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## ***OUR NEXT ALEA EVENT***

**Celebrating ALEA III**  
**Sunday, April 9, 2006, 7 p.m.**

Admission: \$50.00  
\$10.00 for students with Valid I.D.

A program of celebration featuring  
distinguished international artists and speakers.

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**[www.aleaIII.com](http://www.aleaIII.com)**

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*Twenty - Eighth Season*  
*2005 - 2006*

# **ALEA III**

**Theodore Antoniou,**  
*Music Director*

Contemporary Music Ensemble  
in residence at  
Boston University

## **Composers' Workshop**

Gunther Schuller, *conductor*

**TSAI Performance Center**  
**March 13, 2006, 8:00 pm**

Partially sponsored by Boston University

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This season is funded by Boston University, the Greek Ministry of Culture,  
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# ALEA III

Theodore Antoniou, Music Director

## Composers' Workshop

Monday, March 13, 2006, 8:00 p.m.  
Tsai Performance Center, Boston

Gunther Schuller, *conductor*

### PROGRAM

*Trouble and Desire* Missy Mazzoli  
Yoko Hagino and Yukiko Shimazaki, *piano*

*Mass Pike* Liza Jane White

*Waves of Oaxaca: Reflections on Luis Pagan* A. Green

*Reflections* Özkan Manav  
Yukiko Shimazaki, *piano*

- - - *Intermission* - - -

*Tra* Davide Ianni

*Nine Eleven* Sarah Macarah

*Dance Profane* Brett Keüper Abigaña

*Illustration* Manos Panayiotakis

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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 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*, Diane Heffner, *clarinet*,  
Susannah Telsey, *bassoon*, Whit Hill, *horn*, Karin Bliznik, *trumpet*,  
Seth Budahl, *trombone*, Yukiko Shimazaki, *piano* (Abigana, Macarah, Manav),  
Yoko Hagino, *piano* (Green White), Emily Halpern Lewis, *harp* (Green,White),  
Ina Zdorovetchi, *harp* (Macarah, Ianni), Todd Quinlan and Timur Rubinstein, *percussion*,  
Krista Buckland Reisner, *Violin I*, Jay Youmans, *Violin II*,  
Peter Sulski, *viola*, Mark Simcox, *cello*, Tony D'Amico, *double bass*

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## *Tonight's Conductor*

**Gunther Schuller** (born 1925, New York City) has developed a musical career that ranges from composing and conducting to his extensive work as an educator, jazz historian, administrator, music publisher, record producer, and author. In 1943, at the age of seventeen, Mr. Schuller was principal French horn with the Cincinnati Symphony; two years later he was appointed to a similar position with the Metropolitan Opera Orchestra. In 1959 he gave up performing to devote himself primarily to composition. Among other awards, Mr. Schuller has received the Pulitzer Prize (1994), the Darius Milhaud Award, the Alice Ditson Conducting Award, the Max Rudolf Award of the Conductors Guild, the Rodgers and Hammerstein Award, and numerous honorary degrees. In 1989 Mr. Schuller was honored by Columbia University with the William Schuman Award for lifetime achievement in composition; in 1991 he was granted a coveted MacArthur Fellowship; in 1993 *Downbeat* Magazine honored Mr. Schuller with a Lifetime Achievement Award for his contributions to jazz and elected him to the *Downbeat* Hall of Fame; in 1994 *Musical America* named him Composer of the Year. Mr. Schuller was decorated with the Grand Cross of the Order of Merit by the Federal Republic of Germany in 1996 for his services to music.

In 1994 Mr. Schuller received the Pulitzer Prize for his work *Of Reminiscences and Reflections*. In 1998, he was one of only five living musicians in the inaugural class of inductees of the American Classical Music Hall of Fame in Cincinnati. Mr. Schuller has also had an extensive career in the field of jazz, collaborating (as composer, arranger, hornist, conductor) with such major jazz musicians as Miles Davis, Dizzy Gillespie, the Modern Jazz Quartet, Gil Evans, Eric Dolphy, Charles Mingus and Joe Lovano.

Mr. Schuller has written over 160 compositions, including five symphonies, twenty eight concertos (for a wide variety of instruments, among these: two for violin, three for piano), three string quartets, two operas, and numerous chamber works. His most popular works have been *Seven Studies on Themes of Paul Klee*, *Spectra*, *Dea* (for three orchestras), *Four Soundscapes*, *The Past is in the Present*, *An Arc Ascending*, *Farbenspiel* (commissioned by the Berlin Philharmonic). His opera *The Visitation (Die Hemsuchung)* based on Kafka's *Der Prozess* was commissioned by and premiered to enormous success at the Hamburg State Opera in 1966.

As a conductor Mr. Schuller travels through the world, leading such ensembles as the Berlin Philharmonic, London Philharmonic, Chicago Symphony and the New York Philharmonic orchestras in widely varied repertory. As an educator, he taught at the Manhattan School of Music and at Yale University before being appointed President of the New England Conservatory of Music (Boston) in 1967, in which post he served until 1977. From 1963 to

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1984 Mr. Schuller was Head of Composition and (later) Artistic Director of the Berkshire Music Center at Tanglewood. Since 1984 he has been the Artistic Director of the Festival at Sandpoint (Idaho).

Mr. Schuller has written dozens of essays and five books, all for Oxford University Press, including the renowned jazz history studies *Early Jazz* and *The Swing Era: The Development of Jazz 1930-1945*. His most recent book is a volume on the art of conducting as an interpretive art, entitled *The Complete Conductor*.

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## *Tonight's Program*

**Melissa Mazzoli** was born in 1980 in the United States. From 1998 to 2002 she attended Boston University, where she studied composition with John Harbison, Richard Cornell, Charles Fussell and Martin Amlin, and piano with Maria Clodes-Jaguaribe. In 2002 she received a Fulbright grant and traveled to the Netherlands, where she studied with Louis Andriessen, Martijn Padding and Richard Ayres at the Royal Conservatory of the Hague. In 2004 she was composer-in-residence at STEIM, Amsterdam's center for electronic music, where she created electro-acoustic works for the Utrecht-based Insomnio Ensemble. In August, 2004, she moved back to America and is currently a graduate student at Yale University, where she studies composition with Aaron Kernis, Martin Bresnick and David Lang.

Melissa won a Charles Ives Scholarship from the American Academy of Arts and Letters in 2003 and first prizes in composition and sound installation at the 2003 Fontainebleau summer course, where she studied with Marco Stroppa. She has attended the Apeldoorn Composer's Conference in the Netherlands, the Czech-American Music Institute in Prague, Tanglewood, and the Bang-on-a-Can Institute. In 2005, along with composers Judd Greenstein and David T. Little, she founded Free Speech Zone Productions, an organization dedicated to bringing new music to broad audiences in exciting new venues. In March 2006 Melissa was a featured composer in Merkin Hall's "Ear Department" series. Her works have been premiered by the Erepijs Ensemble, Ensemble Klang, Modelo 62, and members of the Bang-on-a-Can All-Stars in Europe, Australia and North America.

Melissa performs regularly as a pianist with the electro-acoustic improv band Hills Not Skyscrapers, with whom she recorded an album of original compositions in 2004. In 2003 she worked in Amsterdam and Berlin as rehearsal pianist and vocal coach for the premiere of Louis Andriessen's musical theater work *Inanna*. She has also performed with M.I.T.'s Gamelan Galak-Tika, Amsterdam's Irama Legong Gamelan, Collision Palace Ensemble, the Hague's Modelo 62 Ensemble, and New York's Goldsparkle Band.

***Trouble and Desire***, for piano four-hands, explores the dramatic effects that are possible when two performers play a single instrument. The piece is written in such a way that the actions of one performer constantly affect the sound produced by the other. Often notes are silently depressed by one player as the same notes are struck by the other in a different octave (producing harmonics within the instrument), and the performers often play the same material at different speeds, as if constantly trying to catch up to each other. The title of the work comes from a scene in Hal Hartley's movie *Simple Men*, in which two brothers, Ned and Bill, discuss their outlooks on life:

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Ned: I want adventure. I want romance.

Bill: Ned, there is no such thing as adventure. There's no such thing as romance. There's only trouble and desire.

Ned: Trouble and desire.

Bill: That's right. And the funny thing is, when you desire something you immediately get into trouble. And when you're in trouble you don't desire anything at all.

Ned: I see.

Bill: It's impossible.

Ned: It's ironic.

Bill: It's a f\*\*\*ing tragedy is what it is, Ned.

- - *M. M.*

**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.

**Yoko Hagino**, a native of Japan, began her piano studies at the age of four. As a child, she performed her own compositions in "Yamaha Junior Original Concert", which took her to Europe, and U.S.A, including performances as a concert soloist with the Czech Symphony, the University of Southern California Symphony, the Kyoto City Symphony, and Ensemble Orchestra Kanazawa.

Ms. Hagino won the second prize in the 2nd Steinway Society Piano Competition in Massachusetts, the second prize in the 1st International Chamber music Competition (CMFoNE) in 2005, the second prize of the All Japan Selective Competition of the international Mozart Competition in 2001. In 2000, she was awarded top prize in the 9th Mozart Competition in Japan, and also won the prize in the 9th Chamber Music Competition in Japan in 1999.

Ms. Hagino received her Bachelor's and Master's degree with honors from Tokyo National University. She earned an Artist Diploma from Longy School of Music, where she studied with Victor Rosenbaum, and she completed the Graduate Performance Diploma Program at the Boston Conservatory, where she was student of Michael Lewin. She was invited to perform at the Bösendorfer Piano Recital Series in 2003. She has been invited as a regular performer of The Royal Academy Recital Series at Worcester Polytechnic Institute in Worcester, MA. She's also given her piano recitals in Fox Hill Village in Westwood, MA, Webster Concert Series in Hanover, NH, and Harvard Musical Association in Boston. Yoko is also passionate about contemporary music and she is a devoted chamber musician. Her chamber group "Die Musiker Witz" has performed throughout Japan.

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**Liza White** is an undergraduate student in composition and trombone performance at the Boston University School of Music, where she holds the Richard and Nancy Reis Joaquim Scholarship and will graduate summa cum laude in 2006. Her composition professors have included Ketty Nez, Theodore Antoniou, Martin Amlin and Samuel Headrick at B.U. She has also studied with Huw Watkins at London's Royal College of Music, David Tsimpidis of the Mannes College of Music, and Martin Bresnick of the Yale School of Music. Liza received Boston University's Wainwright Prize for her recent work *A Sonnet of the Moon*. Her music has been heard across the United States and in the UK, and will be programmed on concerts with the Boston University Horn Choir and the Boston University Concert Choir this spring. Liza was a composer-in-residence at the Norfolk Chamber Music Festival in 2005 and a student at the California Summer Music Festival. Liza also performs regularly with the Boston University Wind Ensemble and orchestras and has studied trombone with Don Lucas, Scott Hartman, Brian Raby and John Faieta.

*Mass Pike* is about a section of overpass from the Massachusetts Turnpike which runs behind some of the buildings on Commonwealth Avenue in Boston. The particular part of the overpass that inspired this piece stretches across the back of the parking lot behind the Boston University College of General Studies. The parking lot is shielded by buildings from the street. Under the overpass, Storrow Drive is visible, and past this, you can just make out the Charles River. The overpass is massive when you look at it from below. The cars on the turnpike are not visible, but their soft noise gives the overpass a distant yet imposing sense of stillness and adds to its size in a way I cannot explain. In the evening, especially, walking home past this spot, when the sky glows dark blue, shaded by the distant lights of the cars and the buildings across the river, my heart sort of wrenches a little, and I'm not sure if I want to cry or pray or just stand there forever.

*Mass Pike* attempts to represent this place near the overpass and the emotional response that it causes in me. The muted atmospheric noise of the cars and wind inspired my use of inside-the-piano air noises in the brass, glissandos in various instruments, and percussive playing on the low strings of the piano with damper pedal. The seconds, both major and minor, in the high registers of the different pitched percussion instruments, harp, and piano are meant to depict the twinkling lights from cars, street lamps, buildings, and reflections on the river. The overall structure of the piece, while containing direction and climactic places, is not meant to portray any major change in events. The piece's construction simply reflects my typical emotional response to the place that inspired it, beginning with subdued awe at the beauty of the overpass and ending with hushed gratitude for the beauty of life in general. Its aim is to reflect this subtle shift in feeling which really isn't much of a progression at all.

- - L. W.

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Musical interests for **Anthony Green** (b. 1984) began in kindergarten, where he discovered his musical ear. He began his formal piano training at the age of 10, but he has always had an interest for composing. Before college, he wrote a couple of romantic, impressionistic, and atonal piano pieces, as well as a joke orchestral piece, an improvised piano trio, and did much arranging for the Vocal Jazz Ensemble and the Chorus at Classical High School. He also became locally known in Providence as a gospel pianist because of his work at Olney St. Baptist Church.

It was not until his studies at Boston University that he began his formal compositional studies. He has composed several works in various styles, incorporating his own harmonic and structural language born from his main influences: Chopin, Debussy, Schoenberg, Stockhausen, Ginastera, Ligeti, as well as pop musicians Tori Amos, Björk, Ani DiFranco, and the band Placebo. Through his works *Icons I*, and *2/26: 9/11 in '93 ~ A Perspective*, Anthony has found a medium for his political platform. He is also developing his improvisational skills by incorporating such techniques in his latest works.

As a performer, he has participated in and given several recitals at BU and Boston's Symphony Hall, as well as other venues in Massachusetts, Rhode Island, Long Island, Washington D.C., and Connecticut. As a composer, he has received commissions from the Time's Arrow New Music Ensemble (in which he also performs), ALEA III, and the RI Philharmonic Youth Orchestra. He is currently a senior at Boston University, works part time at Lexington Insurance Company, and teaches piano lessons.

It was the post-card worthy waves of Oaxaca that swallowed one of my friends from high school; Luis Pagan was my out and proud hero who possessed a sense of style, a passion, and a persistence that was truly unique amongst the rest of his peers. Only 22 when a riptide mercilessly drew him in while he was swimming in shallow water, his death was unexpected, and one of the deepest tragedies in my life as of yet. After hearing the news of his death, I knew I had to write this piece. In sum, this piece is my reflection on the truncated life of a great man.

Due to time restrictions, my piece *Waves of Oaxaca: Reflections on Luis Pagan* ends after the Chorale. In the future, however, will have a fugue. In essence, this piece is a Prelude (an impressionistic painting of the tragedy, and immediate reactions), a Chorale (a funeral scene in which many voices share a personal reflection on Luis, my voice being reflected in the piano part), and a Fugue (a statement reminding us to remember the work he did while he was on earth, and if at all possible to continue the work he would be doing if he were still alive today).

- - A. G.

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**Özkan Manav** was born in 1967 in Mersin, Turkey. During his secondary school years he studied piano. In 1984, he became a composition student at Mimar Sinan University State Conservatory, Istanbul, where he studied composition with Adnan Saygun (Bachelor's, 1987-91) and İlhan Usmanbaş (MM, 1991-94.) Following his graduation (1991), he was appointed as an instructor in the Theory Department of the same institution. Between 1996/99 he studied composition with Lukas Foss and Marjorie Merryman at Boston University. Upon receiving a DMA (Doctor of Musical Arts) degree from BU, returned to Istanbul and began to teach composition in his native institution, MSU State Conservatory. Became an associate professor of composition in 2001 and has been the chair person of composition division at Mimar Sinan Fine Arts University State Conservatory since 2004.

His works has been performed in Moldavia, Turkey, Netherlands, Germany, USA, England, Australia, Greece and Morocco by ensembles such as Bavarian Radio Symphony Orchestra, Moskva New Music Ensemble, members of the Moldavian Philharmonic Symphony Orchestra, Eastman School of Music Percussion Ensemble, Royal Liverpool Philharmonic Orchestra's 10:10 Ensemble and Ametist Clarinet Quintet. He was the recipient of Malloy Miller Memorial Composition Prize (1997, Boston University), Nejat Eczacıba National Composition Competition, 1st prize (1998, Izmir), The BMW Musica Viva Composition Prize, 2nd prize (1998, Munich), Deutsche Welle Composition Prize (2002, Cologne) and various academical honors in the composition department of Boston University (1998, 1999.) His articles on music and education have appeared in several art journals in Turkey and his orchestral music has been recorded for Bilkent Music Production (Ankara, 2001) and Deutsche Welle (Cologne, 2002).

In the first few weeks of 2006, I finished a piece for piano and accordion titled *Reflections*. Tobught's work for piano and nine performers, is an arrangement of that composition where the piano part left untouched and the accordion part transferred into a number of winds, strings and a few percussions. The first version requested by a Spanish duo who presented a concert in Istanbul a few years ago. In that specific event the accordion appeared to me as a small orchestra by itself. While transcribing the accordion part into nine instruments in the second version, I tried to give a sense of a similar kind of timbral variety. The resulting piece can be regarded as a miniature piano concerto, both in terms of duration and the size of the accompanying ensemble.

The "narration" is unfolded in three main sections in fast-slow-fast *tempi*. The title of the piece refers to various types of echo effects and exchange of pitch contents between piano and the other instruments. Most part of the piece is constructed around micro-melodic-structures. Also the *hochetus* technique, where the pitches of a melody are distributed to different voices, was a major device for me in this composition. Because the original music was mostly inspired by accordion and its communication with the piano, listeners may sense a flavour of tango at times -which can rightly be regarded as a "foreign material" in the music. Then the only plea of the composer might be he couldn't resist its seductiveness. The piece was written upon a request from one of my dear professors at BU, Theodore Antoniou, and dedicated to him and his ensemble ALEA III.

- - Ö. M.

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Italian-born composer **Davide Ianni** has been involved with music from an early age. He started his studies in composition in 1998 at the Berklee College of Music in Boston, where he received the Composition Achievements Award graduating with honors in 2001 in Composition and Film Scoring. Ianni furthered his studies in composition and conducting studying privately with Ivan Vandor and Robert Mann in Italy, attending the Academia Chigiana in Siena and Opera Fiesole in Florence. During this period he was also active as a music teacher and in the production of new music. Currently He is enrolled in the Master program at Boston University under the tutelage of Prof. Theodore Antoniou and Prof. Gunther Schuller. Recently his music has been premiered in Boston, Rome, Athens and Cyprus.

I composed **Tra** between December and February of this year. The word "Tra" in Italian means *in between* or *among*. The piece is conceived upon a set of intervals which undergo a continuous metamorphosis. This material is presented through different overlapping textures some occasionally dominant more than others. The music in this piece wishes to be or to become something else which is never fully realized. It lives and acts, as many individuals' existences, *in between* its potentials.

**Tra** was written for Alea III and is dedicated to Theodore Antoniou and Guther Schuller, both of whom have been great inspirations and models in my two years at Boston University.

- - D. I.

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After graduating with high honors in music and a minor in geology from Dartmouth College in 2000, **Sarah Macarah** helped start the Discovery Charter Preparatory School with her brother, Matthew, in Los Angeles. Along with other duties, she founded and directed the school's music program before, in 2004, heading back East to pursue graduate studies. She is currently a candidate for the Master's of Composition program at Boston University. Her primary instructors are Prof. Sam Headrick and Prof. Theodore Antoniou.

*Nine Eleven* was inspired by sounds that have haunted me ever since seeing live footage of NYC on the morning of September 11, 2001. At the time, I was undergoing physical testing to join the Los Angeles Fire Department. I had learned that each firefighter wore an alarm on his/her coat called a pass alarm. When the alarm's owner has not moved for a certain amount of time, it emits a repeating, high-pitched sound, accompanied by a flashing orange light that serve as aural and visual beacons for others. An amateur's live video of "ground zero" was broadcast on the morning of Sept. 11th. After the collapse of the first building, in his narration, the man was shocked by the complete silence, which was followed by what he referred to as "some high pitched chirping noises". He thought it sounded like "a bunch of crickets" and didn't know what to make of the sound. Really, it was the sound of hundreds of pass alarms all going off at the same time: the sound of hundreds of dead firefighters. I wanted to write a piece with this in mind, but it wasn't until the oral histories of Sept. 11 compiled by the NYFD were released in the summer of 2005 that I knew what to do. After reading the interviews, I was struck by the similarity of what each firefighter had heard throughout that tragic morning. It seemed that reliance on sense of hearing was especially noticeable due to their complete loss of other senses in the dense rubble. *Nine Eleven* evolved as a reflective soundscape based on my own memories of what I'd heard on television and the memories of the firefighters who were at "ground zero" that morning and later interviewed. The period of time represented in this piece begins during a normal NYC morning commute until after the collapse of the second World Trade Center Tower.

This piece would not have been possible without the commission for Theodore Antoniou's ALEA III, the release of the oral histories of Sept. 11th compiled by the NYFD, the support and patience of my teacher, Prof. Headrick, and the support of Andrew and Paulette Laszlo. I am extremely grateful to these people and thank you for your help.

- - S. M.

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**Brett Abigaña's** music has been performed throughout the United States and Europe, including performances on Dutch Public Radio, and his music has been commissioned by numerous performers including pianist Minju Choi, violist David Samuel, violinist Carla Leurs, The Destino Winds, and ALEA III. Mr. Abigaña has written a wide variety of music including chamber music for strings and winds, song cycles, and numerous pieces for orchestra and symphonic band, including several concertos. He has gained a reputation for writing expressive, triadic music, and has been hailed by *The New Music Connoisseur* as "a composer of extraordinary clarity and vitality."

Mr. Abigaña completed his Bachelor and Master of Music degrees at The Juilliard School where he studied with Samuel Adler and Robert Beaser. Other studies include composition, harmony, and counterpoint with Narcis Bonet, Michel Merlet, and Philip Lasser at La Schola Cantorum in Paris, as well as choral conducting with Judith Clurman, and ear training and harmony with Mary Anthony Cox.

Mr. Abigaña is currently working towards a Doctorate of Musical Arts degree at Boston University, where he studies with Richard Cornell.

*Dance Profane* was composed in the summer and fall of 2005. Its original inception was somewhat pedagogically motivated. Some of my theory students asked if there were any pieces written in the Locrian mode, as none of them could think of any. I realized that while I could name many pieces in the other modes, I could not name any in Locrian. This then was my initial inspiration to write this piece. While admittedly, the entire piece is not limited to that particular mode, the opening phrase of the primary melodic material is. In addition, the notes form the name of the person who inspired this piece.

After the initial exposition, the material takes the form of a fugue, gradually revealing its pre-occupation with jazz rhythms and sounds, before returning to the opening material, which has been transformed to incorporate all development thitherto explored. The piece ends in a final chaotic flourish, as if dancing itself to death.

Many thanks to Dr. Richard Cornell for his advice, and to Theodore Antoniou and ALEA III for their willingness to commission a work of mine.

- - B. A.

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**Manos Panayiotakis** was born in 1982 in Irakleion, Crete, Greece. He studied piano, flute, and theory of music at the Contemporary Conservatory of Crete. He later moved to Athens where he studied musicology and harmony at Athens University, counterpoint and fugue with Dimitri Sykias, and flute with Beata Iwona Glinka at Music Horizons Conservatory. He has also studied music analysis and history of contemporary western music with Alexandros Kalogeras. He currently studies composition with Theodore Antoniou. His works have been performed at various places in Greece and Cyprus.

*Illustration* is a representation of the course of a musical motive in time, inside of which a music work develops. The semitone motive, initially introduced by the violoncello and the contrabass, passes through different levels of development. Heard through different instruments, it integrates various modes, forms rapid passages among the pitched percussion, and rhythmic accompanying patterns among the strings and the non-pitched percussion, which ends in a trill played by the entire ensemble. My intention was to represent a possible progression of a small motive. The title of this piece is borrowed from Lars Von Trier's film, *Dogville*.

- - M. P.

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