
International

Wednesday, February 7, 2007, 8 p.m.

Free admission

Michalis Economou (Greece)	<i>The Return of Odysseus</i>
Stefan Hakenberg (Germany)	New Work **
Thomas SImaku (Albania/UK)	<i>Soliloquy I</i>
Richard Danielpour (Iran/USA)	<i>Sonnets to Orpheus</i>
Györgi Ligeti (Hungary) *	<i>Etudes for Piano (selections)</i>
Debussy/Schönberg	<i>Afternoon of a Faune</i>

Soloists include:

Krista Buckland Reisner, *violin*
Yukiko Shimazaki, *piano*

Michalis Economou, *conductor*

* *In memoriam* ** *Written for ALEA III*

A Young Composers' Workshop

Monday, April 2, 2007, 8 p.m.

Free admission

New works by talented young composers specially written for ALEA III.
Panagiotis Thodossiou (Greece), Heather Giligan (USA),
Herlen Galvez (Mexico), Adam Knauss (USA), Milica Dordevic (Serbia),
Savvas Tsiligiridis (Greece), Joelle Marston (USA)
Naftali Schindler (Israel).

Theodore Antonoiu, *conductor*

Celebrating ALEA III

Saturday, April 28, 2007, 7 p.m.

Admission: \$50.00

A program of celebration featuring
distinguished international artists and speakers.

Twenty - Ninth Season
2006 - 2007

ALEA III

Theodore Antoniou,
Music Director

Contemporary Music Ensemble
in residence at
Boston University

24th International Composition Competition

TSAI Performance Center
September 30, 2006, 7:00 pm

Sponsored by Boston University

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PRODUCTION

Alexandros Kalogeras

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www.aleaIII.com

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

OUR NEXT ALEA EVENTS

Spectrum Instrumentalis

Monday, October 30, 2006, 8 p.m.

Free admission

Robert Carl

Donald Martino *

Nigel Osborne

Ketty Nez

Betsy Jolas **

Christos Anastassiou

A Slow Arch

Fantasy Variations

Eulogy

*Cirrulian Ice ****

Episode sixième

*Diastaseis ****

Soloists include: Kathleen Boyd, *flute*
Yevgeny Kutik, *violin*, Scott Woolweaver, *viola*

Theodore Antoniou, *conductor*

* *In memoriam* ** *For her eightieth birthday* *** *Written for ALEA III*

Music Theatre

Wednesday, December 6, 2006, 8 p.m.

Free admission

Karl Amadeus Hartmann

Stathis Gyftakis

William Antoniou

György Ligeti *

Fürwahr...?! from Wachsenfigurenkabinet

Holiday Trip

The Soldier's Secret

Nouvelles Aventures

Soloists include:
Margarita Syngieniotou, *mezzo soprano*, Tassos Apostolou, *bass-baritone*

ALEA III

Theodore Antoniou, Music Director

24th International Composition Competition

Saturday, September 30, 2006, 7:00 p.m.
Tsai Performance Center, Boston

PROGRAM

<i>Rhapsodie</i>	Sebastian Rapacki (Sweden)
<i>Stoes</i>	Tasos Stylianou (Cyprus)
<i>Thoughts</i>	Tim Sullivan (USA)
	Rebekah Alexander, <i>soprano</i>
<i>Senza Memoria</i>	Nicolas Tzortzis (Greece)
<i>The Dream Bearer</i>	Cheryl Frances-Hoad (England)
<i>Callado lamento sin orillas</i> (<i>Boundless Silent Lament</i>)	Iluminada Pérez Frutos (Spain)

Theodore Antoniou, *conductor*

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

The 2006 ALEA III International Composition Competition
is sponsored by Boston University.

Final Round Judges

Martin Amlin
Composer, Pianist
Professor, Boston University

Anthony di Bonaventura
Pianist
Professor, Boston University

Samuel Headrick
Composer
Professor, Boston University

Ketty Nez
Composer, Pianist
Professor, Boston University

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

Yehudi Wyner
Composer, Pianist
Professor, Brandeis University

James Yannatos
Composer, Conductor
Professor, Harvard University

Preliminary Round Judges
Boston University Composition faculty:

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

The Alea III International Composition Prize was established at Boston

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

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

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

During the past 28 seasons more than 5,000 scores have been submitted and 170 have been performed. All scores are kept in the ALEA III library for the perusal of students, performers and any other interested individuals.

For the 2006 competition, 194 scores were submitted from 41 countries, ranging from USA, Italy, England and Germany to Brazil, Croatia, China, Armenia, Japan, Romania, Korea and Panama.

More information regarding the Competition guidelines is available at www.aleaiii.com
Should you have any questions please send an email to Alex Kalogeras:
kalogeras@earthlink.net

www.aleaiii.com/ALEACompetition.html

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 and twenty-first centuries. 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 experimentation and 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 1,150 works by 648 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.

-Theodore Antoniou, *Music Director*

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 Dimitris 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 in December 2005 the CFA faculty of Boston University awarded him with “The Distinguished Faculty Award”, an award which 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. For his theatre music, he was the first to receive the “Karolos Koun” award in 1988. His most recent distinction (03/2006) is the “Dimitris Mitropoulos” award by the Museum and Study Centre of the Greek Theatre and the Judging Committee for Distinguished Awards (a prize usually awarded to stage artists), in appreciation of his prominence in the theatrical arena.

- - Eftychia Papanikolaou

Tonight's Performers

Kathleen Boyd and Joanna Goldstein, *flutes*, Jarad Brown, *oboe*,
Michael Norsworthy, *clarinet*, Janet Underhill, *bassoon*,
Juan Juarez, *horn*, Joseph Foley, *trumpet*, Andres Leon Rodriquez, *trombone*, Greg Fritze,
tuba, Craig McNutt, Michael Israelievitch, and Wei-Chen Lin, *percussion*,
Yukiko Shimazaki, *piano*,
Krista Buckland Reisner and Iman Khosrowpour, *violins*, Scott Woolweaver, *viola*,
Mark Simcox, *cello*, Tristan Sutton, *double bass*.

1980 Finalists

Elizabeth Vercoe (USA)
John Melby (USA)

Jeffrey Wood (USA)
Joseph Pelphrey (Germany)
Chinary Ung (Cambodia)
Daniel A. Kessner (USA) Honorable Mention
Adrian David (USA)
Marc-Antonio Consoli (USA) First Prize

1981 Finalists

Rupert Bawden (England)
Ronald Lubetsky (USA)
Zack D. Browning (USA)
Simon Kenneth Holt (England)
Brian Fennelly (USA)

1985 Finalists

Josefino Toledo (Phillipines)
Luis Jorge Gonzalez (Argentina)
Robert Bradford Carl (USA)
Andrew Vores (England) First Prize
Giuseppe Colardo (Italy)
James Harley (Canada)
Franco Balliana (Italy)
Federico Emirio (Italy)

Max E. Keller (Switzerland)

1986 Finalists

Minas Alexiadis (Greece)
Phillip Cashian (England)
William Coble (USA)
Mark Gustavson (USA)
Aaron Jay Kernis (USA)
Martin Matalon (Argentina)
Christopher Vassiliades (USA)
Param Vir (India) First Prize
Judith Lang Zaimont (USA)

1987 Finalists

Daniel Doura (Argentina)
Bernd Franke, (Germany) First Prize
Thomas Oboe Lee (USA)
Joseph Papadatos (Greece)
Ilias Papadopoulos (Greece)

Herstory II
Concerto for Violin and
Computer-synthesized Tape
Wounded Bird
Pianto
Khse Buon
Chamber Concerto no. 3
String Quartet
Vuci Siculani

Scena
Sonnet Cycle
Quintet for Winds
Wyrd Changing
Scintilla Prisca

Tula-li
Luminescences
Windriver
Humming Harvest Gone Snow Motor
Novelletta
String Quartet
Dove la Luce
Musica Concertante per Viola e
15 Esecutori
Zustand

Dodekagon
Gulliver
Brass Mirrors
Four Love Songs
Passacaglia-Variations
Five Monotypes for Piano
Les Metamorphoses du Vampire
Pragati
De Infirmitate Caeleste

Quintet 1984
Die Zeit
String Quartet No. 5
Braarmarapha
Miroloi

Paolo Ricci (Italy)	Green Self -Portrait
Uros Rojko (Yugoslavia)	Music for Twelve
Su Lian Tan (Malaysia)	Translutions for Nine
Bruce Taub (USA)	Extremities II
1988 Finalists	
James W. Bennett III (USA)	Array! Surrection!
Konstantin Bokas (Greece)	Painting
Pietro Borradori (Italy) First Prize	Dialogues Entre Mètopes
Eleanor Cory (USA)	String Quartet
Dimitrios Minakakis (Greece)	Trilogy Erotical
Sydney Hodgkinson (Canada)	Das Lebewohl
Kenneth Olson (USA)	Sérénade Magique
William Susman (USA)	Twisted Figures
Hans Vogt (Germany)	Serenade and Tarantella
Cheng-Yong Wang (China)	Sonchrivated
1989 Finalists	
Luigi Abbate (Italy)	Eremo
Javier Giménez-Noble (Argentina)	Tritimes
Michail Goleminov (Bulgaria)	Chamber Concerto
Alexandros Kalogeras (Greece)	Lokrion
David Macbride (USA)	String Quartet
David Pickel (USA)	On a Ray of Winter Light
Andrew Vores (England)	The World, the World, and the World
Christos Samaras (Greece) First Prize	Apologie II
Cheng-Yong Wang (China)	Four Preludes
1990 Finalists	
Christos Anastassiou (Greece)	Anakyklisis
Nag Bhushan (India) First Prize	On the Edge of the Sea
Kim Bowman (Netherlands)	Phenomena in Spectra
Jorge Horst (Argentina)	Madrigale a Gesualdo
Daniel Kastner (USA)	Tracer (Igor's View)
Thomas Allen LeVines (USA)	Velocities
Georgia Molfeta (Greece)	Epikon
Riccardo Nova (Italy)	Carved Out
Zhou Long (China)	Shi Jing Cantata
1991 Finalists	
Christophe Looten (France)	Incoronato Poeta
MG Hynes (Canada)	L'ombre Du M. Haller
Michalis Lapidakis (Greece)	Vera Quartet
Andrew List (USA)	String Quartet Nr. 1 in Eight Movements
Yong Yang (China) First Prize	Octette
Katharine Norman (England)	Memory Places

Michail Goleminov (Bulgaria)	"Konzertstück" II
Corrado Vitale (Italy)	Rajas
David Pickel (USA)	Soft Voices in the Memory
1992 Finalists	
Andreas Argyrou (Cyprus)	Variations for Chamber Orchestra
Cindy Cox (USA)	Sonnets to Orpheus
John Drumheller (USA)	Ragged Tree at Olive Ridge
Jun Fu (China)	String Quartet No. 1
David Lefkowitz (USA)	Calder's Closet
Luca Macchi (Italy)	Concerto per Contrabasso e Ensemble
Marin Michaylov (Austria/Bulgaria)	String Quartet
Nicolas Papadimitriou (Greece)	Prélude et Danse
Dmitry Yanov-Yanovsky (Uzbekistan) First Prize	Presentiment
1993 Finalists	
Paul Barsom (USA) Second Prize	Vesper
Richard Nelson (USA)	Illuminations
Heather Anne Schmidt (Canada)	Cinq Pièces Brèves
Stamatis Athanasoulas (Greece) First Prize	Elegia
Giorgio Tedde (Italy)	Vocello
Tom Williams (England) Second Prize	Ironwork
Yong Yang (China)	Twilight in a Cold Gorge
1994 Finalists	
Anthony Cornicello (USA)	<i>Le città invisibili III: Zaira</i>
Kui Dong (China) First Prize	<i>The Blue Melody</i>
Carlos Grätzer (Argentina)	<i>Mouvements</i>
Paolo Minetti (Italy)	<i>Choreographik</i>
Apostolos Paraskevas (Greece)	<i>Invocation</i>
Thomas Reiner (Germany)	<i>Bali Suite</i>
Beth Wiemann (USA)	<i>Canopy</i>
1995 Finalists	
James Boznos (USA)	The Shamen bk. 1
Ian J. Crutchley (Canada)	Triptych
Evangelia Kikou (Greece)	Noneto
Jing Jing Luo (China)	The Spell
David Charles Martin (England)	The Dance of the Maenades
Laura Elise Schwendinger (USA) First Prize	Chamber Concerto
Thomas Whitman (USA)	The Deathwatch Beetle
Jongwoo Yim (Korea)	Reaction for 12 Instruments

1996 Finalists

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

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

1997 Finalists

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

Bruce Hamilton (USA)

1998 Finalists

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

Michalis Economou (Greece) First Prize

1999 Finalists

Jude Weirmeir (USA) First Prize

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

2000 Finalists

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

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

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

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

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

Interludes
Facing
Amphichrona
Five Portraits
Concerto for 13 Instruments
Serenade 2000

2001 Finalists

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

2002 Finalists

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

2003 Finalists

Yumiko Morita (Japan)
Frank Zabel (Germany)

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

2004 Finalists

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

2005 Finalists

John Patrick Anderson (USA)
Mario Carro Gigosos (Spain) First Prize (shared)
Smaro C. Gregoriadou (Greece)
Jorge Grossmann (Brazil)
Martha C. Horst (USA) First Prize (shared)
Michael Pelzel (Switzerland)

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

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

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

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

Slippery Slopes
Glosas
3 Fragments of Heraclitus
Siray
Threads
... par la brume flottante...

Tonight's Program

Sebastian Rapacki was born in 1985 in Uppsala, Sweden. His musical interest began early and he started playing the piano at age five. He has studied piano privately with, among others, the Swedish pianist Hans Pålsson, Professor in piano at the Malmö Academy of Music.

In his teenage years Sebastian's interest in composition increased, and since autumn 2005 he studies composition at the Malmö Academy of Music with Professor Rolf Martinsson and Professor Luca Francesconi. Past teachers include Staffan Storm and Svend Hvidtfelt Nielsen. Sebastian has composed solo, chamber, orchestral and electronic music. Collaborations with musicians include the Esbjerg Ensemble, the Malmö-based Corda Quartet and the clarinetist Blagoj Lamnjov, to whom Sebastian's piece *Nightingales* (2005) is dedicated. He has also participated in festivals and courses like the Darmstadt Internationale Ferienkurse für Neue Musik, the Båstad Chamber Music Festival, and the UNM (Young Nordic Music) Festival (2006) where he was one of the seven young composers representing Sweden.

Sebastian also studied musicology at the University of Copenhagen during 2004-2005; he received his IB diploma in 2004. In 2005 he won the Ida Lützhøft Music Award, given annually by the Swedish Church in Copenhagen, Denmark.

Rhapsodie was composed during the spring of 2005, as a sort of exam work for my private composition teacher, just before I entered the Malmö Academy of Music for full-time studies in composition. The piece consists of four sections, whereof the first and third are thematically related - as are the second and fourth. In terms of rhetoric and gestures, however, the first and last sections are connected, as are the second and third. In other words, the idea of the piece is the illumination of two thematic pools from two different perspectives, each combination in turn.

The woodblock, prominent in the opening and closing sections, is a unifying element which centers the piece around the idea of the sound of wood, also evoked by the extensive use of timpani. After the calm middle sections where the pulse is often very loosely defined, the piece concludes with a Prokofiev-style, pounding ostinato.

In this music I have sought to combine a focus on timbre (especially in the middle sections) with plenty of distinctly melodic writing. I wish to dedicate the piece to my very good friend and colleague Erik Berndalen.

- - Sebastian Rapacki

Tasos Stylianou was born in the island of Cyprus. He went to New York for studies at the age of 19 where he attended the Mannes college of Music, the New School for Social Research where he studied Jazz performance and received his BFA. Later he received his MA in composition at Queens College and has recently completed his Ph.D in composition at the University of Utah where he studied with Morris Rosenzweig.

He is the recipient of the Leroy Robertson Scholarship in composition and the Leroy Roberston prize in Music. He was also a finalist at the Rare/Scale International alto flute Competition in London and a fellow at the Composers Conference at Wellesly College with composer Mario Davidovsky.

Stylianou's music has been performed in United States and in Europe. His music was played and recorded from prestigious groups such as the New York New Music Ensemble and the Canyonlands new music ensemble and from many other established performers. Stylianou is currently teaching music at Intercollege in Cyprus where he is an Associate Professor of Music.

Stoës is an archaic-like piece that was created through the use of ancient Greek tetrachords. It is ultimately driven by an ascending melody, which is surrounded by the various changes that effect the piece's environment.

Tim Sullivan is currently enrolled in the Ph.D. program in Composition and Music Theory at the University of Michigan, where he has studied with Bright Sheng, Betsy Jolas, Andrew Mead, and Karen Tanaka. He is the co-founder of the Re-source Ensemble, a composer's collective based in Ann Arbor, Michigan. He was also the co-founder and director of the Colorado Contemporary Music Consort, as well as filling the role of conductor, pianist, and percussionist for the group from 1997 to 2002. Recent performances of his compositions have taken place at the World Saxophone Congress XIII and the Society of Composers National Student Conference. Publications include a paper on Ligeti's piano music in Jonathan Bellman's *A Short Guide to Writing About Music*, and two works for saxophone by Dorn Publications, Inc. He recently presented a paper on the music of Alfred Schnittke in November 2005 at the National Meeting of the Society for Music Theory in Cambridge, MA. Tim is also an accomplished jazz drummer, with several recordings as a member of the Boulder Creative Music Ensemble, and has performed at various jazz festivals with the Ron Miles Group and Bill Frisell.

I first read Walt Whitman's *Leaves of Grass* six years ago, and immediately began to think of composing a song cycle. Of course, deciding which texts to use was problematic - eventually, I chose five poems that are scattered throughout the section "By the Roadside." Four of these poems are titled "Thought" (or "Thoughts"), and start with the same opening word - a literary device called *anaphora*, which Whitman used throughout *Leaves of Grass*. I was attracted to these "thoughts" for two reasons: first, they are relatively compact and, to a certain degree, self-contained; and second, they are incredible examples of Whitman's ideas about humanity. In setting these four poems, I tried primarily to capture the spirit of each text, rather than emphasize any particular word or phrase. The fifth poem, "Germs," is the first to appear in Whitman's work, but given its theme of all-inclusiveness it seemed the perfect text to close the cycle.

- - Tim Sullivan

Walt Whitman, *Leaves of Grass*, "By the Roadside"

- I. Of ownership-as if one fit to own things could not at pleasure
enter upon all, and incorporate them into
himself or herself;
Of vista-suppose some sight in arriere through the formative
chaos, presuming the growth, fulness, life
now attain'd on the journey,
(But I see the road continued, and the journey ever con-
tinued;)
Of what was once lacking on earth, and in due time has
become supplied-and of what will yet be
supplied,
Because all I see and know I believe to have its main purport
in what will yet be supplied.

- II. Of obedience, faith, adhesiveness;
As I stand aloof and look there is to me something profoundly
affecting in large masses of men following the
lead of those who do not believe in men.
- III. Of Justice-as if Justice could be any thing but the same ample
law, expounded by natural judges and saviors,
As if it might be this thing or that thing, according to decisions.
- IV. Of Equality-as if it harm'd me, giving others the same chances
and rights as myself-as if it were not indis-
pensable to my own rights that others possess
the same.
- V. Germs-Forms, qualities, lives, humanity, language, thoughts,
The ones known, and the ones unknown, the ones on the stars,
The stars themselves, some shaped, others unshaped,
Wonders as of those countries, the soil, trees, cities, inhabi-
tants, whatever they may be,
Splendid suns, the moons and rings, the countless combina-
tions and effects,
Such-like, and as good as such-like, visible here or anywhere,
stand provided for in a handful of space,
which I extend my arm and half enclose with
my hand,
That containing the start of each and all, the virtue, the germs
of all.

Rebekah Alexander, soprano, is a graduate of Boston University (MM, Vocal Performance). A strong advocate of contemporary music, she has performed works by Crumb and Kurtág as well as the premieres of several new compositions with the Time's Arrow Ensemble, the Studio for New Music Ensemble, and Wheaton College Choir. During the summer of 2005, Rebekah worked with noted composer John Harbison on his yet unpublished and recently premiered song cycle *Milosz Songs*. This past April, she performed Schoenberg's *Pierrot Lunaire* with the Boston Chance Orchestra. Past concert appearances include Mozart's *Requiem*, Bach's *Magnificat*, and Handel's *Messiah*. She has appeared as the Second Lady in *Die Zauberflöte*, La Ciesca in *Gianni Schicchi*, Angelina in *Trial by Jury*, the Hunter in *Fables* by Ned Rorem as well as performed in scenes from *Il Matrimonio Segreto*, *Don Pasquale*, *Le Nozze di Figaro*, *Die Fledermaus*, and *Tartuffe*. She received her Bachelor of Music degree in Vocal Performance from Wheaton College Conservatory (IL). Upcoming performances: Countess in *Le Nozze di Figaro* with Worcester Opera Works (June 2007).

Born in Athens in 1978, **Nicolas Tzortzis** studied guitar with Evangelos Assimakopoulos and harmony, counterpoint and fugue with Yiannis Ioannidis. The last five years he has been studying composition under Theodore Antoniou. He moved to Paris in 2002 where he pursued his studies in composition with Michel Merlet at the Ecole Normale de Musique. He is currently at the university of Paris-8 where he is studying computer-aided composition under the direction of Horacio Vaggione, Jose Manuel Lopez-Lopez and Anne Sedès. He has taken part in composition master classes of Philippe Manoury, Jonathan Harvey (Acanthes 2004) and Karlheinz Stockhausen (Kürten 2004), as well as computer music seminars with Michail Malt and Jean Lochard at the IRCAM. His music has been performed in France (Salle Cortot, Cité Universitaire, Institut Cervantes, L'Archipel), Slovenia (World Sax Congress), Italy (Cortona music festival), and Greece (Athens Megaron, Institut français, Goethe Institut, Lamia Municipal Theater).

Written between February and May 2005, ***Senza Memoria*** is the uninterrupted succession of five miniatures, all of which vary in character, but derive from one basic idea, that of the gesture of the pianist's hand moving up or down on the keyboard. This gesture is the nucleus of the whole piece and takes various forms, giving birth to different musical situations. The title refers to the rapid succession of ideas that takes place during the piece. No idea has the time to "settle down", the work constantly moving towards new directions. Everything seems "passing by", like things that we see everyday, but don't get the opportunity to spend more time with, and finally forget.

Cheryl Frances-Hoad graduated from Gonville and Caius College with a triple 1st in 2001 and an Mphil (with Distinction) in Composition, also at Cambridge. She began composing at the age of eight while studying 'cello and piano at the Yehudi Menuhin School, and since then has won several prizes, including the Purcell Composition Prize, The Bach Choir Carol Competition, the BBC Young Composers Workshop 1996, the Cambridge Composer's Competition, the Birmingham Conservatoire Composition Competition and the Robert Helps Prize. She has had two ballets choreographed by Lynn Seymour and Geoffrey Cauley; the second was performed by Scottish Ballet in the Britten Theatre, London. Her commissions include works for the BBC, the Surrey Philharmonic, the Manchester International 'Cello Festival, the Chard Festival of Women in Music, the Bass Club, Bass Fest, the Almeida Festival, the Schubert Ensemble, the Fujita Piano trio, and the Kreisler Ensemble, and her music has been featured on BBC2, ITV, Radio 3 and Classic FM. She is currently studying for a Phd in Composition at King's College London.

The Dream Bearer takes its title from a poem of the same name by Gioconda Belli (a Nicaraguan poetess born in 1948): my work is an intuitive reaction to several sections of the text. The composition is in two movements, played continuously without a break, the first slow and lyrical, the second lively and contrapuntal (with an altered 'recapitulation' of the first movement at the work's end.)

The poem describes how the 'dream bearers multiplied in the world' despite being attacked by the rich who 'hurled their armies against them' (the dream bearers are likely to be members of the leftist revolutionary organization, the 'Sandinistas', with whom Belli sympathized and worked with for a time).

Musically, the two movements of *The Dream Bearer* were conceived as a Prelude and Fugue, with the fugue subject of the second movement being based on the intuitively composed melody of the Prelude. The aim was to completely saturate the music of the second movement with fugal principles: so, for example, each root of the main harmonic section adds up to a false fugal entry (e.g. the first seven notes of the subject), the first "exposition" sections contains within it a complete "mini-fugue" and, in another section, the subject is "verticalised" so as to create a kind of chordal fugue. Along with "macro" and "micro" fugues running simultaneously at different speeds, rhythmic fugues and canons also occur at various points. It is not until near the end, however, that the subject is heard in its pure form, as I wanted to hide as well as I could the fact that the movement was a fugue at all.

Composer **Illuminada Pérez Frutos** from Extremadura, Spain, has received awards in several composition contests such as The International Tournament of Composition “Pablo Solozabal” for String Quartet with her work *Hélade* and the “Injuve 2005” held by the Center for Diffusion of the Contemporary Music, with her work *Tras la sombra de la duda*.

Her Trio *Donde habite el silencio*, was premiered at the Civic Gallery for Modern and Contemporary Art in Rome, Italy and was performed for the first time in Spain by the Arbós Trio at the López de Ayala Theatre in Badajoz. This work has also been presented by The Guerrero Project at the Thyssen Museum in Madrid.

Visiones for cello, was premiered at Residenz Galerie in Salzburg in a recital hosted by the Mozarteum University. *Dualidad, Polaridad, Ambivalencia* was performed in Cádiz by the Andalussian Chamber Orchestra under Michael Thomas, and the ensemble Intercontemporary Soloists performed her latest work in Granada and Sevilla which was deemed very successful by critics.

Her music has been performed in esteemed Spanish halls, such as March Foundation in Madrid, the Zuloaga Auditorium in Segovia, Cultural Capitol Center in Cáceres and several City Centers in Madrid and Barcelona. Recently *Séate la Tierra Leve* for Brass Quintet was premiered at the World Forum on Music in Hollywood.

She is a graduate from the Conservatory of Music of Badajoz where she earned degrees in the fields of Piano, Guitar and Theory. She continued her composition studies under professor Francisco González Pastor at the Real Conservatorio Superior de Música “Victoria Eugenia” in Granada, graduating with special honors. Currently she is a student of Mauricio Sotelo. Mrs. Pérez Frutos also received a degree in Accounting and Management from Extremadura University.

She has completed further studies at Alcalá de Henares University, Madrid with composers as William Kinderman, Ivan Nomick and Michael Musgrave among others. Her teachers include Salvatore Sciarrino, Brian Ferneyhough, Cristóbal Halffter, Tomás Marco, Manfred Trojahn, Julio Estrada, James Dillon, Kaija Saariaho. She has done orchestral conducting under the supervision of Pedro Halffter. Currently she teaches at the Conservatory of Music “Angel Barrios” in Granada and is working on her Doctor's Degree at Granada University.

Callado lamento sin orillas (*Boundless Silent Lament*) is a composition of dimmed outlines where noise, nuance and rests play a very important role. The work is divided into five sections (all differentiated and connected to one another) and two coda sections.

First section

It is basically written in a *slow* tempo beginning from a harmonic tone of E-flat, which beats over a deep pulse creating a texture in continuous transformation.

Second section

The development process is carried out through microintervallic downfalls which symbolize an endless lament.

Third section

This section is articulated through a process of **impulse with resonance**. The impulse defines a rhythmical texture and a resonance, in which the sonorous process resides. This structure must provide an order and a nearly solemn rigor. Along this passage, a long *diminuendo* is build up in order to reach a silent environment, in which the sound will disappear progressively.

Transition

In this passage a rhythmical structure presents the superposition of different tones and complex sonorities that are set at the threshold of silence.

Fourth section

It is built and focused on note E, working on the pedal sounds which appear from the beginning of the piece.

Transition

This is a variation on the second section using a powerful and more aggressive sound.

Fifth section and choral

It represents an homage to the Baroque tradition, through a harmonic structure which seems to recall the style and the nearly solemn austerity that were used for meditation in the Baroque period.

Sixth section and coda

Shaped by passages in a very fast tempo, from which melodic and rhythmical structures emerge. They are generated by a more or less steady repetition of loops created from a germ cell which has already appeared in the first section. These passages are based on regular micropulses with an internal accentuation *alla mente* onto the next rhythmical ostinato.



Seventh section: final coda.

Metal sound passage in which the orchestra emphasizes the use of harmonics on tremolo basis played by the strings and winds also strengthened by the use of Chinese cymbals and bowed rattle-snakes, in order to reinforce the high-pitched harmonics.

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