
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>Entrata</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

Soloists of ALEA III

TSAI Performance Center
December 7, 2005, 8:00 pm

Partially sponsored by Boston University

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

ALEA III

Theodore Antoniou, Music Director

Soloists of ALEA III

Wednesday, December 7, 2005, 8:00 p.m.
Tsai Performance Center, Boston

PROGRAM

Marsyas - Sonata-improvisation for flute
Melissa Mielens, *flute* Michael Damian

Corollary IV
Adam McColley, *trombone*
Yukiko Shimazaki, *piano* Brian Fennelly

Trio Nostalgico
Krista Buckland Reisner, *violin*
Michael Norsworthy, *clarinet*
Yukiko Shimazaki, *piano* Paul Chihara

- - - *Intermission* - - -

Three Pictures from the Devil in the Flesh
Unfounded Joy
Night falls raining
The Madwoman on the Roof
Jay Reise
Kostantinos Papadakis and Yukiko Shimazaki, *piano*

Geppetto's Workshop

Michael Gandolfi

- I. A Magic Piece of Wood that Laughs and Cries like a Child
- II. Pinocchio Frolics with Punch and Judy, which Incites the Menacing Fire-Eater
- III. The Talking Cricket Warns Pinocchio of the Dangers Ahead
- IV. Pinocchio Ignores the Talking Cricket's Warning and is Chased by the Fox and the Cat

Alicia DiDonato, *flute*
Hugh Hinton, *piano*

The Little Red Riding Hood

George Couroupos
Libretto by Toula Tolia

1. "I Walk in the wood . . ."
2. "Fine day, Little Red Ridding Hood . . ."
4. Finale

Pamela Murray, *soprano*
Stephen Pixley, *baritone*
Nicole Muller, *soprano*
Tamara Hickey, *soprano*

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 and director of the Experimental Stage of National Opera of Greece.

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 Baerenreiter 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. Kodaly, Lutoslawski and Penderecki, are among the personalities, awarded this Prize.

In January 2005 the Ionian University conferred upon him a second honorary doctorate, while his most recent distinction in 2005 is "The Distinguished Faculty Award" by the Boston University. This award is presented to honor CFA faculty members for their outstanding achievements, contributions to the arts, and distinguished service to the community.

Theodore Antoniou's works are numerous and varied in nature, ranging from operas and choral works to chamber music, from film and theatre music to solo instrumental pieces - his scores for theatre and film music alone number more than a hundred and fifty compositions. Among his works, the opera *Bacchae* premiered in the Athens Festival in Greece. His newest opera, *Oedipus at Colonus*, commissioned by the SWF (Sued-West Funk), Baden-Baden, in Germany, received the prestigious Music Award presented by the Hellenic Union of Music and Theatre Critics.

- - *Eftychia Papanikolaou*

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 Program

Michael Damian was born in 1954 in Romania. He studied composition and conducting at the Bucharest Academy of Music (with A. Vieru and J. Conta). His compositions have been performed in Romania (Bucharest, Jassy, Ploiesti, Satu-Mare), Germany (Munster), Italy (Pescara), Bulgaria (Plovdiv), Russia (Novosibirsk) and Israel (Tel-Aviv, Haifa, Jerusalem, R. Hasharon).

In November 1983 he immigrated to Israel and became a member of the Israel Association of Composers. He won the "Clairmont" Award in 1985 and the Prime Minister Award in 2004. During recent years his orchestral and chamber works were performed by: the Jerusalem Symphony Orchestra, the Israel Philharmonic Orchestra, the "Kinneret" string quartet, the 21-Century Ensemble and by various soloists. Simultaneously Michael Damian conducted many concerts in Israel and abroad, including especially contemporary music. Michael Damian has completed his Ph.D. in composition and musicology at the Bar-Ilan University (August 2001).

Written in 1992 the *Sonata for solo flute* was originally titled *Improvisation*. It was only after its achievement that the composer discovered he had unintentionally arrived to a free sonata form, characterized by a continuous transformation process of the thematic material and a reverse order in the recapitulation of segments. The title *Marsyas* was added later, as an allusion to the profile of the legendary hero and his tragic destiny.

A native of East Greenbush, New York, **Melissa Mielens** received her B.M. and M.M. from New England Conservatory, both with distinction in performance. As one of the youngest recipients of a Fulbright grant she had the opportunity to study in Paris with Alain Marion. Other teachers include Leone Buyse, John Heiss and Fenwick Smith.

Ms.Mielens has traveled throughout the world playing with various orchestras, including a tour of Japan with the Pacific Music Festival Orchestra, the United Kingdom with the New World Symphony and tours of Europe and South America with the Jeunesses Musicales World Orchestra. She is currently principal flutist with the New Hampshire Symphony and Indian Hill Symphony. She has also played principal flute with the Pro Arte Chamber Orchestra, Portland Symphony, Rhode Island Philharmonic, Springfield Symphony and the Tanglewood Music Center Orchestra. Ms. Mielens has been a featured soloist with the Indian Hill Symphony and New England Conservatory Symphony.

Ms.Mielens has been a prizewinner in several national and regional competitions, including the James Pappoutsakis Flute Competition and the National Flute Association Young Artist Competition. She has been on Boston area radio stations, including live performances on WGBH's "Boston Performances" and "Morning Pro Musica".

In addition to performing, Ms. Mielens has an active studio and also teaches at Phillips Exeter Academy. Her students have been accepted to the Curtis Institute of Music, Tanglewood Institute and the Interlochen Performing Arts Academy and are regularly invited to participate in regional youth orchestras and All-State festivals in New England

Brian Fennelly (born Kingston, I.IY 1937) studied at Yale with Mel Powell, Donald Martino, Allen Forte, Gunther Schuller, and George Perle (M.Mus '65, Ph.D. '68). From 1968 to 1997 he was Professor of Music in the Faculty of Arts and Science at New York University, where he is now Professor Emeritus. In addition to a Guggenheim fellowship, his awards include three fellowships from the National Endowment for the Arts, three composer grants from the Martha Baird Rockefeller Fund, two Koussevitsky Foundation commissions, and an award for lifetime achievement from the American Academy of Arts and Letters. Major works include *In Wildness is the Preservation of the World*, *Fantasy Variations*, and *A Thoreau Symphony*, all for orchestra; *Tropes and Echoes*, *Skyscapes I, II, and III*, *Evanescences* for instruments and tape, two piano sonatas, two string quartets and three brass quintets. His music has been awarded prizes in such prestigious competitions as the Louisville Orchestra New Music Competition and the Goffredo Petrassi International Competition for orchestral music. He is co-director of the Washington Square Contemporary Music Society, which he founded in 1976.

Corollary IV was written for New York Philharmonic principal trombonist Joseph Alessi in May 2002 while on a composer fellowship at the Camargo Foundation in Cassis, France. It is the final of four "corollaries," the others for horn, saxophone, and trumpet respectively (all with piano), each of which further elaborates thematic material from the composer's *Fantasy Variations* for orchestra (recorded by The Louisville Orchestra). In *Corollary IV* this theme appears briefly within the piece as a "reminiscence" surrounded by lyric passages as well as bold, declamatory music, all of which explore harmonic possibilities generated from the initial material.

A native Floridian, **Adam McColley** began studying the trombone at the age of eleven with his father, Thomas McColley. After graduating from the Walnut Hill School for the Arts in 2002, Adam entered Boston University where he is now finishing his undergraduate performance degree. Adam has been a participant at the Aspen Music Festival, a fellow at the Texas Music Festival, and the trombonist for the Olney Theater Company's summer opera season. He has also performed under the direction of conductors Bernard Haitink, Sergiu Commissiona, and David Zinman. Currently a student of Don Lucas, Adam has studied with trombonists Scott Hartman, Per Brevig, Lindsay Schilling, and Darren Acosta.

"It is almost easier to think of **Paul Chihara** as several different composers. There is the Chihara whose sensitivity to exquisite instrumental color has made him a favorite with such performers as conductor Seiji Ozawa and the Sequoia String Quartet. There is, however, a strong theatrical side to Chihara which expresses itself in works for dance, musical theater and film. And there is Chihara's love for American popular music of the '30s and '40s." *The Los Angeles Times*, Mark Swed

Paul Seiko Chihara was born in Seattle, Washington in 1938. He received his doctorate degree (D.M.A.) from Cornell University in 1965 as a student of Robert Palmer. Mr. Chihara also studied with the renowned pedagogue Nadia Boulanger in Paris, Ernst Pepping in Berlin, and with Gunther Schuller at Tanglewood, summer home of the Boston Symphony. With Toru Takemitsu, Chihara was composer-in-residence at the Marlboro Music Festival in Vermont in 1971. Chihara is currently on the faculty at U.C.L.A. and was also the first composer-in-residence of the Los Angeles Chamber Orchestra, Neville Marriner, Conductor.

Mr. Chihara's prize-winning concert works have been performed in most major cities and arts centers in the U.S. and Europe. Zubin Mehta invited him to be his composer-in-residence at the Edinburgh Festival of 1971, and subsequently performed his *Forest Music for Orchestra* throughout the world with the Los Angeles Philharmonic Orchestra. His numerous commissions and awards include those from The Lili Boulanger Memorial Award, the Naumberg Foundation, the Guggenheim Foundation, the Fulbright Fellowship, the Aaron Copland Fund, and National Endowment for the Arts, as well as from the Boston Symphony Orchestra, the London Symphony Orchestra, the Los Angeles Philharmonic, the New Japan Philharmonic, the Cleveland Orchestra, the New Juilliard Ensemble, Continuum, and the Orpheus Chamber Orchestra. In 1999, he was invited to participate for two weeks at the Festival of New Music at the Conservatory of Music in Lyon, France. In December of 2000, his *Love Music* (Concerto for Violin, Clarinet and Orchestra) was premiered by the Mendelssohn Chamber Orchestra at the Gewandhaus in Leipzig, Germany. In April of 2001, his commissioned orchestral tone poem *Clouds* was premiered by the American Composers Orchestra in their Millennium Concert at Carnegie Hall. More recently (November, 2002), his *Amatsukaze* (for soprano and five instruments) was premiered by the New Juilliard Ensemble at the "Why Note" Festival in Dijon, France. In February 2002, an entire concert of his choral music was presented by the Westminster Choir College at Princeton, New Jersey. His *An Afternoon on the Perfume River* received its world premiere by the Orpheus Chamber Orchestra at Carnegie Hall in February of 2004. Sir Neville Marriner and the world-renowned guitarist virtuoso Pepe Romero recently recorded his Guitar Concerto with the London Symphony Orchestra. (Also on this new all-Chihara CD will be his ballet *Mistletoe Bride* and the Bass Concerto *Grass*.) Mr. Chihara most recent orchestral piece (*Morning Dances*) was commissioned by Carl St. Clair and the Pacific Symphony Orchestra, who premiered it at Segerstrom Hall in October, 2004. Active in the ballet world, Mr. Chihara was composer-in-residence at the San Francisco Ballet from 1973-1986. While there, he wrote many trailblazing works, including *Shin-ju* (based on the "lovers' suicide" plays by the great Japanese dramatist Chikamatsu), as well as the first full-length American ballet, *The Tempest*.

In addition to his many concert works, Mr. Chihara has composed scores for over 90 motion pictures and television series. He has worked with such luminaries as directors Sidney Lumet, Louis Malle, Michael Ritchie, John Turturro and Arthur Penn. His movie credits include *Prince of the City*, *The Morning After*, *Crossing Delancey*, and *Romance and Cigarettes*. His works for television include *China Beach*, *Noble House*, *Brave New World*, and *100 Centre Street*. Mr. Chihara also served as music supervisor at Buena Vista Pictures (Walt Disney Co.). Also active in the New York musical theatre world, Mr. Chihara served as musical consultant and arranger for Duke Ellington's *Sophisticated Ladies*, and was the composer for James Clavell's *Shogun, the Musical*.

Mr. Chihara's works have been widely recorded. His compositions appear on many labels including BMG Records, Reference Recordings, CRI, Music and Art, Vox Candide, New World Records, and The Louisville Orchestra First Editions Records. He is published by C. F. Peters and G. Schirmer. He has recently received a contract from Silman-James Press to write a book on composing and understanding film music.

In 2004, Mr. Chihara was appointed the Curator for Outreach and Lectures by the Orpheus Chamber Orchestra, with whom he has toured, lectured, and produced lecture-presentations throughout the metropolitan New York area. He is a Professor of Music at UCLA.

The *Trio Nostalgico* was commissioned by the New York Council for the Arts for Joel Sach's Continuum, who performed it extensively on their tour of the Far East (from Sophia to Ulan Bator) in the spring of 2004. It is based on the Blues song by Bill Withers *Ain't No Sunshine When She's Gone*. Also, in musical tribute to the exotic countries visited by Continuum, the score contains echoes of Klezmer, Khatchaturian, and Jazz.

"..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 Messiaen'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*".

Clarinetist **Michael Norsworthy's** virtuosity, versatility and musicianship have earned him a unique place among today's rising virtuosos. As soloist with numerous orchestras around the USA and abroad, as a captivating recitalist and chamber music performer and as a consummate new music advocate having premiered over 40 new works at such venues as Carnegie Hall, The Casals Festival in Puerto Rico and the Aspen Festival, Norsworthy has defied categorization, dazzling critics and audiences alike. He has collaborated with such artists as the Borromeo String Quartet, Marilyn Nonken, Stephen Drury, Elliott Carter, Oliver Knussen, Patrick Demenga, Brian Ferneyhough, Chris Dench, Tony Arnold and Lukas Foss among others. In 2004, he premiered Michael Finnis's clarinet concerto *The Greatest Hits of All Time* and Pozzi Escot's *Clarinet Concerto* at Boston's Jordan Hall. He has recorded for Mode, Gasparo and Cauchemar records, is executive director of Boston based new music ensemble Callithumpian Consort, and a member of Ensemble 21 in New York. For more info, please visit www.michaelnorsworthy.com.

Yukiko Shimazaki received a Bachelor of Music in Piano Performance from Oberlin Conservatory and a Master of Music in Piano Performance from Boston University. Piano studies were with Victor Rosenbaum, Peter Takacs, Jonathan Shames and Benjamin Pasternack. She currently maintains her own private studio in Winchester and is a faculty member of Winchester Community Music School. She performs actively as a freelance accompanist.

Jay Reise is the composer of the choreographic tone-poem *The Selfish Giant*, based on a fairy tale by Oscar Wilde. This work was commissioned and premiered by the Philharmonia Orchestra conducted by Djong Yu in London in 1997. Reise's opera *Rasputin*, which was described in The Washington Times as "a spellbinding, challenging and profoundly beautiful creation," was commissioned and premiered by the New York City Opera in 1988. Open Night, commissioned for the Kimmel Center Fresh Ink contemporary music series in Philadelphia in 2003, was described in the Philadelphia Inquirer: "...there must be something to draw listeners back for repeat visits. That magnetism was immediate in the heart-grabbing opening violin solo...the piece unfolds with a reasoning that's hard to explain but great to feel." Reise has also written three symphonies (performed by the Philadelphia Orchestra among others) as well as numerous chamber works.

The recipient of many commissions, prizes and fellowships including the Guggenheim Foundation, the Rockefeller Foundation, the National Endowment for the Arts, and the Koussevitzky Tanglewood prize in Composition, and in fall 2005, a commission from the Barlow Endowment and a grant from The Aaron Copland Fund for Music Recording Program. His music has been performed widely both in the United States and abroad including all-Reise retrospective concerts in Moscow and Philadelphia. His chamber concerto *Chesapeake Rhythms* and *Concerto for Cello and 13 Instruments* are recorded on CRI by Orchestra 2001. A recording of piano and chamber works *Rhythmic Garlands* is available on Centaur 2598. *The Devil in the Flesh and Other Pieces* (Albany TROY 665) features world-renowned virtuoso pianist Marc-André Hamelin.

Jay Reise is the Robert Weiss Professor of Music Composition at the University of Pennsylvania and president of the contemporary music ensemble Orchestra 2001 in Philadelphia. His music is published by Merion Music/Theodore Presser Co.

Originally conceived as part of an opera project, the *Three Pictures From the Devil in the Flesh* are based on episodes and moods from Raymond Radiguet's 1923 novella *Le Diable au Corps* (The Devil in the Flesh).

Set in Paris, the story is about Francis, a boy of sixteen, and his love affair with Martha, a married young woman whose husband is away at the Front.

'Unfounded Joy' depicts the many episodes of irrational exuberance the adolescent lovers experience.

'Night falls raining' is meant to evoke a rainy and foggy night in Paris where the only light comes from the blurry golden glow of the street lamps.

'The Madwoman on the Roof' is the chambermaid in the house next door who, dissatisfied with her lot, sets fire to the house and (in my version) jumps off the roof.

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 Thurneysen, 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 the United States with Anthony di Bonaventura.

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.

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. 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 2000. 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.

Michael Gandolfi's earliest musical involvement was in rock and jazz improvisation beginning at age eight as a self-taught guitarist. As his improvisational skills developed he became increasingly interested in music composition and began formal study in his early teens. He received the B.M. and M.M. degrees in composition from the New England Conservatory of Music, as well as fellowships for study at the Yale Summer School of Music and Art, the Composers Conference, and the Tanglewood Music Center.

Mr. Gandolfi is the recipient of numerous awards including grants from the Fromm Foundation, the Koussevitzky Music Foundation, the John Simon Guggenheim Foundation, and the American Academy of Arts and Letters and the Massachusetts Cultural Council. His music has been performed by many leading ensembles including the Boston Symphony Orchestra, the BBC Symphony Orchestra, the San Francisco Symphony Orchestra, the Tanglewood Music Center Orchestra, the Orpheus Chamber Orchestra, the Saint Paul Chamber Orchestra, the Los Angeles Chamber Orchestra, Nieuw Sinfonietta Amsterdam, the Pro Arte Chamber Orchestra and the Boston Modern Orchestra Project.

Mr. Gandolfi recently completed *Impressions from "The Garden of Cosmic Speculation"*, which was premiered in August 2004 by Robert Spano and the Tanglewood Music Center Orchestra and was subsequently performed by the Boston Symphony Orchestra under the direction of David Zinman. He also recently completed a new work for young audiences, *The Piper's Tale*, an adaptation of *The Pied Piper*, words by Dana Bonstrom, that was premiered by the Boston Musica Viva with Bob McGrath, narrator. In April 1999 Mr. Gandolfi's *Pinocchio's Adventures in Funland*, written for young audiences, was premiered by the New Millennium Ensemble with David Margulies, narrator at New York's Merkin Concert Hall. It was commissioned by the Elaine Kaufman Cultural Center on a text by Dana Bonstrom. It subsequently received over sixty performances, including those by the Boston Musica Viva, the Santa Barbara Symphony Chamber Players at the Ojai Festival, The Tanglewood Music Center, the Andover Chamber Music Society and the Portland Chamber Music Festival. It received its European premiere in 2000 in Portugal by the Remix Ensemble. The Concord Symphony Orchestra funded a full orchestration of the score and premiered the piece in that form, under the direction of Richard Pittman, during their 2000/2001 season.

In the summer of 2001, Mr. Gandolfi wrote music for the Shakespeare and Company's production of a *Midsummer Night's Dream*, under the direction of Tina Packer. A concert adaptation of that score *Themes from a Midsummer Night* was premiered at Jordan Hall in the fall of 2001. Later that year, Mr. Gandolfi teamed-up again with Dana Bonstrom for a project commissioned by the Los Angeles Philharmonic Education Division. The resulting work *Gwendolyn Gets Her Wish* was premiered in April 2002, and will be performed in the Los Angeles public schools as the cornerstone of a five year arts-in-education initiative.

Mr. Gandolfi recently completed *Vientos y Tangos* for wind ensemble, co-commissioned by a consortium of fifteen wind ensembles, in celebration of Frank Battisti's seventieth birthday, which is now published by Boosey and Hawkes as part of their Windependence Series. This summer Mr. Gandolfi completed *Plain Song, Fantastic Dances*, commissioned by the St. Botolph Club, which will be premiered on October 23, 2005 by the Boston Symphony Chamber Players.

He presently holds commissions from the Michael Vyner Trust (a piano concerto), the Fromm Foundation (a saxophone concerto for Kenneth Radnovsky and the Boston Modern Orchestra Project, 2007), the Weilerstein Trio, and Boston-based pianist Duncan Cumming.

His music has been recorded on the Deutsche Grammophon, CRI and Innova labels. He is a faculty member of the New England Conservatory of Music and the Tanglewood Music Center. He was a visiting lecturer on music at Harvard University in 2002, and held a similar position there from 1996-1999. He is listed in *the New Groves Dictionary of Music and Musicians*.

Geppetto's Workshop is a four-movement piece based on the first several chapters of C. Collodi's *The Adventures of Pinocchio*. The piece is programmatic; the musical ideas were conceived in response to the discreet images that I gleaned from the story.

The first movement describes the creation of Pinocchio. A piece of wood with magical powers (it laughs when scratched and cries when cut) is given to Geppetto by a carpenter friend. The opening chords heard in the piano, which consist entirely of major triads going at great speed, represent Pinocchio 'trapped' in this piece of wood. As Geppetto sculpts the wood, the triads 'spread out' and Pinocchio (the flute) first emerges in unison with the topmost voice of the piano texture. As Pinocchio emerges through Geppetto's fine crafting, he immediately reveals his mischievous nature: the moment Geppetto carves an arm from the wood, it reaches out and grabs his glasses; the leg he carves kicks him; when he finishes the body of Pinocchio, before he has time to form ears, Pinocchio scurries out of the workshop, pursued by Geppetto, creating great trouble for them both (Geppetto is improperly taken to jail!). Later, Pinocchio experiences hunger for the first time and unsuccessfully seeks food. He returns to the workshop and awaits Geppetto's return. They reconcile and Geppetto manages some necessary repairs to Pinocchio. Geppetto then sells his only coat to raise money for the purchase of a school book, thereby enabling Pinocchio to realize his desire to attend school.

The second movement begins with Pinocchio's walk to school. Soon after leaving the workshop, he approaches a puppet theater with great curiosity. He sells his schoolbook to raise the two-cent admission. When he enters the theater, the puppets, 'Punch and Judy' and Harlequin, beckon him and all four frolic on stage. This incites 'Fire-Eater', the puppet master, who angrily removes Pinocchio from the stage and commands the other puppets to start the show. After the show, Fire-Eater intends to use Pinocchio as firewood to sustain the dwindling fire for his roast goat. Pinocchio pleads for his life, convincing the Fire-Eater to spare him. Pinocchio then defends Harlequin, whom the Fire-Eater next seeks to keep his goat cooking. Thanks to Pinocchio's persuasive powers, the Fire-Eater settles for a rare roast!

The third movement centers on the Talking Cricket, a major character in the story, who regularly warns Pinocchio of impending danger. I used the piano as a chorus of nocturnal, chirping crickets, over which the flute 'speaks' the Talking Cricket's wise advice.

The fourth movement begins with Pinocchio reflecting on the Talking Cricket's advice (initially the cricket chorus is heard, two octaves higher, as if lodged in Pinocchio's distorted memory), which he quickly twists into a carefree figure. Of course, Pinocchio ignores the Talking Cricket's advice to avoid nighttime travel through the woods. The murderous fox and cat soon engage Pinocchio in an all-night chase. Ultimately he is caught, and as he struggles to stay alive he wishes for papa Geppetto to save him (the triads-music from movement-one is heard, reminiscent of Pinocchio as he first appeared to Geppetto). Pinocchio makes a final escape effort before succumbing in one last gasp (on C, the central pitch of the piece). Although the murderers hang Pinocchio, at this point in the story, don't despair; the Blue-Fairy summons a crow to resuscitate Pinocchio, and his adventures continue.

Flutist **Alicia DiDonato**, originally from Stoneham, MA, was the first prize winner of the 2005 Mid-South Young Artist Competition (Memphis, TN), and was honored to give the U.S. Premiere of Stockhausen's *Xi* for solo flute in the fall of 2004. Described as "wistful, fluent and full of tone" and "splendidly versatile", she is an active freelancer in the Boston area, performing regularly with ensembles such as Boston Musica Viva, the Boston Pops Esplanade Orchestra, and the Firebird Ensemble. A former member of the New World Symphony (Miami, FL), Ms. DiDonato has twice been a Tanglewood Music Center fellow and has also participated in the Norfolk, Aspen, and Rockport Chamber Music festivals. She is the former flutist for both the Pittsburgh New Music Ensemble and the Remix Ensemble (Porto, Portugal), and was a 2005 New Fromm Player at Tanglewood. She has appeared as concerto soloist with the Santa Fe Symphony, the New World Symphony, the New England Conservatory Wind Ensemble and the New England Conservatory Sinfonietta. Chamber music collaborations include appearances with the Borromeo String Quartet, the Emerson String Quartet, the Adaskin Trio and Paula Robison. Ms. DiDonato was the first prize winner of the 2003 Pappoutsakis competition and the 1999 Frank Bowen competition; in addition, she was awarded a 2002 St. Botolph Club Grant-in-Aid for the commission of a new piece for flute and electronics.

Pianist **Hugh Hinton** has performed widely as a chamber musician and collaborative pianist, including concerts in Japan, Korea, Russia, Ukraine, and throughout the Middle East. He has toured nationally with the Core Ensemble, a new music trio of cello, piano and percussion, since its inception in 1993. He has also appeared as a concerto soloist with the Phoenix and Honolulu Symphonies among others, and recorded with the Cleveland Chamber Orchestra. He earned a Bachelor's degree from Harvard and MM and DMA degrees from New England Conservatory, where his primary piano teacher was Russell Sherman. He teaches at Longy School of Music in Cambridge, MA.

George Couroupos is a composer and pianist. He was born in Athens 1942. He graduated from Athens Conservatory in 1956 (piano) and from the University of Athens in 1967 (mathematics). After receiving a French government grant in 1968, he went to Paris to study with Olivier Messiaen at the Conservatory. By 1971, he was named, there, a teaching assistant "for promotion of contemporary music" and in 1972 he graduated with a first prize in composition.

During the period 1972-76 he worked as "music animator" at the Cultural Centre of the Parisian suburb Creteil, his responsibilities being the stirring of local schools. Part of that invaluable experience was channeled into the staging (at Creteil) of three of this big musical-scenic works with joint forces of professional and amateur musicians.

Back in Greece, he was named assistant director of the Athens Radio 3 (1977-81) and president of the Greek National Lyric Theatre (1982-84). Later on, he headed the Music Department of the Municipal Company of the Development of Culture in Kalamata (1985-90). Since 1995, he has returned to the Greek National Lyric Theatre, as president of its administrative board, and since January 1995, he is artistic director of the Orchestra of Colours, a versatile symphonic ensemble that was put together by the late Manos Hadhidakis and is the only private full symphony orchestra in Greece today.

Often, the music of George Couroupos looks back to ancient Greek themes : *Homeric Epics I* (Odyssey H/43-44) and *Homeric Epics II* (Odyssey IB/184), for baritone, flute, piano and percussion, (1970), *Mercury and Prometheus* (free adaptation of the last episode from *Prometheus Bound* by Aeschylus, 1971 for two actors and nine instruments); *Oedipus homo* (after Sophocles, for tape, mixed chorus, flute, violoncello and piano, 1978); cantatas, based on *Prometheus Bound* (1979) and *Lysistrata* (translated by K. Tachtsis, 1983). Essentially, his creative output is centered around two poles: the purely dramatic (partly because of his many scores for the stage), and the lyric songs for one voice and, most often, piano : *Lai* (text by the troubadours, 1971), *Greek Song*, one of his most popular works, inspired by the resistance of the "April dictatorship" in Greece (1970), *The assembly of animals* (text by Pericles Korovesis, 1981), *Eight Songs on poems by Lorca* (translation by Andreas Angelakis, 1982), *Sixteen Hai-Kai* (on poetry by George Seferis, 1989) e.t.c.

Still the big scenic-musical works of George Couroupos (productions that gained unanimous acclaim in France) come from the core of his creative output: *Children of the sand* (text by Monique Fabre, a musical tragedy, 1970); *God wants it* (inspired by historical chapters of the Crusades, in collaboration with J. M. Ribes and Yannis Kokkos, 1975); *Griselides* (text inspired by Perraut, in collaboration with Antoine Vitez, 1977). These last two spectacles have been presented at the Festival of Avignon.

However, he has also composed many chamber music works that are impressive for the economy, austerity and eloquence of their means : *Abstracte* for thirteen instruments (1974), *Improvisation in memory of Janni Christou*, for violin, guitar, violoncello and piano (1980), *The milk of Aegialus*, on the same title by the poetry Andreas Embirikos, for baritone, violoncello, piano and percussion (1986), "*Ouverture*" for "*The Box*" by Aris

Alexandrou, for baritone, flute, trumpet, trombone, piano (1990), *Sonata* for violoncello and piano (1990) e.t.c. Among the symphonic works by George Couroupos, characteristic are : *Bull-games (Tavrokathapisa, 1989)* and *Hommage to Odysseas Elytis*, for soprano, narrator and orchestra (1990). One of his of recent works has been the chamber opera *Pyladis*, commissioned by the Athens Concert Hall, was presented in 1992 and was acclaimed as an important musical event. In 1994 he composed the stage music for *Andromache* by Euripides (director, Jacques Lassalle), a production presented at the Festival of Avignon and toured round the whole France. In 1995 he composed the ballet *Odyssey* a coproduction of the Athens Concert Hall and Hamburg Opera, choreographed by John Neumeir. This performance of the Ballet Center of Hamburg was repeatedly presented in many cities all over the world. For this ballet George Couroupos was honoured with the Beniot de la Dance prize in 1996.

In 1998 he composed the children opera *The fugitives of the Chessboard* in libretto written by Eugenios Trivizas, which has played since in the Athens Opera and Private theatres.

In purely technical terms, the dramatic quality of his music is suggested by a variety of means : free chord formations, persistent rhythmical schemes, pedal points, brief melodic outlines (diatonic or chromatic), natural sounds, references to the Greek folk tradition, e.t.c. After his repatriation in 1977, he gradually returned to ideals like melody and simplicity. As he writes, himself “that was a consequence of an old-standing anxiety about the future of the avant-guard, while since 1970, I was discerning in it those signs of affected conceit that would lead it to absolute isolation and, eventually, death”.

It would be quite interesting, here, to mention that the “History of Music” by Emil Vuillermoz, in its 1976 edition, makes a reference to George Couroupos, as one of the young French (!) composers, noting that he is an “excellent animator of musical theatre” (v.2, p.301).

As a pianist, finally, George Couroupos has appeared, mainly, with the baritone Spyros Sakkas. This long-time partnership, which covers a large variety of repertory, has become widely known both in Greece and in big European cities.

The ***Little Red Riding Hood***, is a mini musical written upon the request of the Municipality of Herakleion, Crete, for the 1988 Summer Festival. The libretto in english was written by Toula Tolia. It is interesting that in this musical J. Thurber’s story is reversed: the Little Red Riding Hood “eats” the wolf. The composer writes: “...for me composing a musical was an opportunity for an interesting as well as entertaining task. I think nobody is indifferent to the American musical which has given some true masterpieces and excellent performers.”

The mini musical could be divided in the following parts:

1. “I Walk in the wood . . .”
 2. “Fine day, Little Red Ridding Hood . . .”
 3. Night of terror
 4. Finale
-

Tonight the third movement will be omitted, since any piano reduction would not do justice to the very idiomatic orchestral writing. The play is dedicated to Susan Lambert and Theodore Antoniou.

Pamela Murray is a frequent soloist in the Boston area. She has appeared as soloist with such groups as the Handel & Haydn Society and Emmanuel Music, and under such conductors as Christopher Hogwood, Craig Smith, and Seiji Ozawa. She has performed in Boston's Symphony Hall, Chicago's Orchestra Hall , and Avery Fisher Hall in New York. She also sang in Lincoln Center as part of the Great Performer's Series.

Ms. Murray is a member of Favella Lyrica, whose recordings on the KOCH label have achieved national critical acclaim, and artist in residence with Foundling, a women's baroque orchestra and advocacy project based in Providence RI. Ms. Murray is on the voice faculty of The Brookline Music School, the Harvard University Extension School, and the Institute for Advanced Theatre Training at the American Repertory Theatre. Ms. Murray has recorded for Dorian and KOCH International. She holds a Masters in Vocal Performance from Boston University.

Stephen Pixley received a BA from Vassar College, an MM from New England Conservatory, and an MA in Ethnomusicology from Wesleyan University. He studied music in Germany and Thailand for extended periods, and is currently completing his PhD dissertation on Thai music at Wesleyan. Mr. Pixley performs frequently as a classical baritone and tenor in the Boston area, and leads "Not So Glatt," an eclectic Yiddish music band. He has been on the faculties of Wesleyan University, The Country Day School, the New York State Summer School for the Arts, and the children's musical theater program at the West Hartford Jewish Community Center. He is a member of the National Association of Teachers of Singing, and currently teaches voice at Brookline Music School, where he also serves as General Manager.

Nicole Muller is a recent graduate from Princeton University, where she sang with the Concert Choir. She is a first-year student at the ART/MXAT Institute for Advanced Theater Training at Harvard.

Tamara Hickey is currently a second year student enrolled in the M.F.A. in Theatre program at American Repertory Theatre at Harvard University. Prior to coming to the U.S. Tamara was working as a professional actor in Toronto, Canada. Her most recent credits include a series lead in the cop drama, *Blue Murder* as well as a series lead in the legal drama, *The Associates*, both prime-time Canadian shows. She was also nominated for three years in a row for a Gemini Award for Best Actress in a Series for both shows (Canadian equivalent to the Emmy). Other selected film and T.V. credits include: *Against The Ropes* (with Meg Ryan), Neil Simon's *Laughter on the 23rd Floor*, *Dying to Dance*, *It All Happends Incredibly Fast*, *Angels in the Infield*, *Spencer: Small Vices*, *Puppets Who Kill*, *Doc*; Selected Musical Theatre: *Beauty and the Beast*; Selected Theatre: *Tamara, Present Tense*.

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