
*Twenty - Sixth Season
2003 - 2004*

ALEA III

Theodore Antoniou,
Music Director

Contemporary Music Ensemble
in residence at
Boston University

Alea III Celebrates Musical Youth

**TSAI Performance Center
April 25, 2004, 7:00 pm**

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People often think of classical music as a very serious, grown up sort of ritual: cathedral-like concert halls, solemn performers in formal dress, and elegant audiences respectfully yawning behind their hands. But all this is beside the point. The arts are nothing more than means of communicating sensations, emotions and experiences to other people through a medium – sound in the case of music. And, as with all communication, what we prize most in a musical performance is honesty, directness, enthusiasm and freshness of perspective.

For this reason, children are perhaps of all human beings, the most receptive to art. Their imagination, their boundless energy and openness, their innocence and total lack of pretense give them a naturalness that a more accomplished adult performer must work hard to recapture. Just as the things kids say can sometimes startle us and make reexamine our own assumptions, so their performances can make us see the world in a new way.

These young players have come together to perform in their desire to take their skills to the next level of artistry and professionalism. With the unique support of their families, we have had the opportunity to participate in concerts that helped them to understand better their emotions and express them through music. Last year, we traveled to Greece, where they performed concertos for piano and orchestra with the famous orchestra “MASSY” of Paris.

This year, ALEA III has given us the opportunity to stretch ourselves even further in response to the challenges of this program; from the breathtaking and atmospheric landscapes of Darlas’s Piano Concerto, to the rhythmic complexity and intense contrasting movements of Antoniou’s *Four Dances*. In addition, Saint-Saens’s masterpiece exposed us to the challenges of coordinating not only two pianos and orchestra, but also 4 or 6 performers and orchestra in some cases. The costumes and stage movement made the preparation of this piece a joyful experience allowing the performers to free themselves even more and identify with this great music.

We create art not only to communicate what we have experienced, but also, like children at play, to imagine what we have not yet experienced. We are far from perfection and it’s clear that our everyday struggle for perfection will bring us just a little closer. Through this process though, it is curiosity, imagination and unpredictability that will allow our knowledge to grow and mature, will permit us to better understand ourselves and our world. After all, art is a journey, not a destination.

- - Konstantinos Papadakis

To make a donation:

- a. Please meet one of our associates in the lobby of the hall
- b. Complete and mail the form at the end of the program
- c. Purchase one or more of our T-shirts located in the lobby of the hall.

We would like to thank

Mrs. Catherine Economou - Demeter
Vice Consul of Greece

Peggy Hwan

and

Panos Liaropoulos

for their generous assistance and support of tonight's event.

ALEA III

Theodore Antoniou, Music Director

Alea III Celebrates Musical Youth

Sunday, April 25, 2004, 7:00 p.m.

PROGRAM

Concerto in F major, Hob.XVIII:7

Joseph Haydn

III. Presto

Abraham Ho, *piano*
Jin Kim, *conductor*

Concerto No 21 in C major KV476

Wolfgang Amadeus Mozart

II. Andante

Winnie Chow, *piano*
Jin Kim, *conductor*

The Carnival of the Animals

Camille Saint-Saens

Introduction and Royal March of the Lion
Hens and Roosters
Wild Asses
Tortoises
The Elephant
Kangaroos
Aquarium
Persons with long ears
The Cuckoo in the Depths of the Woods
Aviary
Pianists
Fossils
The Swan
Finale

Performers (*in the order that they appear*)

Edwin To, Antonia Yang, Erik Kong, Abraham Ho, Peggy Hwan (guest),
Bonnie Tung, Brian Tam, Nathan Kong, Andrew Yeung, William Tam,
Winnie Chow & Thomas Wong, *pianos*

James Yannatos, *conductor*

A Bostonian Hexameron: Concerto No 4 (premiere)

Apostolos Darlas

Andante - Allegro - Andante - Allegretto - Allegro

Andrew Yeung, *piano*
Theodore Antoniou, *conductor*

Four Rhythmic Dances (premiere)

Theodore Antoniou

I. Con brio
II. Presto
III. Slow
IV. Il piu presto possibile

Nathan Kong, *piano*
Theodore Antoniou, *conductor*

Concerto for the left hand

Maurice Ravel

Lento
Allegro

Konstantinos Papadakis, *piano*
Gunther Schuller, *conductor*

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

The orchestra

Violins I

Krista Buckland Reisner (concertmaster)
Maria Geissler, Tera Gorsett, Rose Drucker
Malorie Blake, Melissa Stephens, Caitlin Crabtree

Violins II

Anna Washburn (principal for Mozart, Haydn, Antoniou, Darlas)
Alexandra Shepherd (principal for Ravel, Saens)
Linda Hill, Na Sun, Andrea Levine

Violas

Heidi Broschinsky (Principal)
Daniel Oguri, Laura Kuechenmeister, Clark Spencer

Cellos

Charlsie Hanson (principal)
Isabel Fairbanks, Philip Boulanger

Basses

Ramsey Harvard (principal), Logan Coale

Flutes

Dawn Weithe, Anastassia Zachariadou

Oboes

Laura Motley (doubles on English Horn), Emily Yu

Clarinets

Juliet Lai, Christy Hatch (doubles on Bass Clarinet)

Bassoons

Aaron Harman (doubles on contra bassoon), Casey Hunt

Horns

Jon Klein, David Rufino

Trumpets

Geoffrey Shamu, Kevin Maloney

Trombones

Bradley Kerns, George Bent

Percussion

Michael Singer, Aya Kaminaguchi

Harp

Yu-Hsin Huang

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 about 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 2004 the University of Vienna and the Alfred Toepfer Foundation of Hamburg, Germany, awarded him the prestigious 2004 Herder Prize, in recognition of his contribution to mutual cultural understanding and peace among the countries of southeastern Europe.

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

FRANZ JOSEPH HAYDN was born in the town of Rohrau on the Austrian-Hungarian border in 1732, the son of a wagon maker. He was raised essentially as a peasant (a heritage reflected in the later character of his minuets particularly), but with the hope that he might become a clergyman. His studies at nearby Hainburg included lessons on wind and string instruments and his musical gifts were quickly evident. In an autobiographical sketch, Haydn remembered his childhood as "more floggings than food" and without proper teaching. But he listened to everything around him and "thus little by little my knowledge and ability were developed." Haydn was not a prodigy like Mozart, Schubert or Mendelssohn, but he had an even, balanced, and highly industrious temperament that served him well and fit comfortably with the era in which he was born.

Haydn was confidently aware of his increasing stature in the greater world. Indeed, he was in no way threatened but rather deeply impressed by his only true competition, Mozart, who he considered "the greatest composer the world possesses now." They met in 1781 when Mozart was twenty-five, and the respect and influence was mutual with Mozart dedicating his important set of string quartets (nos.14-19) to Haydn.

Haydn was unburdened by the nineteenth century idea of the artist and his historic legacy. He is one of the least neurotic of the great composers. Haydn treated composing more as an exalted craft in which he delighted in endlessly experimenting. A close look at his music reveals many daring gambits of harmony and form. His endless humor and wit are palpable as is the warmth of his humanity. As Haydn once wrote, "Since God has given me a cheerful heart, He will forgive me for serving him cheerfully." He died in Vienna on May 1809 at the age of 77.

The concertos of Haydn have survived only in part and it was a form that he seems, perhaps for practical reasons, to have favored less. The authenticity of the *Concerto in F major, Hob. XVIII:7*, apparently for organ or harpsichord, has been doubted. The work was written by 1766 and was attributed in a manuscript copy to Wagenseil, its outer movements versions of a Divertimento or Partita attributed to Haydn and apparently composed about 1760. Whatever the circumstances of its composition, the concerto is a delightful work, with all the spirit and clarity of its period.

WOLFGANG AMADEUS MOZART was born to Leopold Mozart and his wife Anna Maria Pertl in Salzburg, Austria on January 27, 1756. Leopold Mozart was a successful composer and violinist and served as assistant concertmaster at the Salzburg court. Mozart and his older sister Maria Anna "Nannerl" were the couple's only surviving children, and their musical education began at a very young age. By the time Mozart was five years old he began composing minuets. In 1769, father and son traveled to Italy and toured for more than a year in Rome, Milan, Florence, Naples, and Bologna. While in Italy, Mozart completed another opera, *Mitridate, re di Ponto*, received a papal audience, passed admission tests to the Accademia Filarmonica, and performed many concerts. Mozart then returned to Salzburg, but traveled to Italy for two shorter journeys in October 1771 and October 1772 through March 1773. During this time he completed two more operas, *Ascanio in Alba* (1771) and *Lucio Silla* (1772), eight symphonies, four divertimentos, and several other works.

In 1782 Mozart embarked on the composition of piano concertos, so that he could appear both as composer and soloist. He wrote 15 before the end of 1786, with early 1784 as the peak of activity. They represent one of his greatest achievements, with their formal mastery, their subtle relationships between piano and orchestra (the wind instruments especially) and their combination of brilliance, lyricism and symphonic growth. In 1786 he wrote the first of his three comic operas with Lorenzo da Ponte as librettist, *Le nozze di Figaro*: here and in *Don Giovanni* (given in Prague, 1787) Mozart treats the interplay of social and sexual tensions with keen insight into human character that - as again in the more artificial sexual comedy of *Così fan tutte* (1790) - transcends the comic framework, just as *Die Zauberflöte* (1791) transcends, with its elements of ritual and allegory about human harmony and enlightenment, the world of the Viennese popular theatre from which it springs.

In November, Mozart fell ill, and on December 5, 1791, he died. His death was thought to be a result of "rheumatic inflammatory fever" or kidney failure. It was rumored Mozart was poisoned by a fellow composer named Salieri, but no evidence was ever produced to prove it. Mozart was buried in an unmarked grave, as was customary for those of his social standing, in Vienna.

The *Concerto for piano No 21 KV.465 in C major* was written in 1785, while Mozart was at the height of his popularity in Vienna. The Andante, which achieved popular fame as the music for the 1967 Swedish film "Elvira Madigan", is one of Mozart's most sensually beautiful creations. The muted strings, the pulsating triple rhythms of the accompaniment that gently oppose the meter of the melody, the exquisite scoring, and the rich harmonic palette fill this music with a dreamlike quality that presages the tender romanticism of Schumann and Schubert.

CAMILLE SAINT-SAËNS was born in Paris, 1836. He was the son of a civil servant. His father died when he was young. Little else is known of his parents, but it can be assumed that he was very fond of his mother, as when she died in 1888, he contemplated suicide. Many great composers started out as extremely intelligent children, but Camille Saint-Saëns' level of genius was absolutely exceptional; by the age of 3 and a half he was already able to read and write. At the age of three he took his first piano lessons. He started to compose before he was six and gave performances at the age of five. He was a frail child, suffering from tuberculosis, but was, however, blessed with tireless energy, brilliant memory and perfect pitch.

By the time he was ten years old, he was sufficiently accomplished at the piano to tour Paris, performing recitals of Bach, Beethoven and Mozart. Then at thirteen, he went on to become an organ student at Paris Conservatoire, at which he excelled as well. His sight-reading was amazing, and Liszt even said that he was the greatest organist in the world.

By 1852 he had already written *Ode a Sainte Cecile* and his first symphony, establishing his name as a young composer. He went on to compose in excess of 300 works, including 13 operas, and was one of the first composers to write music especially for cinema. He replaced Rameau, in most people's minds, as the great French composer, as well as other great romantics, such as Liszt, Berlioz, and Schumann.

In his own words, he lived in music like a fish in water, and composed as an apple tree produces apples. Some refer to Saint-Saens as the only great composer who was not a genius, as his music does not 'dig deep', but he is quoted as saying 'the artist who does not feel completely satisfied with elegant lines, by harmonious colors and by a beautiful succession of chords does not understand the art of music.' I think this sums up the art of his music.

Saint-Saens' interest outside music included history, in particular ancient Roman art and architecture. He learned Latin under a private tutor, and regretted not learning Greek. He was also interested in astronomy, and was even known to once break off an important rehearsal to watch an eclipse of the sun. He composed such a fine body of orchestral and instrumental music that he contributed in no small measure to the shifting of attention from the opera house to the concert hall. He also helped pave the way for many more great composers, such as Debussy, Faurè and Ravel.

The Carnival of the Animals was written in 1886 and showed that Saint-Saens did in fact have a sense of humor, as it was intended as a private musical joke on his students. Still, his ideas were inspired, and it is now extremely popular with children and adults alike. This "Grand Zoological Fantasy" was never performed publicly during his lifetime as he thought it might detract from his "serious" reputation. Only after Saint-Saens death was the ban lifted, and the general public heard *The Carnival* for the first time on 25 February 1922. In it he displays a genuine love of animals. Affectionate portraits of Lions, Roosters & Hens, Kangaroos, Fish and Birds are drawn with a variety of ingenious musical devices – the

Elephant is represented by the Double Bass playing Berlioz's aerial *Dance of the Sylphs* at a funereal pace, and Tortoises by the can-can from Offenbach's *Orpheus in the Underworld* ground out a painfully slow tempo. Even Fossils are not overlooked, coming into their own with a sprightly pot-pourri of motifs from Saint-Saens' own *Dance Macabre* (the xylophone's clacking bones), Rossini's opera and nursery tunes.

We should not forget, either, the malice of "Pianists", in which is depicted a type of animal that can give much pain to the hearer. At the same time there are moments of haunting beauty, as in the fluent melodic line of "The Swan", the reflective tranquility of "The Cuckoo in the Depth of the Woods", and the quicksilver brightness of "Aquarium" and "Aviary". It is ironic that his suite, dashed off in a few days while on holiday, should have done more for the composer's popularity than any of his serious works. Written with all his dexterity and innate craftsmanship, it is a very rare example of humor created by musical means alone.

APOSTOLOS DARLAS was born in Athens in 1972. After completing his studies at the Greek National Conservatory receiving the piano, harmony, counterpoint, and fugue diplomas, he received the composition diploma studying with Theodore Antoniou. He has participated in the Oxford Philomusica piano master class with Yabloskaya, Tureck, Ortiz, and Troup as well. Works of his have been performed in Hellas, Germany and the USA, and he has also been awarded for his works, *Epallilon* and *Morfomata*. He has also graduated from the Athens Technical University (Electrology Department) and he is currently teaching piano and harmony at a music school.

This is the ***Fourth Piano Concerto*** of six concertos commissioned by Konstantinos Papadakis especially for his young piano students. It was composed in January 2004. The work has six movements Andante, Allegro, Andante, Allegretto, Andante and Allegro, connected and related similarly to the thematic material of the work. The movements are played without interruption and are characterized by a dramatic, lyric and meditative atmosphere unifying the shape of the work.

THEODORE ANTONIOU writes about tonight's work:

"In 2000 I wrote *Seven Rhythmic Dances* for solo Piano. The pieces were written and dedicated to Betty and Kostis Gaitanos, pianists and distinguished piano teachers in Greece, to be played by their younger students. The *Seven Dances* are rather simple, but with an emphasis on the rhythmical aspects of piano playing, without extended or complicated techniques, since they were meant to be played by very young students.

Konstantinos Papadakis (a student of Kostis Gaitanos), selected four of the dances, further simplified them, and asked me to orchestrate them for tonight's program. I liked the idea, along with ALEA III, and the occasion of the 2004 Athens Olympics, to celebrate the Musical Youth. I feel also happy being able, even with this short piece, to add a work to the repertoire of young piano students. For practical reasons, in the orchestration I used only strings and percussion."

MAURICE RAVEL was born in Ciboure on 1875 and died in Paris on 1937. His father's background was Swiss and his mother's Basque, but he was brought up in Paris, where he studied at the Conservatoire, 1889-95, returning in 1897 for further study with Fauré and Gédalge. In 1893 he met Chabrier and Satie, both of whom were influential. A decade later he was an established composer, at least of songs and piano pieces, working with luminous precision in a style that could imitate Lisztian bravura (*Jeux d'eau*) or Renaissance calm (*Pavane pour une infante défunte*); there was also the String Quartet, somewhat in the modal style of Debussy's but more ornately instrumented. However, he five times failed to win the Prix de Rome (1900-05) and left the Conservatoire to continue his life as a freelance musician.

During the next decade, that of his 30s, he was at his most productive. There was a rivalry with Debussy and some dispute about priority in musical discoveries, but Ravel's taste for sharply defined ideas and closed formal units was entirely his own, as was the grand virtuosity of much of his piano music from this period, notably the cycles *Miroirs* and *Gaspard de la nuit*. Many works also show his fascination with things temporally or geographically distant, with moods sufficiently alien to be objectively drawn: these might be historical musical styles, as in the post-Schubertian *Valses nobles et sentimentales*, or the imagination of childhood, as in *Ma mère l'oye*. Or the composer's inspection might be turned on the East (*Shéhérazade*) or, as happened repeatedly, on Spain (*Rapsodie Espagnole*, the comic opera *L'heure Espagnole*). Or there might be a double focus, as in the vision of ancient Greece through the modification of 18th century French classicism in the languorous ballet *Daphnis et Chloé*, written for Diaghilev. His last major effort was a pair of piano concertos, one exuberant and cosmopolitan (in G Major), the other (for left hand only) more darkly and sturdily single-minded. He died after a long illness.

The ***Concerto for the left hand*** was completed at 1931 for the pianist Paul Wittgenstein (the brother of the celebrated philosopher), who had lost his right arm during the First World War, and it is tempting to attribute the dark side of the work to the composer's feelings about the war. Ravel wrote, "In a work of this kind it is essential to give the impression of a texture no thinner than that of a part written for both hands. For the same reason I resorted to a style that is much nearer to that of the more solemn kind of traditional concerto."

Unfortunately, Wittgenstein felt that as he had commissioned the concerto, he could make changes to the piano part at will, meeting Ravel's expostulations the claim that "Performers must not be slaves". To which Ravel replied simply, "Performers are slaves". And again, when later Wittgenstein told him that "I am an old hand at the piano", Ravel insisted "And I am an old hand in orchestration." On the same grounds Ravel banned an arrangement Cortot made of the solo part for two hands. The concerto survived unaltered.

In his descriptions of the concerto, Ravel characterized the first section as a "slow exordium", while later he identified contrasts between the "forceful idea" of a first theme and an expressive idea for the piano. In the second movement he identified an "obstinate" chant and described the piece as ending with "a brutal peroration".

The “message” of the concerto is not so clear. The difficulties of this piece are nerve-racking for both performer and audience; this tension is of course intentional. Some have heard in it the tramp of Nazi jackboots. Less contentiously, one may attach it to the long line of works, from the early song *Un sommeil noir* through *Le Gibet (Gaspard de la nuit)*, *La Valse* and *Bolero* that touch on obsession and death. Even the brief jazz twists are wry and frightening rather than playful and fun, as they were in the G-major Concerto. And hints of an even darker world are to be found in allusions to the *Dies irae* chant and perhaps Liszt's somber *Totentanz*.

*Thank you very much for
the wonderful music !*

George Alepidis
Dunkin Donuts

145 Dartmouth Street
Boston

Meet the conductors

Jim Kim is in his seventh season as music director of the Hingham Symphony Orchestra. During his tenure, the HSO has become one of the premier professional orchestras in the Boston area. The music critics including *The Boston Globe* have consistently praised the orchestra's performances at Jordan Hall and Sanders Theatre as “spectacular, dramatic, expressive, confident and unified”.

Kim is the recipient of the 2003 Robert Shaw Conducting Fellowship, a prestigious career development award underwritten by the National Endowment for the Arts and Warner Brothers Publications, presented annually to one outstanding conductor in North America. Kim has appeared with the National Symphony (DC), National Arts Center (Ottawa), Chicago Civic Orchestras. He has also conducted the Eastman Philharmonia, and orchestras at Boston University and Boston Conservatory. In 2000, he made his European conducting debut with the Plzen Radio Philharmonic at the Sibelius Symposium in Czech Republic. In March, 2004 he made a successful Asian conducting debut with Bucheon Philharmonic, one of the leading professional orchestras in Korea.

Kim is a former music director of the Empire State Youth Orchestras in Albany, New York. During his tenure, he garnered rave reviews from critics for raising the performance standards of the orchestra already considered by many as one of top youth orchestras in the country. Kim has also served as a visiting conductor of the Boston University Chamber Orchestra and taught conducting at Boston University.

Born in Seoul, South Korea, Kim immigrated to the United States at age eleven. He attended the Eastman School of Music where he studied piano with Rebecca Penneys and conducting with David Effron. Kim is also one of only two orchestral conducting students ever admitted into the artist diploma program at Boston University studying with David Hoose. His other conducting teachers include Jorma Panula, Leonard Slatkin and Pinchas Zukerman.

James Yannatos was born and educated in New York City, attending the High School of Music and Art and the Manhattan School of Music. Subsequent studies with Nadia Boulanger, Luigi Dallapiccola, Darius Milhaud, Paul Hindemith and Philip Bezanson in composition, William Steinberg and Leonard Bernstein in conducting, and Hugo Kortschak and Ivan Galamian on violin took Yannatos to Yale University (B.M., M.M.), the University of Iowa (Ph.D.), Aspen, Tanglewood, and Paris. As a young violinist, he performed in various groups with Hindemith and Boulanger, and in the Casals Festival.

In 1964, he was appointed music director of the Harvard-Radcliffe Orchestra, and has led that group on tours to Europe, Russia, Asia, and South America. He organized and co-directed the New England Composers Orchestra, the Tanglewood Young Artists Orchestra, and taught conducting at Tanglewood. He has appeared as guest conductor-composer at the Aspen, Baniff, Tanglewood, Chautauqua, and Saratoga Festivals, with the Boston Pops, Winnipeg, Moscow, Edmonton, Baltimore, and San Antonio Symphonies, and the Sverdlovsk, Leningrad, Cleveland and American Symphony Chamber Orchestras.

Yannatos has received commissions for orchestral, vocal, and instrumental works which include *Cycles* (recorded by Collage); *Sounds of Desolation and Joy* (Lucy Shelton); *Concerto for Contrabass and Orchestra* (Alea III/Edwin Barker); *Suite for solo Horn* (Erik Ruske); *Symphonies Sacred and Secular: Prais'd be the Fathomless Universe* (combined Harvard Choruses and Harvard-Radcliffe Orchestra) and *Songs of Life, Love and Loss* (Peggy Pearson/Boston Modern Orchestra Project).

His most ambitious work, *Trinity Mass* (for soloists, chorus and orchestra) premiered in Boston and New York (Jason Robards, narrator), and was aired on National Public Radio in 1986. His *Symphony No. 3 for Strings: Prisms*, and *Symphony No. 5: Son et Lumière* premiered in the former USSR by the Lithuanian State Orchestra and the Leningrad Chamber Orchestra.

Other works in which he appeared as composer-conductor include his *Piano Concerto*, premiered with the Florida West Coast Symphony, (William Doppmann, piano); *Concerto for Bass and Orchestra* with the Cleveland Chamber Orchestra; *Symphony No. 2: Earth, Fire, Air and Water*; *Symphony No. 4: Tiananmen Square*; and *Symphony No. 5: Son et Lumière*.

He has written for the stage (opera and theatre), television, chamber, choral and vocal works and published music for children including four volumes of *Silly and Serious Songs*, based on the words of children.

His violin concerto will be premiered by Joseph Lin and the Harvard-Radcliffe Orchestra, celebrating the 40th anniversary of Yannatos at Harvard University.

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*.

Meet the performers

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

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

Mr. Papadakis has performed extensively as soloist in numerous recitals, collaborated with renowned artists and orchestras, and has also participated in various music ensembles in major concert halls and artistic centers in Europe, Russia, Canada and United States including Carnegie Hall, Wigmore Hall, Athens Concert Hall, St. Petersburg Concert Hall and many others. He has won many prizes and distinctions at International Piano competitions and has performed and recorded several works especially written for him by contemporary composers, many of which have been broadcast on radio and television. As a winner of '99 Concerto/Aria Competition at Boston University, Mr. Papadakis performed Liszt's Second Piano Concerto with the Boston University Symphony Orchestra at a special celebration of the Tenth Anniversary of the Tsai Performance Center.

His broad repertoire ranges from Rameau to the avant-garde, including 40 piano concertos, over 300 works for solo piano, and many concertos by Greek composers. After his appearance with Chausson's Double Concerto for piano and violin with Augustin Dumay, he has been invited to perform with Dumay the Brahms and Schumann's Piano Quintets in Belgium. In summer 2003 Mr. Papadakis appeared in a series of performances of all Beethoven's 32 Piano Sonatas presented by 32 young pianists from all over the world at London's Wigmore Hall. He has also been invited at the Marathon Piano Series that will take place in Athens during the Summer Olympics 2004.

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

- - *Eftychia Papanikolaou*

Peggy Hwang recently graduated with a master's degree in Music Education at Boston University, where she studied piano with Konstantinos Papadakis for two years. She is currently teaching general music in Brookline at the Park School. She also has several private piano students ranging from fourth to sixth grade. In her free time, Peggy likes to spend time with friends, participate in creative activities, and write in her journal. She enjoys good coffee, good conversation, and good music. Playing the piano has always been an important part of her life, for it is like a refuge. It is calming, soothing, and allows one to express themselves into the instrument.

Winnie Chow attends the Diamond Middle School in Lexington. At her spare time she likes watching movies and shopping. She has been playing the piano for about four years.

Abraham Ho is fifteen years old. He is a sophomore at North Quincy High. He has been playing piano for ten years now. Besides playing the piano he also plays the trombone. He enjoys playing sports like soccer, basketball, and volleyball.

Erik Kong is a sophomore attending Lincoln-Sudbury Regional High School. Besides piano he also enjoys playing several sports, including basketball as his favorite. During leisure time, Erik spends time out with his friends, on the computer, on the phone, drawing, and other entertaining activities. Erik has studied with Konstantinos Papadakis for about three years now. Erik's interests include electronics, photography, and especially cars.

Nathan Kong is eight years old and currently studying in third grade. He started taking piano lessons with Konstantinos Papadakis when he was five and half years old. "Piano is the instrument that I love the most, and I also loves to play basketball too. If one day I don't become a pianist then I want to be a NBA player," he writes. "I have learned a great deal of things from my teacher about piano and other things as well, he is a wonderful teacher and I love him very much".

Brian Tam is eleven years old. He has been learning piano for three and half years now. He is currently in the fifth grade at the Boston Archdiocesan Choir School with his brother, Will and his friend Edwin.

William Tam is thirteen years old. He has been learning piano for four years. He is currently in the eighth grade at the Boston Archdiocesan Choir School. He learns piano at school, but he takes piano lessons with Konstantinos Papadakis for the last three summers.

Edwin To is eleven years old and in 6th grade at the BACS (Boston Archdiocesan Choir school) in Cambridge. He started piano when he was five and he has taken piano with Konstantinos for two years. He also studies piano at BACS. Edwin really likes playing the piano. The piano is a challenging instrument because of its many keys but he likes it.

Bonnie Tung is sixteen years old and she is currently a junior at Newton North High School. She has been playing piano for nine years and is for the last two years under the instruction of Konstantinos Papadakis. During her free time, she likes going online, spending time with her friends, watching movies, shopping and listening to music.

Thomas Wong is nine years old. He is currently in the third grade at the Brackett School in Arlington. He really likes to play piano because his piano teacher, Konstantinos, makes it fun and enjoyable. He wishes one day he can perform on stage with Konstantinos. In addition to playing the piano, he also enjoys playing the viola with the Select Chamber Orchestra and Elementary All Town Orchestra. He attends the Lexington Chinese School on Sundays, likes reading, writing, drawing, swimming, basketball, soccer and the challenge of PC-based strategy games. He especially likes to play War Craft III and Diablo II.

Antonia Yang is twelve years old and currently sixth grader at McCall Middle School in Winchester, MA. She first started playing keyboard when she was four, then she started piano at the age of nine. She attended the IP School and passed grade one, then begun studying with Mr. Konstantinos Papadakis. She's now preparing for Grade five in June.

Andrew Yeung is a 7th grader who attends the Edward Devotion School in Brookline. He has been playing the piano for seven years. Konstantinos Papadakis has been his piano teacher for the past three years. In his free time, he likes to go online, play video games, and play sports like baseball, tennis, basketball, and volleyball. In addition to playing the piano, Andrew also plays the cello.

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