

Alea III presents

Theodore Antoniou ~ music director

MUSIC INTERNATIONAL

COMPOSER

George Couroupos

Pierre Boulez

Karlheinz Stockhausen

John Cage

Thea Musgrave

Max Lifchitz

Contemporary Music Ensemble in Residence at Boston University.

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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.

Theodore Antoniou ~ music director

MUSIC INTERNATIONAL

Wednesday
December 8
1993, 8pm

Alea^{III}

Program

Bacchanale	Geoffrey Burleson, <i>piano</i>	John Cage (U.S.A.)
Soliloquy I (for guitar and tape)	Apostolos Paraskevas, <i>guitar</i>	Thea Musgrave (U.K.)
Sonata No. 3—Formants Formant 2: Trope Formant 3: Constellation-Miroir	Geoffrey Burleson, <i>piano</i>	Pierre Boulez (France)

Intermission

Klavierstück IX	Geoffrey Burleson, <i>piano</i>	Karlheinz Stockhausen (Germany)
Musaico Lationamericano	Chien Chou, <i>piano</i> Jean DeMart, <i>flute</i>	Max Lifchitz (Mexico)
Impromptu	Geoffrey Burleson, <i>piano</i> Jennifer Elowitch, <i>violin</i> Cynthia Forbes, <i>cello</i> Apostolos Paraskevas, <i>guitar</i>	George Coroupos (Greece)

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, from the city of Munich for the 1972 Olympic Games, and the Boston Symphony Orchestra. 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 (Stanford), 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 Adventurous 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

Geoffrey Burleson, pianist, is a performer of a vast scope of solo and chamber repertoire, and is especially committed to playing and promoting music of the 20th century. The Berner Zeitung (Bern, Switzerland) has praised the pianist: "A well-done, resounding performance. Pianist Geoffrey Burleson showed off all the possibilities of the Steinway Concert Grand." For four seasons, Mr. Burleson has performed in Greece and Boston as principal pianist with Alea III. He has also appeared with Boston Symphony Orchestra concertmaster Malcolm Lowe, the Griffin Ensemble, NuClassix, the Princeton Ensemble, and at the Nantucket Piano Festival. His New York City appearances include Merkin Hall, Carnegie Recital Hall, the Miller Theatre, and Symphony Space. As a jazz pianist, Mr. Burleson has performed throughout the United States and Greece, and has appeared with Bob Mintzer, Pharoah Sanders, and the ensemble Simon Templar. Among his many premieres are works of Morton Subotnick, Vivian Fine, and William Kraft.

Mr. Burleson was a winner of the Silver Medal in the 1985 International Piano Recording Competition. He is a graduate of the Peabody Conservatory, where he won both the Lillian Gutman Memorial Prize and the Azelia H. Thomas Award, and the New England Conservatory. His principal teachers include Veronica Jochum, Leonard Shure, Lillian Freundlich, and Tinka Knopf.

Mr. Burleson is Assistant Professor of Music at the College of the Holy Cross (Worcester, MA) and has additionally performed and taught at festivals in France and Switzerland. He has recorded for Neuma, *Urban Cabaret*, which features works of Hanns Eisler and is in current release.

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.

Jennifer Elowitch, violinist, performs frequently as a chamber musician. She has been a guest artist with the Franciscan, Dakota, Chester, and Boston String Quartets and was a founding member of the Vanadium String Quartet. Recent solo appearances include performances with the Portland Symphony Orchestra and the Longy Chamber Orchestra. She received degrees from the Eastman and Yale Schools of Music and is currently on the faculties of the New England Conservatory Extension Division, the Longy School of Music, and the University of New Hampshire.

Cynthia Forbes, cellist, performs and teaches throughout the New England area. After attending Harvard University (Anthropology), she received a Graduate Fellowship in Music Performance at Syracuse University. Her principal teachers have been Benjamin Zander and George Neikrug. She has appeared as a soloist with the New England Conservatory Youth Orchestra, the Syracuse Camerata, the Rome Festival Orchestra, and the Greensboro Festival Orchestra. Currently she performs with the Charles Chamber Players, the Boston Philharmonic, the Northwest Sinfonietta, and numerous other ensembles. She also enjoys teaching in an Inner City program through the Boston Conservatory.

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 more than 200 recitals and as a soloist with 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). He has received such awards as a Honor Diploma "Guitarist of the Year, 1991" for his "Sound Show" concert that took place in Greece, the Red Cross Diploma for his artistic offerings, and a "Honor Diploma for the Artists" of Palacio de Junco (Cuba). 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. Mr. Paraskevas is also the Artistic Director of the International Guitar Congress that takes place in Athens (Greece) every year.

About Tonight's Program

John Cage was born on September 5, 1912 in Los Angeles, California, and died in New York City on August 12, 1992. He studied liberal arts at Pomona College. Among his competition teachers were Henry Cowell and Arnold Schoenberg. Cage was elected to the National Academy and Institute of Arts and Letters, and received innumerable awards and honors both here in the United States and in Europe. He was commissioned by a great many of the most important performing organizations, both here and abroad, and maintained a very active schedule.

It would be extremely difficult to calculate, let alone critically evaluate the stimulating effect Cage's music has had on 20th century music, and it is clear that the musical development of our time cannot be understood without taking into account his music and ideas. His invention of the prepared piano and his work with percussion instruments led him to imagine and explore many unique and fascinating ways of structuring the temporal dimension of music. He is universally recognized as the initiator and leading figure in the field of indeterminate composition by means of chance operations. Arnold Schoenberg says of Cage that he is an "inventor of genius"

Thea Musgrave, as composer, conductor, librettist, commentator, and teacher is one of the most distinguished and prolific personalities in the music world today. As a composer of opera, Musgrave has also written important works for orchestra, ballet, chamber ensemble, voice, and solo instruments. Many of her works have been written in what she calls "dramatic abstract" forms which are intended to bring something of the drama of theater into the concert hall.

Thea Musgrave's orchestral credits include performances with the Academy of St. Martin in the Fields, the Royal Philharmonic Orchestra, the BBC Symphony, the New York Philharmonic, the Philadelphia Orchestra, as well as a recording of her Horn Concerto with the Scottish National Orchestra and soloist Barry Tuckwell, which was released by London Records. Within the past several years, three orchestral works — The Seasons, Rainbow, and Song of the Enchanter — have been premiered in England, Scotland, and Finland, respectively. Conductors who have performed Ms. Musgrave's works include Sir Colin Davis, Sir Charles Mackerras, Sir Neville Marriner, Andre Previn, Sergiu Comissiona, and Leonard Slatkin.

Frequently the conductor of her own works, Ms. Musgrave conducted the world premiere performance of her opera Mary, Queen of Scots in August of 1977 at the Edinburgh International Festival, and again in 1979 with the San Francisco Spring Opera. Another of her Operas — The Voice of Ariadne — she conducted in premiere performances in Britain and for the New York City Opera in New York and Los Angeles. Ms. Musgrave has also worked with the Saint Paul Chamber Orchestra, the Jerusalem Symphony, the Hong Kong Philharmonic, and the Scottish Opera and Ballet.

Ms. Musgrave has been invited to speak at many universities in Britain and the U.S. and has given interviews and commentary on American and British radio, most notably the BBC. Born in Edinburgh, Scotland, she is currently Distinguished Professor at Queens College of the City of New York. Among her many honors are the Koussevitzky Award and two Guggenheim Fellowships.

Soliloquy I for Guitar and Tape was first performed at the the German Institute, London on March 15th, 1972 by Siegfried Behrend, who has also recorded it. In this work the tape and solo parts are closely integrated, not only compositionally but also because another solo guitar has provided the source material for the tape. There are three main sections which form on continuous movement: declamando; andante espressivo; capriccioso appassionato. Ms. Musgrave has also reworked this piece as Soliloquy II for Guitar and Chamber Orchestra, and Soliloquy III for Guitar and Chamber Ensemble.

Pierre Boulez, (b. 1925 in Montbrison, Loire) is recognized as one of the leading composers and conductors of this century. He showed an early aptitude for mathematics and was encouraged by his father to study engineering. Boulez, however, moved to Paris in 1942 and chose to enroll in the Paris Conservatory where he failed the piano entrance examination. He attended Olivier Messiaen's famous harmony classes, and it was at this point where his exceptional skills as an analyst were discovered. After the war, Boulez emerged as a prominent figure in Paris where he introduced his Second Piano Sonata and Le Soleil des eaux (both in 1948), and was recognized as the leader of the post-Webern surrealist school in Europe.

Karlheinz Stockhausen was born in Mödrath, Germany on August 28, 1928. He attended the University of Cologne where he studied musicology and philosophy. He studied theory with Herman Schroeder and began composition studies with Frank Martin in 1950. His early works, which exhibit the influence of Schoenberg, Stravinsky, Bartok, and early Webern, include a violin sonata and three songs with orchestra. Stockhausen lived in Paris where he met Pierre Boulez, with whose name his is often linked. He has taught at the Darmstadt summer courses and at the Universities of Pennsylvania and California at Davis. Mr. Stockhausen also did a great deal of work with electronic music.

The following Program Notes were prepared by Geoffrey Burtleson for the Cage, Boulez, and Stockhausen pieces.

The three solo piano works on tonight's program all exhibit vastly different approaches to control of form. John Cage, the godfather of aleatoric music, ironically provides us with the most rigidly controlled piece, *Bacchanale*. Written in 1940, it is Cage's first foray into the use of prepared piano. Weather stripping and screws are used to alter the sonic characteristics of the instrument. Three tempi alternate, and a motorhythmic texture prevails. This very early work is charmingly naive in its simple evocation of Balinese rhythms and dances, especially given what we know of Cage's compositional evolution thereafter.

The arch-surrealist Boulez, on the other hand, gives us his *Piano Sonata No. 3* — which is aleatoric! In the largest sense, an aleatoric attitude has even seemingly been taken with respect to how Boulez "releases" sections of this work. Conceived in 5 movements, only 2 (the 2nd and 3rd) have thus far been published; Boulez claims to be revising the other 3. But these movements were published in 1961! Yet another aleatoric approach is taken regarding the 3rd movement, "Constellations". After finishing he rewrote the entire movement in retrograde—and only allowed this version, not the original, to be published! (The performing version is entitled, appropriately, "Constellation-Miroir" or simply "Miroir".)

Boulez provided the piece with the subtitle "Formants", referring to the fundamental fixed vowel sound waves in speech. Each movement is a "formant". As the context of speech formants within spoken text can change depending on the "script", so can the sonic and contextual meaning of the movements. Both contain small *sec tempo* choices depending on the chosen routes. Boulez compares such works with street-maps: The map, and the town itself, is a fixed structure, but there are different ways (routes and speeds!) of going through the town in real time; different ways of visiting it. So the work maintains perhaps a single identity; it is the perspective from which it is seen that changes.

The title of the second movement, "Trope", is a term associated with medieval vocal music, denoting incorporation of fragments of a 2nd, unrelated text into the musical fabric, serving as a sort of commentary. In this movement there is much interpolated "parenthetical" and even optional material. There are 4 sections: Glose, Texte, Parantese, and Commentaire. Any one of these sections may begin a performance, and Commentaire may be played before or after Glose; otherwise the order is unalterable. The form, therefore, is a double circle; any performance reflects only a cut of the total form. The sections are listed in the order they will be performed tonight.

"Constellation-Miroir" (Formant 3) is the largest, longest and most important movement in the projected piece. It is also largest in physical size: single, heavy pages measuring 24" x 15", to be slid back and forth. The movement is made up of two kinds of fragments: points and blocks. The blocks entail massive chords and arpeggios, and are printed in red. The points are single-note structures; harmonies are created by depressing certain piano keys silently so that their strings vibrate in sympathy with the notes actually played. A further application of this will be released, one at a time, in moderate-to-rapid succession. Both applications are used in the blocks as well as the points.

The aesthetic departure point for *Sonata No. 3* is Mallarmé's open-form poem "Un coup de des", which "similarly has lines straddling across the pages to admit a multiplicity of different readings, and the Third Sonata as a whole can be seen as a musical reflection on Mallarmé's projected "Livre", which has to have been a mobile instrument of words, leaves, and volumes." (Paul Griffiths: Boulez; London, Oxford, 1978)

The Third Sonata is not aleatoric in the Cageian sense. The pitch material emanates from a generative 12-tone row, typically broken up into isomorphic pitch sets with many permutations. Boulez, in fact, sees pure chance as the denial of any aesthetic project. In an accompanying article called "Alea" that was included with the original printing of the score, Boulez attacks Cage, stating that the adoption of pure chance in compositional craft denotes a "passive attitude toward what exists."

If the Cage represents structure, and the Boulez a certain defined openness, then Stockhausen's *Klavierstück IX* projects a movement from rigid, mechanistic, almost constricting structure, that gradually dissolves. Like the Boulez, this work contrasts block-like and pointillistic textures. It typically reflects a preoccupation with numerology as well, here the ratio of 8:3, this can be found in:

1. The number of major to minor episodes (24:9)
2. The two principle tempi: MM 160/MM 60
3. The proportions of the peculiarly elongated score, when opened.

The rigid control is manifested in a very lengthy, static, opening ostinato that very gradually decays. Stockhausen as the electronic pioneer is evident in abundance; the very gradual decay sounds like an analog delay. Different levels of reverb are also in effect; the score denotes judiciously the different levels at which the damper pedal is to be sustained. The ostinato chord also becomes dislocated between the left and right hands, as if the hands were tracks of a tape going out of sync. The gradual dissolution of the ostinato into ethereal pointillist textures reflects the rhythmic extremes of the other 2 works on tonight's program: Cage's motorhythms vs. Boulez's diffuse/gestural rhythmic language.

Max Lifchitz was born in Mexico City in 1948 and has resided in the U.S. since 1966. He is a graduate of The Julliard School and Harvard University. He has also attended the summer courses offered by the Berkshire Music Center and the Aspen Music School. His teachers include Luciano Berio, Leon Kirchner, Bruno Maderna, and Darius Milhaud. His activities as a composer and performer have established him as a true musical citizen of the world. "A young composer of brilliant imagination and stunning ultra-sensitive pianist" is how the San Francisco Chronicle described him. The New York Times praised him for his "clean, measured and sensitive performances."

Mr. Lifchitz has appeared on concert stages throughout Latin America, Europe, and the United States. His compositions and performances may be heard on the Classic Masters, CRI, Finnadar, New World, Opus One, Phillips, RCA Victor, and Vienna Modern Masters record labels. In addition, his musical activities have been funded by grants from the ASCAP, Ford and Guggenheim Foundations; the Fund for US Artists at International Festivals; Meet the Composer, Inc. and the National Endowment for the Arts.

Mosaico Latinoamericano (Latin American Mosaic) is based on folk melodies native to several Latin American countries.

The first movement, marked slow, is built around two melodies associated with funeral ceremonies: the Afro-Cuban "Canto Lucumi" and the Mayan "Xtoles". These two melodies exhibit a pentatonic background although they contrast in terms of rhythm and character. The character of the music is meditative and somewhat dramatic.

The second movement, marked fast, combines dance melodies from the coastal areas of México, El Salvador, and the Caribbean including fragments of a Huapango and a Merengue. The music is definitely upbeat and has an understated sense of humor.

Mosaico Latinoamericano was written at the request of flutist Lisa Hansen and pianist Katrina Krinsky who premiered it in Zürich, Switzerland on June 1, 1991. The music critic of Zürich's *Badener Tagblatt* termed the premiere a "definite success". He added: "... Latin American rhythms and melodies shimmered like a tender light without at all becoming rebellious..."

George Couropous was born in Athens in 1942. He studied the piano at the Athens Conservatory and mathematics at the University of Athens. Having obtained a French scholarship, he left for Paris where he studied composition at the Paris Conservatory in the class of Olivier Messiaen. He graduated in 1972 with a composition prize. From 1971 to 1976 he was responsible for the music section of the "Maison de la Culture de Creteil". There he had the opportunity to concern himself with the musical sensitization and education of children and, more generally, the public through new forms of creation based on a collaboration of professional artists and amateurs. In this way he performed "musical spectacles" with a participation of 200-300 performers, professionals and non-professionals, like "Hermes and Prometheus" in 1973.

Mr. Couropous says about *Impromptu* that, "In this piece I try to imitate the mechanism of a genuine improvisation. Each one of the instruments takes the initiative to propose an idea, which is followed, supplemented, unfolded or varied by the others. By relying on the automatic connotations and the richness of the tone colours of the four instruments, I seek the impression of some (artificially created) spontaneity."

OUR NEXT ALEA EVENTS

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

Preludes for piano, nos. 1-5 (1939)

Les Illuminations, op. 18 (1939)

String Trio (1936)

Cembalo Sonatas (1934)

Ionisation for 13 percussion instruments (1930/33)

Manolis Kalmoiris

Benjamin Britten

Frank Martin

Lou Harrison

Edgard Varèse

Free Admission