



ALEA III International

Wednesday, March 31, 2004, 8 p.m.

Free admission

Frederic Kaufman (USA)
Periklis Koukos (Greece)
Lars Graugaard (Denmark)
Tristan Murail (France)
Giacinto Scelsi (Italy)

Clarinet Quintet
Songs
Black Walls
Où tremblent les contours
Kya

Soloists include

Angeliki Cathariou, *mezzo-soprano*
David Martins, *clarinet*

Theodore Antoniou, *conductor*

Celebrating ALEA III

Sunday, April 25, 2004, 7 p.m.

Admission: \$50.00

A program of celebration featuring
distinguished international artists and speakers.



Twenty - Sixth Season
2003 - 2004

ALEA III

Theodore Antoniou,
Music Director

Contemporary Music Ensemble
in residence at
Boston University

Fusion

TSAI Performance Center
November 6, 2003, 8:00 pm

Partially sponsored by Boston University

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OUR NEXT ALEA EVENTS

Lament for John

Monday, December 8, 2003, 8 p.m.

Free admission

Colleagues and friends of Professor John Daverio compose and perform new works dedicated to his memory.

New works by:

Martin Amlin, Richard Cornell

Marti Epstein, Lukas Foss

Charles Fussell, Alexandros Kalogeras

Marjorie Merryman

Soloists include: Martin Amlin, *piano*, Peter Zazofsky, *violin*, Eric Ruske, *horn*, Jonathan Bisesi, *percussion*.

The Contemporary Contrabass

Wednesday, February 4, 2004, 8 p.m.

Free admission

Samuel Headrick
Theodore Antoniou

James Yannatos

Tom Johnson

In Memoriam John Daverio

Concertino for Contrabass and Percussion
Ensemble

Concerto for Double Bass and Chamber
Orchestra

Failing

Soloists include: Ed Barker, *double bass*, Jonathan Bisesi, *percussion* and members of the Boston University Percussion Ensemble.

Theodore Antoniou, *conductor*

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



ALEA III

Theodore Antoniou, Music Director

Fusion

Thursday, November 6, 2003, 8:00 p.m.

PROGRAM

- Kratema* Michael Adamis (Greece)
Yorgos Adamis, *voice*
- Aires Tropicales* Paquito D’Rivera (Cuba)
IV Vals Venezolano
III Habanera
VI Contradanza
VII Afro
- Shadow Puppets II* James Boznos (USA)
James Bulger, *oboe*
- *Intermission* ---
- Rhinotilikus Ülni* Yorgos Adamis (Greece)
Yorgos Adamis, *double folk flute and tilinko*
- Conversations* Gunther Schuller (USA)

Tonight’s event is partially sponsored by Boston University.

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 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, *flute*, James Bulger, *oboe*,
David Martins, *clarinet*, Janet Underhill, *bassoon*,
Eleen M. Martins, *horn*, Jonathan Bisesi, *percussion*, Judy Saiki, *harp*,
Krista Buckland Reisner and Joo-Mee Lee, *violins*, Kate Vincent, *viola*,
Mark Simcox, *cello*, Ramsey Harvard, *double bass*.

The Jazz Quartet:
Bob Winter, *piano*, James Russell Smith, *vibraphone*
David Clark, *bass*, Yoron Israel, *percussion*

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

Tonight's Program

Michael Adamis is renowned as the founder of the school of thought that draws from the tradition of the Greek Orthodox Church, proposing an approach that transforms the aesthetic principles of the Byzantine musical culture in a new musical idiom within the quest of the Music of our times for the development of a new form and a novel musical experience. His personal style, developing as early as the 1960's and identified in the international avant-garde, moves in the direction of investigating both within and beyond the symbolic traditional material in the course of a production of more than two hundred pieces for a variety of means - ranging from voice to electroacoustic and orchestral in many combinations; he regards the particular ethos of Byzantine music as integral part of its aesthetics and retains it in his idiom as an internalized criterion for compositional choices that realize the treatment of inner tension and the character of its expression.

Born in Piraeus, Greece, on 19.5.1929, he completed in Athens his studies in both Western and Byzantine music, graduated in Theology from the University of Athens and pursued advanced studies in Composition, Electro-acoustic music and Byzantine music paleography at Brandeis University in Boston, USA. Mainly active as a composer, also as a Choral Director and as a researcher in Byzantine musicology. Repeatedly commissioned by major international festivals and cultural organizations, widely performed and broadcast in Europe, the USA, Latin America and Asia.

Among his musicological works famous are his transcription and reconstitution of the *Office of the Three Youths in the Fiery Furnace* and his discovery and transcription of the oldest two-part Byzantine chant.

Director of choral groups - the Greek Royal Palace Chapel Boys' Chorus 1950-67, the Athens Chamber Choir 1958-61, the choir at the Greek Theological College «The Holy Cross» in Boston 1961-63, the choir at Pierce College in Athens 1968-99. President of the Greek Society for Contemporary Music 1978-88, and of the Greek Ministry of Culture Committee for Choral Development 1981-84. Member of the Board of Directors of the Ionian University 1990-94. In 1965 he founded the first electronic music studio in Athens. In 1999 the Ionian University conferred upon him an honorary doctorate.

Kratema (for voice, oboe, tuba and electroacoustic music) holds an important position in the composer's list of works as it landmarks a characteristic accomplishment in the development of his ideas and his personal idiom: he makes use of material from diverse musical sources – the wooden percussion of the Greek monastic tradition, vocal effects from different Oriental classical music traditions, instruments of the classical Western orchestra and, most important, the particularity of the vocal utterance characteristic of the psaltic (chanter's) idiom of the Greek Orthodox Church; he electronically manipulates the material together with sounds produced via the the VCS3 synthesizer and combines the outcome with live performance of the instruments and the voice promoting the technique beyond the tradition each musical element originally bears, towards the ideal of absolute music. To this idea refers the title *Kratema*, loan from the musical genre of Byzantine music in which non-sense syllables such as te ri rem, a na ne, to to, kou kou and the like are used to the effect of abolishing in a vocal musical culture the restraints imposed by the use of a poetic text.

Commissioned by the Greek Section of ISCM, the piece was world premiered in 1971 in Athens, in the 4th Week of Contemporary Music; in that as well as in numerous performances in Greece and abroad, psaltis Lycourgos Angelopoulos had the solo voice part, which since 1998 is being sung by Yorgos Adamis.

In the present performance the instrumental parts are pre-recorded : oboe by Spyros Condos and tuba by Yannis Zouganellis.

Born in the island of Cuba, **Paquito D’Rivera** began his career as a child prodigy, playing both the clarinet and the saxophone with the Cuban National Symphony Orchestra. He eventually went on to premier several works by notable Cuban composers with the same Orchestra.

A restless musical genius, Mr. D’Rivera formed and performed with various musical ensembles as a teenager and became one of the founding members of the Orquesta Cubana de Musica Moderna, which he subsequently conducted for two years and was also founding member and co-director of the innovative musical group *Irakere*, whose explosive mixture of jazz, rock, classical and traditional Cuban music had never been heard before. The group toured extensively throughout America and Europe, won several Grammy nominations and a Grammy.

In May of 2003, he receives a Doctorate Honoris Causa in Music, for the Berklee School of Music, adding this to his many numerous awards including a Lifetime Achievement Award for his Contribution to Latin Music along with Dizzy Gillespie and Gato Barbieri. In 1997, he received a Grammy for his highly acclaimed recording, “Portraits of Cuba”. A third Grammy came in 2000 for his “Tropicana Nights”, along with a nomination in the classical category for his “Music of Two Worlds”, featuring compositions by Schubert, Brahms, Guastavino, Villa Lobos, and by Mr. D’Rivera himself. He won a fourth Grammy for his Quintet’s recording of “Live at the Blue Note”. He was also nominated in the Classical Crossover category for “The Clarinetist Vol. I”. In 2002, he won again as a guest artist on the recording of the Bebo Valdez Trio.

While Paquito’s discography includes over 30 solo albums in Jazz, Bebop and Latin music, his contributions to classical music are impressive. They include solo performances with the National Symphony Orchestra, and with Brooklyn Philharmonic, the London Royal Symphony, and the Florida Philharmonic Orchestra. He has also performed with the Bronx Arts Ensemble, the St. Luke’s Chamber Orchestra, the Puerto Rico Symphony Orchestra, the Costa Rican National Symphony, and the Simón Bolívar Symphony Orchestra, among others.

Paquito also keeps busy by frequently touring around the world with his ensembles: the Chamber Jazz Ensemble, the Paquito D’Rivera Big Band and the Paquito D’Rivera Quintet. In his quest to bring the Latin repertoire into the forefront of the classical arena, Paquito has successfully created, championed and promoted all types of classical compositions.

In addition to his extraordinary performing career as an instrumentalist, Paquito has rapidly gained a reputation as an accomplished composer. His works often reveals his versatility and widespread influences, which range from Afro-Cuban to the dance hall, to influences encountered in his many travels, and back to his classical origins. In 2002, Paquito was commissioned by The National Symphony Orchestra and the Rotterdam Philharmonic, to write a concerto “Gran Danzon” (The Bel Air Concerto) for the acclaimed flutist Marina Piccinini under the baton of Maestro Leonard Slatkin at the Kennedy Center for the Performing Arts.

Other premieres include pieces for the Turtle Island String Quartet, The Ying String Quartet, and the International Double Reed Congress 30th Anniversary in Canada. In 2002, The Library of Congress also commissioned Paquito for a Jazz Fantasy for Piano and Violin. Jazz at Lincoln Center commissioned Paquito’s “Panamericana Suite” for their “As of Now” series in 2000. It premiered and was recorded for the National Public Radio.

In 1999, the Kammer Orchester Schloss Werneck presented a series titled Paquito & Mozart, featuring his chamber compositions, alongside those of Wolfgang Amadeus Mozart. It culminated in Paquito’s piece entitled “Adagio”, which features elements of Mozart’s Clarinet Concerto.

His *Rivers*, a Poetic Suite, premiered in 1998 for the 25th anniversary Opening Concert of the New Jersey Chamber Music Society. In 1994, The Aspen Wind Quintet also commissioned and premiered his suite *Aires Tropicales* at New York’s Frick Collection in 1994. *Aires* is now the mainstay of many other important wind ensembles such as the New York Wind Quintet and has been often recorded. He has also written and arranged other chamber works, which have also become the standard repertory of many international ensembles such as The Caracas Clarinet Quartet, Cuarteto Latinoamericano and Quinteto D’Elas. The Gerald Danovich Saxophone Quartet from Montreal, after performing several of Paquito’s works, commissioned and then recorded his acclaimed “New York Suite” in 1989.

A gifted author, Mr. D’Rivera’s book, “My Sax Life” was published in Spain by the prestigious literary house, Seix Barral and contains a prologue by Guillermo Cabrera Infante. It has been acclaimed by the public and critics alike and is currently being translated into English to be published by Northwestern University Press. His novel “Oh, La Habana” will soon follow.

In 1999, and in celebration of its 500 years’ history, the Universidad de Alcalá de Henares presented Paquito with a special award recognizing his contribution to the arts, his humane qualities, and his defense of rights and liberties of artists around the world.

Aires Tropicales is a seven movement work for quintet commissioned by the Aspen Wind Quintet. It was premiered in 1984 in New York City at the Frick Collection, The movements are as follows: *Aldorada*, a slow introduction, *Son*, with an ostinato Latin bass line in the bassoon and the horn, *Habanera*, a trio movement for flute, clarinet and bassoon in the style of Ravel, *Vals Venezolano*, a lively Venezuelan waltz, *Dizzyness*, an homage to the late, great Dizzy Gillespie, *Contradanza*, an upbeat Cuban dance honoring Ernesto Lecuona, and *Afro*, which begins with a flute solo, followed by an energetic, rhythmic six-eight dance over an African ostinato.

Tonight we present movements 4, 3, 6, 7: *Vals Venezolano*, *Habanera*, *Contradanza*, and *Afro*.

A performer, composer and conductor, **James Boznos** performs throughout North America and Europe on the timpani, marimba or other percussion instruments. The Berlin Morgenpost has called him “a dream virtuoso.” Before becoming timpanist with the Hong Kong Philharmonic Orchestra in June 2000, Boznos worked with several orchestras in Chicago, where he was born in 1969. He had been principal timpanist with the Civic Orchestra of Chicago, the Northwest Indiana Symphony and the Chicago Chamber Orchestra, and performed over 150 concerts with the Chicago Symphony, including tours, recordings and, in February 2002, a two-week appearance as Guest Principal Timpanist. As a chamber musician, he was also the percussionist of the Contemporary Chamber Players of the University of Chicago, and has played and recorded with the Chicago Symphony’s Chamber Music Group, the Chicago Chamber Musicians, Chicago Pro Musica and the CSO’s Music Now Series, not to mention recording the odd jingle for television. A graduate of Boston University, he was the first percussionist to win the prestigious Ester B. Khan Award.

Specialising in 20th century music, Boznos has premiered works by John Adams, Pierre Boulez, Harrison Birtwistle, Elliott Carter and Krzysztof Penderecki. Highlights of his career include a ten-city European tour in 1991 with the Chicago Chamber Orchestra performing Brudowicz’s *Marimba Concerto*; and Iannis Xenakis’ *Psappha* for solo percussion in the ancient amphitheatre in Delphi, Greece, in 1996. Two years later, he was a featured soloist with the Chicago Symphony in Lou Harrison’s *Concerto for Organ and Percussion*. Then, in April of 2000, he performed at the Berlin Staatsoper for Pierre Boulez’s 75th birthday, with Boulez himself conducting. In the summer of 2001, he was a member of the Asia Friendly Orchestra in Fukuoka, Japan.

As a composer, Boznos has written music for orchestra, chamber, solo, vocal, electronic genres as well as for the theatre. His compositions have been performed by the Civic Orchestra of Chicago, Chicago Chamber Orchestra and at the Millennium Festival in Athens. *The Shaman*, a work for solo percussion and tape, represented the United States in the 1995 ALEA III International Composition Competition. The Boston Globe wrote of the 1998 premiere of *The Dreamcatcher*, “clearly he is a composer to watch.”

As a conductor, Boznos was the artistic director of the contemporary music group KLANG with whom he conducted the United States premieres of Stockhausen’s *Donnerstags-Gruss (Thursday’s Greetings)* and Lachenmann’s *Zwei Gefühle (Two Feelings)* as well as Chicago premieres of Antoniou, Christou, Nancarrow, Rands and Stockhausen. In 1999, KLANG performed George Crumb’s compositions at the Museum of Contemporary Art in Chicago, with the composer as conductor.

Mr. Boznos writes about his work *Shadow Puppets*:

“Shadow Puppets are found in most Asian Cultures and have a long and varied history. In most cases, the puppeteer holds the puppet behind a screen and with the aid of lighting the puppet’s shadow is cast onto the screen. The flickering lights and billowing screen render lifelike movements to the figures. The variety I experienced in Cambodia was magical; the shadow of a stylized one-dimensional puppet cast onto a billowing screen. In this work, I use the oboe to depict the character of the puppet – its sound reminded me of a popular Cambodian wind instrument. The ensemble, with its flat, transparent and rippling qualities, represent the screen. The idea of shadow was explored in the use of canon and orchestration. Within the tone row is a fragment of Cambodian traditional melody. The fusion of east and west is so evident in Hong Kong and living there has definitely influenced my music.”

Born in Tacoma, Washington oboist **James A. Bulger** was a two-time winner of the Seattle Young Artist’s festival, the first time after playing the oboe less than three years. Mr. Bulger was a recipient of a performance award at Boston University where he studied with Ralph Gomberg and graduated Magna Cum Laude. He went on to receive a Dean’s award at B.U. and received his Master’s degree from B.U. as well. He began freelancing in the Boston area when he was 19 and joined ALEA III during his Sophomore year.

He has been Principal Oboe of the Pro Arte Chamber Orchestra since 1983, and is currently the acting principal of the Boston Ballet and Lyric Opera Orchestras. At age 24, he played principal oboe for The Boston Pops Esplanade Orchestra. James has twice been a fellow at Tanglewood, and at the Waterloo Music Festival in Northern New Jersey.

In 1987 James began his business career selling Honda Automobiles for Herb Chambers. He is now the senior selling sales rep in the Herb Chambers Companies, the number one Honda Sales rep in New England and has been one of the top 10 Honda Sales Consultants in The United States for 10 out of the last 12 years. Selling nearly 500 new and used cars a year James divides his time between the Oboe, the dealership and raising his two daughters Elisa and Ana with his wife Mary of 12 years.

Mr. Bulger has made two recordings with contemporary pianist Rick Kuethe.

Yorgos Adamis (b. 1974 in Athens, Greece) started his musical studies in Greece, continued them in England and completed them in the United States; he got the Bachelor's of Arts degree with a focus on Composition and Ethnomusicology from the University of York in 1966, the Master's degree in Contemporary Performing Arts from the University of Leeds - Bretton Hall College in 1998, and the Master's in Composition from the California Institute of the Arts in 2003.

Active as a composer and particularly as a composer-performer, he has been experimenting with extended vocal techniques for overtone throat singing as well as with unusual techniques for playing a variety of instruments from different musical traditions which he employs live and/or electronically manipulated in composition and also in free improvisation. Works of his have been performed in Athens, Corfu, Rhodes, York, Leeds, London, Odessa, Budapest, Paris, Los Angeles and New York.

Works of his have been performed in the 1996 Music for Solo Instruments Series and the 1998 Workshop for Young Composers, organized by the Greek Composers Association, and in the 2000 Symposium for Electroacoustic Music organized by the Ionian University; in 1999 he had a portrait-concert in the series Young Musicians organized by the Institute for Acoustics and Music Research and he appears as a composer-performer in a series of concerts in Athens and abroad.

Performed live, recorded and electronically manipulated by myself, all sound material in *Rhinotilinkus Ūlni* (for double folk flute, 2 tilinko and electroacoustic music) derives solely from the aforementioned wind instruments of Hungarian origin. The manner of playing them - all simultaneously, blowing through the nostrils, producing difference tones and multiphonics - is personal and not typical of the traditional way of performing these instruments. Ūlni is a Hungarian word which translates to: being seated.

Premiered at the Ionian University Electronic Music Symposium in 2000, the piece has been performed several times in Athens, also in Odessa, London, Budapest and Los Angeles.

-- Y.A

Gunther Schuller (born 1925, New York City) has developed a musical career that ranges from composing and conducting to his extensive work as an educator, jazz historian, administrator, music publisher, record producer, and author. In 1943, at the age of seventeen, Mr. Schuller was principal French horn with the Cincinnati Symphony; two years later he was appointed to a similar position with the Metropolitan Opera Orchestra. In 1959 he gave up performing to devote himself primarily to composition. Among other awards, Mr. Schuller has received the Pulitzer Prize (1994), the Darius Milhaud Award, the Alice Ditson Conducting Award, the Max Rudolf Award of the Conductors Guild, the Rodgers and Hammerstein Award, and numerous honorary degrees. In 1989 Mr. Schuller was honored by Columbia University with the William Schuman Award for lifetime achievement in composition; in 1991 he was granted a coveted MacArthur Fellowship; in 1993 Downbeat Magazine honored Mr. Schuller with a Lifetime Achievement Award for his contributions to jazz and elected him to the Downbeat Hall of Fame; in 1994 Musical America named him Composer of the Year. Mr. Schuller was decorated with the Grand Cross of the Order of Merit by the Federal Republic of Germany in 1996 for his services to music.

In 1994 Mr. Schuller received the Pulitzer Prize for his work *Of Reminiscences and Reflections*. In 1998, he was one of only five living musicians in the inaugural class of inductees of the American Classical Music Hall of Fame in Cincinnati. Mr. Schuller has also had an extensive career in the field of jazz, collaborating (as composer, arranger, hornist, conductor) with such major jazz musicians as Miles Davis, Dizzy Gillespie, the Modern Jazz Quartet, Gil Evans, Eric Dolphy, Charles Mingus and Joe Lovano.

Mr. Schuller has written over 160 compositions, including five symphonies, twenty eight concertos (for a wide variety of instruments, among these: two for violin, three for piano), three string quartets, two operas, and numerous chamber works. His most popular works have been *Seven Studies on Themes of Paul Klee*, *Spectra*, *Dea* (for three orchestras), *Four Soundscapes*, *The Past is in the Present*, *An Arc Ascending*, *Farbenspiel* (commissioned by the Berlin Philharmonic). His opera *The Visitation (Die Hemsuchung)* based on Kafka's *Der Prozess* was commissioned by and premiered to enormous success at the Hamburg State Opera in 1966.

As a conductor Mr. Schuller travels through the world, leading such ensembles as the Berlin Philharmonic, London Philharmonic, Chicago Symphony and the New York Philharmonic orchestras in widely varied repertory. As an educator, he taught at the Manhattan School of Music and at Yale University before being appointed President of the New England Conservatory of Music (Boston) in 1967, in which post he served until 1977. From 1963 to 1984 Mr. Schuller was Head of Composition and (later) Artistic Director of the Berkshire Music Center at Tanglewood. Since 1984 he has been the Artistic Director of the Festival at Sandpoint (Idaho).

Mr. Schuller has written dozens of essays and five books, all for Oxford University Press, including the renowned jazz history studies *Early Jazz* and *The Swing Era: The Development of Jazz 1930-1945*. His most recent book is a volume on the art of conducting as an interpretive art, entitled *The Complete Conductor*.

Jazz has always been a source of stimulation to Gunther Schuller. In the 1950s he associated with jazz musicians who were beginning to incorporate more formal compositional procedures into their music; he worked particularly closely with John Lewis and the Modern Jazz Quartet. The term “third stream music” was coined by him in 1957 to describe amalgamations of jazz and art music, and has gained wide currency. His own essays in this direction are much concerned with bringing principles of 12-note composition into jazz.

Conversations for Jazz Quartet and String Quartet was first performed in Town Hall, New York on September 25, 1959 by the Modern Jazz Quartet and the Beaux Arts String Quartet, the composer conducting. It was subsequently recorded by these performers on Atlantic LP 1345.

Mr. Schuller writes in the New Grove Dictionary of Music and Musicians:

“**Third stream.** A term coined by Gunther Schuller in the late 1950s for a musical style which, through improvisation or written composition or both, synthesizes the essential characteristics and techniques of contemporary Western art music and various types of ethnic music. It was originally used for a style that had existed for some years and that attempted to fuse basic elements of jazz and Western art music, these two mainstreams joining to make a “third stream”. Since then application of the term has been broadened, particularly through the work of the American pianist Ran Blake, to incorporate fusions with other Afro-American music, and with other ethnic musical traditions such as Greek folk or popular music and Japanese traditional music. The movement attracted much controversy and has often erroneously been allied with the SYMPHONIC JAZZ movement as an inevitable outcome of postwar eclecticism and stylistic and technical synthesis. Third stream, like all musical syntheses, courts the danger of being merely a superficial application of exotica to an established musical style, but real cross-fertilization has occurred in the work of musicians deeply rooted in dual traditions. Composers associated with the movement include Larry Austin, Ran Blake, Jimmy Giuffre, Werner Heider, Andri Hodeir, John Lewis, Boguslaw Schdffer and Gunther Schuller.”

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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:

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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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