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**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*

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**Celebrating ALEA III**

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

Admission: \$50.00

A program of celebration featuring  
distinguished international artists and speakers.

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*Twenty - Eighth Season*  
*2005 - 2006*

# ALEA III

**Theodore Antoniou,**  
*Music Director*

Contemporary Music Ensemble  
in residence at  
Boston University

## The Contemporary Strings

**TSAI Performance Center**  
**November 16, 2005, 8:00 pm**

Partially sponsored by Boston University

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# OUR NEXT ALEA EVENTS

## 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*

*String Trio*

Soloists include:

Pamela Murray, Tamara Hickey, Sandra Struthers, *sopranos*,  
Stephen Pixley, *baritone*, Melissa Mielens, *flute*, Adam McColley, *trombone*,  
Konstantinos Papadakis, *piano*, Yukiko Shimazaki, *piano*

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## Now and Then

Wednesday, February 1, 2006

In collaboration with Boston University School of Theatre

Free admission

Edgard Varèse

Igor Stravinsky

John Thow

Karel Husa

Alexandros Kalogeras

*Octandre*

*The Soldier's Tale*

*Therino Eliostasi (Summer Solstice)*

*Postcard from Home*

*Entrata*

Soloists include:

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

Jonathan Girard and Yiannis Hadjiloizou, *conductors*

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

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# ALEA III

Theodore Antoniou, Music Director

## The Contemporary Strings

Wednesday, November 16, 2005, 8:00 p.m.  
Tsai Performance Center, Boston

### PROGRAM

*Coraggio for Strings*

George Tsontakis

*Concerto for Two Violins and String Orchestra*

Theodore Antoniou

Yuri and Dana Mazurkevich, *violin duo*

- - - *Intermission* - - -

*A Little Daneliade*

Giya Kancheli

Krista Buckland Reisner, *violin*

*Preludes and Fugue*

Witold Lutoslawski

**Theodore Antoniou, conductor**

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## 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

#### Violin I

Krista Buckland Reisner, Peter Hanly, Dana Ianculovichi  
Iman, Khosrowpour, Melanie Auclair-Fortier

#### Violin II

Rohan Gregory, Annagret Klaua, Liana Zaretsky, Jay Youmans

#### Viola

Scott Wollweaver, Joan Ellesrsick, Mark Berger

#### Violoncello

Jolene Kessler, Ivan Lalev

#### String Bass

Pascale Delache-Feldman

#### Piano

Yukiko Shimazaki

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## 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 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 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

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## *Tonight's Program*

In November, 2004, **George Tsontakis** (born in 1951 in Astoria, NY) was named as the recipient of the 2005 University of Louisville Grawemeyer Award for his *Violin Concerto No. 2.*, written for Steven Copes and the St. Paul Chamber Orchestra. This celebrated international composition award gives deserved recognition to a composer who already enjoys a global career. Honored with the American Academy's prestigious award for lifetime achievement in 1995, he spent the first half of 2002 at the American Academy in Berlin with the 2002 Berlin Prize. He also served as Composer-in-Residence with the Oxford (England) Philomusica from 1998-2002. His catalogue continues to grow dramatically as prominent orchestras and musicians commission and record new works. The Millennium season alone brought performances to a dozen European countries in such venues as Amsterdam's Concertgebouw, Berlin's Philharmonic Hall, London's Queen Elizabeth and Wigmore Halls, Oxford's Sheldonian, Radio France, Auditorium Bank de Luxembourg, Athens' Megharon and Oslo's Gamle Logen. In the late 1990s, six CDs representing his works were released, including his acclaimed *Four Symphonic Quartets* with James DePreist and the Orchestre Philharmonique de Monte Carlo on the Koch label, and pianist Stephen Hough's monumental Hyperion recording of the epic *Ghost Variations*, nominated for a Grammy for Best Contemporary Classical Composition, and the only Classical recording cited in TIME magazine's 1998 Top Ten Recordings. Three new recordings of his piano chamber music were released on Koch and INNOVA featuring the Broyhill Ensemble, Da Camera of Houston and Antares. Four separate discs representing 12 orchestral works are currently in production; for the Dallas, Albany and Jerusalem Symphonies and the St. Paul Chamber Orchestra, for the KOCH and Hyperion labels. They will feature soloists Copes, Hough, Cho Liang Lin and Colin Currie,

His *Man of Sorrows* was premiered by pianist Stephen Hough in September. Other recent premieres have included concertos for Evelyn Glennie, with the National Symphony at Carnegie Hall, and for Hornist David Jolley in Santa Fe, as well as *October*, a work for the Baltimore Symphony; he was also commissioned for a work to inaugurate the Aspen Music Festival's acclaimed Benedict Music Tent in 2000, as well as a violin concerto for Cho-Liang Lin with the Oregon and Albany Symphonies. He has composed works for the American, Blair, Colorado and Emerson string quartets, Da Camera of Houston, Opus One Piano Quartet, the American Brass Quintet, Orpheus, flutist Ransom Wilson, violinist Glenn Dicterow, violist Lawrence Dutton with pianist Misha Dichter, the New York Virtuoso Singers, the Broyhill Chamber ensemble, the Aspen Wind Quintet, Aureole and many American orchestras and ensembles.

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Mr. Tsontakis has twice been a winner of Kennedy Center Awards — in 1989 for *String Quartet No. 4* and in 1992 for the orchestral work *Perpetual Angelus*. He studied composition with Roger Sessions at Juilliard and conducting with Jorge Mester, and has directed the Riverside Orchestra and the Metropolitan Greek Chorale. A Resident Composer of the Aspen Music School since 1976, he was the founding director of the Aspen Contemporary Ensemble from 1991 until 1998. His music has been recorded on the Hyperion, New World, CRI, Koch, INNOVA and Opus One labels and is published exclusively by Theodore Presser. In September, he began a three year Meet the Composer/ASOL residency with the Albany Symphony.

George Tsontakis's *Coraggio for Strings* (1985/2005) is an eight-minute string orchestra work based on the first movement of his *String Quartet #3*, which is subtitled "*Coraggio*". The work was premiered in Athens in March, 2005 by the Athens Kamerata, Theodore Antoniou conducting.

An insight relating to the evocative title is offered in the liner notes to the American String Quartet recording (New World Records) of Tsontakis's third and fourth quartets, as written by the late American composer, George Rochberg:

"In the program note to his Third String Quartet, George Tsontakis acknowledges the great contrasts between his Second Quartet (composed for the Emerson Quartet in 1983) and the Third, which followed two years later. While the Second is a "severely introverted and intense semitonal work, submerged in the seemingly inescapable malaise of our time," the Third, which he calls "Coraggio" (courage) -- "offers a certain exuberance and brightness, an optimism that might be based on our blindness - a momentary lapse into forgetfulness -- to what surrounds us, or else perhaps on the tenacious human spirit we have inherited, where even in the worst of times there is a taking of heart and welling up of courage."

I don't think it is too farfetched to suggest that in composing his Third Quartet Tsontakis was stating, in purely musical terms, a credo which arose from a hard-won conviction that modernism and modernity had to be broken with; set aside by an act of will. He acknowledges freely his "reliance on the stability of diatonically triadic harmonies" and his debt, "gesturally...to the work of the late classical masters." The great physical energy of [this work] is an important part of, and is intensely related to, Tsontakis's gifts as a composer; he has the "luck" of having concrete musical ideas that the ear can perceive and the mind hold in memory -- expressed in concentrated, densely packed, nodule-like motives that the composer treats obsessively, and which, as they spread out in time and spin in tight figurational, centripetal orbits, create structure and gesture.

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I have written several double Concertos: *Events II* for Violin, Piano and Orchestra, *Double Percussion Concerto*, *Concerto for Marimba Harp and Orchestra*, and *Concerto for two Pianos*. The idea to write a concerto for two violins started in Boston, after a performance of my *Concerto for Violin and String Orchestra*. My colleague Yuri Mazurkevich, who was the soloist at this concert, asked me to write a new violin concerto for him. His wife Dana, (also an excellent violin virtuoso), who was present at this conversation suggested, that I rather write a concerto for two violins. I was not planning at that time, to write a concerto for two violins, but instead I wrote the *Dodici Duettini*, for two Violins. Dana and Yuri performed those duets in Boston. Finally in 2003 the initial request was realized, when the Mazurkeviches were invited, by maestro Saulius Sondeckis to perform with the Orchestra of Patras on May 28 2003. Having not enough time, to compose a totally new double concerto, I wrote the present *Concerto for Two Violins and String Orchestra* for that occasion.

The solo parts are nothing else but the *Dodici Duettini*, connected by "orchestral bridges" (a continuous variation of a short theme, something similar to Mussorgsky/Ravel *Pictures at an Exhibition*). The 12 short pieces are rather virtuosic, exposing some advanced techniques of the instruments. They are based on short characteristic ideas and their continuous transformation. They are simple forms, similar to *Inventions*. The orchestra besides connecting the *Dodici Duettini*, interferes, intergrades and emphasizes the ideas, and the colours of the soloists with a rather contemporary orchestrational approach.

- - Theodore Antoniou

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"Music, like life itself, is inconceivable without romanticism. Romanticism is a high dream of the past, present, and future--a force of invincible beauty which towers above, and conquers, the forces of ignorance, bigotry, violence, and evil." - - Giya Kancheli

Born in Tbilisi on 10 August 1935, **Giya Kancheli** is Georgia's most distinguished living composer and a leading figure in the world of contemporary music. Kancheli's scores, deeply spiritual in nature, are filled with haunting aural images, varied colors and textures, sharp contrasts and shattering climaxes. His music draws inspiration from Georgian folklore and sings with a heartfelt, yet refined emotion; it is conceived dramaturgically with a strong linear flow and an expansive sense of musical time. A man of uncompromising artistic integrity, Kancheli has been called by Russian composer Rodion Shchedrin, "an ascetic with the temperament of a maximalist -- a restrained Vesuvius."

Best-known as a composer of symphonies and other large-scale works, Kancheli has written seven symphonies and a "liturgy" for viola and orchestra, *Mourned by the Wind*. His *Fourth Symphony ("In Memoria di Michelangelo")* received its American premiere with the Philadelphia Orchestra, Yury Temirkanov conducting, in January 1978, shortly before the cultural freeze in the United States against Soviet artists. The advent of glasnost brought growing exposure for and recognition of Kancheli's distinctive musical voice, leading to prestigious commissions and increasingly frequent performances in Europe and America. Dennis Russell Davies, Jansug Kakhidze, Gidon Kremer, Yuri Bashmet, Kim Kashkashian, Mstislav Rostropovich and the Kronos Quartet are among his passionate champions. In recent seasons, world premieres of specially commissioned works have taken place in Seattle (*Piano Quartet in L'istesso Tempo* by the Bridge Ensemble, 1998) and New York (*And Farewell Goes Out Sighing...* for violin, countertenor and orchestra by the New York Philharmonic under Kurt Masur, 1999). North American premieres of major scores by Kancheli have been presented by the Philadelphia and Chicago Symphony Orchestras and at the Vancouver International New Music Festival. In May 2002, he returns to these shores for the eagerly awaited premiere performances of *Don't Grieve*, a commission by the San Francisco Symphony for baritone and orchestra, with Dmitri Hvorostovsky as soloist and Michael Tilson Thomas conducting.

Kancheli's compositional style owes much to his work in the theatre. For two decades he served as Music Director of the Rustaveli Theatre in Tbilisi. His opera, *Music for the Living*, which has won considerable praise in the former Soviet Union and Western Europe since its June 1984 premiere, was written in collaboration with the Rustaveli's director Robert Sturua. In December 1999, the original collaborators restaged the opera for the Deutsches National Theater in Weimar. Among Kancheli's other recent scores are *Diplipito* for cello, countertenor and chamber orchestra, *Time... and Again* for violin and piano (1997), *Rokwa* for large symphony orchestra (1999) and *Stryx* for viola, mixed chorus and orchestra (1999). After electrifying performances of *Mourned by the Wind* at the Brooklyn Philharmonic in the fall of 1993, critics raved: "superb," "there is no denying the powerful sincerity of this music and its riveting hold on the imagination -- a grip that doesn't relent until the consoling conclusion in which the individual and his turbulent, unpredictable universe arrive at a

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reconciliation."

Dislocated by political and social turbulence in his homeland, Kancheli currently resides in Antwerp. Recordings of his music are available on the Nonesuch, Sony and ECM New Series labels.

*The above info is available at:*  
[www.schirmer.com/composers/kancheli\\_bio.html](http://www.schirmer.com/composers/kancheli_bio.html)

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Composer and conductor **Witold Lutoslawski** was born in Warsaw, on January 25, 1913 and died there on February 7, 1994. He began to study the piano at the age of six; he studied with Helena Hoffman, after 1924 with Jozef Smidowicz, and then with A. Taube. During the years 1926-32, he also studied the violin with Lidia Kmitowa. For four years, beginning in 1928, he took private lessons in theory and composition with Witold Maliszewski. In 1930, under Maliszewski's tutelage, he composed his first work, which was performed two years later at a public concert at the Warsaw Conservatory - *TANIEC CHIMERY / DANCE OF THE CHIMERA* for piano. In 1932, he matriculated at that same conservatory, where he continued in Maliszewski's composition class and studied the piano with Jerzy Lefeld. (He received his diploma in piano performance in 1936, and in composition - for his composition *REQUIEM* for soprano, mixed choir and orchestra - in 1937.) During the years 1931-1933, he was also a mathematics student at the University of Warsaw.

He considered his debut as a composer to be the 1938 performance of *SYMPHONIC VARIATIONS / WARIACJE SYMFONICZNE* (1936-38). The Second World War, however, interrupted Lutoslawski's promising artistic career. He spent the occupation in Warsaw. He earned a living as a pianist in the "Sztuka i Moda" and "U Aktorek" cafés, playing together with Andrzej Panufnik. The only work that has survived from that period is *VARIATIONS ON A THEME OF PAGANINI* for two pianos (1941).

After the war, Lutoslawski settled permanently in Warsaw. In 1946, he married Maria Danuta Boguslawska, née Dygat. He was active in the Polish Composer's Union, and continued to participate as a member of that organisation's board of directors and a co-organiser of the "WARSAW AUTUMN" INTERNATIONAL FESTIVAL OF CONTEMPORARY MUSIC. He never took a permanent position at any music academy. He participated in many composition courses and workshops: in 1962, at the Berkshire Music Centre in Tanglewood (Massachusetts), during which he met Edgar Varese and Milton Babbitt; in 1963 and 1964 - at the Summer School of Music in Darlington (England); in 1966 - at the Royal Swedish Academy of Music (Kungliga Svenska Musikaliska Akademien) in Stockholm; in 1966 - at the University of Austin (Texas), and in 1968 - in Arhus (Denmark). During the 1970s and 1980s, he gave guest lectures on his own work.

He began his conducting career in 1963, with the pre-premiere of his *THREE POEMS OF HENRI MICHAUX* for choir and orchestra (1961-63). He actively participated in this field all his life. He travelled widely as a conductor, visiting France (1964), Czechoslovakia (1965), Holland (1969), Norway and Austria (1969). He conducted with the Los Angeles Philharmonic Orchestra, San Francisco Symphony Orchestra, BBC Symphony Orchestra, London Sinfonietta, Orchestre de Paris and the WOSPRiT (currently known as the: NOSPR).

Lutoslawski's work received wide recognition, including the award of the Polish Composer's Union (1959, 1973); First Prize of the Minister of Culture and Art (1962); the First State Prize (1955, 1964, 1978); first prize at the UNESCO International Rostrum of Composers in Paris (1959, 1962, 1964, 1968); the Sergej Kussewitzky prize (1964, 1976, 1986); the Gottfried von Herder prize (1967); the L. Sonning prize (1967); the Maurice Ravel prize (1971); the Jean Sibelius prize (1973); the E. von Siemens prize (1983); the Charles

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Grawemeyer prize (1985); the Queen Sofia of Spain prize (1985). In 1983, he was honoured with the Artistic Prize of the Committee of Independent Culture of Solidarity Trade Union. In 1985, he was awarded a gold medal by the Royal Philharmonic Society in London, and in 1992 received a gold medal and the title of musician of the year 1991 from the Incorporated Society of Musicians in Great Britain and the medal of Stockholm's Concert Hall Foundation, and in 1993, the "Polar Music Prize" and "Kyoto Prize" in the field of art. In 1994, Lutoslawski was awarded the highest state prize in Poland - the Order of the White Eagle. He has also been awarded honorary membership in numerous musical associations, academies of art and science, including the International Society for Contemporary Music, the Royal Swedish Academy of Music (Kungliga Svenska Musikaliska Akademien), Free Academy of the Arts (Freie Akademie der Künste) in Hamburg, German Academy of the Arts (Deutsche Akademie der Künste) in Berlin, Academy of Fine Arts (Akademie der Schönen Künste) in Munich, American Academy of Arts and Letters in New York, Royal Academy of Music in London and the Union of Polish Composers. Many universities have granted Lutoslawski honorary doctorates, including the universities of Warsaw, Torun, Chicago, Lancaster, Glasgow, Cambridge, Durham, the Jagiellonian University in Krakow and McGill University in Montreal. Since 1990, the National Philharmonic in Warsaw has been organising the Lutoslawski International Competition for Composers.

Witold Lutoslawski, along with Fryderyk Chopin and Karol Szymanowski - is one of the greatest of all Polish composers. He is a classic of twentieth century music, alongside Bela Bartok, Sergei Prokofiev and Olivier Messiaen.

Musicologists have divided his work into several periods. The early works, such as *SYMPHONIC VARIATIONS* (1938), *SYMPHONY NO. 1* (1947) and *OVERTURE FOR STRINGS* (1949) are considered neo-classical. His *LITTLE SUITE* (1950) and *CONCERT FOR ORCHESTRA* (1954) clearly show Lutoslawski's interest in Polish folklore. His *FIVE SONGS*, settings of texts by Kazimiera Illakowiczowna (1957) begin his dodecaphonic period, which is characterised by his use of the serial technique, as he did for example in *MUSIQUE FUNEBRE* (1958). In the next period, which began with his *VENETIAN GAMES* (1961), Lutoslawski's compositional technique was marked by the use of controlled aleatorism, by which is meant the introduction of an element of chance into the rhythmical structure while the strict organisation of the level of sounds is maintained. *THE SYMPHONY NO. 2* (1967) and *LIVRE POUR ORCHESTRE* (1968) represent a summary of his attempts up to that point to develop his own formal model. This is based on the consequences of two phases of development, of which the first is the introductory part, followed in the second by the actual development of the main idea of the composition. In the work *MI-PARTI* (1976), one more structural concept of typical for Lutoslawski, based on the introduction of several interlocking themes that create a "chain" structure. This formal principal is clearly present in three consecutively numbered compositions titled *LANCUCH / CHAIN*.

Despite all the differences between the works from the various periods of his career, and the fact that he was constantly developing his musical language, Witold Lutoslawski remains in our times a rare example of a composer who has a distinctly defined, very individual style in his compositions. He never belonged to any "school" of composition, he did not succumb to

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trends and fashions, did not uphold traditions and did not participate in any avantgarde revolutions. He was however both avantgarde, and traditional. Among the aesthetic crossroads of the second half of the twentieth century, he found his own path that he pursued with determination, led by his unfailing artistic sense. His music is a model of the ideal balance between form and content, intellect and emotion. His perfection has secured for Lutoslawski a permanent place among the greatest composers of the twentieth century.

- - *The above info is available at:*  
[www.culture.pl/en/culture/artykuly/os\\_lutoslawski\\_witold](http://www.culture.pl/en/culture/artykuly/os_lutoslawski_witold)

*Preludes and Fugue* (1972) is a work in open form. It consists of seven *Preludes* and a *Fugue*. It can be performed whole or in various shortened versions. Any number of the *Preludes* in any order can be performed with or without a shortened version of the *Fugue*. The *Preludes* are always to be played without rests between them. They are composed in such a way that the overlapping of the ending of any *Prelude* and the beginning of any other is possible.

The work, commissioned by Mario di Bonaventura and dedicated to him, is a masterpiece of Lutoslawski's mature technique of "aleatory counterpoint". Although the pitches are precisely written, the instruments need not always be synchronized. The 13 soloists often play together, but often play individually, following different tempi, dynamics, accelerandi, ritardandi etc.

There are different types of cues given by the conductor:

1. the conventional ones ( normal)
2. left hand cues
3. right hand cues
4. cues to allow the players to complete a model before proceeding to a new one. In this case the performers stop individually (not synchronized).
5. cues to signal a synchronized stop by all musicians.

Tonight we present *Preludes 4,1,2,7* followed by a shortened version of the *Fugue*.

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### *The soloists*

“..Excellent left hand...vibrant musicality” (Toronto Star), “...lovely tonal bloom and security...” (LeDROIT) describe the performances of violinist **Krista Buckland Reisner**. A musician of great versatility, Krista has a diverse musical life that ranges from soloist to orchestra musician. Noted for her “impressive technical abilities” and “silvery thread of tone” (The Chronicle – Thunder Bay) Krista toured across Canada as a solo recitalist after winning the Eckhardt-Gramatte Competition for 20th-Century Music, and has played concertos in cities ranging from New York City to St. John’s, Newfoundland. She has also toured the globe as an orchestra player, performing with groups such as Germany’s Schleswig-Holstein Orchestra, and the Boston Pops Esplanade Orchestra.

For five years, Krista held the position of Principal Second Violin in the Canadian Opera Company Orchestra. She has also held positions in the Santa Fe Opera and Arizona Opera Orchestras and is currently Concertmaster of Opera Boston. Krista’s musical interests are broad. As an advocate for new music and ideas, she was commissioned by the Thunder Bay Symphony Orchestra to premiere a concerto written specifically for her by Canadian composer Elizabeth Raum. She appeared, to critical acclaim, as violinist/dancer in a piece she created with choreographer Kelly Arnsby on Toronto’s Collaborations series. She was the violist/performance artist in the Banff Centre’s multimedia opera *Kafka’s Chimp*, and last year, developed a multi-media performance of Messian’s *Quartet for the End of Time* for Boston’s New Gallery Concert Series. Krista also performs regularly with many of the leading new music groups, including Alea III, Boston Musica Viva, and the Fromm Players at Harvard University and has been Acting Concertmaster of Boston Modern Orchestra Project. She is also the first violinist of Quartet X, which specializes in new music, having recently recorded Matthew Malsky’s “Valley of Dying Stars”.

As a studio musician, Krista has recorded albums with Canadian stars like Natalie MacMaster and John MacDermont and recently backed up Diana Krall at the Canadian Juno Awards, and she has made a solo recording of Count Wilhelm van Wassener’s concertos for 4 violins for Naxos records. Playing baroque violin, Krista has toured New Zealand, recorded with the Grammy-nominated Boston Baroque, been broadcast on CBC radio with the Aradia Baroque Ensemble, and is a tenured member of Boston’s Handel and Haydn Society. Highlights for this upcoming season include leading Opera Boston’s production of Robert Ward’s “*The Crucible*”.

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The **Mazurkevich Violin Duo** combines the virtuoso playing of Yuri Mazurkevich and the inspired and spirited energy of his wife and artist partner, Dana Pomerants-Mazurkevich. The Mazurkeviches represent the versatility and technical perfection of the Russian School of violin.

Protégés of the legendary violinist David Oistrakh, the Mazurkeviches graduated from the prestigious *Moscow Conservatory*. Immediately following their graduation, they were both invited to teach at the *Kiev Conservatory*. While performing and teaching in the former Soviet Union, Dana won prizes in the *J. S. Bach International competition* and the *George Enesco Violin Competition*. Yuri received his laureate diploma in Helsinki, Munich and Montreal.

The Mazurkeviches emigrated to Canada in 1975, where they joined the music faculty at the *University of Western Ontario*. In 1984, they moved to Boston where Yuri was appointed Professor of Violin at *Boston University* and was chairman of the String Department from 1986-1995. Dana has been a Professor of Violin at Boston University and the Longy School of Music since 1986.

Each artist is an acclaimed soloist and their combined talents make them an outstanding performing duo. They have received accolades in Europe, North and South America, Australia and Pacific Asia. The duo’s summer teaching and performing activities have included *Tanglewood*, the *Victoria International Festival*, *Johannesen International School of the Arts*, *Banff Center for the Arts*, and various European festivals.

The *Mazurkevich Violin Duo* has performed on radio and television programs in both hemispheres, including *BBC*, *CBC*, *ABC* (Australia), *Radio France*, *Radio Moscow*, *Sender Freies Berlin*, and many others. Both artists have recorded on several labels, including *Melodya*, *Masters of the Bow*, and *SNE*.

The critics have written:

Truly unique... complete mastery of their instruments. (*Badische Zeitung* - Germany).

Mazurkevich duo scores triumph in Toronto debut. (*Toronto Globe and Union* - Canada).

Brilliant artists... ideal duet playing... The listeners gave them a standing ovation. (*Volkstimme* - Switzerland).

Festival Canada pulled off a real coup when it lured the violin duo... The audience was present at a performance of the first magnitude. (*Ottawa Journal* - Canada).

Excellence in duplicate... the finest violin playing of the year. (*Sydney Morning Herald* - Australia).

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