
ALEA III

*Twenty - Sixth Season
2003 - 2004*

ALEA III

Theodore Antoniou,
Music Director

Contemporary Music Ensemble
in residence at
Boston University

**21st International Composition
Competition for Young Composers**

**TSAI Performance Center
September 27, 2003, 7:00 pm**

Partially sponsored by Boston University

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At the opening of the 2003 - 2004 season, the need for meeting our budget is critical. Despite the generosity of our various sponsors, ALEA III still need the support of its audience. At this point we are short several thousand dollars for the 26th season. Please consider becoming a Friend of ALEA III by completing the form to the right and sending it to:

ALEA III
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Should you have any time to donate to ALEA III, it would be most welcome. We need assistance with publicity, fundraising, poster distribution, mailing, etc.

We hope you enjoyed tonight's program and we look forward seeing you in our future events.

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Thank you for your consideration.

This season is funded by Boston University, the Greek Ministry of Culture, and individual contributions.

ALEA III

Theodore Antoniou, Music Director

21st International Composition Competition for Young Composers

Saturday, September 27, 2003, 7:00 p.m.

PROGRAM

<i>Six Degrees of Separation</i>	Tony K. T. Leung (Canada)
<i>Zapstar</i>	Bjorn Berkhout (USA)
I 'Self' (with continuo)	
II Go...	
III Static/Transition	
IV Towards a Consensus (on a pentatonic mode?)	
<i>Braided Color</i>	Yumiko Morita (Japan)
<i>Muses' Sacred Gift</i>	Iossif Valette (Greece)
	Sarah L. Davis, <i>soprano</i>
<i>K' asa</i>	Jimmy López (Peru)
	Krista Buckland Reisner, <i>violin</i> Yukiko Shimazaki, <i>piano</i>
Concertino for Piano and Ensemble	Frank Zabel (Germany)
	Konstantinos Papadakis, <i>piano</i>

The ALEA III Prize will be awarded after the conclusion
of the concert.

The 2003 ALEA III International Composition Competition
is sponsored by Boston University.

Final Round Judges

Richard Cornell, *chair*

Composer, Conductor

Chair, Composition Department
Boston University School of Music

Samuel Headrick

Composer

Professor, Boston University

Yuri Mazurkevich

Violinist

Professor, Boston University

Donald Martino

Composer

Professor Emeritus, Harvard University

Roman Totenberg

Violinist

Professor, Boston University

Yehudi Wyner

Composer, Pianist

Professor, Brandeis University

James Yannatos

Composer, Conductor

Professor, Harvard University

Preliminary Round Judges

Boston University Composition faculty:

**Martin Amlin, Richard Cornell, Lukas Foss,
Samuel Headrick, André de Quadros**

The Alea III International Composition Prize was established at Boston

University to promote and encourage the creation of new music by young professional composers of all nationalities under 40 years old. Unperformed and unpublished works of all styles and esthetic directions are eligible and may be scored for any combination of single orchestral instruments, guitar, voice and/or electronics utilizing from 1-15 musicians. Compositions range between 6 and 15 minutes in duration and are submitted by March 15 of each year.

During the preliminary stage of the competition, members of the Boston University Music Faculty select 6-9 works for the finals. Tonight Theodore Antoniou conducts the performances of the finalists' composition, and after the concert a monetary prize of \$2,500 will be awarded. Tonight's judges for the final round are well known personalities of the Boston music scene. The panel, consisting of composers, performers, conductors, musicologists and educators, aims for a balance among a variety of musical approaches.

The Prize was established in 1979 by Charles Politis, a Greek American industrialist. It was re-established by an anonymous donor in 1984 to honor Melanya Kucyna, and again in 1989 as the Alea III International Composition Prize.

During the past 25 seasons more than 4,300 scores have been submitted and approximately 150 have been performed. All scores are kept in the ALEA III library for the perusal of students, performers and any other interested individuals.

For the 2003 competition, 230 scores were submitted from 41 countries, ranging from USA, Italy, England and France to Turkey, Uruguay, China, Japan, Cuba, Peru and Indonesia.

For more information regarding the Competition guidelines, please contact the ALEA III office at 855 Commonwealth Avenue, Boston, MA 02215; telephone, fax: (617) 353-3340, or pick up a brochure on your way out of the concert hall. You can also send an email to Alex Kalogeras at kalogeras@earthlink.net

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 to exploration. Over the years, Alea III has offered world-première opportunities for dozens of contemporary composers, often under the composer's direction, and with extended program notes or comments. The group has performed more than 1,000 works by 590 composers--most of them living. Frequent international touring has enhanced the relationships of American performers with their colleagues and composers from other parts of the world. With its inspiration, several other other contemporary groups have been formed, offering growing opportunity to young composers and musicians to play and comprehend contemporary music.

The Greek word alea taken from Homer, means "to wander." In Latin, it refers to "a die or dice used for playing at games of chance." The term aleatoric music indicates music based upon the principles of indeterminacy as evidenced by certain random and/or statistical procedures of composition. In regard to the ensemble, aleatoric is concerned with the expression of a multiplicity of musical directions, historical styles, and performance practices.

-Theodore Antoniou,
Music Director

Tonight's Performers

Kathleen Boyd, *flutes*, Jane Harrison, *oboe*,
David Martins, *clarinets*, Janet Underhill, *bassoon*,
John Aubrey, *horn*, Patrick Bullock, *trumpet*, Seth Budahl, *trombone*,
Craig McNutt and Jonathan Bisesi, *percussion*,
Yukiko Shimazaki, *piano*, Judy Saiki, *harp*, William Buonocore, *guitar*,
Christine Vitale and Daniel Han, *violins*, Joan Ellersick, *viola*,
Mark Simcox, *cello*, Brian Perry and Ramsey Harvard, *double bass*.

Theodore Antoniou, *Music Director*

Theodore Antoniou, one of the most eminent and prolific contemporary artists, leads a distinguished career as composer, conductor, and professor of composition at Boston University. He studied violin, voice, and composition at the National Conservatory in Athens, with further studies in conducting and composition at the Hochschule für Musik in Munich, and the International Music Center in Darmstadt. After holding teaching positions at Stanford University, the University of Utah, and the Philadelphia Musical Academy, he became professor of composition at Boston University in 1978.

As a conductor, Professor Antoniou has been engaged by several major orchestras and ensembles, such as the Boston Symphony Orchestra Chamber Players, the Radio Orchestras of Berlin and Paris, the Bavarian Radio Orchestra, the Tonhalle Orchestra (Zurich), the National Opera of Greece, and the Berkshire Music Center Orchestra. In 1974 he became assistant director of contemporary activities at Tanglewood, a position he held until 1985. An ardent proponent of new music, Professor Antoniou has founded various contemporary music ensembles, including ALEA II at Stanford University; ALEA III, in residence at Boston University; the Philadelphia New Music Group; and the Hellenic Group of Contemporary Music. He is also director of the ALEA III International Composition Competition and since 1989 the president of the National Greek Composers' Association.

Many of Professor Antoniou's compositions were commissioned by major orchestras around the world, and more than a hundred and fifty of his works have been published by Bärenreiter Verlag (Germany), G. Schirmer (USA) and Philippos Nakas (Greece). He has received many awards and prizes, including the National Endowment for the Arts Fellowship grants and the Richard Strauss Prize, as well as commissions from the Fromm, Guggenheim, and Koussevitzky Foundations, and from the city of Munich for the 1972 Olympic Games. He has been recognized with ASCAP Awards for several years, and in 1991 he was awarded the Metcalf Award for Excellence in Teaching by Boston University. In December 1997 he was presented with the Music Award from the Greek Academy of Arts and Letters, one of the most prestigious awards and the highest academic distinction in music; and in January 2000, the Greek National Radio Broadcast Corporation awarded him the Dimitri Mitropoulos Award for his lifelong contribution to music.

Theodore Antoniou's works are numerous and varied in nature, ranging from operas and choral works to chamber music, from film and theater music to solo instrumental pieces - his scores for theater and film music alone number more than a hundred and fifty compositions. One of his most successful works, the opera *Bacchae*, was given its first fully staged production for the Athens Festival in Greece. His newest opera, *Oedipus at Colonus*, commissioned by the Süd-West Rundfunk, Baden-Baden, in Germany, to be paired in programs with Stravinsky's *Oedipus Rex*, was premiered in Athens in May 1998; in August of the same year, the work received the prestigious Music Award presented annually by the Hellenic Union of Music and Theater Critics.

-Eftychia Papanikolaou

1980 Finalists

Elizabeth Vercoe (USA)

John Melby (USA)

Jeffrey Wood (USA)

Joseph Pelphrey (Germany)

Chinary Ung (Cambodia)

Daniel A. Kessner (USA) Honorable Mention

Adrian David (USA)

Marc-Antonio Consoli (USA) First Prize

Herstory II

Concerto for Violin and
Computer-synthesized Tape

Wounded Bird

Pianto

Khse Buon

Chamber Concerto no. 3

String Quartet

Vuci Siculani

1981 Finalists

Rupert Bawden (England)

Ronald Lubetsky (USA)

Zack D. Browning (USA)

Simon Kenneth Holt (England)

Brian Fennelly (USA)

Scena

Sonnet Cycle

Quintet for Winds

Wyrd Changing

Scintilla Prisca

1985 Finalists

Josefino Toledo (Phillipines)

Luis Jorge Gonzalez (Argentina)

Robert Bradford Carl (USA)

Andrew Vores (England) First Prize

Giuseppe Colardo (Italy)

James Harley (Canada)

Franco Balliana (Italy)

Federico Emirio (Italy)

Tula-li

Luminescences

Windriver

Humming Harvest Gone Snow Motor

Novelletta

String Quartet

Dove la Luce

Musica Concertante per Viola e 15

Esecutori

Zustand

1986 Finalists

Minas Alexiadis (Greece)

Philip Cashian (England)

William Coble (USA)

Mark Gustavson (USA)

Aaron Jay Kernis (USA)

Martin Matalon (Argentina)

Christopher Vassiliades (USA)

Param Vir (India) First Prize

Judith Lang Zaimont (USA)

Dodekagon

Gulliver

Brass Mirrors

Four Love Songs

Passacaglia-Variations

Five Monotypes for Piano

Les Metamorphoses du Vampire

Pragati

De Infirmitate Caeleste

1987 Finalists

Daniel Doura (Argentina)

Bernd Franke, (Germany) First Prize

Thomas Oboe Lee (USA)

Joseph Papadatos (Greece)

Ilias Papadopoulos (Greece)

Quintet 1984

Die Zeit

String Quartet No. 5

Braarmarapha

Mirolói

Paolo Ricci (Italy)
Uros Rojko (Yugoslavia)
Su Lian Tan (Malaysia)
Bruce Taub (USA)

Green Self -Portrait
Music for Twelve
Translutions for Nine
Extremities II

1988 Finalists

James W. Bennett III (USA)
Konstantin Bokas (Greece)
Pietro Borradori (Italy) First Prize
Eleanor Cory (USA)
Dimitrios Minakakis (Greece)
Sydney Hodkinson (Canada)
Kenneth Olson (USA)
William Susman (USA)
Hans Vogt (Germany)
Cheng-Yong Wang (China)

Array! Surrection!
Painting
Dialogues Entre Mètopes
String Quartet
Trilogy Erotical
Das Lebewohl
Sérénade Magique
Twisted Figures
Serenade and Tarantella
Sonchriated

1989 Finalists

Luigi Abbate (Italy)
Javier Giménez-Noble (Argentina)
Michail Goleminov (Bulgaria)
Alexandros Kalogeras (Greece)
David Macbride (USA)
David Pickel (USA)
Andrew Vores (England)

Eremo
Tritimes
Chamber Concerto
Lokrion
String Quartet
On a Ray of Winter Light
The World, the World, and the
World
Apologie II
Four Preludes

Christos Samaras (Greece) First Prize
Cheng-Yong Wang (China)

1990 Finalists

Christos Anastassiou (Greece)
Nag Bhushan (India) First Prize
Kim Bowman (Netherlands)
Jorge Horst (Argentina)
Daniel Kastner (USA)
Thomas Allen LeVines (USA)
Georgia Molfeta (Greece)
Riccardo Nova (Italy)
Zhou Long (China)

Anakyklisis
On the Edge of the Sea
Phenomena in Spectra
Madrigale a Gesualdo
Tracer (Igor's View)
Velocities
Epikon
Carved Out
Shi Jing Cantata

1991 Finalists

Christophe Looten (France)
MG Hynes (Canada)
Michalis Lapidakis (Greece)
Andrew List (USA)
Yong Yang (China) First Prize
Katharine Norman (England)

Incoronato Poeta
L'ombre Du M. Haller
Vera Quartet
String Quartet Nr. 1 in Eight Movements
Octette
Memory Places

Michail Goleminov (Bulgaria)
Corrado Vitale (Italy)
David Pickel (USA)

"Konzertstück" II
Rajas
Soft Voices in the Memory

1992 Finalists

Andreas Argyrou (Cyprus)

Cindy Cox (USA)
John Drumheller (USA)
Jun Fu (China)
David Lefkowitz (USA)
Luca Macchi (Italy)

Variations for Chamber
Orchestra
Sonnets to Orpheus
Ragged Tree at Olive Ridge
String Quartet No. 1
Calder's Closet
Concerto per Contrabasso
e Ensemble
String Quartet
Prélude et Danse
Presentiment

Marin Michaylov (Austria/Bulgaria)
Nicolas Papadimitriou (Greece)
Dmitry Yanov-Yanovsky (Uzbekistan) First Prize

1993 Finalists

Paul Barsom (USA) Second Prize
Richard Nelson (USA)
Heather Anne Schmidt (Canada)
Stamatis Athanasoulas (Greece) First Prize
Giorgio Tedde (Italy)
Tom Williams (England) Second Prize
Yong Yang (China)

Vesper
Illuminations
Cinq Pièces Brèves
Elegia
Vocello
Ironwork
Twilight in a Cold Gorge

1994 Finalists

Anthony Cornicello (USA)
Kui Dong (China) First Prize
Carlos Grätzer (Argentina)
Paolo Minetti (Italy)
Apostolos Paraskevas (Greece)
Thomas Reiner (Germany)
Beth Wiemann (USA)

Le città invisibili III: Zaira
The Blue Melody
Mouvements
Choreographik
Invocation
Bali Suite
Canopy

1995 Finalists

James Boznos (USA)
Ian J. Crutchley (Canada)
Evangelia Kikou (Greece)
Jing Jing Luo (China)
David Charles Martin (England)
Laura Elise Schwendinger (USA) First Prize
Thomas Whitman (USA)
Jongwoo Yim (Korea)

The Shamen bk. 1
Triptych
Noneto
The Spell
The Dance of the Maenades
Chamber Concerto
The Deathwatch Beetle
Reaction for 12 Instruments

1996 Finalists

Eliane Aberdam (France)
George Hatzimichelakis (Greece)
Drew Hemenger (USA) First Prize (shared)
Hendrik Pienaar Hofmeyr (South Africa)

Jorge Liderman (Argentina)
João Pedro Oliveira (Portugal) First Prize (shared)
Paolo Tortiglione (Italy) First Prize (shared)
Gregory C. Smith (USA)

1997 Finalists

Caterina Calderoni (Italy)
Jongwoo Yim (South Korea)
Roman Yacub (Ukraine)
Vincent Paulet (France) First Prize
Athina Pavlaki (Greece)
Vicente Avella (Venezuela)
James R. Kallembach (USA)

Bruce Hamilton (USA)

1998 Finalists

Jason Edward Brown (USA)
Joseph Diermaier (Austria)
Dimitri Sykias (Greece)
Ana Mihajlovic Van Leyden (Yugoslavia)
Luminita-Cristina Spinu (Romania)

Michalis Economou (Greece) First Prize

1999 Finalists

Jude Weirmeir (USA) First Prize

René Mense (Germany)
Nickos Panayiotakis (Greece)
Aureliano Cattaneo (Italy)
Balázs Horváth (Hungary)

2000 Finalists

Efstathios Gyftakis (Greece)
Marc Faris (USA)
Leontios Hadjileontiadis (Greece)
Tonino Tesei (Italy) Second Prize
Itamar Erez (Israel)
Vladimir Beluntsov (Russia) First Prize

Passages
Samandakas' Dance
The Unforgettable Hour
Fragment from "Prometheus Unbound"
B'reshit
Peregrination
L'Attimo Rapito
Fire Mountain

Here and Somewhere
Helix
Castalian Dances
Musique pour Douze Instruments
Thunderings
En el Fondo Forestal del Día
Four Songs on Poems of e. e. Cummings
Verges

String Quartet
Harmonices et Cadenza
Winter Night's Variations
Full Auto Shut-Off
Songs and Poems without Words
Ealo o Adis

Fragments of Prometheus Unbound
En Face d' en Face
Peristrofes I & II
Poisson Soluble
Timesongs

Interludes
Facing
Amphichrona
Five Portraits
Concerto for 13 Instruments
Serenade 2000

2001 Finalists

Sabang Cho (Korea)
Moritz Eggert (Germany)
Lior Navok (Israel) First Prize
Kurt Rohde (U.S.A.)
Athanasia Tzanou (Greece)
Tonino Tesei (Italy)

Reflection
Croatoan III: Perpetuum Mobile
Three Episodes
Five Dickinson Settings
Triptique
Portrait of George Dyer Riding a Bicycle

2002 Finalists

Mei-Fang Lin (Taiwan)
Timothy Melbinger (USA)
Panagiotis Liaropoulos (Greece) ALEA III Prize
Orié Sato (Japan)
Sara Carvalho (Portugal)
Diego Vega (Colombia) 20th Anniversary Prize

Time Tracks
Clarinet Quintet
Orientalisms Beta
Last Words
nothing can both be and not be
Movement for Piano and Chamber Orchestra

Tonight's Program

Tony K.T. Leung (b. 1963, Hong Kong) is a Toronto based composer engaged in the western, Chinese and electroacoustic practices. He discovered music through his first instrument, the erhu, and later the cello. As a youth, he arranged music for Chinese orchestra, which sparked an interest in western music and composition. From 1989 to 1992, he studied composition privately with University of Toronto Professor Chan Ka Nin.

Leung's music has been performed and broadcasted internationally including Australia, France, Korea, Luxembourg, USA and Canada. In 2000, Luxembourg Sinfonietta recorded his chamber piece *Seven Trumpets of the Seven Angels* and distributed the CD during World Music Days 2000. His electroacoustic piece *When light first shone* premiered at the 31st Festival Synthèse Bourges 2001, and was presented at Seoul International Computer Music Festival 2001. This piece appears on the Presence III CD, produced by the Canadian Electroacoustic Community. Currently, he is completing a piece for traditional Chinese instruments, commissioned by the Vancouver Chinese Music Ensemble. His web site is: www.composer.net.

The term *Six Degrees of Separation* is the result of an experiment conducted by American social psychologist Stanley Milgram in the late 1960s. He sought the answer to this question: How are human beings connected? Do we belong to separate worlds, operating simultaneously but autonomously, so that the links between any two people, anywhere in the world, are few and distant? Or are we all bound up together in a grand, interlocking web? He got the names of over a hundred people, at random, who lived in different cities, and he mailed each of them a packet. In the packet was the name of a businessman who lived in a yet another city. Each person was instructed to give the packet to a friend or acquaintance that he thought would get it closer to the businessman. Milgram found that most of the letters reached the businessman in five or six steps.

To model this musically, the piece opens with the 6 performers playing unsynchronized. The "experiment" begins when the flute plays alone, attempting to send a musical message to the clarinet. Having received the message, the clarinet responds in imitation and further passes the message to the piano, and so on, until the last instrument, the cello, gets the message. Having found the path, the group plays together as an ensemble

Six Degrees of Separation was composed with the support of the City of Toronto through the Toronto Arts Council.

Bjorn Berkhout (b. 1969) received his Bachelors degree in both music composition and cello performance from the University of Minnesota. While there he studied composition with Judith Zaimont. He then received his Masters in cello performance, also at the University of Minnesota. In 2003 he received his Doctorate in composition at Northwestern University in Evanston, Illinois where he was awarded the Faricy Award for Creative Music. There he studied with Jay Alan Yim, Amnon Wolman, Bill Karlins, and Alan Stout. Mr. Berkhout has attended such festivals as June in Buffalo, Music Ninety-Eight in Cincinnati, the New Music Symposium 2001 at the Domaine Forget in Canada, and the Internationale Ferienkurse für Neue Musik at Darmstadt, Germany. His work *Visual Sound*, which had its premier in Amsterdam, was nominated for the Gaudeamus Prize 2000. Mr. Berkhout currently teaches music at Loyola University in Chicago.

My current interest is to blend Popular and Art music in a similar way that Bartok fused ethnic Hungarian and European Art music. With this idea in mind, I began to sample 'streams' of musical notes in an indeterminate manner. The results led me to rhythms and pitch combinations both imperfect and unexpected. I also noticed that through very slight manipulations of the sampling rate and the information stream very different effects could be created and evoked.

Eventually, musical elements that alluded to a diversity of musical styles were included for sampling. The genres of Jazz and Popular music, as well as the more personal styles of specific composers, became common hunting grounds in my search for material. But this process only provides me with the materials. Ultimately a piece is worked out instinctively and the sampling technique itself is quite informal.

This is the manner in which *Zapstar* was composed. In the opening movement, 'Self' (with *continuo*), the musical materials and contrapuntal lines are kept distinct and independent. The initial influence is Mozart's duet "Der, welcher wandert dieses Straße voll Beschwerden" (he who travels these pathways full of difficulties) from his opera *Die Zauberflöte*. This particular duet has a clear stylistic reference to the music of Bach. In *Zapstar*, this baroque quality becomes twice removed from its pure source: Bach filtered through Mozart then filtered through my own indeterminate process. The second movement, *Go...*, draws its material from Frank Zappa, a composer already once removed from his own popular influences. A solo cello sustained on a concert B connects this movement to the next.

Static/transition draws its esthetic from the electronic music style common to both Popular and Art music of the 60's. The transition leads into the final movement, *Towards a Consensus (on a pentatonic mode?)*, which uses harmonic and rhythmic materials derived from Popular music's pentatonic tendencies. Now the contrapuntal lines (beginning with solo clarinet) are working together to form a unified expression in contrast to the independence found in the first movement.

--B. B.

Yumiko Morita was born in Tokyo, Japan. After childhood education as a pianist, she earned the bachelor of music composition and a graduate diploma at the Toho Gakuen School of Music, and a master of music degree in composition at New England Conservatory. She subsequently composed, performed, and taught at the Boston Symphony's STEP project, the Peabody Community School (Cambridge), and the Japanese Language School of Greater Boston. In 2000 she moved to California to begin the Ph.D. program in composition at the University of California, San Diego, as a student of Chinariy Ung. She has won many prizes including the Round Top Festival (Texas), The Sonus Imaginorem Composition Contest (San Francisco), and Piano Duo Competition in Japan.

Braided Color is composed for flute, contrabass and percussion. In this piece, I was trying to employ the least possible material(s), and configure it (them) in many ways. By weaving the three instruments in different ways, I tried to get the variety of colors. Just as the Japanese black-ink paintings, we see the illusion of colors out of the various use of the ink. On the canvas of the musical space, everything has to be connected and woven.

Iossif Valette was born in Athens, Greece. When he was 9 years old he was awarded a prize in the *Ofilon* competition for young pianists. Upon completion of his piano studies in Greece (Piano Diploma with Honors) he studied with Filipina Filipova in Sofia. Subsequently he attended masterclasses on Alexander technique with Lois Philips of the Royal Academy of Music in London.

In 1993 he played Saint Saens' Second Piano Concerto with the Salonica State Orchestra, and participated as a pianist in Menotti's opera *The Telephone*, the first performance in Greece. He also completed a Major in Musicology at the Aristotle University of Salonica, his treatise being on Frederyk Chopin's tempo marks.

As a composer he graduated from Theodore Antoniou class in 2000. His work includes several pieces for piano, harpsichord, chamber music, a piano concerto and incidental music. His song cycle *Grafomena* represented the Greek music in the 1999 Biennale Festival, Rome.

As a member of the Pedagogic Institute, a group of writers in Greece, he participated in the writing of books on Music History for High Schools. In addition in 1999 he published a book on Form and Analysis for music students.

Muses' Sacred Gift attempts through symbolism to approach the significance of "metre", as the archaic expression of ideal balance. The hieratic character of *Theogony*, which reveals the ancient subject of relation between the human and the divine, is expressed in the work with three rhythmical backgrounds, which refer to the three Hesiodic elements: *Chaos*, *Gaia* and *Eros*. This three-part cosmogonical cluster begins with the vague - inert Chaos which, reaching its climax, leads to the element of Gaia. Gaia's gradual transfiguration into an erotic environment is indicated *Molto drammatico*. The conclusion's ideal tempo, *Moderato*, symbolizes balance. The ideal tempo, marked by the metronome at the end of the piece, highlights the ancient maxim "*metron ariston*" - *Everything in moderation*.

Jimmy Lopez was born in Lima, Peru in 1978. In 1998 was admitted to the *National Conservatory of Music of Lima* where he studied with the renowned peruvian composer Enrique Iturriaga. From 1995 to 1997 he worked as Asistant Librarian of the *Lima Philharmonic Orchestra*. He has worked as Musical Assistant of *Preludio Cultural Association* for the setting of the musicals “A Chorus Line” and “The Sound of Music”. In 1998 *Villa Marfa Preparatory School* published its first CD which includes two of his compositions. In July 2000 he became the first latin american student to be admitted to the Sibelius Academy in Helsinki, Finland where he studies with Eero Hameeniemi.

He has been selected to take masterclasses with renowned composers such as: Magnus Lindberg, Jouni Kaipainen and Klas Torstensson in Finland; Marek Kopelent and Philippe Manoury in Czech Republic; Hans Peter Kyburz in Switzerland, and Brian Ferneyhough, Jonathan Harvey and Theo Lovendie in France. His works have been performed during the International Festivals of Contemporary Music *Musica Nova* and *SO!* in **Finland**; in the National Academy of Music of **Estonia**; in the *StavangerSymphony Orchestra Composition Workshop* in **Norway**; and in the *Voix Nouvelles* festival organized by the Royaumont Foundation in **France**. During the *CCA International Composition Competition 2002*, which took place in **Taiwan**, “Carnynx” received the “ORCHESTRA PRIZE”.

Future engagements include the performance of “Speculorum” for koto and oboe on the 26th and 27th of September in the cities of Kiel and Eckernforde, **Germany**, and the performance of “K’asa” for violin and piano, which has been selected for the final round of the 21st ALEA III International Composition Competition which will take place in Boston, **U.S.A.** next September. He has been comissioned a “Concerto for Koto and Orchestra” which will be premiered next year in Utrecht, **The Netherlands**, and finally, he has also been comissioned a Ballet which will be premiered in Lima, **Peru** in 2004.

K’asa (meaning “open space on a mountain” in quechua language) is a personal journey inspired not by visual impressions but by the broad sense of vastness that one can experience among the mountains and valleys of the Andes. It is relevant, though, to point out that this piece has no references to the music being practiced in that region. Instead, I chose to channel my impressions through my own musical language.

The formal proved to be the most challenging aspect. Constantly growing from delicate textures and further reaching climatic peaks, these wide range of expressions require a systematic yet flexible approach towards the organization of sound material. The whole harmonic world is based on a set of two minor chords separated a minor second from each other and constantly traveling upwards along the chromatic scale. A wide variety of relationships have been derived from these set of pitches, exploiting these interactions effectively. In *K’asa*, mind and feeling work together through music to express that which can be understood only by direct experience.

Frank Zabel was born on the 14th of October 1968 in Meinerzhagen/Germany. He finished school in 1988 with the German Abitur. He was taught piano (Robert v. d. Beck) and violin/viola (Lieselotte Doecke, Karin Schmidt) at the Music School Volmetal. As adolescent he received various national youth prizes in composition and took lessons in composition with Prof. Theo Brandmüller and Prof. Martin Christoph Redel. Since 1990 Frank Zabel studied at the Hochschule für Musik in Köln with Prof. Pi-hsien Chen (piano), Prof. Friedrich Jaecker (musical theory) and Prof. Roland Löbner (musical theory) and made his diplomas in 1994/95. He works as composer, pianist (chamber music and as soloist) and as teacher for musical theory at the Musikhochschule Köln (1996-2001) and since 2001 as Professor at the Robert-Schumann-Hochschule Düsseldorf. His compositions have been played at various festivals, e. g. WORLD MUSIC DAYS 2003 SLOVENIA, FESTIVAL GRENZGÄNGE 2002, WESTFÄLISCHES MUSIFEST 2001, WASBE CONFERENCE LUCERNE 2001, 10th Anniversary of German Reunion in Berlin 2000 or at the Re-opening of Reichstag building in Berlin 1999. His compositions were commisioned by WDR (Westgerman broadcasting service, Cologne), Deutscher Bundestag (German Parliament), Minguet String Quartett, Rascher Saxophone Orchestra and many others. Recordings of Frank Zabel’s works have been made by the following broadcasting services: WDR (Cologne), Bayrischer Rundfunk (BR), Saarländischer Rundfunk (SR). Three CDs (SA-CDs) have been released with his works. In 2000 the 1. String Quartett *Danse macabre* received top prize for the best chamber music piece in International Bucchi Competition for composers in Roma. In 2001 he published an essay about Friedrich Nietzsche as artist and composer for the compendium „Man ist vielmehr Künstler als man weiß“, Bilder und Bildner: Werk- und Lebenskunst bei F. Nietzsche, DenkMal Verlag, Bonn (2001). His compositions range from solo pieces (for piano or saxophone) and chamber/ensemble music up to works for huge orchestra (like TOUCHING COLOURS, concerto for organ and orchestra).

The *Concertino* is a single-movement solo concerto.

In this piece, musical textures of highly diverse characters are expressed by using very carefully chosen nuances and timbres. The Concertino's concept isn't programmatic, it has no textual or extra-musical references. It tries to draw the listener in with two types of musical structure. These are either logical structures (how motives and musical layers are constructed and/or connected) or emotional structures (how sounds similar to one another create emotional associations). In my music, I like to find a balance between the emotional and logical poles.

The chamber ensemble not only accompanies the solo piano, but also creates a musical environment in which the piano moves back and forth between being in the foreground and the background. These changes of aural perspective happen very quickly, they create the impression of a special kind of tempo, separate from rhythmic, metric or harmonic tempi. The instrumentation supports this impression with mixed sounds and textures, so that the aural periphery of the music is rather diffused and quickly changing.

The metrical structure of the *Concertino* also ranges between "clearly recognisable" and "diffused." When you just think you have understood how the meter works, it changes again. Although the feeling of meter never disappears completely in this work, it remains an object of fascination for both the listener and the composer.

The quarter tones in the piece are approached as a kind of an extrapolated chromaticism: they search for the "sound between the sounds." Their sparse use is intended to bring the listener along on this search. Thus, the quarter tones mostly appear in company with their relevant chromatic pitches.

As a homage to the great composers of the Baroque era who invented the solo concerto, one section of the *Concertino* is a *Ciaccona*.

--F. Z.

The soloists

Sarah L. Davis, soprano, recently received her Master of Music degree in voice performance at Boston University studying with Penelope Bitzas. Sarah has appeared in several BU Opera Department scenes and productions, most recently covering the role of Fiordiligi in the 2002 production of *Così fan tutte*. Other BU productions include *Die Fledermaus*, *Beatrice and Benedict* and *Le Nozze di Figaro*, as well as scenes from *La Traviata*, *Dialogues des Carmelites*, *Roméo et Juliette* and *Carmen*, among others. Ms. Davis also enjoys singing new music and has performed with ALEA III and New Music Ensemble Boston. Sarah has had the honor of singing in master classes with Ann Baltz, Nico Castel, Phyllis Curtin, Margo Garrett, Marilyn Horne, Martin Isepp, Martin Katz and Sondra Kelly.

A native of Colorado, Ms. Davis was seen in University of Colorado productions of *La Cenerentola*, *Le Nozze di Figaro* and *Albert Herring* as well as Colorado Lyric Theatre Festival productions of *The Gondoliers*, *Iolanthe*, *Elixir of Love*, *Anything Goes* and *H.M.S. Pinafore*.

Sarah has enjoyed teaching voice class at Boston University and private voice at the Boston University Tanglewood Institute and in the Boston area. She joins the Opera Institute at BU this year as an intern and will perform the role of First Lady in the *Magic Flute* with Longwood Opera in the fall.

Krista Buckland Reisner is a musician with many interests and talents. She trained under such notable teachers as Lorand Fenyves in Toronto, Felix Galimir in New York and Malcolm Lowe in Boston, with funding from the Canada Council and the Ontario Arts Council. Krista has appeared as a soloist, noted for her "*impressive technical abilities*" and "*silvery thread of tone*", with numerous orchestras in Canada and the U.S. including Newfoundland, Sudbury, Mannes College and Bachanalia Festival. As the winner of the 1991 Eckhardt-Gramatté Competition, Krista made a 15-city cross-Canada solo recital tour. She is an experienced chamber musician and has collaborated with artists Anton Kuerti, Shauna Rolston and Lawrence Lesser, with numerous broadcasts on Canada's CBC, CFMX and CJRT, USA's WGBH and New Zealand's Concert FM radio.

Krista's musical interests are broad. As an advocate for new music and ideas, she was commissioned by the Thunder Bay Symphony Orchestra to premiere a concerto written specifically for her by Canadian-composer Elizabeth Raum. She was the violist/performance artist in the Banff Centre's multimedia opera "Kafka's Chimp" and recently appeared, to critical acclaim, as violinist/dancer in a piece she created with choreographer Kelly Arnsby on Toronto's Collaborations series. Krista is also a Baroque violinist, playing with Toronto's Aradia and Boston's Handel and Haydn Society and Boston Baroque period

orchestras. As a studio musician, Krista has recorded albums with Canadian stars like Natalie MacMaster and John MacDermont and most recently backed up Diana Krall at the 2000 Juno Awards. Highlights of this past season included making her concerto debut with both the Brampton and Oakville Symphony Orchestras. This year she is looking forward to performing several chamber music concerts ranging from Telemann to Mahler for CBC radio, as well as making her solo recording debut, playing Count Wilhelm van Wassener's concertos for 4 violins, for Naxos records.

Yukiko Shimazaki received a Bachelor of Music in Piano Performance from Oberlin Conservatory and a Master of Music in Piano Performance from Boston University. Piano studies were with Victor Rosenbaum, Peter Takacs, Jonathan Shames and Benjamin Pasternack. She currently maintains her own private studio in Winchester and is a faculty member of Winchester Community Music School. She performs actively as a freelance accompanist.

Born in Heraklion Crete, Greece, **Konstantinos Papadakis** has been described by the press as "the greatest hopes of music". He had his first piano lesson at the age of nine and a year later, having already won the first prize at a Panhellenic Competition (including a Special Distinction for his own composition) he debuted as a soloist. He subsequently received a fellowship at the Hellenic Conservatory of Athens, where he graduated with First Prize a Golden Medal for excellence (a superior distinction awarded for the first time to a pianist.) Mr. Papadakis pursued further studies in London with Martino Tirimo and Vladimir Ashkenazy and in Moscow with Nikolai Petrov and in United States with Anthony di Bonaventura.

After the success of his world-premiere recordings of 30 piano works by Greek composers (many of them written especially for him), he was honored by the Ministry of Culture of Cyprus with the "Best Performer of the year" award, and was invited to appear in a series of concerts as the soloist in S.Michaelidis Piano Concerto. Of these performances, the official publication of the Ministry of Culture of Cyprus, wrote: "... how can we forget his strong personality, his modesty, his unlimited passion for expression, his volatile temperament.. We are proud to have our national music superbly performed by this young virtuoso's hands!" Mr. Papadakis has also participated in musical shows with the "Earth's Dance & Theater Ensemble" playing the role of Manos Hadjidakis, and performing the premiere of Hadjidakis's unfinished last song cycle "The Songs of Sin".

Mr. Papadakis has performed extensively as soloist in numerous recitals, collaborated with renowned artists and orchestras, and he has also participated in various music ensembles. He has won many prizes and distinctions at International Piano competitions (including Boston University's Richmond Competition and Concerto/Aria Competition) and he has he has performed and recorded several works especially written for him by contemporary composers, many of which have been broadcast on radio and television. His broad repertoire ranges from Bach to the avant-garde, including 40 piano concertos, over 300 works for solo

piano, and many concertos by Greek composers. Currently he is recording the complete piano works of Theodore Antoniou.

After his appearance with Chausson's Double Concerto for piano and violin with Augustin Dumay last March, he has been invited to perform with Dumay the Brahms and Schumann's Piano Quintets in Belgium (2002). Other upcoming performances include the premiere of Drellas's Piano Concerto and Mendelssohn's Three Piano Concertos with the Athens Camerata (2003). Last August Mr. Papadakis appeared in a series of performances of all Beethoven's 32 Piano Sonatas presented by 32 young pianists from all over the world at London's Wigmore Hall. Mr. Papadakis has also been invited to perform at the Marathon Piano Series that will take place in Athens during the Summer Olympics of 2004. These concerts will feature world-famous pianists such as Brendel, Ashkenazy, Tirimo, Thibaudet, and others.

Mr. Papadakis is alumni of Boston University's School for the Arts, where he received an Artist Diploma in Piano performance. He joined the piano faculty of Boston University in 1990 for two years. He has been the recipient of the prestigious Yannis Vardinayannis Award, given for the first time to a piano performer, as well as the Esther & Albert Kahn Career Entry Award.

- - *Eftychia Papanikolaou*