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THEODORE ANTONIOU  
music director

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Alea<sup>III</sup>

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*presents*

**C**omposers'  
**W**orkshop

*Featured Composers:*

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

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Contemporary Music Ensemble in  
Residence at Boston University

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**Alca Personnel**

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Jean DeMart, flute  
Kathy Halvorson, oboe/english horn  
Diane Heffner, clarinet/bass clarinet  
Ellen Michaud Martins, horn  
Jeffrey Popadic, trumpet  
Scott Pemrick, trombone  
Douglas Lippincott, percussion

Chien Chou, piano  
Virginia Crumb, harp  
Chung-Mei Chang, violin  
Esdras Silva, violin  
David Rubinstein, viola  
Cynthia Forbes, cello  
Henry Peyrebrune, double bass

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**Alca 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

## Composers' Workshop

Friday, February 4, 1994, 7p.m.

### Program

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|                              |  |                 |
|------------------------------|--|-----------------|
| Dryocopus javensis richardsi | Geoffrey Burleson, <i>piano</i>  | Ray Shattenkirk |
| Lucy and Ricky               | Geoffrey Burleson, <i>piano</i><br>Cynthia Forbes, <i>cello</i><br>Diane Heffner, <i>clarinet</i>  | Carlyle Sharpe  |
| Viola Concerto               | Michael Zaretsky, <i>solo viola</i><br><b>Guests</b><br>Andrew King, <i>tuba</i><br>Josh Barrol, <i>percussion</i><br>Gideon Rubin, <i>piano</i><br>Marina Minkin, <i>harpsichord</i><br>Apostolos Paraskevas, <i>guitar</i><br>Christos Mitsakis, <i>banjo</i><br>Panayotis Mavromatis, <i>voice (bass)</i><br>Sungho Park, <i>voice (bass)</i> | Jakov Jakoulov  |

### Intermission

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|----------------|--|----------------------|
| Song in Winter | Wu Man, <i>zheng</i><br>Jean DeMart, <i>flute</i><br>Chien Chou, <i>piano</i><br>Douglas Lippincott, <i>percussion</i> | Chen Yi              |
| Proimion Beta  | Janet Underhill, <i>bassoon</i>  | Alexandros Kalogeras |
| Crosslet Rove  | <b>Guest:</b> Stacey Kwak, <i>piano</i>  | Jeffrey Stadelman    |

## About our Music Director

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**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

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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 experimentation 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, and this past January Alea III had the privilege of touring Greece. 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

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**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, Pheeroan akLaff, and the ensemble Simon Templar.

Among his many premieres are works of Morton Subotnick, Vivian Fine, and William Kraft.

Mr. Burluson 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. Burluson 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 Music & Arts and Neuma Compact Disc. His most recent recording for Neuma, *Urban Cabaret*, features works of Hanns Eisler and is in current release.

**Wu Man** is one of China's most outstanding pipa players. Born in an artistic family in the southern city of Hangzhou, she inherits the tradition of the prestigious Pudong school of pipa playing. In 1977, soon after the end of the cultural revolution, she entered the Central Conservatory of Music in Beijing, studying with Lin Shicheng, the distinguished master of the Pudong school, with the well-known pipa soloist Liu Dehai, and with Professor Kuang Yuzhong and Chen Zemin. In China, Wu Man was the winner of the First National Academic Competition for Chinese Instruments, and the first recipient of the master's degree in the pipa. She is currently a resident in the USA.

Apart from her mastery of the traditional repertoire, Wu Man is also internationally recognized for her interpretations of contemporary pipa music. She took part in many ground breaking first performances of the exciting new generation of composers in China, and has continued to champion new works in the USA, collaborating with such groups as the Kronos Quartet, the New York New Music Consort, the Pittsburgh New Music Ensemble, the Composer's Conference Ensemble, the World Music Institute, the Japan American Symphony Orchestra, the Scottish Early Music Consort, the Women's Philharmonic and the Lincoln Symphony Orchestra. She has appeared as a soloist including that at the Lincoln Center (NYC), the South Bank Centre and the Barbarian Centre in London, and the Cultural Center in Hong Kong. She has participated in the Music Lives! Festival (Pittsburgh), the Wet Ink Festival (San Francisco), the Bang on a Can Festival (NYC), the Plucked Instruments Festival (London), the Chinese Music Festival (Hong Kong), the Kronos Festival (London), and the Word and Music Festival (Finland).

Wu Man's debut CD was released by the China Record Co. in 1989 and her second CD was released by the Nimbus Records in the UK in 1993. She has made radio and TV broadcasts throughout China, the USA, Scotland, England, and Japan.

**Janet Underhill**, (bassoon), a native of British Columbia, Canada, is an active teacher and performer. As an educator, she is on the faculty at Gordon College, is the Director of Chamber Music and Ensembles at South Shore Conservatory and is the Coordinator of Chamber Music for the Greater Boston Youth Symphony Orchestra. Sought after as a lecturer and performer, Ms. Underhill has participated in the B.U. Tanglewood Institute (1989-91), International Double Reed Society (1993) and the Massachusetts Music Educators Associations All State Conference (1994). Currently she is a member of the New Hampshire Symphony, Pro Arte Chamber Orchestra, and Arcadian Winds (a Boston based woodwind quintet specializing in contemporary music). A competition winner, Janet has performed concertos with The Pittsburgh Symphony and The Little Orchestra of Victoria, as well as being the Provincial Winner and a National Finalist in the Canadian Music Festival. Her greatest interest lies in contemporary music, where she has premiered works in Athens, Panama, New York City, Toronto, and Vancouver. Ms. Underhill's principal teachers have been Richard Ranti, Jesse Read, and Rudolf Komorous. She is currently a doctoral candidate at Boston University.

**Michael Zaretsky** was born in the Soviet Union in 1946. He originally studied as a violinist at the Central Music School in Moscow and at the Music College of the Moscow State Conservatory. In 1965 he continued his education as a violist at the Moscow State Conservatory. After graduating he became a member of the Moscow Philharmonic String Quartet and, later, of the Moscow Radio and TV Symphony Orchestra. Mr. Zaretsky immigrated in 1972 to Israel, where he became principal violist of the Jerusalem Broadcasting Symphony Orchestra and a soloist of Israeli Radio. In 1973 he auditioned for Leonard Bernstein, who helped him obtain an immigration visa to the United States and brought him to Tanglewood. There, while a Fellow of the Tanglewood Music Center, he successfully auditioned for the Boston Symphony Orchestra, which he joined that fall. An established soloist and chamber music performer, Mr. Zaretsky has been a soloist with the Boston Pops Orchestra, the Rhode Island Philharmonic, the Atlantic Symphony of Halifax, Nova Scotia, and with symphony orchestras at a number of universities and schools of music. A former faculty member at Wellesley College, Boston Conservatory, and the Longy School of Music, Mr. Zaretsky is now adjunct associate professor at the Boston University School of Music. In 1983 he initiated an annual festival of Dmitri Shostakovich's music at Boston University. Mr. Zaretsky made his debut as a conductor leading the "Strictly Strings" Orchestra in Boston. For his achievement in teaching, he was elected to the Pi Kappa Lambda Chapter of the National Music Honor Society. During the summers of 1990 and 1993 Mr. Zaretsky toured Japan performing solo recitals and chamber music concerts.



## About Tonight's Program

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**Ray Shattenkirk** was born in Brooklyn in 1954, a fourth generation musician. He first studied music with his father, a jazz pianist, and continued his education at Julliard Prep, the Manhattan School of Music, and the University of Florida, from which he received his B.M. in music theory and composition with honors. He continued his studies first at the Yale School of Music, and then at Harvard, receiving a Ph.D in 1987. His doctoral thesis, *The Raven Variations*, was commissioned and premiered by the Santa Rosa Symphony. His composition teachers have included Krzysztof Penderecki, Luciano Berio, Jacob Druckman, John Harbison, Betsy Jolas, Earl Kim, Leon Kirchner, Donald Martino, Edward Troupin, and Andrew Imbrie, with whom he studied upon moving to the Bay Area in 1984 as a Harvard Exchange Scholar at UC Berkeley.

Shattenkirk has been the recipient of numerous fellowships, awards, and honors. He has been a fellow in composition at the Tanglewood Festival (1982), the American Dance Festival (Composer and Choreographer Workshop, 1980), and at the MacDowell Colony (1979) as well as a scholarship student at the Aspen Music Festival (1979), and a guest composer at the Fifth Annual New Music Festival in Bowling Green (1984). His academic fellowships and honors have included the Variell Scholarship, a Wesley Weyman Fund award, a grant-in-aid, and a teaching fellowship at Harvard. In 1982-83, Shattenkirk received a grant from the Frank Huntington Beebe Fund to study with Luciano Berio in Florence, Italy. He received Harvard's George Arthur Knight Prize for his string quartet *Cythara* (1981) and Yale's John Day Jackson Prize for the clarinet work, *Interpolations* (1980). Upon graduation from the University of Florida, he was elected to Pi Kappa Lambda, a music honor society.

Shattenkirk's work has been honored with many awards and prizes, among them the BMI award, East and West Artists Composers Competition, Aspen Festival Composition Competition, Saint Paul Chamber Orchestra Composers Competition, Meet the Composer, and the Stroud Festival Composition Competition. His compositions have been commissioned by the Orpharion Duo, Collage, the New School of Music, the Johanna Boyce Dance Company, the Hippodrome Theater, and the American Repertory Theatre; and have been performed at the Tanglewood, Aspen, Stroud, Delius, and American Dance festivals, as well as at Carnegie Hall and Symphony Space. His works have also been heard at the Alea III Composers Workshop, the Washington Square Contemporary Music Series, and the San Francisco-based Composers Inc. Series.

Most recently, Shattenkirk's orchestral work, *River of Grass* (1990), was a winner in the first annual California Composer Competition, with the composer conducting the Cabrillo Festival Orchestra in its premiere (July 21, 1990). In April, 1990, *Speculum sine macula* was premiered by the San Francisco Contemporary Music Players under the direction of Jean-Louis Leroux. The work had been a finalist the previous year in the Chamber Music Chicago Composer's Competition.

At present, Shattenkirk is on the theory/solfege faculty of the San Francisco Conservatory Preparatory Department, the San Francisco Girls Chorus, and the Young Musicians Program of UC Berkeley.

In regards to his piece, *Dryocopus javensis richardsi*, Mr. Shattenkirk states, "Once common on the Korean Peninsula, *Dryocopus javensis richardsi* is on the verge of extinction. A sub-species of Tristram's Woodpecker (*Dyocopus javensis*), which inhabits much of southeast Asia, *richardsi* is a highland form similar to and symmetric with another widespread Korean species *Dryocopus martius*. It is white-bellied with white-tipped black wings spanning 256 centimeters. The crown of the head is orange-red. With a narrower bill, *richardsi* neither strips back nor hammers as ferociously as *martius*, and is found to nest 8-20 meters above ground, breeding from May to June. Young birds are consumed as a delicacy in parts of India. According to noted ornithologist Dr. Tyong-Oh Wong, there were only four nesting pairs existing in 1984, so unless a previously undiscovered population has escaped detection, the species is probably already extinct.

As with other works from my *Book of the Endangered and Extinct* cycle, I have here set the Latin name of the species *Dyocopus javensis richardsi* as an imagined voice, which functions compositionally as a *cantus firmus*. A repeated time-value scheme (*talea*) isorhythmically frames the *color*, which is repeated in augmentation. Something of a double palindrome, the piece, mirroring the species' collapse, implodes upon itself."

**Carlyle Sharpe** is currently completing the DMA in Composition at Boston University's School for the Arts. He graduated summa cum laude with a BM and MM in Composition from Rice University's Shepherd School of Music and was the recipient of the Louis Sudler Prize in the Arts in 1989. Mr. Sharpe has written chamber, choral, wind ensemble, and orchestral music and has been honored by the ASCAP Foundation Grants to Young Composers as well as receiving a 1991 ASCAP scholarship. Additionally, he has been on the theory staff at the Boston University Tanglewood Institute, has taught at Boston University, and currently teaches at MIT as an Affiliated Artist. Mr. Sharpe has studied piano with Mary Norris and composition with Paul Cooper, Charles Fussell, John Harbison, and Marjorie Merryman.

Mr. Sharpe states that "*Lucy and Ricky* (1993) for Clarinet, Cello, and Piano is intended to be a comic piece in which the clarinet and cello compete with each other as the pianist tries to watch as an innocent bystander, jumping in periodically to be heard. The repeated-note motive serves as a starting point for the bickering that goes on between the clarinet and cello as well as a method for returning to common ground when things get out of hand. The "competitions"

are further heightened by the fact that the clarinet and cello have very different technical devices in their arsenals which are not compatible with one another. Eventually, all of the music which has been generated by the competing musicians is synthesized in a manner which allows them all to perform as an ensemble — well almost.”

**Jakov Jakoulov** was born in 1958 in Moscow. He received his music education at the Moscow Conservatory and the Moscow Gnesin Institute as a composer, theoretician, and pianist. His musical career had started at the age of 15, when he served as an organist for funeral ceremonies in the Moscow Crematorium and played piano for children in kindergarten. Together with his parents (they are gypsy musicians) he traveled with a small gypsy ensemble, directed the Choir of Russian Orthodox monks in a monastery near Moscow. Meanwhile he has also been commissioned by numerous Russian theaters, cinema studios, radio, and television companies to write music for more than 20 productions. His music has been performed by the Soviet State Symphony, Symphony Orchestra of the Bolshoi Theater, and many others. In addition, Mr. Jakoulov has written two full lengths ballets, that were staged and performed, and has performed as a soloist for the Moscow Philharmonic.

Since leaving the Soviet Union he has remained very active as a musician. In Munich (Germany), for instance, he has worked as a pianist in a topless cabaret, as an organist in a Catholic Church, and as a consultant for musical programs at Radio Liberty. His music has also been commissioned and performed at the Kammerspiele Theater, the Free Center of Modern Music in Germany, the Swedish theater Lilla, by Finish Broadcasting, by the Jerusalem Symphony, at the Louisville International Festival of the Arts, and by Alea III and Trillium in Boston. Mr. Jakoulov has also performed solo piano recitals at the Dudley House, the Music Series at Harvard University, on WGBH, and organ recitals at King's Chapel in Boston. Finally, Mr. Jakoulov has devoted much of his time to musicological research, which has culminated in two published articles: "Methods of Reconstruction of Non-Existent Musical Cultures" and "Peter Tchaikovsky: Erotic Dominant in the Process of Musical Composition".

Jakov Jakoulov is currently pursuing a DMA degree in composition at Boston University. Mr. Jakoulov states, "After the performance of my *Concerto for Two Violins and Chamber Orchestra*" by Yuri Mazurkevich, Dana Pomerants and Alea III, I had been asked by a friend of mine, the wonderful musician Michael Zaretsky, to write a Viola Concerto. My *Viola Concerto* was written in Boston during 1992-1993 and is dedicated to Michael Zaretsky"

**Chen Yi**, a 1994 Lili Boulanger Award winner, was born in Guangzhou, China, and began studying violin and piano when she was only three years old. From 1970-1978 she served as concert master at the Beijing Opera Troupe of Guangzhou where she started researching Chinese traditional music and Western classical music theory. Chen Yi received her BA (1983) and MA (1986) in composition at the Beijing Central Conservatory of Music where she studied with Prof. Wu Zu-qiang, and Alexander Goehr. She came to the States in 1986 and studied with Prof. Chou Wen-chung and Mario Davidovsky at Columbia University, and received her Doctor of Musical Arts degree with distinction in May of 1993. She has been appointed to a three-year term as Composer-in-Residence for The Women's Philharmonic, Chanticleer, and Aptos Middle School in San Francisco, supported by the Meet The Composer New Residencies program.

As one of the most important composers in China, Ms. Chen has received many prizes from prestigious institution in China, including a first prize at the Fourth Chinese National Music Composition Contest in 1985. She has given a whole evening concert of her orchestral works in Beijing, 1986. A collection of five orchestral works by Chen Yi has been issued by the China Record Company. Her works have been broadcast and performed throughout the world. Her scores are available from Theodore Presser Co., Bryn Mawr, Pa.

During her seven years studying at Columbia University, Chen Yi has been invited to among others, the Pacific Music Festival in Japan and the Chinese Music Week in Canada ('90), the Composers' Conference in Pittsburgh and the Yaddo Co, ('91), Pittsburgh Music Lives! Festival ('92), and SFS Wet Ink Festival ('93). She has given a lecture and an evening concert of her chamber music works for the Overseas Projects at the Univ. of Illinois ('88) and an afternoon concert "Contemporary Chinese Music" in New York ('88). Ms. Chen has been featured in "Sound and Silence" a series of 10 films on contemporary music, which has been broadcast in the European TV network since 1989, produced by the ISCM, Adamov Films, and Polish TV.

In recent years, Chen Yi has received commission awards and grants from the Ford Foundation, the Mary Cary Trust, the Renee Fisher Competition, the Brooklyn Academy of Music, ASCAP, NYSCA, and the HK Urban Council. Her orchestral works have been scheduled all over the world including, the BBC Phil. Orchestra, the Women's Philharmonic, the Denver Chamber Orchestra, Comellia Symphony, Beijing Philharmonic and Youth Symphony, Iceland Symphony, Brooklyn Philharmonic and Bonn Beethovenalle Orchestra; her chamber works have been performed by the Berlin Quintet, Cadek Quintet, Arcadian Winds, Alea III, and many other groups around the world.

Chen's Piano Concerto will be premiered by the Brooklyn Philharmonic and Beethovenalle Orchestra in the 1994/95 season. Her Symphony No. 2 has been scheduled for the premiere by the Women's Philharmonic in January, a trio for harpsichord is to be premiered in March by the Pro Musics, and a set of Chinese Folk Songs for Chanticleer in April of 1994.



On Song in Winter Chen Yi says, "The idea of Song in Winter came from the imagination of the pine and the bamboo. They are so persistent and dauntless. Standing in the frigid winter, they are evergreens. In Chinese paintings, they are the featured characters; in Chinese literature, they are praised as symbols against evil influences and unhealthy trends. I admire their beautiful appearances and their strong spirit. I express my feelings through my music, which combines Chinese and Western musical materials and medium. There are blowing, plucking, keyboard, and percussion instruments together as a whole. The silence between the gestures is like the space in Chinese brush paintings and calligraphy. Although I have been living in a western society for seven years, I have found my thinking closely linked with Chinese arts. I merged them into my musical language in the mixed quartet."

**Alexandros Kalogeras** was born in Athens, Greece, in 1961, where he studied piano, voice, choral conducting and theory at the National Conservatory. He continued his studies in composition at Boston University and Harvard under the guidance of Theodore Antoniou, Bernard Rands, John Harbison, and Donald Martino. At the same time he worked on Computer Music at the Media Lab of the Massachusetts Institute of Technology (MIT) and participated in the composers' workshops of Centre Acanthes in Avignon, France with Olivier Messiaen, Luigi Nono and Toru Takemitsu, as well as in the Vacation Courses in Darmstadt, Germany.

As a composer Mr. Kalogeras has covered all genre of music. His work includes pieces for solo instruments, chamber music, orchestra, chorus, music for the theater, as well as electronic and computer music. He has received several commissions by organizations such as the Pittsburgh New Music Ensemble, Alea III, Nuove Sincronie in Milan, the St. Petersburg Woodwind Quintet, the Greek National Radio Station and many others. Five of his works have been awarded first prizes in competitions in the United States and Europe. During the past season his music was featured in almost a dozen cities, namely Boston, New York, Cleveland, Chicago, Pittsburgh, Tallahassee, Athens, Amsterdam, Milan, Ancona, Kiev, St. Petersburg and elsewhere. His music has been repeatedly broadcast in the USA (WGBH, WCRB - Boston, WNYE - New York), Netherlands (NOB), Italy (RAI), Russia, Byelorussia, and Greece (ERA -A, ERA-c, ET1, ET2). He is a frequent guest of festivals in the USA, Europe, and Russia, where the last year he presented approximately 35 lectures on the contemporary music scene in the USA, Greece, and other parts of the world.

Alexandros Kalogeras is published by the Italian house of Edi-Pan, and BMG Ariola and is currently a Ph.D. candidate at Harvard University.

Mr. Kalogeras says of *Proimion Beta* for solo bassoon, "I always enjoy writing music for solo instruments. The intimate relationships of the musician and his instrument inspires me and the idea that the musician would play a solo piece during his leisure time or among friends, fascinates me.

It is not the first time that I have composed for the bassoon. I have done so in the past in concert works as well as in my music for theater. *Proimion Beta* is actually based on a solo bassoon passage from my 1990 work *Stamza* for chamber orchestra.

"Proimion" in Greek means "prelude". In ancient Greek music *Proimion* was an introductory melody leading to the main ode, or an instrumental prelude for the *kithara* introducing the *kitharodia*, the oldest and most respected musical composition (voice with *kithara* accompaniment).

My work, following the late western musical tradition, is not attached to another piece but stand on its own. It is written in the phrygian mode, equivalent to the ancient dorian (mi - mi). A characteristic three note motive is heard recurrently closing many of the long cantilena phrases. *Proimion Beta* is the second piece of the same character I composed in the fall of 1993, the other entitled *Proimion*, scored for the bass flute. It is written for and dedicated to tonight's soloist, Janet Underhill.

**Jeffrey Stadelman**, originally from Wisconsin received a Ph.D in Music from Harvard University, where his principal teachers were Milton Babbitt, Earl Kim, Donald Martino, Stephen Mosko, and Bernard Rands. Mr. Stadelman's musical compositions have received numerous awards, and have been performed by such groups as the New World String Quartet, Friends and Enemies of New Music, Chicago Music Ensemble, Underground Composers, the Boston Composers String Quartet, NuClassix, and the Wellesley Composers Conference players. The composer has completed work on a Concert Artists Guild commission for the Swedish-American mezzo-soprano Charlotte Hellekant — a chamber opera based on Shelley's *The Cenci*. *Rus in Urbe*, a mixed quartet commissioned by the international composers' collective "Nuove Sincronie", was performed in Milan last winter by the Dutch *Het Trio* and John Faber. The work received its American premiere in July 1993 at the Wellesley Composers Conference, and will be played in March by the San Francisco Contemporary Music Players. Mr. Stadelman taught at Harvard University during the 1992-93 academic year, and currently serves as Assistant Professor of Music at the State University of New York at Buffalo. His music is published by APNM, and by BMG Ariola/Rome.



Mr. Stadelman says that, "the title for this work, as for most of my recent music, rose out of a concern to cloak within poetic language some of the music's particular structural and expressive preoccupations. The division of the work's ensemble into four theoretically commensurate trios, comprised of instruments of the same instrumental families, seemed effectively depicted by the crosslet's quasifractal extension of "the cross idea" to the four extremities of the cross. In reality, the instruments often move out of their family circles, expressing sibling rivalries, forming inter-instrumental kinships and alliances, bearing internecine grudges. At the same time, the crosslet represents a personal reaction to the polarized images of self-actualization and self-mutilation familiar with Christian theology, and its late Romantic-period poetic transformations. Though this piece is "non-denominational", it would seem to tend toward Gnosticism, as is indicated in part by the encoded *revelation* sounded about four minutes from the start.

After the structural and spiritual rigors of the crosslet are registered, this portentous figure collapses to suggest, with "rove", the enjoyment of a pleasant, if rather desultory, stroll. The conjunction of these two images seemed to transcribe my feeling that this music is serious, confessional in its moments, and yet breezy, even frivolous, in terms of its form and pacing — a *Cantabile mesto* webbed in by scherzoso trappings.

If the crosslet roves through a contemporary landscape, it does so in partial sunlight, casting a fragmented shadow; in formal terms, the piece is deeply concerned with phrase relations. For instance, nearly every phrase in the work recurs at some point, sometimes immediately, often much later, and almost always reconfigured and only partly audible under layers of encrusted decoration. Most concretely, perhaps, *Crosslet Rove* can be listened to as a series of tiny concerti, since every instrument asserts itself as virtuoso soloist at least once.

The piece was written between September and November 1993, and was funded in part by a grant from the Julian Park Publication Fund, Faculty of the Social Sciences, at the University of Buffalo."

## Our Next Alea EvenEvent

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 fro 13 percussion instruments (1930/33)*

Manolis Kalmoiris

Benjamin Britten

Frank Martin

Lou Harrison

Edgard Varèse

Free Admision