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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

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**TSAI Performance Center**  
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As our 2005 - 2006 season is well under way, the need for meeting our budget is critical. Despite the generosity of our various sponsors, ALEA III still need the support of its audience. At this point we are short several thousand dollars for the 28th season. Please consider becoming a Friend of ALEA III by completing the form to the right and sending it to:

ALEA III  
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Should you have any time to donate to ALEA III, it would be most welcome. We need assistance with publicity, fundraising, poster distribution, mailing, etc.

We hope you enjoyed tonight's program and we look forward seeing you in our future events.

I would like to support ALEA III.

Please find enclosed my contribution of \$ \_\_\_\_\_ payable to ALEA III

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Thank you for your consideration.

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

**Now and Then**

**Wednesday, February 1, 2006, 8:00 p.m.  
Tsai Performance Center, Boston**

**PROGRAM**

*Octandre*

Edgard Varèse

- I
- II
- III

Yiannis Hadjiloizou, *conductor*

*Summer Solstice (Therino elioستي)*

John Thow

- I. Prologue
- II. Seferis (Beta)
- III. Interlude I
- IV. Seferis (Zita)
- V. Interlude II
- VI. Seferis (Pi)
- VII. Epilogue

Poems by Yiorgos Seferis  
Penelope Bitzas, *mezzo soprano*  
Yiannis Hadjiloizou, *conductor*

*Postcard from Home*

Karel Husa

Philipp A. Stäudlin, *saxophone*  
Yukiko Shimazaki, *piano*

*Entrata*

Alex Kalogeras

Yiannis Hadjiloizou, *conductor*

- - - *Intermission* - - -

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*The Soldier's Tale*

to be read, played and danced in two parts  
Text by C. F. Ramuz

Igor Stravinsky

First Part

The Soldier's March  
Music for Scene 1  
Airs by a Stream  
Music to Scene 2  
Pastorale  
Airs by a Stream (reprise)  
Music for Scene 3  
Airs by a Stream (reprise)

Second Part

The Soldier's March (reprise)  
The Royal March  
The Little Concert  
Three Dances  
1. Tango  
2. Valse  
3. Ragtime  
The Devil's Dance  
Little Chorale  
The Devil's Song  
Great Choral  
Triumphal March of the Devil

Bill Barclay, *narrator*  
Travor Thompson, *soldier*  
Sara Betnel, *devil*  
Julia Garcia Combs, *princess*

Judith Chaffee, *director/choreographer*  
Jonathan Girard, *conductor*

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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 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 peace 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.

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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 other contemporary groups have been formed, offering growing opportunity to young composers and musicians to play and comprehend contemporary music.

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

-Theodore Antoniou,  
*Music Director*

### **Tonight's performers**

Kathleen Boyd, *flute*, Jarad Brown, *oboe*, Michael Norsworthy, *clarinet* (Stravinsky), Gabriel Merton, *clarinet* (Kalogeras), Mei-mi Lan, *clarinet* (Thow, Varese), Janet Underhill, *bassoon*, Ellen Michaud Martins, *horn*, Kevin Maloney, *trumpet*, Seth Budahl, *trombone* (Varese, Kalogeras), Adam McColley, *trombone* (Stravinsky), Yukiko Shimazaki, *piano*, Emily Halpern Lewis, *harp*, Dan Bauch, *percussion I*, Timur Rubinstein, *percussion II*, Yevgeny Kutik, *Violin I*, Jay Youmans, *Violin II*, Peter Sulski, *viola*, Ivan Lalev, *cello*, Tony D'Amico, *double bass*

*Stage Managers:* Daniel Bryck and Todd Gaebe

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### ***Tonight's Conductors***

Born in Nicosia, Cyprus, **Yiannis Hadjiloizou** received his first piano lessons at age 4 by his father Michael, director of the Nicosia Music Society and the first Greek-Cypriot to compose operas/melodramas. With him, he extensively studied conducting, counterpoint, and harmony, and made his first public appearance at age 7. In the fall of 1983 he was admitted to the Cyprus Academy of Music from where he graduated with distinction 10 years later receiving a Professional Diploma of Musical Arts in Piano Performance and Pedagogy and a PDMA in Harmony.

At age 9 Yiannis was appointed principal clarinet of the Archbishop's Palace Philharmonic, while the following year he joined the Nicosia Music Society's Chorus as accompanist and assistant director. In 1993 he was awarded the prize for 'Best Music Composed for a Play' by the Cyprus Ministry of Education and Culture for the score he provided to Dimitrios Koromilas' *Maroulla's Fortune*. A year later he joined the Cyprus Military Philharmonic as principal trumpet, pianist, and assistant conductor. He flew to the United States to extend his musical studies in 1996, pursuing a Bachelor of Music in Piano Performance (American Conservatory of Music, Chicago), a BM in Theory (Roosevelt University, Chicago), a Master of Music in Piano Performance (ACM), an MM in combined Orchestral and Choral Conducting (ACM), an MM in Musicology (Roosevelt University), and an MM in Orchestral Conducting (University of Oklahoma). He is currently a Doctor of Musical Arts in Orchestral Conducting candidate at the School of Music of the College of Fine Arts of Boston University.

Yiannis founded the Chicago Camerata in 1999, an officially registered organization with the State of Illinois, and in 2000 he was granted the 'President and Artistic Director' chair of his native Cyprus Academy of Music. He has appeared as conductor or pianist in numerous concerts and recitals in major cities of countries such as Austria, Belarus, Bulgaria, China, Cyprus, Czech Republic, England, Greece, Italy, Jordan, Lithuania, Serbia, Slovakia, Slovenia, and the US. He has produced 3 records with NMS (Cyprus), orchestrating and conducting original compositions of his father. His mentors also include Madame Despo Hadjiloizou-Frangakou - pianist, founder of CAM, Greek-Romanian pianist and composer Maestro Nikolaos Astrinides, pianist Michael Ruiz, musicologist Charles Brauner, early music experts Anne Heider and David Schrader, and Theodore Antoniou.

Recent appearances include Mozart's *Così fan Tutte*, Tchaikovsky's *Nutcracker*, Sondheim's *A Little Night Music* (Univ. of Oklahoma), Michael Hadjiloizou's *9th of July* and *Zidros* (Europe). Cory Hibb's *Last Year in New England* with the Boston University Symphony Orchestra, and Stravinsky's Suite No.2 with the BU Chamber Orchestra. Yiannis has also worked with the BU Opera Institute for their production of Benjamin Britten's *The Rape of Lucretia*. Yiannis is also an active composer of various styles and works in his private midi/audio studio.

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**Jonathan Girard** is a second-year student in the Master of Music degree program in Orchestral Conducting at Boston University, studying with David Hoose. He is currently in his fourth season as Music Director of the Waltham Philharmonic Orchestra, and also serves as Principal Guest Conductor of the Boston Orpheus Ensemble and Associate Conductor of the Brockton Symphony Orchestra. Later this month, Mr. Girard will be a conducting fellow in a workshop with the American Youth Symphony Orchestra, sponsored by the American Symphony Orchestra League. Other ensembles he has conducted include the Portland (ME) Opera Repertory Theatre, the Providence Singers, the Cambridge Symphony, the Worcester Youth Symphony, and the Harvard-Radcliffe Gilbert & Sullivan Players. For three summers, Mr. Girard was a conducting fellow at the Pierre Monteux School for Orchestral Conductors in Hancock, ME, studying with Michael Jinbo.

A classical saxophonist, he graduated *summa cum laude* in saxophone performance from The Hartt School of Music. There, he won the prestigious Emerson String Quartet Soloist Competition and became the first saxophonist to perform with that group. He has appeared as a soloist with many ensembles throughout New England. He gave the world premiere of Gunther Schuller's Saxophone Sonata in Hartford and the world premiere of Boston composer David Alpher's *A Tribute to Kerouac*.

Mr. Girard is also an organist. He serves as the Music Director and organist at St. Mary of the Assumption Church in Dedham. There he conducts a 40-member choir that been praised as one of the finest in the Boston Archdiocese.

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## *Tonight's Program*

**Edgard Varèse** was born in 1883 in Paris, France. He spent the first ten years of his life in Paris and Burgundy. In 1893, his father moved with him to Turin in order to make Varèse study mathematics and engineering, but against the wishes of his father, Varèse began music study in 1900. He entered the Schola Cantorum three years later in Paris, but could not tolerate the philosophy of instruction held by the director, Vincent d'Indy. He quit his studies at the Schola in 1905 to enter the Paris Conservatoire to study with Widor.

In 1907, Varèse left Paris for Berlin and developed a close friendship with Ferruccio Busoni, whose book *Sketch of a New Aesthetic of Music* had impressed Varèse. It was during the next several years that Varèse, while composing in Berlin met such composers as Strauss, Debussy, and Satie, as well as writers Apollinaire and Cocteau, who were all impressed by his compositions and new musical ideas. Not only was he concerned with music itself which he felt should imitate scientific principles, but Varèse was interested in new instruments themselves, particularly electronic instruments. Varèse returned to Paris in 1913, leaving his compositions in Berlin where they were destroyed in a fire. After brief stints as a conductor with various orchestras, Varèse found himself out of work and decided in 1915 to move to America.

Varèse spent the first few years in the United States meeting important contributors to American music, promoting his vision of new electronic music instruments, conducting orchestras, and founding the New Symphony Orchestra. It was also around this time that Varèse began work on his first composition in the United States, *Amériques*, which was finished in 1921. It was at the completion of this work that Varèse founded the International Composers' Guild, dedicated to the performances of new compositions of both American and European composers, for which he composed many of his pieces for orchestral instruments and voices, specifically *Offrandes* in 1922, *Hyperprism* in 1923, *Octandre* in 1924, and *Intégrales* in 1925.

In 1928, Varèse returned to Paris to alter one of the parts in *Amériques* to include the recently constructed ondes martenot. Varèse followed *Americques* by composing his most famous non-electronic piece in 1930 entitled *Ionisation*, the first piece to feature solely percussion instruments. Although it was composed with pre-existing instruments, *Ionisation* was composed as an exploration of new sounds and methods to create them. In 1933, while Varèse was still in Paris, he wrote to the Guggenheim Foundation and Bell Laboratories in an attempt to receive a grant to develop an electronic music studio. His next composition, *Ecuatorial*, completed in 1934, contained parts for theremins, and Varèse, anticipating the successful receipt of one of his grants, eagerly returned to the United States to finally realize his electronic music.

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He returned to the United States in 1934 only to learn that his proposal had been rejected. Varèse composed a flute piece in 1936, and taught occasionally and sporadically for the next ten years, but wanted desperately to work with new instruments, and suffered from a depression caused by his inability to create. It was not until over fifteen years later, in 1953, when Varèse was given an Ampex tape recorder by an anonymous donor that he was finally able to begin the work he had planned all of his life.

Varèse began compiling sounds for his piece *Déserts*, whose acoustic instrument parts had been in progress for nearly three years. It was designed by Varèse to have alternating sections of acoustic instrumental music and movements of electronic music. Pierre Schaeffer (in France) invited Varèse to his studio to complete the piece and in 1955, *Déserts* became the first piece transmitted in stereo on French radio. Varèse returned to New York and stayed there for the next two years until he was asked to compose a piece for the world's fair in Brussels. The result was *Poeme Electronique*, completed in 1958.

*Poem Electronique* made a tremendous impact upon the artistic community and Varèse began to receive recognition for his progressive and innovative work. His pieces began to be released on record. Some of his music began to appear in scores. In 1962, he was elected to the National Institute of Arts and Letters, the Royal Swedish Academy, and received the Brandeis University Creative Arts Award. A year later, he received the first Koussevitsky International Recording Award. He spent his last few years revising his earlier works. He worked on a piece, *Nocturnal*, but it was left unfinished at the time of his death, November 6, 1965.

*The above article is available at:* [www-camil.music.uiuc.edu/Projects/EAM/Varese.html](http://www-camil.music.uiuc.edu/Projects/EAM/Varese.html)

Although his output fits on two CD's, Varèse belongs in the same group of the great shapers of music as Debussy, Mozart and Beethoven. Iannis Xenakis, Frank Zappa, Charlie Parker, the Beatles and many others credit Varèse with inspiration. His highly original style was based on complex acoustic and theoretical principles which broke down the distinctions between music and noise, and dissonance and consonance. In Varèse's own words "I refuse to submit to sounds that have already been heard. - I long for instruments obedient to my thought and whim, with their contribution of a whole new world of unsuspected sounds, which will lend themselves to the exigencies of my inner rhythm."

*Octandre* was composed in 1923, revised and edited by Chou Wen-chung in 1980. It is scored for seven wind instruments and double bass, and its title comes from 'octandrous' flowers which have eight stamens (in Greek "oct-" is used as a prefix and means "eight", while "andr-" also as a prefix means "man").

Calling pieces like *Octandre* and *Intégrales* "chamber orchestra works" can give a misleading impression. The sheer weight of their sound creates the illusion of much larger forces than those indicated in the score. In *Octandre* the carefully constructed, dissonant chords, built up in strata, give an impression of monumentality that suggests orchestral dimensions. Although rhythmic activity is here concentrated in melody instruments, the play

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between rhythmic independence and unison is as important as it is in *Hyperprism* and *Intégrales*. It was first performed in New York in 1924, conducted by its dedicatee, E. Robert Schmitz.

Some interesting Varèse sites on the internet include:

[csunix1.lvc.edu/~snyder/em/varese.html](http://csunix1.lvc.edu/~snyder/em/varese.html)

[en.wikipedia.org/wiki/Edgard\\_Varese](http://en.wikipedia.org/wiki/Edgard_Varese)

[www-camil.music.uiuc.edu/Projects/EAM/Varese.html](http://www-camil.music.uiuc.edu/Projects/EAM/Varese.html)

[www.midiox.com/home.htm?http://www.midiox.com/html/fzvarese.htm](http://www.midiox.com/home.htm?http://www.midiox.com/html/fzvarese.htm) (*Edgard Varese:*

*The Idol of My Youth.* By Frank Zappa)

[www.furious.com/perfect/ohm/varese.html](http://www.furious.com/perfect/ohm/varese.html)

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**John Thow** (b. 1949), a native of Southern California, studied at both the University of Southern California and Harvard University. A Fulbright fellowship brought him to Italy, where he studied with Luciano Berio in Rome and Franco Donatoni at the Accademia Chigiana in Siena. He returned to Italy under Harvard travel grants and the Rome Prize Fellowship in composition to continue study with Berio.

In 1981 John Thow joined the music faculty at the University of California, Berkeley, after having taught at Harvard and Boston Universities. For several years he was music director of the Berkeley Contemporary Music Players.

John Thow has received commissions and awards from many prominent performing groups and institutions in the United States and abroad. These include the Boston Musica Viva, Alea III, the Brooklyn Philharmonic, l'Orchestra Sinfonica della RAI (Rome), La Settimana Musicale Chigiana (Siena), Musical Elements (New York), the San Francisco Symphony, the Detroit Chamber Winds, North/South Consonance (New York), the San Francisco Contemporary Music Players and the Berkeley Opera. John Thow has received fellowships from the Guggenheim Foundation, two from the American Academy of Arts and Letters, the Djerassi Foundation, the Corporation of Yaddo and other organizations.

Carl Fischer, G. Schirmer, Falls House Press, Fish Creek Music and Theodore Presser publish his music. It is recorded on the Neuma, Music & Arts, Cantilena, Fleur de Son and Fish Creek labels.

Recently the San Francisco Symphony commissioned a concerto for English Horn and Orchestra from John Thow. It was premiered by them in March, 2005. He is currently working on a Clarinet concerto for David Peck, principal of the Houston Symphony.

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I wrote *Summer Solstice (Therino Eliostasi)* at the request of Theodore Antoniou for Alea III. I composed the piece at the Wurlitzer Foundation, Taos, New Mexico in late Spring of 2005 during my stay there as composer-in-residence. For the text I chose three sections of a late poem by the famous twentieth century Greek poet, Yiorgos Seferis. Two of the sections of the poem are set in the English translation by Walter Kaiser, the third in the original Greek.

The piece is scored for Flute (Alto Flute), Clarinet, Violin, Cello and Piano with Mezzo-Soprano solo. There are seven sections. The three settings of the Seferis poem alternate with instrumental sections, all played without pause. The instrumental sections are reflections of the opening prologue and are summed up in the last section, Epilogue. The vocal sections are contrasting in their use of sustained sonorities and are likewise related. It was wonderfully appropriate to write the piece at the time of the summer solstice, when indeed the sun appears to stand still at the altitude and beauty of the Taos Valley.

-- JT

Texts from "Summer Solstice" by Yiorgos Seferis, translation by Walter Kaiser.

2.  
All see visions,  
yet no one will confess them,  
they go thinking they are alone.  
The great rose  
was always here  
at your side, deep in sleep,  
your own and unknown.  
But only now that your lips have touched  
its outermost petals  
have you felt the dense weight of the dancer  
as he falls into the river of time--  
the terrible ripples.

Do not waste the breath  
this breathing has granted you.

6.  
Among the laurels,  
among the white oleanders,  
on the thorny rock,  
and the glassy sea at our feet.  
Remember the robe you saw  
open and slip over nakedness  
and fall about the ankles,  
dead--  
if only this sleep had fallen so  
among the laurels of the dead.

13.  
A little more, and the sun will cease.  
The ghosts of dawn  
blew through the dry shells;  
the bird sang out thrice and thrice only;  
the lizard on the white stone  
sits motionless,  
watching the scorched grass  
there where an adder glides.  
A black wing drags a deep cut  
high across the dome of blue sky--  
watch: it will open.

Birth pang of resurrection.

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**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.

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**Karel Husa**, winner of the 1993 Grawemeyer Award and the 1969 Pulitzer Prize for Music, is an internationally known composer and conductor. An American citizen since 1959, Husa was born in Prague, Czechoslovakia, on 7 August 1921. After completing studies at the Prague Conservatory and, later, the Academy of Music, he went to Paris where he received diplomas from the Paris National Conservatory and the Ecole normale de musique. Among his teachers were Arthur Honegger, Nadia Boulanger, Jaroslav Ridky, and conductor Andre Cluytens.

In 1954, Husa was appointed to the faculty of Cornell University where he was Kappa Alpha Professor until his retirement in 1992. He was elected Associate Member of the Royal Belgian Academy of Arts and Sciences in 1974 and has received honorary degrees of Doctor of Music from several institutions, including Coe College, the Cleveland Institute of Music, Ithaca College, and Baldwin Wallace College. Among numerous honors, Husa has received a fellowship from the Guggenheim Foundation; awards from the American Academy and Institute of Arts and Letters, UNESCO, and the National Endowment for the Arts; Koussevitzky Foundation commissions; the Czech Academy for the Arts and Sciences Prize; and the Lili Boulanger award. Recordings of his music have been issued on CBS Masterworks, Vox, Everest, Louisville, CRI, Orion, Grenadilla, and Phoenix Records, among others.

Husa's *String Quartet No. 3* received the 1969 Pulitzer Prize, and his *Cello Concerto* the 1993 Grawemeyer Award; *Music for Prague 1968* with over 7000 performances worldwide has become part of the modern repertory. On 13 February 1990, Husa realized a long-time dream when he conducted the orchestral version of *Music for Prague 1968* in Prague. Another well-known work of his, *Apotheosis of This Earth*, is called by Husa a "manifest" against pollution and destruction. Among other works, Husa has composed *The Trojan Women*, a ballet commissioned by the Louisville Ballet and Orchestra; *Recollections for Wind Quintet and Piano*, commissioned to celebrate the 200th anniversary of friendly relations between the United States and Holland and premiered in October 1982 at the Library of Congress in Washington DC; and *Concerto for Wind Ensemble*, performed in December 1982 and recipient of the first Sudler prize in 1983.

Some of Husa's more recent works include a *Violin Concerto* (1993), commissioned for the 150th Anniversary of the New York Philharmonic and premiered by concertmaster Glenn Dicterow; the *String Quartet No. 4* (1991), commissioned for the consortium of Colorado, Alard, and Blair Quartets by the National Endowment for the Arts; the *Concerto for Orchestra* (1986), commissioned by the New York Philharmonic and Zubin Mehta; and two works premiered during the 1987-1988 season: *Concerto for Organ* commissioned by the Michelson-Morley Centennial Celebration in Cleveland for Karel Paukert, and the *Concerto for Trumpet and Orchestra* commissioned by the Chicago Symphony for Adolph Herseth and Sir Georg Solti. The latter work was also programmed on the CSO tour of Australia which celebrated that country's bicentennial. Also recently premiered is *Les Couleurs Fauves*, presented in November 1996 by the Northwestern University Wind Ensemble.

Karel Husa has conducted many major orchestras including those in Paris, London, Prague,

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Zurich, Hong Kong, Singapore, New York, Boston, and Washington. Among numerous recordings including his own works he made the first European disc of Bartók's *Miraculous Mandarin* with the Centi Soli Orchestra in Paris. Every year, Husa visits the campuses of some 20 universities to guest conduct and lecture on his music. He has conducted in all 50 American states. Recent publications include *Five Poems for Wind Quintet* (50483459) and *Sonatina for Violin and Piano* (50483598). His music is published by Associated Music Publishers.

*The above article is available at:* [www.schirmer.com/composers/husa\\_bio.html](http://www.schirmer.com/composers/husa_bio.html)

*Postcard from Home* was composed in 1997 at the kind suggestion of saxophonist John Sampen. It is inspired by two Moravian folk melodies. The first is treated as a short recitative, expressing joyful singing in the mountains, with echoes; the second, resembling an aria, is about a young man leaving his country with great expectations, yet wondering if he will be remembered when he returns.

- - Karel Husa

**Philipp A. Stäudlin**, a native of Friedrichshafen, Germany has appeared as a soloist with numerous orchestras and ensembles throughout Germany and Switzerland, including the Basel Symphony, the Niederrheinische Synphoniker, and the Bielefeld Orchestra. He has performed hundreds of concerts as a chamber musician in Germany, Switzerland, Russia, Austria, Sweden, France, Italy, and the USA, as well as performing at mayor music festivals in Schleswig-Holstein, Tanglewood, and at Gidon Kremer's Lockenhaus Festival. He was invited to be the representative of German musical culture on a visit to South Korea and Mongolia with Bundespresident Roman Herzog.

Mr. Stäudlin has won many awards as both a saxophone soloist and chamber musician. As the youngest competitor, Stäudlin won First Prize in the Gustav Bumcke International Saxophone Competition. As a member of the New Art Saxophone Quartet he has received First Prize in the Chamber Music Competition of the German Music Foundation and the Artist in Residence newcomer's award with German Radio, in which Jessye Norman received the main award.

Graduated from Basel Musikhochschule in 1999, Stäudlin received a Soloist Diploma with Honors, having studied with Marcus Weiss and Iwan Roth. Philipp A. Stäudlin has been funded by a full scholarship from the German Academic Exchange Service (DAAD) to study with Kenneth Radnofsky at Longy School of Music, where he received the Artist Diploma and the Victor Rosenbaum Medal as the most outstanding student in 2002.

Mr. Stäudlin teaches as the applied faculty at Tufts University and at MIT. He is the soprano saxophonist of the Radnofsky Quartet, and a member of the White Rabbit new music group. During the past few years, Stäudlin premiered about thirty works. Current CD releases with the New Art Saxophone Quartet on the Ars Musici and Enja labels.

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**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.

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Born in Athens, Greece, in 1961, **Alex Kalogeras** received his B.M. and M.M. from Boston University, and his Ph.D. from Harvard University. Student of Theodore Antoniou, Bernard Rands, John Harbison and Donald Martino, his catalogue includes more than seventy works for orchestra, chamber music, solo instruments, chorus, music for the theater, as well as electronic and computer music. In his music the flexibility and vast imagination of traditional folk players, the mysticism of Byzantine music, and the ritualistic and dramatic character of ancient Greek theater have been a point of departure for many of his works. In this catalogue one can find pieces not only for the exceptionally gifted musician, but for the amateur player or the student as well. Alongside orchestral works for highly trained orchestras, there are works for community or youth orchestras.

Many of Kalogeras' works have been commissioned by established organizations in the United States and overseas, while six of them have been awarded first prizes in composition competitions on both sides of the Atlantic. His music has been featured in concerts and radio broadcast in cities as diverse as Boston, New York, Chicago, Memphis, Rio De Janeiro, Milan, Avignon, Amsterdam, St. Petersburg, Athens, Tokyo and many others. He is a frequent guest of festivals in USA, Europe and Russia, where he has lectured extensively on the contemporary music scene in the United States, Greece and other parts of the world. His music has been published by several houses including BMG and Ricordi. Currently he lives in Boston where he is on the faculty of Berklee College of Music.

*Entrata* is a piece of festive character in a fast tempo (allegro giocoso). Written for the Pittsburgh New Music Ensemble's twentieth anniversary season 1995 - 96, it highlights all musicians in solos or in small groups, with passages characteristic to their instruments; sometimes fast, virtuosic and exuberant, sometimes slow and melodious, and sometimes in idiomatic textures. *Entrata* means 'introduction' which underlines the character of the piece.

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**Igor Stravinsky** was born in Lomonosov, Russia, on June 17, 1882, and died in New York, on April 6, 1971. During his lifetime he acquired the French (1934) and American (1945) nationality. The son of a leading bass at the Mariinsky Theatre in St. Petersburg, he studied with Rimsky-Korsakov (1902-8), who was an influence on his early music, though so were Tchaikovsky, Borodin, Glazunov and (from 1907-8) Debussy and Dukas. This colourful mixture of sources lies behind *The Firebird* (1910), commissioned by Dyagilev for his Ballets Russes. Stravinsky went with the company to Paris in 1910 and spent much of his time in France from then onwards, continuing his association with Dyagilev in *Petrushka* (1911) and *The Rite of Spring* (1913).

These scores show an extraordinary development. Both use folk tunes, but not in any symphonic manner: Stravinsky's forms are additive rather than symphonic, created from placing blocks of material together without disguising the joins. The binding energy is much more rhythmic than harmonic, and the driving pulsations of *The Rite* marked a crucial change in the nature of Western music. Stravinsky, however, left it to others to use that change in the most obvious manner. He himself, after completing his Chinese opera *The Nightingale*, turned aside from large resources to concentrate on chamber forces and the piano.

Partly this was a result of World War I, which disrupted the activities of the Ballets Russes and caused Stravinsky to seek refuge in Switzerland. He was not to return to Russia until 1962, though his works of 1914-18 are almost exclusively concerned with Russian folk tales and songs: they include the choral ballet *Les noces* ('The Wedding'), the smaller sung and danced fable *Renard*, a short play doubly formalized with spoken narration and instrumental music (*The Soldier's Tale*) and several groups of songs. In *The Wedding*, where block form is geared to highly mechanical rhythm to give an objective ceremonial effect, it took him some while to find an appropriately objective instrumentation; he eventually set it with pianos and percussion. Meanwhile, for the revived Ballets Russes, he produced a startling transformation of 18th-century Italian music (ascribed to Pergolesi) in *Pulcinella* (1920), which opened the way to a long period of 'neo-classicism', or re-exploring past forms, styles and gestures with the irony of nondevelopmental material being placed in developmental moulds. The Symphonies of Wind Instruments, an apotheosis of the wartime 'Russian' style, was thus followed by the short number-opera *Mavra*, the Octet for wind, and three works he wrote to help him earn his living as a pianist: the Piano Concerto, the Sonata and the Serenade in A.

During this period of the early 1920s he avoided string instruments because of their expressive nuances, preferring the clear articulation of wind, percussion, piano and even pianola. But he returned to the full orchestra to achieve the starkly presented Handel-Verdi imagery of the opera-oratorio *Oedipus rex*, and then wrote for strings alone in *Apollon musagete* (1928), the last of his works to be presented by Dyagilev. All this while he was living in France, and *Apollon*, with its Lullian echoes, suggests an identification with French classicism which also marks the *Duo concertant* for violin and piano and the stage work on which he collaborated with Gide: *Perséphone*, a classical rite of spring. However, his Russianness remained deep. He orchestrated pieces by Tchaikovsky, now established as

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his chosen ancestor, to make the ballet *Le baiser de la fée*, and in 1926 he rejoined the Orthodox Church. The Symphony of Psalms was the first major work in which his ritual music engaged with the Christian tradition.

The other important works of the 1930s, apart from *Persephone*, are all instrumental, and include the Violin Concerto, the Concerto for two pianos, the post-Brandenburg 'Dumbarton Oaks' Concerto and the Symphony in C, which disrupts diatonic normality on its home ground. It was during the composition of this work, in 1939, that Stravinsky moved to the USA, followed by Vera Sudeikina, whom he had loved since 1921 and who was to be his second wife (his first wife and his mother had both died earlier the same year). In 1940 they settled in Hollywood, which was henceforth their home. Various film projects ensued, though all foundered, perhaps inevitably: the Hollywood cinema of the period demanded grand continuity; Stravinsky's patterned discontinuities were much better suited to dancing. He had a more suitable collaborator in Balanchine, with whom he had worked since *Apollon*, and for whom in America he composed *Orpheus* and *Agon*. Meanwhile music intended for films went into orchestral pieces, including the Symphony in Three Movements (1945). The later 1940s were devoted to *The Rake's Progress*, a parable using the conventions of Mozart's mature comedies and composed to a libretto by Auden and Kallman. Early in its composition, in 1948, Stravinsky met Robert Craft, who soon became a member of his household and whose enthusiasm for Sccönberg and Webern (as well as Stravinsky) probably helped make possible the gradual achievement of a highly personal serial style after *The Rake*. The process was completed in 1953 during the composition of the brilliant, tightly patterned *Agon*, though most of the serial works are religious or commemorative, being sacred cantatas (*Canticum sacrum*, *Threni*, *Requiem Canticles*) or elegies (*In memoriam Dylan Thomas*, *Elegy for J.F.K.*). All these were written after Stravinsky's 70th birthday, and he continued to compose into his mid-80s, also conducting concerts and making many gramophone records of his music. During this period, too, he and Craft published several volumes of conversations.

From *The Grove Concise Dictionary of Music* edited by Stanley Sadie  
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*The above article is available at:* [w3.rz-berlin.mpg.de/cmp/stravinsky.html](http://w3.rz-berlin.mpg.de/cmp/stravinsky.html)

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The story of Faust, the man who sold his soul to the devil in exchange for riches, power, youth wisdom - the legend takes various forms - strikes resonances in every heart. Underlying it is the Biblical text, "What shall it profit a man if he gain the whole world, and lose his own soul?" In real life, it is not so much a matter of gaining "the whole world" as of the day-to-day decisions when we are tempted to compromise between ideals and ease or expediency - to do something that instinct says is not quite right (though it may not be very wrong) for the sake of quick reward. Stravinsky's lifelike Faust - the Soldier in *The Soldier's Tale* - is closer to our everyday experience than the heroic Faust of Marlowe and Goethe. He is not vastly ambitious. He is not faced with one tremendous decision - to barter his fiddle, to have a go at winning the 'Princess', to gamble away his remaining cash, to cross a forbidden frontier and see his mother again - almost casually. He gets good advice (from the Narrator) and gets bad advice (from the Devil). He gets cheated. It seems almost unfair that, at the end, the Devil should win.

But then *The Soldier's Tale* is not a cut-and-dried, consistent allegory. ("Do not forget," Bernard Shaw once wrote, "that an allegory is never quite consistent except when it is written by someone without dramatic faculty.") The story was distilled from Alexander Afanasiev's collection of Russian tales, which had been the source for several other Stravinsky works. One of them was *Renard*, composed in 1916 - a twenty-minute dramatic piece for fifteen players, four singers, and "clowns, dancers and acrobats." It was not staged until 1922. *Renard* was a smaller work than the big-orchestra ballets that preceded it, but it was still unwieldy. Stravinsky's thoughts turned to something more practicable.

In 1918, he was in Switzerland, cut off by the Great War from his Russian family estates and the royalties of his Russian publishers. The Diaghilev Ballet, which did his *Firebird*, *Petrushka*, and *Rite of Spring*, was stranded in Lisbon, without a prospect of further engagements. In a discussion with the Swiss writer C.F.Gamuz (who had made French versions of several Stravinsky texts), an idea occurred: "Why not do something quite simple? Why not write together a piece that would need no vast theatre or large public? Something with two or three characters and a handful of instrumentalists." And *The Soldier's Tale* came into being.

Stravinsky translated Afanasiev stories about soldiers and the Devil to Ramuz (who knew no Russian), and the scenario was worked out between them. Eventually, the collaborators decided on four characters: actors for the Soldier, the Narrator, and the Devil, and a dancer for the Princess. There would be only seven instrumentalists: representatives of high and low woodwinds, brasses, and strings (clarinet and bassoon, cornet and trombone, violin and double-bass) and a percussionist. Stravinsky bought a set of drums and learned to play them. The staging would be simple: a tiny stage raised on a central platform (the original one, Stravinsky said, was about the size of two armchairs), with the Narrator seated on one side of it and the band on the other.

It would be a compact, portable show, easy to tour. The first performance, conducted by Ernest Ansermet, was given in the Lausanne Municipal Theatre in September 28th, 1918, and it was a success. But the proposed tour had to be dropped: the participants one after

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another succumbed to the post-war epidemic of Spanish flu. In London in 1920, Ansermet conducted the concert suite that Stravinsky had extracted from the piece, but *The Soldier's Tale* was not staged again until 1924. That year, it was produced in several cities: Berlin, Paris (by Diaghilev), Frankfurt, and Weisbaden (conducted by Klemperer) among them. Ever since then, the performances have been frequent, and *The Soldier's Tale* remains as fresh as ever. Every young stage director, every enthusiastic music-theatre ensemble wants to tackle it.

It is worth recalling some of the things that went into its making. One was a dream: Stravinsky dreamt of a young gypsy sitting by the roadside and playing a fiddle to her child with long sweeps of the bow. On waking, he recalled the motif she played, and used it in the 'Little Concert' section (played by the Soldier after he regains his fiddle); the score includes the instruction "with the full length of the bow." Another was a memory: of standing in a street in Seville with Diaghilev and listening to a "bullfight" band – cornet, trombone, and bassoon – playing a 'pasodoble' (a lilting Hispanic dance). Then a big band came blaring down the street and drowned out the little one. This lies behind the 'Royal March'.

There are Lutheran chorales: There is a tango – a sexy dance that was becoming popular in Switzerland. And there is jazz: Stravinsky had never heard any jazz, but Ansermet had come back from an American tour with some sheet music, and from it Stravinsky – in the 'Ragtime' and 'The Soldier's Tale' – imagined what it might sound like. From folk tales (which are mirror of human experience), from dreams and memories, from diverse musical sources that span the ages, an inspired work was created – international, timeless. Its masterly economy, conciseness, and precision have made it unfading. It can be enjoyed and re-enjoyed on many levels – for its tunes, its bright instrumental colour, its cunning formal structures, and its curiously moving drama. They all work together. The piece gets under its listener's skin. On the simplest level, the fiddle represents the Soldier's soul and the percussion the machinations of the Devil. In the final number, 'The Devil's Triumphal March', violin and percussion start out together. At the chilling close, the violin fades out, and only a dry drumming is heard.

- - Andrew Porter

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**Judith Chaffee** (choreographer/teacher) is Associate Professor of Theatre Arts at Boston University, where she is movement coordinator for the School of Theatre and the Boston University Opera Institute. She studied early jazz styles with Daniel Nagrin, choreography with Doris Rudko, Wendy Perrin, and Mark Morris, Meyerhold technique in Russia, Commedia dell'Arte in Italy, Grotowski work in Latvia, and Shakespeare at the Drama Studio London. She was an artistic director, choreographer, and dancer with Boston Dance Collective from 1975 to 1996 and has taught in Denmark, London, Germany, South Korea, Latvia, and extensively in the US.

A BU Graduate Fellow in Theatre Education, **Bill Barclay** acts in Boston and writes new works for the musical theatre. Recent engagements include Oswald and Music Director for *King Lear* with Alvin Epstein (Actor's Shakespeare Project), Melun and Music Director for *King John* (Shakespeare & Co.), *The Rivals* (The Huntington Theatre Co.) and a fully-mounted production of his new musical with playwright Jon Lipsky, *Call of the Wild* at the University of Virginia this past fall.

**Travor Thompson**, originally from Texas, is a senior acting major in the B.U. School of Theatre. He's also trained at the London Academy of Music and Dramatic Arts. Credits include *Into the Woods*, *The Lower Depths*, *Romeo and Juliet*, *Brecht on Brecht*, and *The Tempest*.

**Sara Betnel** is an MFA in Theatre Education candidate at BU. Recent credits include: *The Tempest* (BU), *The Ruby Sunrise* (Trinity Rep), *The Boyfriend* (Playhouse West). She is a Co-Founder and Co-Artistic Director of Shady Shakespeare Theatre Company in San Jose, CA.

**Julia Garcia Combs**, a sophomore in Theater Arts at Boston University, writes: "I am thrilled to have this opportunity to explore my love of dance with such a talented group of people in order to make this remarkable piece come alive."

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