
Now and Then

Wednesday, February 1, 2006, 8 p.m.

In collaboration with Boston University School of Theatre

Free admission

Edgard Varèse	<i>Octandre</i>
Igor Stravinsky	<i>The Soldier's Tale</i>
John Thow	<i>Therino Eliostasi (Summer Solstice)</i>
Karel Husa	<i>Postcard from Home</i>
Alexandros Kalogeras	<i>Karyatis</i>

Soloists include:

Penelope Bitzas, *mezzo soprano*, Philipp A. Stäudlin, *saxophone*
Konstantinos Papadakis, *piano*

Jonathan Girard and Yiannis Hadjiloizou, *conductors*

A Young Composers' Workshop

Monday, March 13, 2006, 8 p.m.

Free admission

New works by talented young composers specially written for ALEA III.

Missy Mazzoli (USA), Davide Ianni (Italy), Brett Keüper Abigaña (USA)
Manos Panayiotakis (Greece), Özkan Manav (Turkey),
A. Green (USA), Sarah Macarah (USA), Liza White (USA).

Gunther Schuller, *conductor*

Celebrating ALEA III

Sunday, April 9, 2006, 7 p.m.

Admission: \$50.00

A program of celebration featuring
distinguished international artists and speakers.

Twenty - Eighth Season
2005 - 2006

ALEA III

Theodore Antoniou,
Music Director

Contemporary Music Ensemble
in residence at
Boston University

23rd International Composition Competition

TSAI Performance Center
October 1, 2005, 7:00 pm

Partially sponsored by Boston University

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OFFICE

855 Commonwealth Avenue

Boston, MA 02215

(617) 353-3340

www.aleaIII.com

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

OUR NEXT ALEA EVENTS

The Contemporary Strings

Monday, November 16, 2005, 8 p.m.

Free admission

Giya Kancheli

Theodore Antoniou

Witold Lutoslawski

George Tsontakis

A Little Daneliade

Concerto for Two Violins and Strings

Preludes and Fugue

Corragio for Strings

Soloists include: Yuri and Dana Mazurkevich, *violin duo*

Krista Buckland Reisner, *violin*

Theodore Antoniou, *conductor*

Soloists of ALEA III

Wednesday, December 7, 2005, 8 p.m.

Free admission

Paul Chihara

Michael Damian

George Couroupos

Brian Fennelly

Jay Reise

Michael Gandolfi

Trio Barbaro E Malinconico

Marsyas

Little Red Riding Hood

Corollary IV

Three Pictures from the Devil in the Flesh

TBA

Soloists include:

Stephen Pixley, *baritone*, Kathleen Boyd, *flute*, Konstantinos Papadakis, *piano*

Yukiko Shimazaki, *piano*

ALEA III

Theodore Antoniou, Music Director

23rd International Composition Competition

Saturday, October 1, 2004, 7:00 p.m.
Tsai Performance Center, Boston

PROGRAM

<i>Siray</i>	Jorge Villavicencio Grossmann (Brazil)
<i>Threads</i>	Martha Callison Horst (USA)
<i>Slippery Slopes</i>	John Patrick Anderson (USA)
<i>Glosas</i>	Mario Carro (Spain)
<i>“...par la brume flottante...”</i>	Michael Pelzel (Switzerland)
<i>3 Fragments of Heraclitus</i>	Smaro C. Gregoriadou (Greece)
I. Sivylla	
II. Lament	
III. Dance “ <i>To a Child the Kingdom Belongs...</i> ”	
	Penelope Bitzas, <i>mezzo soprano</i>

Theodore Antoniou, conductor

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

The 2005 ALEA III International Composition Competition
is partially sponsored by Boston University.
Mr. Carro’s presence tonight, is supported by the Spanish Consulate in Boston

Final Round Judges

Anthony di Bonaventura
Pianist
Professor, Boston University

Martin Brody
Composer
Professor, Wellesley College

Richard Cornell
Composer, Conductor
Professor, Boston University

Samuel Headrick
Composer
Professor, Boston University

Yuri Mazurkevich
Violinist
Professor, Boston University

André de Quadros
Conductor and Music Educator
Professor of Music
Director, Boston University School of Music
Artistic Director, Boston University Tanglewood Institute

Yehudi Wyner
Composer, Pianist
Professor, Brandeis University

Preliminary Round Judges

Boston University Composition faculty:

**Martin Amlin, Richard Cornell, Lukas Foss,
Samuel Headrick**

The Alea III International Composition Prize was established at Boston

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

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

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

During the past 27 seasons more than 5,000 scores have been submitted and 165 have been performed. All scores are kept in the ALEA III library for the perusal of students, performers and any other interested individuals.

For the 2005 competition, 243 scores were submitted from 41 countries, ranging from USA, Italy, England and France to Turkey, Uruguay, China, Japan, Cuba, Peru and Indonesia.

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

ALEA III

Alea III is the contemporary music ensemble in residence at Boston University, a group devoted to promoting, playing, and teaching music of the twentieth century. Founded in 1978, Alea III is the third such group organized by Music Director Theodore Antoniou. The ensemble is consistent with the music it embraces--flexible in size, open to experiment and to exploration. Over the years, Alea III has offered world-première opportunities for dozens of contemporary composers, often under the composer's direction, and with extended program notes or comments. The group has performed more than 1,100 works by 620 composers--most of them living. Frequent international touring has enhanced the relationships of American performers with their colleagues and composers from other parts of the world. With its inspiration, several other contemporary groups have been formed, offering growing opportunity to young composers and musicians to play and comprehend contemporary music.

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

-Theodore Antoniou,
Music Director

Tonight's Performers

Kathleen Boyd and Vanesa Holroyd, *flutes*, Emily Yu, *oboe*,
Diane Heffner, *clarinets*, Janet Underhill, *bassoon*,
Jenny Latkey, *horn*, Dan Bauch and Karl Williams, *percussion*,
Yukiko Shimazaki, *piano*,
Krista Buckland Reisner and Jason Horowitz, *violins*, Peter Sulski, *viola*,
Mark Simcox, *cello*, Anthony D'Amico, *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 and the SIEMENS Studio for Electronic Music 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 piece 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 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. Since 2004 he has been the Artistic Director of the *Experimental Stage* of the National Opera of Greece.

- - Eftychia Papanikolaou

1980 Finalists

Elizabeth Vercoe (USA)

John Melby (USA)

Jeffrey Wood (USA)

Joseph Pelphrey (Germany)

Chinary Ung (Cambodia)

Daniel A. Kessner (USA) Honorable Mention

Adrian David (USA)

Marc-Antonio Consoli (USA) First Prize

Herstory II

Concerto for Violin and
Computer-synthesized Tape

Wounded Bird

Pianto

Khse Buon

Chamber Concerto no. 3

String Quartet

Vuci Siculani

1981 Finalists

Rupert Bawden (England)

Ronald Lubetsky (USA)

Zack D. Browning (USA)

Simon Kenneth Holt (England)

Brian Fennelly (USA)

Scena

Sonnet Cycle

Quintet for Winds

Wyrd Changing

Scintilla Prisca

1985 Finalists

Josefino Toledo (Phillipines)

Luis Jorge Gonzalez (Argentina)

Robert Bradford Carl (USA)

Andrew Vores (England) First Prize

Giuseppe Colardo (Italy)

James Harley (Canada)

Franco Balliana (Italy)

Federico Emirio (Italy)

Tula-li

Luminescences

Windriver

Humming Harvest Gone Snow Motor

Novelletta

String Quartet

Dove la Luce

Musica Concertante per Viola e

15 Esecutori

Zustand

Max E. Keller (Switzerland)

1986 Finalists

Minas Alexiadis (Greece)

Phillip Cashian (England)

William Coble (USA)

Mark Gustavson (USA)

Aaron Jay Kernis (USA)

Martin Matalon (Argentina)

Christopher Vassiliades (USA)

Param Vir (India) First Prize

Judith Lang Zaimont (USA)

Dodekagon

Gulliver

Brass Mirrors

Four Love Songs

Passacaglia-Variations

Five Monotypes for Piano

Les Metamorphoses du Vampire

Pragati

De Infirmitate Caeleste

1987 Finalists

Daniel Doura (Argentina)

Bernd Franke, (Germany) First Prize

Thomas Oboe Lee (USA)

Joseph Papadatos (Greece)

Ilias Papadopoulos (Greece)

Quintet 1984

Die Zeit

String Quartet No. 5

Braarmarapha

Miroloi

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

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

1988 Finalists

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

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

1989 Finalists

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

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

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

1990 Finalists

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

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

1991 Finalists

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

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

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

"Konzertstück" II
Rajas
Soft Voices in the Memory

1992 Finalists

Andreas Argyrou (Cyprus)

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

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

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

1993 Finalists

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

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

1994 Finalists

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

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

1995 Finalists

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

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

1996 Finalists

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

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

1997 Finalists

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

Bruce Hamilton (USA)

1998 Finalists

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

Michalis Economou (Greece) First Prize

1999 Finalists

Jude Weirmeir (USA) First Prize

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

2000 Finalists

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

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

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

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

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

Interludes
Facing
Amphichrona
Five Portraits
Concerto for 13 Instruments
Serenade 2000

2001 Finalists

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

2002 Finalists

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

2003 Finalists

Yumiko Morita (Japan)
Frank Zabel (Germany)

Iossif Valette (Greece)
Tony K. T. Leung (Canada)
Jimmy López (Peru) First Prize
Bjorn Berkhout (USA)

2004 Finalists

Hee Yun Kim (Republic of Korea)
Jorge Sancho Cebollero (Spain)
Joseph Sheehan (USA)
Éric Marty (Canada) First Prize (shared)
Karl Fiorini (Malta) First Prize (shared)
Basil Athanasiadis (Greece)

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

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

Braided Color
Concertino for Piano and Ensemble
Muses' Sacred Gift
Six Degrees of Separation
K'asa
Zapstar

"Reversion is the Movement of Tao"
"Et Resurrexi"
Dance Dance Revelation
Buoyancy
Trio "Lamina"
this leaf is selected . . .

Tonight's Program

Brazilian violinist and composer **Jorge Grossmann** (b. Peru, 1973) holds a DMA in composition from Boston University. A former student of Lukas Foss, John Harbison, and Fredrick Kaufman, he has been a fellow at the Mei Festival (The Netherlands), New Music Miami, June in Buffalo, Wellesley Composers Conference, Domaine Forget, and has participated as Associate Artist in the Atlantic Center for the Arts. Awards include a Charles Ives Scholarship from the American Academy of Arts and Letters, a fellowship from Vitae (Lampadia) Foundation (Brazil), St. Botolph Foundation Grant-in-aid Award, among others. Grossmann is currently Assistant Professor of theory and composition at the University of Nevada, Las Vegas.

Siray, the Quechua word for "weaving" serves as inspiration for this piece: melodic lines entwine through the texture like contrasting colored threads. A musical impression of an ancient Paracas tapestry, this composition presents dramatic interactions of musical motifs, textures, and timbres.

Ms. **Horst** is a composer who has devoted herself to the performance, creation, and instruction of classical music. Her music has also been performed by performers and groups such as the Fromm Players, Earplay, Empyrean Ensemble, Susan Narucki, Left Coast Ensemble, The Women's Philharmonic, Composers, Inc., members of the Scottish Chamber Orchestra and Amy Dissanayake. Ms. Horst recently won the Rebecca Clarke International Composition Competition for her work *Cloister Songs* based on 18th century utopian poetry. She has held fellowships at the MacDowell colony, Atlantic Center for the Arts, Wellesley Conference, Norfolk Chamber Music Festival and Dartington International School in the UK. Her work Piano Sonata No. 1, recorded by acclaimed pianist Lara Downes, was recently released nationally by Crossover Media.

She began her performance and music theory training at the age of five and began her formal composition studies at Stanford University, where she studied with Ross Bauer, David Rakowski, and John Chowning at CCRMA. She has attended several national and international festivals where she has studied with composers such as Milton Babbitt, Mario Davidovsky, Sir Peter Maxwell Davies, and Oliver Knussen.

Before moving to North Carolina, Ms. Horst was an active member of the San Francisco musical community. Ms. Horst was President of Earplay, a San Francisco based contemporary music ensemble. In addition to her compositional activities, she was also a professional singer, performing regularly with the Grammy-award winning San Francisco Symphony Chorus.

Dr. Horst currently teaches composition, theory, and music history at East Carolina University's A.J. Fletcher School of Music and has also taught at the University of California, Davis and San Francisco State University. Current projects include a musical score to the US premiere of *The Collective*, a play based on the life of Bertolt Brecht.

Threads is a collection of seven short movements for violin, violin, and cello. These movements or fragments are chained or linked together in several different ways. First, the ending of each movement becomes the beginning of the subsequent movement; this includes the end of the entire work, which serves as the beginning of movement I. Second, all movements are to be performed *attacca*, with only slight, notated pauses between. Third, the first and last movements are montages of the entire work, and serve as structural bookends or front pages containing links to the inner movements. The first movement presents unexplained fragments of future musical ideas through a disconnected musical texture. After these musical fragments are developed in the internal movements, the final movement returns to several of these musical ideas. This time, the fragments function as musical "flashbacks", interspersed amongst perpetual, continuously moving music. In this way, the last movement serves as an antithesis to the first movement.

John Patrick Anderson (b. 1980) was born in Houston, Texas. He was first introduced to music through piano lessons at the age of 5 and started writing music at the age of 9. Continuing in his musical endeavors, he went to the High School for the Performing and Visual Arts in Houston and then to Rice University for his undergraduate education.

Mr. Anderson graduated with a Bachelor of Music in Composition from Rice University in May 2002 and studied with professors Richard Lavenda, Pierre Jalbert, Anthony Brandt and Arthur Gottschalk. In May of 2005, he graduated from the Peabody Conservatory of Music in Baltimore, Maryland with a Master of Music in Composition; his principal teacher was Christopher Theofanidis.

Presently, Mr. Anderson lives in Baltimore, Maryland and is doing freelance work in composition. He is working at this moment on a commission for SATB chorus. His hobbies include tennis, golf, reading historical novels and studying Supreme Court cases.

The composer says about tonight's work:

“The genesis of a musical work often materializes through simple, if not sometimes trivial means. I really don't know whether any other composer has described the act of musical creation in such terms, but it certainly does fit the way I write my music. And therefore, this description surely fits the origins of *Slippery Slopes*.

Originally conceived for the slightly odd instrumentation of flute, Bb clarinet, double bass and piano (and I do like odd instrumentations), the impetus behind the writing of *Slippery Slopes* consisted of two rather plain, almost inconsequential ideas:

1. a touchingly heartfelt heterophonic melody over a harmonically pedal point of two perfect 5th dyads built a tritone away from each other (a Modernist triviality, if there ever was one) and;
2. scales, scales and more scales.

In this 11-minute, single-movement piece, the serene atmosphere of the first idea gives way to the increasing complex density and “madness” of the scales, until the scales finally take over, destroy and decimate the music at the conclusion of the work.

Similarly, the formal title of *Slippery Slopes* also represents this transformation of the “scales” as the dominant figure of the work over the course of the music (in figurative terms, the “slippery slopes” of the music).”

Mario Carro was born in Madrid in 1979. Began his musical studies at Tres Cantos Municipal School of Music, then joining the Superior Conservatoire of Music of Madrid where he is awarded with the Superior Degree on Piano and the Diploma on Musical Theory, Music Reading and Accompaniment. At the same time he studies Harmony, Counterpoint and Composition with the composer Jesús Torres, also receiving advice from James Dillon, Julio Estrada and Mauricio Sotelo. Winner of the "I Muestra de Jóvenes Compositors del CDMC 2004" (1st young composers contest organised by the Spanish Center for the Promotion of Contemporary Music) and finalist in the "Encuentro de Composición Injuve 2005" (INJUVE's composing meeting) , Spain. Has received assignments from the Spanish "Centro para la Difusión de la Música Contemporánea" (*Miedo a la Libertad*, for violin, flute, accordion and piano) and from the Regional Government of Madrid (*El Mar*, for soprano and string quartet). Recently, his piece *Seragul* has been selected by the Pierrot Lunaire Ensemble Wien (Austria), for being premiered and played in several European and American countries. He has also a degree in Psychology and currently works as a piano teacher at Tres Cantos Municipal School of Music.

The Spanish term *glosas* refers to footnotes made in the margin of antique Latin codices during the Eleventh Century by the monks of a monastery in the region of La Rioja (Spain) . This footnotes, made in Romance language, for the better understanding of the illiterate people, are the first know samples of the Spanish Language. This piece, in a single movement, is divided up into different sections, variations, or *glosas*, in which two different materials, one more rhythmic, the other one more *cantabile*, are shifting, alternating and creating the musical speech. Like all my music, this composition is made up from melodic, rhythmic and harmonic elements, without excluding any of them, and always serving the other main element : colour. The constant search of expression and beauty, as well as of a new but honest language, is the most important purpose of the piece.

Michael Pelzel was born in 1978 at Rapperswil, Switzerland. After finishing High-School he studied organ with Prof. Wolfgang Sieber, piano with Prof. Ivan Klánsky as well as composition with Prof. Dieter Ammann at the Lucerne Conservatory of Music, Switzerland. He holds Degrees in piano (2002) and organ (2003) performance and pedagogy with the mention "summa cum laude". He is currently studying piano with Prof. Ivan Klánsky at MHS in Lucerne as well as Music Theory and Composition with Prof. Detlev Mueller-Siemens, Prof. Roland Moser and Prof. Georg Friedrich Haas and is as well member of the organ soloists performance class of Prof. Guy Bovet in Basel.

He attended Masterclasses for composition with Hanspeter Kyburz, Berlin, Klaus Huber, Freiburg im Breisgau and György Kurtág as well as courses for organ with Naji Hakim, Paris and Petr Eben, Prague. In 2004 he followed the „Darmstädter Ferienkurse für neue Musik“ In 1999, he was awarded a “Promoting-Prize” by HELVETIA-Patria St. Gallen for his compositions. In 2003, he was winner of the 2nd prize in the “Ensemble” composition competition in Mönchengladbach, Germany, prizewinner of the Vienna Summer Seminary of New Music, Austria, and received a first prize in the composition competition “Kurhessischer Medienpreis” 2004 in Kassel, Germany. In 2004 he also received a scholarship from the “Odd Fellows” as well as from the “Marianne und Curt Dienemann” Foundation in Lucerne, Switzerland.

In 2004, he was one of the three finalist-prize-winners of the prestigious Christoph-Delz Composition-Competition in Basel. He is currently organist of City Church of St. Mary in Waedenswil, Zurich. From 2000-2003 he was a piano teacher at the College of Pfäffikon, Switzerland. As an organ recitalist he played in Churches in Rapperswil, at St. Paul’s Church in Lucerne, St. Jakob’s in Zurich as well as in the Concert-Series of the Cathedrals in Sydney and San Francisco. He composed solo- and chambermusic as well as concertos for piano, organ and clarinet.

The composedr wites about tonight’s work:

“The associative inspiration for my piece *...par la brume flottante...* is based on the interesting movements of the clouds and the fog in the sky I observed on my walks along the lakeside. An incredible variety of superpositions and different colours are possible. Sometimes the light shines through the fog, or the sun paints its colours in the sky. This lavish show of the nature results in a very flexible polyphony of colours and forms. It is fascinating, that the function of back- and foreground often is very unclear and the clouds are melting in each other in a continuous and very flexible process.

The piece is written in a two part form. In the first one, the harmonic material, based on mostly 5th intervalls is coloured within different structural processes. Three to four musical layers are going on simultaneously. Sometimes, they contrast each other, sometimes, they melt to one musical track. In the second part after the general break, the very consonant 5th-harmonic of the beginning is embellished by the clarinet and flute multiphonics as well as developed to a 4+interval-dominated kind of harmonical field that occurs in blocks besides the fluctuating layers of the multiphonics.”

Greek guitarist, composer and pedagogue **Smaro C. Gregoriadou** studied classical guitar with Yorgos Kertsopoulos, Music Composition with Yorgos Sioras and Musical Interpretation with George Hadjinikos in Athens; she graduated with first class honours. In 1996 she was awarded a Senior Exhibition Scholarship as a postgraduate classical guitar student of Carlos Bonnel at Royal College of Music, London. She also studied architecture in Athens. She participated in numerous guitar and composition seminars worldwide given by leading authorities of our time. In 1995 she championed the 1st world presentation of “Kertsopoulos Aesthetics” (guitars, strings, acoustic applications of evolved specifications). She is the recipient of numerous music awards both for composition and guitar interpretation in Athens, Bilbao, Rome, Bologna, Ottawa.

Smaro divides her artistic activities in solo guitar performance, music composition, and teaching. She has performed in music festivals all over the world as guest soloist, member of chamber music groups, or with orchestras. She has composed music in all forms, which has been performed and broadcasted in Greece, England, Denmark, Turkey, Italy, Spain, and Canada. She is the permanent composer of *Lombriz Theatre Company* (Madrid), *Theatre Lab Company* (London) and *Mythologia Theatre Company* (Athens). Since 1999 she is leading lecturer-composer in the International Seminars “*Music and Theatre Skills in school environment*” and member of “Hellenic Net for Performing Arts in Education”. She conducts workshops on aesthetics and technique of classical guitar, logic and foundations of music interpretation and music for drama. Recently, she focuses her research on such a “hermetic” field as prosody and musicality of ancient Greek drama. Several articles and projects concerning this research accomplished by Smaro have been published in Greece.

The composition of **3 Fragments of Heraclitus** is based on 3 philosophical extracts of the great “dark” Ephesian thinker, Heraclitus (Athens 540 - 480 B.C):

1. *The Sibyl with raging mouth, uttering things solemn, rude and unadorned, reaches with her voice over a thousand years because of the God.*
2. *Being born, they will to live and die; and they leave children who likewise are to die.*
3. *Time is a child playing at draughts; to a child the kingdom belongs.*

Each movement intends to express in musical language the 3 stages of human spirituality, as Greek civilization incorporated them in its philosophy, from the beginning of its existence through the ages: **Sivylla** (awakening) - **Lament** (descent) - **Dance** (enlightenment).

The second movement *Lament*, combines 3 pentachords: minor *phrygian*, *dorian* and augmented *ionian*, each one of which had a specific aesthetic and moral sense in ancient times. These combined pentachords construct a scale, each note of which when applied to the given text, corresponds to one and the same vowel (_ , _ , _ , _ , etc) or compound vowel (“dithoggos”, __ , __ , __ , etc), archetypical components of Greek language. In this

movement the spiritual seeker descends to the land of dead, where the souls already passed away, lament with eerie and plaintive voices for the vanity of human destiny and it is through glasses' glissandos that this particular immaterial sound is produced.

The third movement *Dance*, is based on a Byzantine lullaby of Virgin Mary to her Son Christ, interpreted even nowadays as improvisatory song or dance in the Greek orthodox service. The song uses the phrase "terirem, teriram, terirom" - depictive sound-words of the cradle's or the mother's movement -transmitting to the work the spirit of coherence and unity between former and recent expressions of Greek civilization.

- - *Smaro C. Gregoriadou*

The soloist

Penelope Bitzas, mezzo-soprano, has performed extensively in opera, recitals, with orchestra, in contemporary and music and Greek music. She has appeared as a soloist under such notable conductors as Kurt Masur, Seiji Ozawa, Luciano Berio, Robert Page, Richard Westenburg, Patrick Gardner, David Geier and others. She has performed operatic roles in the Northeast and Midwest and has concertized in Germany, Cyprus, Greece, Turkey and the United States. Penelope was a national semi-finalist in the Metropolitan Opera National Council Auditions and a performing member of the Minnesota Opera Studio, the New Music Ensemble at the Banff Centre in Canada, the Blossom Music Festival and received two fellowships to the Tanglewood Music Center.

She has been a frequent performer at Boston University in recital, and as a soloist with Alea III, the Boston University Symphony Orchestra and the Chamber Choir. She has also been a soloist with the Back Bay Chorale, the MIT chorus and orchestra and at a concert series at Jordan Hall. She most recently performed as the mezzo soloist in *El Amor Brujo* with the Bangor Symphony.

Ms. Bitzas is an Associate Professor of Voice at Boston University and her students have won many awards and competitions, including the Winner of the Metropolitan Opera National Council auditions, Regional Metropolitan Opera Winners, the Poulenc Competition, the New Jersey Alliance of Performing Artists, Joy in Singing, NATS Song Festival, the YMCA Competition, the MacAllister competition and others. They have performed at opera apprenticeship programs with the St. Louis Opera, Western Opera Theater, Glimmerglass, Opera North, Central City, Pittsburgh Opera Center, Natchez, Ashlawn Highland, Brevard and Music Academy of the West. Her students have also performed roles with Florida Grand, Minnesota Opera, Opera Colorado, Delaware Opera, Skylight Opera, Boston Lyric, Des Moines and others.

Notes

