest conductor with among others, Australia's Seymour Group, Poland's Cappella Cracaviensis, Mexico's Foro Internacional de Musica Nueva, the Pittsburgh Symphony, and the Los Angeles Philharmonic New Music Group. In addition, Mr. Stock, has served as a panelist for the National Endowment for the Arts, and can take credit for the theme music to the award winning PBS series *Kennedy Center Tonight*.

Three Miniatures was commissioned by the Pennsylvania Music Teachers Association in 1983. The first movement entitled "Summer Afternoon" blends the various sounds one might hear on a summer afternoon, using the clarinet's ability to play both sustained lines interjected with quick technical flourishes. "Perpetual Motion", the second movement consists of wild fluctuations of musical lines which are marked to be performed as fast as possible. The last movement, "Frantic Fanfares", juxtaposes fragmented fanfares with cadenza-like segments using great extremes of dynamics.

Bruce MacCombie, born in Providence, Rhode Island in 1943, he moved to Massachusetts at an early age and first studied composition with Philip Bezanson at the University of Massachusetts, where he earned a B.A. in 1967 and an M.M. in 1968. He also holds a Ph.D. in music from the University of Iowa (1971) and has also studied with Wolfgang Fortner at the Freiburg Conservatory. Mr. MacCombie has also taught at Yale University where he coordinated an annual series of six concerts of new music and gave various seminars relating to 20th Century music literature.

Mr. MacCombie has been the recipient of various awards and grants which have included the Sutherland Dows Fellowship, a DAAD grant to the Freiburg Conservatory, a travel grant from the Martha Baird Rockefeller Fund for Music, commissions from the Jerome Foundation, the Atlanta Chamber Players, the Brooklyn Philharmonic, and the Seattle Symphony.

Since July 1992, Mr. MacCombie has been Dean of the School of the Arts at Boston University, where he oversees programs in Music, Visual Arts, and Theater Arts. This follows a six year tenure as Dean of The Julliard School. From 1980 to 1985, Mr. MacCombie served as Vice President and Director of Publications for G. Schirmer and Associated Music Publishers, Inc.

Nightshade Rounds was commissioned by the Jerome Foundation and the Schubert Club of Minneapolis. Guitarist Sharon Isbin premiered the work at Lincoln Center's Alice Tully Hall in 1979. A new version for guitar and string orchestra was premiered in 1989 by the Brooklyn Philharmonic, conducted by Lukas Foss, with Sharon Isbin as soloist. Mr. MacCombie says about his music, "basically, the music unfolds in circular patterns, from simple to more complex and back again, using varieties of shading and color along the way."

Donald Martino, born in Plainfield, New Jersey in 1931, is Walter Bigelow Rosen Professor of Music at Harvard University and is the winner of many prestigious awards. Some of these awards are: three Guggenheim Fellowships, the 1964 Brandeis University Creative Arts Citation in Music, the 1974 Pulitzer Prize for "Notturmo" (a Naumburg Foundation Commission for Speculum Musicae), first prize in the 1985 Kennedy Center Friedheim Competition for his 1983 String Quartet (an Elizabeth Sprague Coolidge Foundation Commission for the Julliard String Quartet), and in 1987 the Boston Symphony's Mark M. Horblit Award for "The White Island" (a Boston Symphony Centennial Commission). He is also a member of the National Institute of Arts and Letters and a Fellow of The American Academy of Arts and Sciences.

Quodlibets II was written by Mr. Martino in 1980. The commission of this composition by the American flutist Besse Welsh was made possible by a grant from the American Music Center, Inc. It was the 1981 National Flute Association Contest winner and has been performed extensively here and abroad.

Mr. Martino says that, "movements I and III need no explanation; their titles should suggest the general formal plans that are being unfolded. (Note well that the first movement is entitled 'Introductions...') Movement II, an elegy with three variations, is intended to parallel the life process of mourning, gradual recuperation and reminiscence."

Jacob Druckman was born in Philadelphia in 1928. After early training in violin and piano he enrolled in the Julliard Scholl in 1949, studying composition with Bernard Wagenaar, Vincent Perichetti, and Peter Mennin. In 1949 and 1950 he also studied with Aaron Copland at Tanglewood; later, he continued his studies at the Ecole Normale de Musique in Paris (1954-55).

Druckman has produced a substantial list of works embracing orchestral, chamber, and vocal media, and has done considerable work with electronic music. In 1972, he was awarded the Pulitzer Prize for *Windows*, his first work for large orchestra. Among his other grants and awards are a Thorne Foundation Award, two Guggenheim Grants, the Publication Award from the society for the Publication of American Music, and a Fullbright Grant.

Mr. Druckman has taught at the Julliard School, Bard College, and Tanglewood; in addition he was director of the Electronic Music Studio and Professor of Composition at Brooklyn College. In the spring of 1982, he was Resident-In-Music at the American Academy in Rome. In April of that year he was appointed composer-in-residence with the New York Philharmonic, where he served two two-year terms and was Artistic Director of the Horizons Music Festival.

Recently, Mr. Druckman wrote *Summer Lightning* which was commissioned by the Boston Symphony Orchestra for the 50th anniversary of the Tanglewood Festival, and *Seraphic Games* which was commissioned by the Orange County Philharmonic Society for performance by the Los Angeles Philharmonic. Currently the composer is at work on *Medea*, a full length opera which, in the context of the ancient legend, takes a contemporary look at the war between the sexes.

Reflections on the Nature of Water was commissioned by William Moersch, Leigh Howard Stevens, and Gordon Stout, with a Consortium Commissioning Grant from the National Endowment for the Arts. It was first performed by William Moersch on November 7, 1986 at the Kennedy Center in Washington D.C.. Mr. Druckman says, "*Reflections on the Nature of Water* is comprised of several short movements, each with a contrasting character. It was written for William Moersch, and with his counsel, for which I am indebted."

Marjorie Merryman, has been commissioned by The Saint Paul Chamber Orchestra, the AT&T Foundation, the Artaria Quartet of Boston, 20th Century Consort, Beth Soll & Co. Dancers, Aequalis, Alea III, the National Music Teachers Association and many others. Her works have been performed throughout the U.S., including Tanglewood, the Fromm Foundation at Harvard, the Smithsonian Institute, Jacob's Pillow Dance Festival, Merkin Hall, Weill Hall, and Lincoln Center Library in New York, Earplay in San Francisco, and the Mark Taper Forum in Los Angeles.

Ms. Merryman has been the recipient of numerous awards, including prizes from the American Academy and Institute of Arts and Letters, League-ISCM, and WBZ Fund for the Arts; and fellowships from Tanglewood and the Bunting Institute. Her works are published by CF Peters, APNM, and Margun Music.

Currently she is Composer-in-Residence with the New England Philharmonic, Ms. Merryman is also chairman of the Department of Theory and Composition at Boston University School for the Arts. She received her Ph.D. from Brandeis University, and studied composition with Seymour Shifrin, Martin Boykan, Betsy Jolas, and Gail Kubik.

Companion Pieces were written for Allen Weiss in 1989. Ms. Merryman describes the piece by saying, "the first movement is lively and rhythmic, while the second is slow, lyrical, and expressive. The third movement is a miniature fast-slow-fast form with an irregular rhythmic pulse. There are no thematic links between the three movements — thus they are "companions" in scope and mood."

George Perle, born May 6, 1915 in Bayonne, New Jersey, has been better known among composers than pianists, in spite of his important contributions to the piano repertoire. He studied composition with Wesley LaViolette and Ernst Krenek and has taught at major universities around the country; he is currently professor of music at Queens College of the City University of New York.

Mr. Perle's compositional output contains a high proportion of chamber works, including seven string quartets. His piano works include two sonatas, a suite, and the Concertino for piano and small orchestra.

Six Etudes was completed in 1976 and was premiered the same year at the ISCM World Music Days in Boston. "Proceeding from genuine musical impulses these etudes are rich in their varieties of expressive, exciting, and spontaneous-sounding writing. Though composed in a dissonant harmonic idiom, they nevertheless contain thirds and sixths in abundance, imparting a characteristic euphony and aural attractiveness not necessarily apparent on the page." In regards to the pianist Perle says that, "the player must be a pianistic athlete, negotiating interlocking hands, rapid pianissimo passages, repeated notes, cross rhythms and dynamics, very wide jumps, and lightning movement from one thick cord to another."

Henry Brant, born in 1913, studied with his father, a professional violinist, and as early as age eight he was playing homemade instruments in a backyard orchestra for which he composed his first experimental music. He began his studies at the McGill University Conservatorium. He then continued his studies at the Institute of Musical Art under the guidance of Leonard Mannes (composition) and James Friskin (piano), and at the Julliard School under Rubin Goldmark (composition).

Mr. Brant has been an orchestrator and arranger for such musicians as Andre Kastlanetz and Benny Goodman. Throughout the 40's, 50's, and 60's he composed and conducted for radio, ballet, and film in New York, Hollywood, and Europe. He has taught composition and orchestration at many schools, among them Columbia University, Julliard, and Bennington College.

Mr. Brant has contributed over 80 orchestral, chamber, choral, and solo instrumental pieces. He is a skilled flutist, keyboard performer, and percussionist; he also collects and performs on non-Western wind and percussion instruments.

Ice Age, composed in 1954 and dedicated to Ruth and Herbert Tichman, utilizes the extreme high register of the clarinet. The combination of high clarinet, glockenspiel, and piano gives the work a very brittle texture, portraying most successfully the coldness of the Ice Age. The work changes back and forth from independent parts to co-ordinated ensemble relationships ending with the trio playing a long unison passage.

OUR NEXT ALEA EVENTS

Music International

Wednesday, December 8, 1993 8pm

<i>Impromptu</i>	George Couroupos (Greece)
<i>Piano Sonata No. 3</i>	Pierre Boulez (France)
	<i>featuring guest soloist Geoffrey Burleson</i>
<i>Klavierstück IX</i>	Karlheinz Stockhausen
<i>Bacchanale</i>	John Cage (U.S.A.)
<i>Soliloquy</i>	Thea Musgrave (U.K.)

And featuring a premiere by Mexican Composer Max Lifchitz.

Admission: \$6, \$3 for students and elders

Composers' Workshop

Friday, February 4, 1994 7pm

works by

Yi Chen
Jakov Jakoulov
Alexandros Kalogeras
Carlyle Sharpe
Ray Shattenkirk
Jeffrey Stadelman
John Watrous

Free Admission

Millenium Project (1930-1940)

Saturday, April 9, 1994

Symposium 6pm

The fourth-year installment of Alea III's decade-long celebration of the closing millenium.

Chaired by Keith Botsford, Publisher and Editor-in Chief, *Bostonia* magazine; Professor of Journalism, Boston University; Correspondent, *The Independent*, London.

Panel discussion by musicians, historians, and scholars exploring historical, social, musical, and political perspectives of the decade 1930-1940.

Millenium 8pm

Conducted by Theodore Antoniou

<i>Preludes for piano, nos. 1-5 (1939)</i>	Manolis Kalmoiris
<i>Les Illuminations, op. 18 (1939)</i>	Benjamin Britten <i>Quodlibets II</i>
<i>String Trio (1936)</i>	Frank Martin
<i>Cembalo Sonatas (1934)</i>	Lou Harrison
<i>Ionisation fro 13 percussion instruments (1930/33)</i>	Edgard Varèse

Free Admission