
ALEA III

*Twenty - Sixth Season
2003 - 2004*

ALEA III

Theodore Antoniou,
Music Director

Contemporary Music Ensemble
in residence at
Boston University

Lament for John

**TSAI Performance Center
December 8, 2003, 8:00 pm**

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John Daverio *Musicologist, Violinist* *Professor, Boston University*

John Daverio was Professor of Music, Chairman of the Musicology Department, and Director ad interim of the School of Music at Boston University. A musicologist specializing in German Romanticism, he was the author of two books: *Robert Schumann: Herald of a "New Poetic Age"* (Oxford, 1997), and *Nineteenth-Century Music and the German Romantic Ideology* (Schirmer Books, 1993). He was co-editor of a volume of essays entitled *The Varieties of Musicology: Essays in Honor of Murray Lefkowitz* (Harmonie Park Press, 2000). His articles and reviews appeared in most of the major musicological journals, including *Acta Musicologica*, *The Journal of the American Musicological Society*, *The Journal of Musicological Research*, *The Journal of Musicology*, *19th Century Music*, *Music and Letters*, *Il Saggiatore Musicale*, and *Beethoven Forum*. Other essays and book chapters were published in *Schumann and his World* (Princeton), *Brahms Studies* (University of Nebraska Press), *German Lieder in the 19th Century* (Schirmer), *Nineteenth-Century Chamber Music* (Schirmer), *19th-Century Piano Music* (Garland), and *The Cambridge Companion to Beethoven* (Cambridge). He was the author of several entries in the second edition of the *New Grove Dictionary of Music and Musicians*, including a comprehensive article on the life and works of Robert Schumann. In addition, he wrote liner notes for compact discs on the Deutsche Grammophon and RCA Red Seal labels, and contributed numerous essays and notes to the program books of the Boston Symphony Orchestra.

As a guest lecturer, he spoke at colleges and universities including Columbia, Cornell, Stanford, University of California at Berkeley, and Yale, and delivered scholarly papers at conferences in Great Britain, Germany, Greece, Italy, and throughout the U. S. He was also a regular pre-concert speaker for performances of the New York Philharmonic and the Boston Symphony. His awards included the Joseph Silverstein Prize (Tanglewood, 1974); the Alfred Einstein Award (1988), which he received from the American Musicological Society for his research on Schumann's piano music; Choice Magazine's Outstanding Book of the Year Award (1997) for his biography of Schumann; and Boston University's Metcalf Award for Excellence in Teaching (1997).

He served on the Board of Directors of the American Musicological Society and was President of the Board of Directors of the American Brahms Society and of Alea III. He also served as President of the New England Chapter of the American Musicological Society. In addition to his musicological work, he was active as a violinist, having appeared as a recitalist in Washington DC, New York, and Boston, where he performed with new music groups such as Alea III, NuClassix, Crosscurrents, Composers in Red Sneakers, and Underground Composers.

John Daverio passed away unexpectedly last spring. He will indeed be missed by all.

John Daverio, was one of us. Friend, collaborator, head of ALEA's Board of Directors... To me, he was a great friend and collaborator from the first moment I met him, in any problem or matter I had. As a graduate student in musicology and as a very able violinist, he performed with me many times and often in the most difficult undertakings. He never let me down. John never let anybody down. He was able to do everything! He was so systematic! He never failed to master every project he undertook!

How many of us did not dream to be like him, to inherit some of his extraordinary human and musical qualities? He was a fantastic, successful musicologist, a great generous teacher, an honest effective administrator, an excellent colleague, a dearest friend, and, above all, a unique human being. We feel very lucky to have known him. I feel very honored to have been his friend.

We all lament for this unbearable loss. Celebrating his life, we want to dedicate the whole ALEA III 2003-2004 season to his memory. Tonight's concert, LAMENT FOR JOHN, is presenting works especially written by his friends and colleagues to his memory. The February 4th concert includes a work by Sam Headrick dedicated to John.

Good bye John, we miss you. We keep you for ever in our hearts.

Theodore Antoniou

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ALEA III

Theodore Antoniou, Music Director

Lament for John

Monday, December 8, 2003, 8:00 p.m.

PROGRAM

Lament for John

Lukas Foss

Peter Zazofsky, *violin*
Leo Eguchi, *violoncello*
Martin Amlin, *piano*

Cadence

Marti Epstein

Peter Zazofsky, *violin*
Jonathan Bisesi, *marimba*
Martin Amlin, *piano*

Nocturne, in memorium

Marjorie Merryman

Peter Zazofsky, *violin*
Martin Amlin, *piano*

Meditation on J...D...

Martin Amlin

Martin Amlin, *piano*

Five Visions in the Shades of a Rose

Alexandros Kalogeras

- I Flessibile
- II Brilante
- III Giocososo
- IV Cantabile
- V Come un ballo

Jonathan Bisesi, *vibraphone*

- - - *Intermission* - - -

Lament for John

Theodore Antoniou

Eric Ruske, *horn*

Lament for John

Richard Cornell

Peter Zazofsky, *violin*
Richard Cornell, *piano*

Chaconne form Partita No. II for solo violin

J. S. Bach

Peter Zazofsky, *violin*

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

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. In 2003 the Ionian University conferred upon him an honorary doctorate.

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

Lukas Foss began his long and notable career in 1937 at the young age of fifteen, when G. Schirmer published his first work, a series of piano pieces that were written mostly on the New York subway. By that time, he had already been composing for eight years, starting with his first piano teacher, Julius Herford, in Berlin.

At age eighteen he graduated with honors from the Curtis Institute in composition, conducting, and piano. His family had fled Nazi Germany in 1933, and thereafter his teachers included Fritz Reiner at the Curtis Institute, Serge Koussevitzky at Tanglewood, and Paul Hindemith at Tanglewood and Yale.

When he was thirty-one years old in 1953, Lukas Foss was hired to succeed Arnold Schönberg as full professor of composition at the University of California at Los Angeles. By this point in his career, he had become the youngest composer to have a new work performed by the Boston Symphony Orchestra, as well as the youngest recipient of a Guggenheim Fellowship. He has also won the Prix de Rome and a Fulbright Fellowship. He spent four years as pianist for the Boston Symphony Orchestra under Serge Koussevitzky. Later accomplishments include teaching at Tanglewood. Professor Foss has been composer-in-residence at Harvard, the Manhattan School of Music, Carnegie Mellon University, and Yale University. He has also served as Music Director of the Brooklyn Philharmonic, the Buffalo Philharmonic, and the Milwaukee Symphony Orchestra. Presently, he is a composer-in-residence at Boston University School for the Arts.

Marti Epstein started studying composition in 1977 with Professor Robert Beadell at the University of Nebraska. She has degrees from the University of Colorado and Boston University, and her principle teachers were Charles Eakin, Joyce Mekeel, and Bernard Rands.

Marti was a fellow in composition at the Tanglewood Music Center in 1986 and 1988 and worked with Oliver Knussen and Hans Werner Henze. As a result of her association with Henze, she was invited by the City of Munich to compose her puppet opera, *Hero und Leander*, for the 1992 Munich Biennale for New Music Theater. She was on the jury for the 1994 Biennale.

Marti has received commissions from the CORE Ensemble, ALEA III, Sequitur New Music Ensemble, the Fromm Foundation, guitarist David Tanenbaum, the American Dance Festival,

the Avant-garde Festival of Munich, tubist Samuel Pilafian, flutist Marianne Gedigian, the New England Brass Quintet, Boston Conservatory, Boston University Marsh Chapel Choir, pianist Kathleen Supove, and the Pro Arte Chamber Orchestra of Boston. Her music has been performed all over the United States and in Italy, Germany, and China. In April 1998 the San Francisco Symphony under the direction of Alisdair Neale presented the premiere performances of Marti's orchestral work, *Celestial Navigation*.

Marti's music has been recorded by the Atlantic Brass Quintet, pianist Kathleen Supove, guitarist Ulf Golnast, and the University of Iowa Brass Quintet. She was a resident at the MacDowell Colony in 1998 and in 1999. She was a recipient of a 1998 Fromm Foundation Commission, and she won the 1998 Lee Ettleson Composition Prize.

In September 1999, the Radio Symphony Orchestra of Frankfurt premiered *Print*, an orchestral work Marti composed in the spring of 1998. In February 2000, the Pro Arte Chamber Orchestra of Boston premiered *Twylle* which they commissioned from her. In August 2001, the Juneau (Alaska) Sinfonietta premiered *Chant*, a work Marti composed for them. She is currently working on a piece for the CORE Ensemble. In October 2003, Marti was the guest composer at the Boston Conservatory New Music Festival.

Marti Epstein is an Associate Professor at Berklee College of Music, where she has taught harmony, counterpoint, and composition since 1991. Marti was a co-director of the Boston new music ensemble, *Extension Works* from 1989 to 2003.

Marti Epstein writes about tonight's piece:

John Daverio occupied many places in my life. First and foremost, he was one of my closest friends. He was a unique friend in that we talked about everything from the best way to make risotto to Bach's use of the ii7 chord. John was my chamber music partner; we collaborated on 6 recitals of violin and piano music (we called ourselves the Daveriostein Duo) by composers as diverse as Crumb, Schnittke, Franck, and Brahms. John was my champion. He commissioned a solo violin piece from me and played in nearly every piece on my doctoral composition recital. John was my teacher. My first encounter with him was in the spring of 1983 in his Music of J.S. Bach class. He illuminated Bach's music for me in a way that will always stay with me. And finally, John was my mentor. Everything I know about teaching music I learned from him. I have been teaching for 13 years and I have always felt his presence with me whenever I walk in to a classroom, regardless of whether I am teaching 18th century counterpoint or contemporary techniques. *Cadence* is a collection of my musical memories of John; it is made up of snippets of pieces we played together, pieces of mine he played, and other things that remind me of him. The piece is characteristically (for me) soft and slow; this is one of the things John loved best about my music.

I miss John as much today as I did 6 months ago. But I am continually comforted by the fact that I still do feel his presence and influence in my own teaching and music making. *Cadence* is an expression of that feeling.

Composer **Marjorie Merryman** has been commissioned and performed throughout the United States and in many countries in Europe and Asia. Her catalogue includes orchestral, choral, vocal and chamber music, as well as an opera and two oratorios. She has been the recipient of numerous awards, including prizes from the American Academy of Arts and Letters, the Walter Hinrichsen Award, the League of Composers/International Society for Contemporary Music, and the WBZ Fund for the Arts. She has recently been announced as a winner of the 2003 Lee Ettelson Award from ComposersInc in San Francisco. Among her other awards are fellowships or grants from Tanglewood, the Radcliffe Institute for Advanced Study, and the National Endowment for the Arts - Meet the Composer program. She has been Composer-in- Residence of the New England Philharmonic and the Billings (MT) Symphony Orchestra, and has served on the boards of the New England Composers' Orchestra, the Lily Boulanger Foundation, and many others. Her works are published by C.F. Peters, E.C. Schirmer, APNM, and G. Schirmer; and recorded on the Koch and New World labels.

Currently department chair and professor of music Macalester College (St. Paul, Minnesota), Marjorie Merryman has also taught at Harvard, MIT, and New England Conservatory, and for many years chaired the theory and composition department at Boston University College for the Arts.

John Daverio was an excellent violinist, possessing a sweet tone and very pure intonation. With a generous spirit, he often asked his composer colleagues to give him music for his recitals, and over the years he played several pieces of mine. This *Nocturne* was written for one of John's programs, about ten years ago. Marti Epstein, participating tonight as a composer, played the piano on that occasion.

This *Nocturne* is a brief, intensely lyrical piece. Beginning in its low register, the expressive violin melody gradually ascends, building in volume. Both instruments reach the short-lived climax in the high parts of their ranges, then descend as the mood subsides. A hushed coda spins the melodic line out to its conclusion.

--Marjorie Merryman

Martin Amlin is Associate Professor of Composition and Theory in the College of Fine Arts at Boston University. HE wrote about tonight's piece:

Meditation on J...D... orders the letters of the alphabet to the chromatic scale beginning on middle C. From this, the notes derived from the letters J-O-H-N-D-A-V-E-R-I-O form a nine-note pitch set which is used throughout the entire piece. Another short motive is derived from the letters D-A-V-E-R-I-O in a more direct way. These notes are also contained in the nine-note set, as are two short quotations from Schumann's Fantasy, op.17 which appear during the course of the piece.

Alex Kalogeras currently lives in Boston, where he teaches music at Berklee College of Music, and organizes the contemporary music concert series of Alea III at Boston University. Born in Athens, Greece, in 1961, he pursued his studies in composition at Boston University (B.M., M.M.) and Harvard (Ph.D.) under the guidance of Theodore Antoniou, Bernard Rands, John Harbison and Donald Martino.

His catalogue includes more than sixty works for solo instruments, chamber music, orchestra, chorus, music for the theater, as well as electronic and computer music. Many of his works have been composed on request by established organizations in the United States and overseas, while six of them have been awarded first prizes in composition competitions in both sides of the Atlantic. Each season his music has been featured in concerts and broadcast by stations of many cities as diverse as Boston, New York, Chicago, Memphis, Rio De Janeiro, Milan, Amsterdam, St. Petersburg, Athens and Tokyo. He is a frequent guest of festivals in USA, Europe and Russia, where he has presented approximately 60 lectures on the contemporary music scene in the United States, Greece and other parts of the world. His music has been published by several houses including BMG and Ricordi.

For me visiting the Vatican city was a dream of many years. When finally I was able to see it, I felt that it was the best possible musicology field trip I could ever have. It was as if my few musicology teachers (John Daverio being a leading figure among them) were with me through all the wonderful places, one being *Cappella Sistina*. What amazed me though beyond expectation, were the long gallerias of the Vatican with the predominant colors of pink and gold.

The original title of *Five Visions in the Shades of a Rose* is in Italian: *Cinque Visioni Sfumate di Rosa*. In Italian the word "rosa" means the colour of pink, as well as the flower "rose". Furthermore a garden, similar to the one I hope John resides in now. These five short pieces for vibraphone are transcriptions of other pieces of mine. Four of them have their origin in piano pieces from *The Piping Plover* collection, and the middle one is a reduction of sections of *Entrata* for chamber orchestra.

They were written in 1996 and although have received a couple of performances, I was never satisfied with the music. I am very glad that things came so that the premiere of what I think will be the final version, happens tonight in this special concert.

--Alex Kalogeras

Yanni - that was the Greek name I was calling **John** who, besides all his other wonderful qualities and skills, was also able to learn foreign languages in zero time. **John** learned Greek very quickly. He never chose easy ways to achieve extraordinary results. He was phenomenal.

JOHN NEW A LOT. It seems we did not know him. How many of us did not dream to be like him, to inherit some of his extraordinary human and musical qualities?

Since he left, I constantly ask myself WHY? WHY JOHN? Why John? One of our former students asked me: “Why do the good persons leave us first?” I ask myself the same question. The day before we heard the sad news, I sent him an e-mail. I was sure he would answer. He did, but no the way I was hoping.

Lament for John, a short four-minute piece for solo horn, was written as soon as we heard the terrible reality on April 14. It is based on a phrase of a folk lament from Mani (a remote area of Peloponese, in southern Greece), and seems to be my immense emotional reaction to the unbearable event and a “very minuscule tribute” to a GREAT PERSON.

John loved Greece and he was there many times. It is so sad to write Laments for friends and persons you love (**Yanni Christou, Yanni Mantakas, Manos Hadjidakis, Lenny Bernstein, Walter Trampler, Joseph Castaldo.....**). It seems I am condemned to write Laments as long as I am unable to conceive and understand the **WHYS**. *Lament for John* is only the first of a series of similar pieces.

WHY JOHN? Why John? JOHN KNEW.

It seems we were not sensitive enough to know him.

---Theodore Antoniou

Richard Cornell is Chairman of the Composition and Theory Department at Boston University. He holds a Piano Diploma from Longy School of Music, a Mus. B. from Emerson College, a MM, from New England Conservatory, and a PhD from Eastman School. He studied composition with Joseph Schwantner, Samuel Adler, Warren Benson; theory with David Beach, Robert Morris, Robert Cogan. He is the Director of the Young Artists' Composition Program at BUTI, and the Director of Boston University Electroacoustic Studios. He has served in the faculties of Massachusetts Institute of Technology, Longy School, and Berkshire Music Center.

He has received awards from the National Endowment for the Arts, MacDowell Colony Fellowship, Yaddo, New England Foundation for the Arts, Massachusetts Artists Foundation. Currently he is composer in Residence with the New England Philharmonic. His works have been performed by Boston Musica Viva, Dinosaur Annex, ProArte Orchestra, Alea III, Muir Quartet, Collage New Music, Triple Helix, Baltic Philharmonic, St. Petersburg Musical Spring, Beth Stoll & Company, Bleu Heron Theater.

He has collaborated in Installations and Virtual Reality Art works with Deborah Cornell, BU Computer Graphic Laboratory, and Boston Cyber Arts, and he has received commissions from Harvard Musical Association, New England Philharmonic, Concord Chorus, Concord Orchestra, et al. His music can be heard on Northeastern Records.

Richard Cornell has written about his piece:

We had a running conversation, John and I, carried on entirely within occasional meetings on the stairway. He was usually on his way out for a smoke, and I was on the way in to the office. These conversations-in-passing concerned Schumann, of course, and my exasperation with some of his music's more predictable phrasing. In the morning I might suggest a passage from one of the *Intermezzi*, opus 4. In the afternoon, at our next stairway encounter, John would reply, “Yes, but what about the first piece in *Waldscenen*”. We knew what we were talking about, but these conversations consisted almost entirely of such titles. To anyone listening the subject would be entirely opaque. The last piece we ‘discussed’ by this curious method was opus 111, number 2.

John Daverio and I occupied adjacent offices for several years. The duties of our respective chairmanships regularly kept us in those offices far into the evening. When there were evening concerts to attend it was usually pointless to go home and then come back into town, and we would each use that interval between the end of the work day and the beginning of the concert in different ways. John would often practice the violin in his office, trying passages out, tuning, playing through the 2nd violin part of a string quartet, or working out some sort of passage from a sonata. In my office, I would use the piano to try out a chord progression, or voicing, or perhaps correct some student works, or even prepare for the next day, practicing a short piano work for use in an analysis class. I often thought on those occasions that I should write something for John and I to play with both of us in the same room, and I intended that it be a set of short pieces. But when John became Director *ad interim*, he stopped the violin playing, and my project remained only a good intention. I never thought I would run out of time for it.

But I found interest in those accidental musical conversations, as, between piano phrases from my office, a few of John's violin notes in another key would penetrate the door that separated our offices. If you can imagine yourself in the hallway, with about equal access to each of our separate musical efforts, you might have heard something like tonight's piece *Lament for John*. Looking back through my sketches, I found that bit of music I was writing during John's disappearance. (It eventually found its way into the score for *Tracer*.) I considered this passage to be a personal memorial for John. I have reworked that music here, with evocations of Schumann's Opus 111 Fantasies, in a reminiscence of our accidental conversations.

---Richard Cornell

Tonight's Musicians

Violinist **Peter Zazofsky**, has enjoyed a career as soloist, chamber musician and educator that spans twenty years and thirty countries on five continents. He has appeared as soloist with many of the great orchestras in the North America and Europe, including the Boston Symphony, the Berlin Philharmonic, the Amsterdam Concertgebouw Orchestra, and the Philadelphia Orchestra, in collaboration with maestros Tennstedt, Ozawa, Ormandy, Kurt Sunderling, and Charles Dutoit. He has premiered new works written for him by composers in Holland, Belgium, Denmark And Spain, and he recently recorded concerti by Thomas McKinley and Frederic Van Rossum in Liege, Belgium, and Warsaw, Poland. As first violinist of the acclaimed Muir String Quartet, he has also encouraged creation of new works by American composers Joan Tower, Sheila Silver and Richard Danielpour.

Peter Zazofsky was born in Boston, where his father was assistant concertmaster of the Boston Symphony, and his uncle, Ralph Gomberg, played first oboe. Joseph Silverstein was his first teacher, and he also studied with Dorothy Delay before entering the Curtis Institute of Music under Ivan Galamian.

Mr. Zazofsky holds the position of Associate Professor of Violin and Chamber Music at Boston University School for the Arts, and he occasionally serves as a jury member for the violin competitions in Montreal, Brussels and Odense, Denmark.

A native of Michigan, **Leo Eguchi** began his cello studies at the age of twelve with Eva Ell and Louis Potter Jr. He received Bachelor's degrees with honors in Physics and Cello Performance at the University of Michigan in Ann Arbor, where he studied cello with Anthony Elliott. He completed his Masters degree under George Neikrug at Boston University's College of Fine Arts, where he was recognized with the string department award for excellence, and is currently on leave from a Performer's Diploma program at the same school. Mr. Eguchi has performed in masterclasses for such cellists as Janos Starker, David Soyer, Stephen Kates, Ron Leonard and David Gaber, and worked first hand with composers William Bolcom, Bright Sheng, George Crumb and Michael Daugherty. Mr. Eguchi maintains a very busy and multi-faceted performance schedule – with recent chamber music appearances in Moscow, Russia and across the U.S. as a founding member of the Lunaire String Quartet. Mr. Eguchi also performs regularly as principal cellist of the New Bedford Symphony and with the Portland, New Hampshire, Indian Hill, Claflin Hill, Plymouth, and Cape Symphony orchestras, as well as with chamber ensembles such as the Kalistos Chamber Orchestra, ALEA III, the Arioso Chamber Players, and New Music Ensemble Boston.

Being hailed as an “outstanding performer” by the Boston Globe, **Jonathan Bisesi** is currently on the Percussion faculty at the Boston University School for the Arts where he serves as the Director of the Boston University Percussion Ensemble. He received a Bachelor of Music degree from the University of Cincinnati College-Conservatory of Music as a student of Allen Otte, founder of the Percussion Group Cincinnati. He also holds a Masters of Music degree from Boston University, studying with Tim Genis.

As a great supporter of New Music, Bisesi is co-founder and co-director of New Music Ensemble Boston, which performs in the greater Boston area. With this ensemble, he has been responsible for premiering new works by up and coming composers as well as performing classics of the contemporary literature. Outside of this ensemble he has worked closely with great composers such as Magnus Lindberg, Aaron Jay Kernis, Lucas Foss, Samuel Adler, and Charles Wuorinen. Other new music series that he has performed solo and chamber works on are the New Gallery Series, Hyperprism (New Music Ensemble at Boston Collage), New Music Series at Boston College (with N.M.E.B.), Soria Chamber Players, Ground Wave (composers and performers collective in New York City), performances with Alea III in Boston and the 2003 summer tour of Greece, and The Cantata Singers.

This past October, Bisesi was involved in performances of Wolfgang Rihm's opera, *The Conquest of Mexico*. These performances were with the Camerata de las Americas, for the Festival International Cervantino. In the summer of 2002, he was invited by soprano Lucy Shelton and cellist Wilhelmina Smith to perform with individuals from the Cleveland Orchestra, Metropolitan Opera Orchestra, and Brentano String Quartet at the Salt Bay Chamberfest in Maine. This followed his work on the Percussion faculty of the Boston University Tanglewood Institute, a post in which he has held for the past two summers. Previous summers have been spent as a fellow with both the Tanglewood Music Center and the Pacific Music Festival. Following his graduation from CCM, he has performed with the Cincinnati Pops Orchestra, Boston Ballet, The New World Symphony and co-founded the Cincinnati Youth Percussion Ensemble. In addition, he soloed with the CCM Wind Symphony and, at age 17, was featured soloist with the Buffalo Philharmonic Orchestra.

Horn soloist **Eric Ruske** has established himself as an artist of international acclaim. Named Associate Principal horn of The Cleveland Orchestra at the age of 20, his impressive solo career began when he won the 1986 Young Concert Artists International Auditions, First Prize in the 1987 American Horn Competition, and in 1988, the highest prize in the Concours International d'Interprétation Musicale in Reims, France.

Of his recording of the complete Mozart Concerti with Sir Charles Mackerras and the Scottish Camber Orchestra, the New York Times stated, “Mr. Ruske's approach, firmly positioned with the boundaries of balance, coherence and good taste that govern the Classical Style, enchants by virtue of its confidence, imagination and ebullient virtuosity”.

Performances as soloist include appearances with the Baltimore Symphony, the Indianapolis

Symphony, the Shanghai Radio Broadcast Symphony, The Cleveland Orchestra, the European Camerata, the Boston Pops Orchestra, the Seoul Philharmonic and a tour with the Israel Chamber Orchestra throughout Israel. His recitals have been presented in venues such as the Louvre in Paris, the 92nd Street Y in New York, the Kennedy Center in Washington D.C. and Dukes Hall in London.

An active chamber musician, he has appeared at the Newport Music Festival, the Spoleto Festival, the OK Mozart International Festival, the Evian Festival, La Musica in Sarasota, Bargemusic in Brooklyn, and the Festival Pablo Casals both in Puerto Rico and in France. Mr. Ruske is in great demand as a teacher and clinician, and in addition to having worked at many universities in the United States, he has taught at the Royal Academy of Music in London, the Central Conservatory of Music in Beijing, the Royal Scottish Academy of Music and Drama in Glasgow, and the College of Music at Seoul National University.

His discography includes solo recordings for Telarc, Musical Heritage Society, Fleur de Son, and Albany Records. His most recent recording, a second disc of horn and piano virtuoso transcriptions was released on Albany Records in October, 2003. A native of LaGrange, Illinois and a graduate of Northwestern University, Eric Ruske has been the recipient of grants from Boston University, the National Foundation for Advancement in the Arts and the International Institute of Education. A member of the faculty of Boston University since 1990, Mr. Ruske also directs the Horn Seminar at the Boston University Tanglewood Institute.



OUR NEXT ALEA EVENTS

The Contemporary Contrabass Wednesday, February 4, 2004, 8 p.m.

Free admission

Samuel Headrick
Theodore Antoniou

*In Memoriam John Daverio
Concertino for Contrabass and Percussion
Ensemble*

James Yannatos

*Concerto for Double Bass and Chamber
Orchestra*

Tom Johnson

Failing

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

Theodore Antoniou, *conductor*

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.



Gaston Allaire	Andre F. de Quadros
Maki Amano	Mark DeVoto
Martin Amlin	Urbain J. DeWinter
Anonymous	Xiao-Li Ding
Theodore Antoniou	Roberta M. Dolp
Richard M. Aramony	Laura Dolp and Heather Cox
Styra Avins	Poppea Dorsam
Charles Bach and Mary Vanderlinden- Bach	Michael J. Dressler
Emilian Badea	J C Elliott
J. J. Badger	Barbara Englesberg
Nancy K. Baker	Michelle Fillion
Alison S. Barr	Jorja K. Fleezanis and Michael Steinberg
Bruce A. Bellingham	Sidney Friedman
Anna Maria Busse Berger and Karol Berger	Walter M. Frisch
Ruth E. Berry	Alain Frogley
Thomas N. Berryman and Joan Ellersick	Jackson B. R. Galloway
Dennis and Patricia Berthold	Donald L. Gantz
Giuseppina La Face Bianconi	Susanne M. Garber
Lorenzo Bianconi	Christos and Grace Georges
Penelope E. Bitzas	Bruce W. Glenny
Bonnie J. Blackburn	Leslie A. Goldberg
Michael D. Blakeslee	Elizabeth and Arthur Goldsmith
Judith Braha and Family	Susan S. Goldsmith
Joshua S. Budway	Mark J. Goodrich
Jose A. Calvo	Kelly Kaduce Gregory
Amelia L. Careghini	Christa M. Grix
Ellen M. Carr	Nancy A. Haase
Nelly M. Case	Vanessa Habershaw
David and Katherine Caswell	Tong-II Han
Judith B. Chaffee and Pete Wishnok	Linda Lee Hanson
Patricia J. Chane	Anne Harley
H. E. Chehabi	Scott A. Hartman
Richard Chesnik	William B. Harvey
Thomas S. Christensen	Ruth E. Hathaway
John and Dana Clancy	Elfrieda F. Hiebert
Dale and Lauren Schack Clark	Raphael Hillyer
Sheila Gayle Clark	Marjorie W. Hirsch
Maria Clodes-Jaguaribe	Phyllis Elhady Hoffman
Bernadette Colley	Carolyn Jелlette
June Colvin, David Newton, and Rennie Newton	Janet L. Johnson
Elyssa Gilmar Corliss	Paul J. Johnson
Deborah and Richard Cornell	Leslie R. Kaplan
John Edward Cotty	Rena Katz
Duncan, Hilary and Lucy Cumming	Cynthia and Oliver Curme
Cynthia and Oliver Curme	Helen B. Danforth
Helen B. Danforth	Carol A. Davidson
Carol A. Davidson	Andre F. de Quadros
	Mark DeVoto

Urbain J. DeWinter	Dominique Labelle and Mark Evans
Xiao-Li Ding	Richard S. Larkin
Roberta M. Dolp	Richard A. Larraga
Laura Dolp and Heather Cox	Charles and Kelley Latshaw
Poppea Dorsam	Ann M. Leathers
Michael J. Dressler	Joel Lester
J C Elliott	Michele Levin
Barbara Englesberg	Nancy F. Lewis
Michelle Fillion	Jonathan S. Lewis and Elizabeth Armour
Jorja K. Fleezanis and Michael Steinberg	Lowell E. Lindgren
Sidney Friedman	Andrew List
Walter M. Frisch	Helen C. Loring
Alain Frogley	Mark and Carol Ludwig
Jackson B. R. Galloway	The Lutkevich Family
Donald L. Gantz	Hugh J. Macdonald
Susanne M. Garber	Ozkan Manav
Christos and Grace Georges	Matthew Marullo
Bruce W. Glenny	Dana and Yuri Mazurkevich
Leslie A. Goldberg	Jeannette F. McLellan
Elizabeth and Arthur Goldsmith	Sister Mary Daniel Meahl, O.S.B.
Susan S. Goldsmith	J. Arnold Meardon
Mark J. Goodrich	Michael Mendillo
Kelly Kaduce Gregory	Scott C. Milner
Christa M. Grix	Robert P. Morgan
Nancy A. Haase	Catherine Coombs Moyer
Vanessa Habershaw	Frances E. Murphy
Tong-II Han	Teresa M. Neff
Linda Lee Hanson	Peter A. Norman
Anne Harley	Daryl G. Nuccio
Scott A. Hartman	Andrea Okamura
William B. Harvey	Andrea Olmstead
Ruth E. Hathaway	Susan Ormont
Elfrieda F. Hiebert	Karen Painter
Raphael Hillyer	Eftychia Papanikolaou
Marjorie W. Hirsch	Apostolos Paraskevas
Phyllis Elhady Hoffman	Martin Pearlman
Carolyn Jелlette	Pierluigi Petrobelli
Janet L. Johnson	Loumona June Petroff
Paul J. Johnson	Margaret C. Petty
Leslie R. Kaplan	Pamela Potter
Rena Katz	Sharon S. Prado
Margaret M. Kelley	Robert D. Pritchard Jr.
David M. Kidger	Barbara Queen
David Kopp	Richard Raiselis
Mary Ann Kraman	Emily L. Raymer
Veronica H. Kulig	Gardner Read
Joseph La Camera	Joshua Rifkin
Frank and Frances La Camera	Thomas L. Riis

Elizabeth and Dale Rines Susan R. Robinson Andrew L. Ross Eric and Kristin Ruthenberg Elizabeth A. Seitz Richard R. Seymour Rita N. Shapiro Nigel Shaw Joel L. Sheveloff Lt. Col. Alan C. Sierichs Leslie Silverfine Judith W. Simpson Gregory E. Smith James R. Smith Jr. David Soyer Peggy Spool Larry Stempel Mary B. Richardson-Stevens Arthur and Ina Stolow Sharon Daniels Sullivan and Daniel Sullivan Karine A. Swanquist Gloria E. Tatarian Greg Thaller Shannon Lannigan Thompson Jurgen Thym Glenn P. Johnson and Joan E. Titus Edith Stearns Trask Edward and Fang Fang Traves Jo Ann Udovich Yvette Scharffs Ungricht Stephanie Valetich Elizabeth Vercoe Diane Mauro Vickrey Allison J. Voth Jessica P. Waldoff Rosanna Warren Jean and Hank Washburn Y. Chika Gerald R. Weale Linn and Mary Weeda Kathryn J. Welter Scott Welton Miriam K. Whaples The Wiederman Family Leland C. Wiltamuth David Witten Lesley A. Wright Roman Yakub	Megumi Yamaguchi Jeremy Yudkin John E. Yunker Candace Brooke Zaiden Heidi Zehnder-Stork
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