
OUR NEXT ALEA EVENT

**Olympics 2004
ALEA III Celebrates Musical Youth**

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

*On the occasion of the Olympics 2004
ALEA III celebrates Musical Youth.*

Young soloists (7-15 years old) perform piano concertos by

*Haydn, Mozart,
Saint-Saëns (Carnival of the Animals),
Ravel (Concerto for the Left Hand)
Antoniou, Darlas*

The concert will be conducted by

*Gunther Schuller
James Yannatos
and Theodore Antoniou*

The young pianists are Konstantinos Papadakis' students.

**Mr. Papadakis will perform the
Ravel Piano Concerto for the Left Hand**

General admission: \$50.00
Students with valid I.D.: \$10.00
Young audience under 12 years old: \$5.00

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For tickets and information please contact Alex Kalogeras at
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*Twenty - Sixth Season
2003 - 2004*

ALEA III

**Theodore Antoniou,
Music Director**

Contemporary Music Ensemble
in residence at
Boston University

Alea III International

**TSAI Performance Center
March 31, 2004, 8:00 pm**

Partially sponsored by Boston University

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and individual contributions.

ALEA III

Theodore Antoniou, Music Director

Alea III International

Wednesday, March 31, 2004, 8:00 p.m.

PROGRAM

Theodore Antoniou, *conductor*

Shattered Glass Lars Graugaard

c'est un jardin secret Tristan Murail

Joan Ellersick, *viola*

Six Songs on Greek Poetry Periklis Koukos

Angelica Cathariou, *mezzo-soprano*

- - - Intermission - - -

PWYLL Giacinto Scelsi

Kathleen Boyd, *flute*

Clarinet Quintet Fredrick Kaufman

Allegro ma non troppo

Andante mesto

Allegro ma non troppo

Diane Heffner, *clarinet*

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 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*, Emily Yu, *oboe*,
Diane Heffner, *clarinet*,
Jonathan Bisesi, *percussion*,
Konstantinos Papadakis, *piano*
Christine Vitale and Krista Buckland Reisner, *violins*, Joan Ellersick, *viola*,
Leo Eguchi, *cello*, 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 two hundred 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. In recognition of his contributions to the cultural heritage of his Greek homeland, the University of Vienna and the Alfred Toepfer Foundation of Hamburg, Germany, have awarded him the prestigious 2004 Herder Prize.

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

Lars Graugaard is a composer and flautist. He has composed more than 140 pieces in all genres with performances in Europe, Asia, Australia and the Americas, as well as incidental work for stage and cinema. He is presently composing his second interactive opera, 'La Quintrala', as a EU funded Danish-Swedish-German joint commission with performances in Copenhagen, Stockholm, Hannover and Berlin in the fall of 2004.

Composer-in-residence with Odense Symphony Orchestra 1997-99, Associate Professor of Interactive Music at Carl-Nielsen-Academy of Music (Denmark) 1999-2004. Lectures and workshops at ao. SUNY Buffalo University, Juilliard School of Music, Columbia University, Rotterdam Conservatorium, Hong Kong Academy of Performing Arts, and Sonology Department, Kunitachi College of Music, Tokyo, Japan.

Mr. Graugaard has recorded several CDs as composer and as flautist for labels such as dacapo/Marco Polo, Tutl, Classico, Centaur, EMI, SONY Classical, and CBS.

In *Shattered Glass* a field of vibrating energy is set in restless pulsating motion, trying to transcend its boundaries. Massive black walls become the target of incessant attacks. When a wall is penetrated, other walls appear, and in this process the energy field is transformed from transparent filigrees to dense structures of jagged rhythms.

A further transformation takes place when massive chords in the piano take over the forward pulsating motion, driving out the other instruments and descending to the lowest register. When this barrier has been reached, the ensemble is reunited in final eruptions of energy."

Tristan Murail, french composer, performer and theorist. He studied economics and Arabic at the Ecole d'Hautes Etudes before entering the Paris Conservatoire to attend Messiaen's composition class (1967–72). That year he was resident at the Villa Medici in Rome, where he remained until 1974. In 1973 he founded the Group de l'Itinéraire which quickly established itself as the leading new music ensemble in France throughout the 1970s and 80s (other composers associated with it included Levinas, Grisey and Dufourt). In addition to composing a number of his most significant scores for the group, Murail also participated in it as a performer on electronic keyboard instruments such as the synthesizer and ondes martenot. He is a well known virtuoso of the latter instrument, and has made many appearances as soloist in such works as Messiaen's *Turangalila symphonie* (which he has recorded twice) and *Trois petites liturgies*. Between 1987 and 1996 he taught computer assisted composition at the Paris Conservatoire and at IRCAM, during which time he also had a number of successful private composition pupils, including Marc-André Dalbavie and Philippe Hurel. In 1997 he moved to the USA to become professor of composition at Columbia University, New York.

Murail belongs to the generation of French composers after Boulez, and his development, like that of his colleague Grisey, may be seen to some extent as a reaction against the serial-dominated techniques prevalent until the mid-1970s. Stimulated by Messiaen's research into resonance and his refinement of instrumental timbre, Murail and Grisey both used acoustics and the study of the perception of sound as the starting point for a new musical aesthetic which has since become known as Spectral music. In Murail's case, the first works to reflect this development were *Sables* for orchestra composed in 1974, and *Mémoire/Erosion* for horn and nine instruments from 1976. In both these pieces the musical structure is defined by drifting between moments of pure consonance derived from the natural overtone series, and passages of extreme dissonance analogous to so-called 'white noise'. In *Sables* the transformations between these two states are effected very smoothly, in a continuous orchestral texture which evolves without interruption or punctuation for nearly twenty minutes. In *Mémoire/Erosion* the structure and texture are derived from an instrumental simulation of a device found in analogue electronic studios of the time called 're-injection loop', in which an instrumental sound is recorded and passed across multiple tape-heads while new sounds are fed in. The ensemble, imitating everything the horn plays, simulates the canonic and echoing effects of this process, as well as the inevitable deterioration and deformation of the sounds towards pure noise (which results from the tape being repeatedly copied). Murail developed these processes of transformation further in two other concertante works from the late 1970s, *Ethers* (1978) for flute and five instruments, and *Les courants de l'espaces* (1979) for ring-modulated ondes martenot and small orchestra.

In the later 1970s, Murail began using other techniques from electronics to derive his forms and harmonic structures. Principal among these were the related techniques of ring- and frequency-modulation, both of which engender complex timbres derived from summation and difference tones. This allows for a careful control of the degree of inharmonicity (i.e. the degree of deviation from the natural overtone series). The first large scale pieces written using these techniques were *Treize couleurs du soleil couchant* (1979) and *Gondwana* (1980). In the former, pairs of pitches forming a variety of intervals are used to generate the harmony

for each section; it is interesting to compare the two versions of the work, because the second uses actual electronic ring modulation to clarify and confirm the instrumental harmonies derived from this procedure. In *Gondwana*, Murail's most ambitious piece from this time, every aspect of the work, whether harmonic, textural or formal, is derived from frequency modulation processes to form a large scale symphonic canvas of almost symphonic breadth. There is particular emphasis on the bell-like timbres for which frequency modulation is renowned in computer music.

In 1980 Murail, along with other composers of L'itinéraire, attended the computer music courses at IRCAM, where he deepened his knowledge of computer programming and software. The outcome was *Désintégrations* (1982–3) for 15 instruments and computer-generated tape, in which Murail used computer analyses of instrumental spectra to generate both the harmonic syntax and the form. This work is the first in Murail's mature output to incorporate silences and breaks in continuity punctuating or disrupting the transformations. The orchestral works *Sillages* (1985) and *Time and Again* (1985) make further inroads into the realms of discontinuity and abbreviated processes in structures replete with 'flashbacks, premonitions, loops of time', as the composer has commented. *Time and Again* also confronts Murail's orchestrally simulated frequency modulation harmony with its computer model, as the work includes an important part for the DX7 synthesizer. As with *Désintégrations* the precision of Murail's spectral techniques results in an exact fusion of electronic and instrumental sound.

With *Allégories* (1989) Murail turned his attention away from spectra as such and towards working with what he calls 'complex objects'. In *Allégories* the object is the initial gesture of rise and fall, which is subjected to all manner of enlargements, expansions, contractions and paraphrases across a variety of spectra throughout the piece. In *L'esprit des dames* (1996) the spectra of instruments from folk and religious traditions (such as jew's harps or Tibetan trumpets) were analysed and provided the raw material for another mixed canvas blending electronic and instrumental sounds. Murail's most recent orchestral piece *Partage des eaux* (1997) derives all of its materials and forms from a sampled extract of the tide receding on a beach.

All of these works have a more elusive and ambiguous approach to form than Murail's earlier music, involving multiple layers of spectral processes rather than a single unidirectional one. In the early 1990s, in order to aid composing with these multi-dimensional objects and processes, Murail developed at IRCAM a sophisticated software package for composers entitled Patchwork, which he has used to compose much of his subsequent work. His remarkable ear for sonority and harmonic refinement, however, has remained his most noticeable stylistic trait regardless of the technology involved.

- - from <http://www.grovemusic.com>

Composer **Periklis Koukos** is nowadays considered as one of the leading figures in the Greek musical scene. He is the composer of four operas, two stage cantatas, orchestral and chamber music, works for choir a cappella, music for voice or solo instruments as well as music for the stage. Most of his works have been performed on many occasions all over the world.

Born in Athens in 1960, he studied at the Greek National Conservatory with Tony Georgiou (piano), and Dimitri Dragatakis (advanced theory), graduating with honors in harmony, counterpoint, orchestration and fugue.

He continued his music studies in Vienna where he attended the classes of Walter Panhofer (piano), and G.A. Papaioannou (composition), then moved to London for a postgraduate course in composition (with Prof. Paul Patterson) and conducting at the Royal Academy of Music, on a joint scholarship of the Alexandros Onassis Foundation and the R.A.M. On his graduation, he obtained the Royal Academy's highest award (Dip. R.A.M.) together with a first prize in composition.

He has received commissions from many Greek organizations and institutions, such as the Ministry of Culture, the Athens Concert Hall (Megaron), the Greek National Opera, The National Theatre, The Athens Festival, the Greek Radio, the DAAD (Goethe Institute), the Music Department of the Municipality of Salonica, the Iraklion Festival in Crete, the Greek Musical Circle.

His music has been performed in many prestigious concert halls in Europe and the USA, including Carnegie Hall, the Concertgebouw Amsterdam, Royal Festival Hall, Wigmore Hall. Koukos' works have also been performed at many festivals both in Greece and abroad such as the Athens Festival, the Epidaurus Festival, the London American Festival, the Demetria Festival in Thessaloniki, the Patras Festival, the International Music Days, the Midem International Festival in Cannes, the Naples International Festival of Contemporary Music in Italy, the Belgrade Festival, the Praxis Festival, the International Music Weeks at Orleans in France, the London Berio Festival, and the Copenhagen Cultural Capital of the World Festival (1996).

They have been interpreted by many leading Greek and foreign Orchestras such as the Moscow Philharmonic, Israel Philharmonic, the Athens and Salonica State Orchestras, The Greek Radio Symphony Orchestra, the Warsaw Philharmonic, the Sofia Radio Symphony orchestra, the Manson Ensemble, the Rheinland Symphony Orchestra, the Boston Alea III, the Athens Camerata, the Moscow Radio Symphony Orchestra, the Cordoba Symphony Orchestra, Oxford Philomusica, the Budapest Opera Orchestra.

Several of his works have been recorded by the Greek Radio and Television and by radio stations in many countries such as France, England, Switzerland, Australia, Bulgaria, Yugoslavia, Canada, Japan and Ireland.

In 1987, he represented Greece within the framework of cultural exchanges organized by the

Greek Composers' Association (Berlin, Dresden, Leipzig), and has taken part in various conferences and seminars, lecturing on music both in Greece and abroad (Music Studies Department of the Leipzig University or the Royal Academy of Music among others).

He is currently Artistic Director and a professor of advanced music theory and composition at the National Conservatory in Athens, as well as Head of Composition Studies at the Athens Conservatory.

He has been a member of the Board of Directors and Vice President of the Greek Composers' Association, President of the Manolis Kalomiris Society, and member of the Board of the House of Fine Arts and Letters.

He was elected Hermes Fellow of the Royal Academy of Music for the year 1989-1990. He has been Artistic Director of the Greek National Opera House (1997 – 1999) and Artistic Director of the Acropolis Millennium Events (2000). Since October 2000, Koukos has been President and Artistic Director of Hellenic Festival S.A. (Athens Festival – Epidaurus Festival). In 2003, he has received the price “Xenios Zeus” for his contribution to the international promotion of Greece.

His future plans include the composition of an opera based on Aeschylus' “The Persians” commissioned by the Greek National Opera House for 2004, the opera “Babylon” commissioned by the Athens Concert Hall for 2005 – 2006 and a major symphonic work commissioned by the Thessaloniki State Orchestra to commemorate its 45th anniversary. He will be artist in residence at the New York University for 2004 and many of his works are already scheduled for performance all over the world.

A long ignored eccentric and outsider of the new music world (who never wanted his photograph to appear in connection with his music), the Italian composer and poet **Giacinto Scelsi** (strictly speaking Count Giacinto Scelsi di Ayala Valva, 1905-88) gained considerable recognition in the mid-1980s, just as his creative powers began to slacken. Hence he is often called the Charles Ives of Italy. While it took music publishers nearly 50 years to take on and promulgate his works, three collections of his poetry were published in French in Paris in 1949, 1954 and 1962.

Scelsi was mainly a self-taught composer, but received some instruction from Giacinto Sallustio in Rome and Egon Koehler in Geneva who acquainted him with Scriabin's work. He also studied with Walter Klein, a music theorist and friend of the Schoenberg circle who introduced him in 1936 to the music and theory of the "Second Viennese School." Shortly thereafter Scelsi, made extended visits to Asia and became interested in Eastern philosophy, theosophy, yoga, and Buddhism, all of which affected his compositional approach as did his musical studies in Geneva and Vienna. Eventually settling in Rome, Scelsi once remarked: "Rome is the boundary between East and West. South of Rome, the East starts, north of Rome, the West starts. The borderline runs exactly through the Roman Forum. There is my house: This explains my life and my music." Thus it is not surprising that Scelsi's artistic ideas and compositional procedures, thwarted Western concepts of composition, improvisation, interpretation, and performance. He did not consider himself a composer, but rather a medium or vessel who transcendently received musical messages while meditating and improvising at the piano or on the guitar and percussion instruments. Such "intuitive" or "real time" compositions were taped and transcribed and edited by others since the 1940s. (After Scelsi's death, some of his assistants, whom Scelsi had merely viewed as interpreters of his sonic messages, publicly and provocatively claimed to be his ghostwriters.) The resulting scores, however, did not allow for flexibility or improvisation. Like Scelsi and his assistants, the performer assumes the role of a medium, who merely conveys the sounds to the audience. For Scelsi sound was cosmic energy and three-dimensional: "The sound is round like a sphere, yet when one hears it, it seems to have only two dimensions: register and duration-of the third [dimension] we know that it exists, but it escapes us in some way. The high and low overtones sometimes give the impression of a more comprehensive, manifold sound beyond duration and register, but it is difficult to comprehend its complexity." Searching for the "third dimension" or "depth" of sound, Scelsi attempted to expand the tonal realm and focused more and more on one or two single pitches. These were treated like focal points and were reiterated or embroidered while subjected to very subtle modifications in intensity, timbre, dynamics and pitch. This approach, however, led Scelsi to embrace microtonality and write music primarily for winds, strings and voice from the mid-1950s on. Such works as *Tre pezzi* (1956) for trombone, *Quattro pezzi su una nota sola* (1959) for chamber orchestra or his last three String Quartets (1963-85) are based on single notes and their iridescent microtonal nuances. Herewith Scelsi incidentally anticipated compositional techniques developed further by La Monte Young and Phill Niblock.

How do Scelsi's works for solo piano and piano chamber works fit into his oeuvre? Most of his numerous piano compositions, among them forty Preludes, eleven Suites, four Sonatas, *Quattro illustrazioni*, *Cinque incantesimi*, and *Action Music*, were written in two batches,

from 1930 to 1943 and from 1952 to 1956 (if one wants to trust the dates of composition given by Scelsi, who intended to fool musicologists). In 1974 Scelsi employed the piano for the last time when he created *Aitsi* for amplified piano and *To the Master* (two improvisations in collaboration with Victoria Parr) for cello and piano. Assuming a special position within Scelsi's compositional output, his works for piano shed not only light on his outstanding pianistic talent and his abilities as an improviser, but they indicate major changes in his compositional development. Twelve-tone procedures in his early piano works reveal the influence of Schoenberg, Berg and Webern. His *Quattro Poemi* (1936-39), for instance, of which the last piece is dedicated to Alban Berg, feature quotations from Berg's *Piano Sonata, op. 1*, fourth chords and suggestions to dodecaphony. In following works such as the *Second Sonata* (on mode 92) and the *Sixth Suite*, Scelsi concentrated more and more on the exploration of pitch centers and clusters as focal points and on the autonomy of single tones or sounds. When after more than a decade-long psychic crisis, Scelsi resumed composing for the piano, he fell back upon techniques he had used in his early works, namely motivic organization contrasted by somewhat amorphous pitch or sound centers. Yet, more and more of these pieces focus on the repetition of single pitches. They also reveal meditative aspects which are emphasized by such Sanskrit-derived subtitles as *Bot-ba* - An evocation of Tibet with its monasteries in the high mountains: Tibetan rituals, prayers and dances, (Suite No. 8, 1952), *Tai* (Suite No. 9), or *Ka* (Suite No. 10). In his search of the "depth" of sound and its microtonal qualities, the piano with its half-tone step limitation could no longer correspond to his artistic ideas; and as a consequence he stopped composing for this instrument in 1956. However, Scelsi did not discard the piano, which had served as one of his imperative composing aids since the mid-forties. Instead, he employed the "ondiolina," an electric keyboard instrument which made possible quarter-tone differentiation. *Aitsi*, Scelsi's last work for amplified piano solo of 1974, in which the sustained pitches are distorted, incidentally originated due to a malfunction of his tape recorder. It was ultimately arranged for string quartet in 1985.

--Sabine Feisst (from the notes to mode 92)

Fredrick Kaufman is the composer of over one hundred published compositions that have been performed worldwide by orchestras such as the Warsaw Philharmonic, the Moscow Chamber Orchestra, the Moscow Symphony Orchestra, the Czech Radio Orchestra, the St. Petersburg Philharmonic, the Lithuanian Philharmonic and Chamber Orchestra, the Israel Philharmonic, the Jerusalem Symphony, the Instrumental Ensemble of Grenoble, the London Sinfonietta, Orchestra Novi Musici (Naples Italy), the Dominican Republic National Orchestra, the National Orchestra of Brazil, the St. Paul Chamber Orchestra, the Los Angeles Philharmonic, the New World Symphony and the Pittsburgh Symphony orchestras. His ballets have been danced by companies such as the Royal Swedish Ballet, the Royal Winnipeg Ballet, the Batsheva Dance Company, the Bat-Dor Dance Company and the Pennsylvania Dance Theater.

Kaufman is a former Fulbright Scholar, and author of *The African Roots of Jazz*, a groundbreaking study that drew heavily on his early musical life as a jazz trumpet player with the Woody Herman Band. He is the recipient of the Darius Milhaud Award in Composition from the Aspen Music Festival, and honors and fellowships from the National Endowment for the Arts, the Rockefeller, Guggenheim and Ford Foundations, the California, Montana and Pennsylvania Arts Councils as well as the Norwegian Government.

In 1997, the *Miami Herald* voted Maestro Fredrick Kaufman one of the 10 most influential people in the arts in the city of Miami. Kaufman continues to circle the globe with recent performances in Taiwan, Hong Kong, Spain, Poland, France, Brazil, and Puerto Rico.

Kaufman's latest multi-cultural works have received overwhelming praise in the press. His *Kaminarimon* (for Taiko drums and Flamenco dance) has been called "remarkable" and "stunning" and was voted as "the number one classical highlight of 2002" and "the most imaginative new work of the year" by, music critic, James Roos of *The Miami Herald*.

Fredrick Kaufman is currently Director of the School of Music at Florida International University. Beginning the Fall of 2004 he will become Composer-in-Residence for the School of Music at Florida International University.

While at work on his opera *Masada*, during the Summer of 1987, Kaufman received a call from a conductor friend, Maestro Fred Storfer, to compose a piece for clarinet and orchestra which would be performed by Charles Neidich at New York's Lincoln Center within six weeks. In the composer's own words, "The only stipulations he made were that the work should be easily accessible to the audience and it would show off Neidich's wonderful tone quality rather than his phenomenal technique. Since I had always wanted to write a clarinet quintet, I accepted the commission with the intention of writing a work that could be performed by clarinet solo with string quartet or string orchestra." After the premiere of the version for clarinet and string orchestra, Bernard Holland of the New York Times predicted that the piece was "destined to enter the ranks of the standard classical repertoire."

Although the *Quintet* was composed during Kaufman's most recent (eclectic) period, it nevertheless reflects Kaufman's renewed interest in the neoclassicism of his earliest works. Following the stipulation that the piece should focus on tone quality rather than technical virtuosity, Kaufman explores the full range of the clarinet utilized, the music emphasizes the instrument's darker low register. The first movement, *Allegro ma non troppo*, is in a modified sonata form and features a chromatic, twelve-tone theme, played in the clarinet's low register. As the movement progresses, the theme gradually works its way to the clarinet's upper register, while the strings explore the motives which make up the theme.

The second movement, *Andante mesto*, consists of a three-part formal design in which the material that comprises the initial section, with its sparse textures and slow tempo, returns in a varied guise as the third section of the movement. The contrasting middle section, marked *piu animato*, is distinguished by a pizzicato cello line above which the viola and violins play a series of frenetic rhythms in support of the solo's clarinet's melodic line.

The playful third movement, *Allegro ma non troppo*, begins with a short introduction that establishes almost all of the thematic materials for the movement. The principal portion of the movement displays the rollicking spirit of a scherzo and the formal structure of a rondo, culminating in an exuberant finale.

Diane Heffner is an active freelance clarinetist and teacher on both modern and historical instruments. On modern clarinet, she plays regularly with Dinosaur Annex Music Ensemble, Alea III, Emanuel Music, Prism Opera, Opera Aperta, and has appeared with Boston Musica Viva, the Vermont Symphony, and various other freelance ensembles. As a period clarinetist, Ms. Heffner performs regularly with Boston Baroque, Handel & Haydn Society, Philharmonia Baroque Orchestra (San Francisco), the classical wind quartet, "Killing Frost," The American Classical Orchestra (Connecticut), and has appeared with Musicians of the Old Post Road, Chicago Opera Theatre, the Classical Arts Orchestra (Chicago), the Dayton Bach Society, Portland Baroque Orchestra (Oregon), the Connecticut Early Music Festival, the Boston Early Music Festival, and the American Bach Soloists (California). She has recorded with many of these ensembles on the Telarc, Erato, Harmonia Mundi, Cedille, CRI, Arabesque, GM, Koch, and Troy record labels. Ms. Heffner is on the applied faculty at Tufts University and the All-Newton Music School, where she enjoys jamming to the blues with her sax students as much as shaping phrases of Mozart with her clarinet students.

Ms. Heffner received both BM and MM degrees with honors from the New England Conservatory where she studied clarinet with Joseph Allard and chamber music with Rudolph Kolisch and Leonard Shure.

Tonight's Soloists

Joan Ellersick, viola, appears with the Boston Modern Orchestra Project, Cantata Singers, Emmanuel Music, Auros, Alea III, Boston Symphony and Boston Pops Esplanade Orchestra.

Ms. Ellersick teaches at St. Mark's School in Southboro, MA, the Community Music Center of Boston, and coaches the viola sections of the Greater Boston Youth Symphony Orchestras. She was assistant principal viola of the Grand Rapids Symphony for 14 years before returning to her native Boston. She studied at Indiana University with Georges Janzer and at Boston University with Bernard Kadinoff.

Angelica Cathariou, mezzo soprano, born in 1970 in Athens, Greece, began her musical studies at the age of five. A graduate of the "Athenaeum – Maria Callas" Conservatory, she received her piano soloist diploma and singing diploma with excellence unanimously and won the first prize in 1993 while still studying Law at the University of Athens. She has attended singing courses and opera masterclasses under the guidance of: L.Alva, C.Ego, K.Paskalis, A.Miltcheva, V.Rosza, N.Zaccaria as well as masterclasses on lied performing during the Internationales Jugend Festspieltreffen in Bayreuth, Germany. With a fellowship from the A.Onassis Foundation in 1996 Ms Cathariou pursued further studies in Italy with Arrigo Pola and Renata Scotto (Renata Scotto Opera Academy, Savona). Since her debut as *Mrs Quickly* in Verdi's *Falstaff* with Rolando Panerai in the title role at "Teatro Ponchielli" in Cremona she has sang: *Suzuki (Madama Butterfly)*, *Maddalena (Rigoletto)*, *Meg (Falstaff)*, *Bessie (Mahagonny Songspiel)*, *La Dame en Gris* in Weill's *Happy End*, *Euridice* and *Tragedia* in J.Peri's "Euridice", *Hélène (Une éducation manquée)* by Chabrier), *La mère* in Martinu's *Les larmes du couteau*, *Mrs Peachum (The Beggar's Opera)*, *Camillo* in Donizetti's *Olivo e Pasquale*, *Dame Marthe* in a production of *Faust* signed by Gilbert Deflo as well as Beethoven's *Symphony N.9* (Manhattan Philharmonic Orchestra, New York), Mozart's *Requiem*, Boccherini's *Stabat Mater*, Schubert's *Messe Es – dur* (2nd Festival of Sacred Music, Genova), *El Cancionero de Pedrell* by R.Gerhard, Respighi's *Il Tramonto* (Strasbourg), De Falla's *El Amor Brujo* (in Andalucia, Morocco and France). In 1998 she was awarded the "Premio Leoncavallo 1998" Prize in Locarno, Switzerland.

Angelica Cathariou has performed under the musical direction of: Cl.Abbado, Th.Antoniou, D.Agiman, St.Bedford, R.Hayrabedian, Jan Latham Koenig, M.Logiades, A.Myrat, J.Pillement, A.Scarano, T.Severini, R.Tolomelli, A.Zedda, at New York's Carnegie Hall, Budapest Spring Festival, Concertgebouw, Freiburg's Konzerthaus, Opéra National du Rhin (Strasbourg), Megaron Athens Concert Hall, Teatro Sociale di Como, Teatro Comunale di Ferrara, Teatro Grande (Brescia), Fondation Royaumont, Ancient Theatre of Herodes Atticus, Megaron Thessaloniki Concert Hall, Sainte Chapelle (Paris), Ancient Stadium of Delphi, International Music Festival of Tanger, International Music Festival of Marseille e.c.c.

Angelica Cathariou also performs extensively as soloist in numerous concerts of contemporary music. Her appearances include: Berio's *Folk Songs* and Malipiero's *De Profundis* (Philharmonic Orchestra of Strasbourg), G.Crumb's *Ancient Voices of Children* in the presence of the composer, Schoenberg's *Pierrot Lunaire*, Sir P. M. Davies *Miss Donithorne's Maggot*, T.S.Eliott *Songs* and *Sinfonia N.I* by Jani Christou (cond.: Theodore Antoniou), Cage's *Aria* and *The Wonderful Widow of Eighteen Springs*, G.Koumendaki's "*Missa Harmoniae Verbi*, M.Moiside's ballet *At Sea* and other works by greek composers Th.Antoniou, D.Constantinides, L.Hadjileontiadis, P.Koukos, A.Kounadis, G.Voutsinas, G.Zervos as well as the world premieres of two operas: N.Mamangaki's *Opera of Shadows* (Megaron Athens Concert Hall, 1998) and Mikis Theodoraki's *Lysistrata* (composed for the Olympic Games 2004).

Ms Cathariou has recorded recently the music of French composer Alexandre Desplat for the film *11'09'01 New York September 11* (directed by Ken Loach, Claude Lelouch, Mira Nair, Sean Penn.../Galatée Films, 2002). She has also recorded M.de Falla's "*El Amor Brujo*" with the "Orchestre des Jeunes de la Méditerranée" for Actes Sud / Naïve.

Other recordings: N. Mamangakis "New arrangements and performances inspired by the film *Die Zweite Heimat*" (Milan Records), F.Schubert "*Messe Es-Dur*" (L'Ippocampo), G.Tsouyopoulos "*Serenata su versi Italiani di Medioevo e di U.Foscolo*" (Athens Music Society).

Flutist **Kathleen Boyd** performs actively in Boston and throughout New England. She plays principal flute with the Boston Philharmonic and the Nashua Symphony, and has made several live concert recordings with the Boston Philharmonic. She has enjoyed a long, working friendship with Theodore Antoniou and Alea III since she was a fellowship student at Tanglewood. This past summer, she was privileged to travel to Greece with Alea, and perform in the ancient ampitheater of Epidauros, as part of their classic Greek drama festival.

Ms. Boyd has performed with the Boston Symphony, Boston Pops and Esplanade Pops Orchestras, Pro Arte Chamber Orchestra, Rhode Island, Portland, and New Hampshire Symphonies, Cantata Singers, Boston Modern Orchestra Project, Monadnock Music, and others. She has participated in the festivals at Tanglewood, Bach Aria, Grand Teton, Sandpoint, and the Opera Festival di Roma. Previously, she played principal flute in the Orquesta Filarmonica de Caracas, Venezuela. Eager for travel and adventure, she has performed in concert tours in Spain, England, Rome, and in St. Petersburg, Russia with Alea. She has participated in several premieres and recordings of new works, including those of Antoniou, Harbison, Carter, and others.

Ms. Boyd received her BM and MM from the New England Conservatory of Music, and pursued doctoral studies at Boston University. Her principal teachers were Doriot Anthony Dwyer, James Pappoutsakis, and Lois Schaefer. Presently she teaches at New England Conservatory Preparatory Division, Concord Academy, and the Cambridge School of Weston.

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