
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

Spectrum Instrumentalis

TSAI Performance Center
October 30, 2006, 8:00 pm

Sponsored by Boston University

BOARD OF DIRECTORS

President

George Demeter

Chairman

André de Quadros

Treasurer

Samuel Headrick

Electra Cardona

Constantinos Orphanides

Consul General of Greece

Catherine Economou - Demeter

Vice Consul of Greece

Wilbur Fullbright

Konstantinos Kapetanakis

Marilyn Kapetanakis

Marjorie Merryman

Panos Voukydis

PRODUCTION

Alexandros Kalogeras

10 Country Lane

Sharon, MA 02067

(781) 793-8902

kalogeras@earthlink.net

OFFICE

855 Commonwealth Avenue

Boston, MA 02215

(617) 353-3340

www.alea.iii.com

BOARD OF ADVISORS

Mario Davidovsky

Lukas Foss

Hans Werner Henze

Milko Kelemen

Leon Kirchner

Oliver Knussen

Krzysztof Penderecki

George Perle

Gunther Schuller

Roman Totenberg

ALEA III STAFF

Davide Ianni, *Office Manager*

Petros Sakelliou, *Concert Coordinator*

OUR NEXT ALEA EVENTS

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:

Rebekah Alexander, *soprano*, Joyce Ting, *soprano coloratura*,
Margarita Syngieniotou, *mezzo soprano*, Tassos Apostolou, *bass-baritone*

International

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

Free admission

Michalis Economou (Greece)

Stefan Hakenberg (Germany)

Thomas Simaku (Albania/UK)

Richard Danielpour (Iran/USA)

Györgi Ligeti (Hungary) *

Debussy/Schönberg

The Return of Odysseus

*New Work ***

Soliloquy I

Sonnets to Orpheus

Etudes for Piano (selections)

Afternoon of a Faune

Soloists include:

Rebekah Alexander, *soprano*
Krista Buckland Reisner, *violin*, Yukiko Shimazaki, *piano*

Michalis Economou, *conductor*

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

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

ALEA III

Theodore Antoniou, Music Director

Spectrum Instrumentalis

Monday, October 30, 2006, 8:00 p.m.
Tsai Performance Center, Boston

PROGRAM

A Slow Arch / Un Arco Lento (2000/2006) Robert Carl

Kathleen Boyd, *flute*

*Fantasy Variations (1962) ** Donald Martino

Yevgeny Kutik, *violin*

*Diastasis (2006) *** Christos Anastassiou

- - - Intermission - - -

Eulogy (1990) Nigel Osborne

*Épisode sixième (1984) **** Betsy Jolas

Scott Woolweaver, *viola*

*cirrulian ice (2006) *** Ketty Nez

Theodore Antoniou, conductor

* *In memoriam*

** *Written for ALEA III. World Premiere.*

*** *For her eightieth birthday*

Tonight's event is sponsored by Boston University.

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 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 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, *flute*, Heather Sylverster, *oboe*,
Diane Heffner, *clarinet*, Janet Underhill, *bassoon*,
Juan Juarez, *horn*, Kevin Maloney, *trumpet*, Jason Stein, *trombone*,
Timothy Feeney and Rebecca Celebuski, *percussion*,
Yukiko Shimazaki, *piano*, Judy Saiki, *harp*,
Mark Berger and Dana Ianculovich, *violins*, Scott Woolweaver and Peter Sulski, *viola*,
Mark Simcox, *cello*, Irving Steinberg, *double bass*.

Tonight's Program

Robert Carl (b.1954) studied composition with Jonathan Kramer, George Rochberg, Ralph Shapey, and Iannis Xenakis. His music is performed throughout the US and Europe, and is published by American Composers' Alliance, Boosey&Hawkes, Roncorp, and Apoll-Edition. His grants, prizes and residencies have come from such sources as the National Endowment for the Arts, Tanglewood, Connecticut Commission on the Arts, Camargo Foundation, MacDowell Colony, Yaddo, Ucross, Millay Colony, Bogliasco Foundation, Djerassi Foundation, the Aaron Copland House, and the Rockefeller Foundation. He has been awarded a 2005 Chamber Music America commission for a string quintet written for the Miami String Quartet and Robert Black. An excerpt from his opera-in-progress *Harmony* (with novelist Russell Banks) was presented in May 2005 in the New York City Opera's VOX Showcase series. He is also the recipient of the 1998 Charles Ives Fellowship from the American Academy of Arts and Letters. New World Records released a CD of three large string chamber works in March 2006. For the upcoming year, he has received a fellowship from the Asian Cultural Council for travel to Japan to research contemporary Japanese composers, and he has been commissioned by Oxford University Press to write a book on the premiere of Terry Riley's *In C*. Other CD releases of his work are found on Neuma, Koch International, Lotus, Centaur, Vienna Modern Masters, E.R.M., and The Aerial. For fifteen years he was a co-director of the Extension Works new music ensemble in Boston; he is chair of the composition department at the Hartt School of Music, University of Hartford, and writes extensively on new music for *Fanfare Magazine*.

A Slow Arch/Un Arco Lento is a concert movement for flutist and string quintet, which gradually reveals its source over time---a highly lyrical and tonal melody over homophonic strings. In a sense, it is a series of variations with theme, instead of theme with variations. Its atmosphere is open, mysterious, sensual yet intense. The work was originally composed for flute and string orchestra; tonight's version has been created to fit a chamber instrumentation. The Bogliasco Foundation is thanked for providing the ideal circumstances for the composition of the original version; and my deep gratitude goes to Theodore Antoniou and Alea III for providing the spur and opportunity for the creation of this new version.

Donald Martino was born in Plainfield, New Jersey, May 16, 1931. He began music lessons at nine--learning to play the clarinet, saxophone, and oboe--and started composing at 15. He earned degrees from Syracuse and Princeton Universities. A member of the American Academy of Arts and Letters and a fellow of the American Academy of Arts and Sciences, his many awards included two Fulbright scholarships; three Guggenheim awards; grants from the Massachusetts Arts Council, the National Institute of Arts and Letters, and the National Endowment for the Arts; the Brandeis Creative Arts Citation in Music; the 1974 Pulitzer Prize in music for his chamber work *Notturmo*, First Prize in the 1985 Kennedy Center Friedheim Competition for his String Quartet (1983), and most recently, the Boston Symphony's Mark M. Horblit Award. Mr. Martino taught at The Third Street Music School Settlement in New York, Princeton, Yale, The New England Conservatory of Music, where he was chairman of the composition department from 1969-1979, Brandeis, where he was Irving Fine Professor of Music, and Harvard, where he was the Walter Bigelow Rosen Professor of Music, Emeritus. He was active as guest lecturer and had been Composer-in-Residence at Tanglewood, The Composer's Conference, The Yale Summer School of Music and Art, The Pontino Festival (It.), May in Miami, The Atlantic Center for the Arts, The Warebrook Festival, The Ernest Bloch Festival, The Festival Internacional de Musica de Morelia (Mex.), as well as being Distinguished Visiting Professor at many institutions of higher learning. Commissions for new works came from, among others, the Paderewski Fund; the Fromm, Naumburg, Koussevitzky, and Coolidge Foundations; the Chicago, Boston, and San Francisco Symphonies; and a number of musical societies and organizations. According to the New Grove, "Martino's music is been characterized as expansive, dense, lucid, dramatic, romantic, all of which are applicable. But it was his ability...to conjure up for the listener a world of palpable presences and conceptions...that seems most remarkable."

Fantasy - Variations was composed in 1962 and enjoyed much early success particularly in performances by Paul Zukofsky who recorded it in 1968 for CRI. This work combines variation technique - always fundamental to the art of composition - with the freedom and unpredictable character of the fantasy. The one movement form divides into two principal sections with many subsections. In some instances the subsections are rough durational variants of each other, but more often the variation process operates across sectional boundaries. While variation is the process which directs the compositional technique, fantasy is the intrusive dictator of the expressive foreground.

The opening three bars present the theme, which, together with its immediately varied consequent phrase, forms an introduction to a long, slow meditation on the theme. The meditation, frequently tormented by faster, more nervous variants, finally gives way to a jagged *Presto*, itself introduced by a brilliant but unpredictable scalar passage which, in a dreamlike time frame, condenses the entire meditation, transforming it into music of an entirely different character. But the *Presto* is equally plagued by intrusive, seemingly unrelated variations such as *Scherzevole*, *Canticchiando* and finally *Adagio molto, tranquillo*. The slowest music then, seems to be reserved for last as a way of resolving the emotional conflicts that preceded it. But in the end, the impetuous *Presto* will have the last word.

- Donald Martino, 1985

Christos Anastassiou was born in Athens, Greece in 1955, where he studied contrabass, electric bass, piano, Harmony, Counterpoint, Fugue, Orchestration, Modern Jazz and Conducting. A student of Theodore Antoniou in Composition, he continued his studies in composition and orchestral conducting at the University of Belgrade (Master of Arts) with Professors Srđan Hofman, Zoran Ericã and Raiko Maksimoviã.

He has composed for a wide variety of media including solo, chamber orchestra, symphonic orchestra, works for voice, choral music, music for the theater and television, and works for electronic media. Many of his works are commissioned by musical organizations and institutions in Greece and abroad.

In 1990 he was one of the finalist of the "ALEA III" International Composition Competition with his work *Anakyklisis* for chamber orchestra. In 1991 he was finalist of the "OLYMPIA" International Competition of Composition in Athens, with his work *Nomos* for string quartet. In 1994 he was also distinguished in the 3rd Festival of contemporary music of Belgrade, with the work *Variations for solo guitar*. Both his instrumental and choral music have been presented in concerts and festivals of Greece and of other European countries.

Currently he lives in Athens, where he teaches Harmony, Counterpoint, Fugue, Orchestration, Composition and Analysis, in various Conservatories and music schools. He is director of studies at the Symphonic Conservatory, he has repeatedly lectured and taught in seminars on the music of the 20th century, and since 1994 he has been a member of the Greek Composers' Union.

"Diastasis" in Greek means "dimension" and it is the term used to define "time" by philosopher Plotinos (204/5-270 AD, born in Egypt founder of the neoplatonic philosophy). Tonight's work *Diastasis* was commissioned by Theodore Antoniou who conducts the premiere performance this evening.

Nigel Osborne (born 1948) studied composition with Kenneth Leighton, his predecessor as Reid Professor of Music at Edinburgh, with Egon Wellesz, the first pupil of Arnold Schoenberg, and with Witold Rudzinski. He also studied at the Polish Radio Experimental Studio, Warsaw. His works have been featured in most major international festivals and performed by many leading orchestras and ensembles around the world, ranging from the Moscow to the Berlin Symphony Orchestras, and from the Philharmonia of London to the Los Angeles Philharmonic. He has had close relationships with the Scottish Chamber Orchestra, City of London Sinfonia, London Sinfonietta, Hebrides Ensemble and Ensemble Intercontemporain, Paris, and has composed extensively for the theatre, with operas and music theatre works for Glyndebourne, English National Opera, Opera Factory, Wuppertal, the Hebbel Theatre, Berlin, the Shakespeare Globe, the Ulysses Theatre, Istria, Radio 3 and BBC2. These include "The 7 Last Words", "Hell's Angels", "The Tempest", "King Lear", "Terrible Mouth", "Sarajevo", "Europa" and "The Electrification of the Soviet Union".

He is winner of the Opera Prize of Radio Suisse Romande and Ville de Geneve, the Netherlands Gaudeamus Prize, the Radcliffe Award and the Koussevitzky Award of the Library of Congress, Washington. Nigel Osborne has pioneered the use of music in therapy and rehabilitation for children who are victims of conflict, and is consultant for programmes in the Balkans, Caucasus, Africa and the Middle East. Recent projects include a version of "Forest-River-Ocean" for carnyx, string quartet and electronics for the City of London Festival, June 2002; a performing version of the opera "The Electrification of the Soviet Union" for Music Theatre Wales, which was premiered at the Cheltenham Festival, July 2002, followed by a tour in the UK, Norway and the Netherlands; "Medea" for the Ulysses Theatre, Istria, August 2002; a commission for the Royal Scottish National Orchestra, October 2003, and "A Song about Love", an evening of music and theatre with Vanessa Redgrave and Birlyant Ramzaeva.

Eulogy was written for the Michael Vyner memorial concert on May 6th 1990 at the Royal Opera House, Covent Garden (Michael Vyner was the artistic director of the London Sinfonietta, who died on October 19, 1989). It was performed by the London Sinfonietta and conducted by Oliver Knussen.

Betsy Jolas, born in Paris in 1926, is the daughter of translator Maria Jolas and poet and journalist Eugène Jolas, founder of the well known literary magazine "transition", in which the "Finnegans Wake" of James Joyce was published under the heading "work in progress". She came to the U.S. in 1940, completed her general schooling, then started studying composition with Paul Boepple, piano with Helen Schnabel and organ with Carl Weinrich.

After graduating from Bennington College, Betsy Jolas returned to Paris in 1946 to continue her studies with Darius Milhaud, Simone Plé-Caussade and Olivier Messiaen at the Conservatoire National Supérieur de Musique of Paris.

Prize winner of the International Conducting Competition of Besançon (1953), she has since won many awards, including Copley Foundation of Chicago (1954), ORTF (1961), American Academy of Arts (1973), Koussevitsky Fondation (1974), Grand Prix National de la Musique (1974), Grand Prix de la Ville de Paris (1981), Grand Prix de la SACEM (1982). Betsy Jolas became a member of the American Academy of Arts and Letters in 1983.

In 1985 she was promoted to Commandeur des Arts et des Lettres. In 1992 she received the Maurice Ravel Prix International and was named "Personality of the Year" for France. In 1994 she was awarded the Prix SACEM for the best première performance of the year for her work "Frauenleben". She was elected to The American Academy of Arts and Sciences in 1995 and made Chevalier de la Légion d'Honneur in 1997. From 1971 to 1974 Betsy Jolas replaced Olivier Messiaen at his course at the Conservatoire National Supérieur de Musique of Paris and was appointed to the faculty in 1975.

She has also taught at Tanglewood, Yale, Harvard, Mills College (Darius Milhaud chair), Berkeley, USC and San Diego University, to name a few. Her works, written for a great variety of combinations, have been widely performed throughout the world by first class artists such as Elisabeth Chojnacka, Kent Nagano, William Christie, Claude Helffer, Kim Kashkashian... and by leading groups : The Boston Symphony Chamber Players, the Concord Quartet, the Domaine Musical, the Percussions de Strasbourg, the Lincoln Center Chamber Music Society, the London Sinfonietta, the Ensemble Intercontemporain, the Philharmonia, etc. Twelve of her works have been recorded for EMI, Adès, CRI, Erato, Barclay, several of which have been the recipients of grand prize gramophone awards.

Composer/pianist **Ketty Nez** joined the composition and theory department at the Boston University School of Music in the fall of 2005, after teaching for two years at the University of Iowa's School of Music. She completed, in 2002-3, a residence of several months at the École Nationale de Musique in Montbéliard, France, prior to the premiere of her chamber opera *An Opera in Devolution: Drama in 540 Seconds*, at the 2003 Seventh Festival A*Devantgarde in Munich. She spent several months, in 2001, as visiting composer/scholar at Stanford University's Center for Computer Research in Music and Acoustics (CCRMA), and participated in the year-long computer music course at the Institute de Recherche et Coordination Acoustique/Musique (IRCAM), in 1998. Before her computer music studies, she worked for two years with Louis Andriessen in Amsterdam, where she co-founded the international contemporary music collective *Concerten Tot and Met*. Her education includes a doctorate in composition from the University of California at Berkeley (1994), a master's degree in composition from the Eastman School of Music (1990), a bachelor's degree in piano performance from the Curtis Institute of Music (1983), and a bachelor's degree in psychology from Bryn Mawr College (1987). Upcoming premieres include *cirrulan ice* for ensemble Alea III, *take time* for the Boston University Wind Ensemble, and *beyond release* for the University of Iowa's Center for New Music, also to be included on their forthcoming cd.

Commissioned by Theodore Antoniou and his Alea III ensemble, *cirrulan ice* was written in the summer of 2006. The title is a play on the words "cerulean," a deep sky-blue, and "cirrus," wispy clouds formed from layers of ice crystals, found in the highest and coldest part of cloud regions.

A harmonic spectra is altered in stages to create a progression: a stretched series shrinks in eight steps to the normal harmonic series, then once again stretches to its most extended version. These "harmonic pillars" are assigned to progressively increasing, then decreasing, durations, delimiting sections of form. Thus, the least stretched, i.e. normal harmonic series, is associated with the longest duration block in the middle of the piece, creating an overall abstractly chiasmic mirror. In the middle sections, ever-increasing and decreasing tempi curves are heard as ticking clocks crazily out of kilter, speeding up or slowing down while following the same exponential curves used to create the proportions of overall durations. Musical textures flirt with references to big band and bebop, as well as an affectionate tip of the top hat to the big orchestral film sound of swirling strings. Gamelan textures are created by use of "self-similar melodies," developed for musical use by composer Tom Johnson: larger melodic units mimic the ordering of consecutive notes. Given a pattern of a certain length, say five notes, every 5^x note is the same as the x th note.

Tonight's Soloists

Flutist **Kathleen Boyd** performs actively in Boston and throughout New England. She plays principal flute with the Boston Philharmonic and the Nashua Symphony, and has made several live concert recordings with the Boston Philharmonic. She is also a member of the Rhode Island Philharmonic, and performs frequently with the Boston Pops Esplanade Orchestra. She has enjoyed a long, working friendship with Theodore Antoniou and Alea III since she was a fellowship student at Tanglewood.

Ms. Boyd has performed with the Boston Symphony and Boston Pops Orchestras, Pro Arte Chamber Orchestra, Portland, New Hampshire, and Albany Symphonies, Cantata Singers, Boston Modern Orchestra Project, Monadnock Music, Boston Lyric Opera, and others. She has participated in the festivals at Tanglewood, Bach Aria, Grand Teton, Sandpoint, Opera Festival di Roma, and the Newport Music Festival. Previously, she played principal flute in the Orquesta Filarmonica de Caracas, Venezuela. Eager for travel and adventure, she has performed in concert tours in Spain, England, Rome, and in St. Petersburg, Russia with Alea III. In the summer of 2003, she was privileged to travel to Greece with Alea III, and perform in the ancient amphitheater of Epidaurus, as part of their classic Greek drama festival. She has participated in several premieres and recordings of new works, including those of Antoniou, Harbison, Carter, and others.

Ms. Boyd received her BM and MM from the New England Conservatory of Music, and pursued doctoral studies at Boston University. Her principal teachers were Doriot Anthony Dwyer, James Pappoutsakis, and Lois Schaefer. Presently she teaches at Wellesley College, New England Conservatory Preparatory Division, Concord Academy, and the Cambridge School of Weston.

Twenty-One year old violinist **Yevgeny Kutik** is already gaining attention as a significant young artist of his generation. His most recent performances have included an impressive NYC recital debut for the Salon de Virtuosi series, highly successful recitals in Tampa, FL, Boston, and San Francisco, a return appearance with the Boston Pops Orchestra under Keith Lockhart, a performance with the Boston University Symphony Orchestra, and the premiere of the violin concerto "Versus," by Ron Ford with the Tanglewood Music Center Orchestra, the performance of which received praise from both The New York Times and The Boston Globe. Yevgeny first made his debut in 2003 with the Boston Pops and Maestro Lockhart playing the Sibelius Concerto. His upcoming performances include the Shostakovich Concerto with the Hingham Symphony Orchestra in October 2006, a return appearance for the Salon de Virtuosi in New York, as winner of one of their prestigious 2006 grants, and performances in Michigan, Indianapolis, Boston and various other cities across the country. Mr. Kutik has won first prizes in the Bay State Concerto Competition, Boston Symphony Orchestra Concerto Competition, Boston University Soloist's Competition, and the New

England Conservatory Concerto Competition. He is also the recipient of a four-year college grant from the Ferris-Burtis Scholarship foundation and awards from the South Mountain Concerts Association.

Mr. Kutik is an active recitalist, performing widely varied programs with repertoire encompassing composers from Bach to Brahms to Previn and Milhaud. Mr. Kutik has in past months been invited to perform in private recitals for the Harvard School of Public Health, the Friends of Switzerland (Boston), and the Schenectady N. Y. based Singer Family Music Foundation. In addition, he recently joined the United Jewish Communities' (UJC) Speakers Bureau as a part of which he travels across the country presenting innovative programs to various communities. Mr. Kutik's experience also includes recitals for the Swiss Society and College Club, both of Boston, the Lenox 'Afghanistan Project,' Boston Symphony Association of Volunteers, Knesset Israel Synagogue, and the Pittsfield High School, in addition to performances at the Julliard School of Music, Symphony Hall (Boston), Vassar College, Merkin Concert Hall, the Heifetz International Music Institute (MD and NH), Kneisel Hall, and Seiji Ozawa Hall. Mr. Kutik has been featured soloist with many regional orchestras, including performances of the Mozart, Bruch, Sibelius and Shostakovich Violin Concerto's, Chausson's "Poeme," the complete Vivaldi Four Seasons, Bach Double Concerto and Bernstein's Serenade for Violin, String Orchestra, and Percussion.

Mr. Kutik was born in Russia and came to the United States at the age of five. Shortly afterward he began to study with his mother, Alla Zernitskaya. He has also studied with Zinaida Gilels, Marylou Speaker-Churchill, Shirley Givens, and Eugene Drucker, and played for Ida Haendel, Pamela Frank, and Jan Vogler. Mr. Kutik has attended pre-college programs at the Julliard School and the New England Conservatory. He is now a Dean's List student at Boston University, studying with Professor Emeritus Roman Totenberg.

Scott Woolweaver has been a member of Alea III since 1980. He graduated with distinction from the University of Michigan School of Music before moving to Boston for graduate work with Walter Trampler. He was a founding member of the Boston Composers String Quartet, which won the silver medal at the 1993 String Quartet Competition and Chamber Music Festa in Osaka, Japan. Scott is a champion of new music, and has premiered numerous works for the viola, many of which were written for him. He is on the faculty of Tufts University, the All Newton Music School and Williams College. He is director of the Adult Chamber Music Institute at Kneisel Hall in Blue Hill, Maine, and is artistic adviser to the Saco River Festival and the Vermont Liturgic and Music Society in Woodstock, Vermont. He has recorded music of all centuries on numerous record labels and made his debut on the viola d'amor with Boston Baroque in 1999. His modern viola was made by Johann Georg Thir, Vienna, in 1737.

I would like to support ALEA III.

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

\$25 \$50 \$100 \$250 \$500 \$1000
 other

At the beginnings of the 2006 - 2007 season, 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 29th season. Please consider becoming a Friend of ALEA III by completing the form to the right and sending it to:

ALEA III
Boston University
School for the Arts
855 Commonwealth Ave.
Boston, MA 02215

I would like to volunteer my time for ALEA III in:

publicity
 fundraising
 poster distribution
 mailing
 other _____

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.

your name

address

city state zip

telephone

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

Contributions to ALEA III are deductible for federal income tax to the extent provided by law.

Thank you for your consideration.

2005-2007 Contributors

Up to \$99.00

Vartan Aghababian
Richard E. Cornell
Marti Jo Epstein
Jasmine T. Hatzopoulos
David Hebert
Antoinette Peters
Aaron Rosen
Sushil Alimchandani

\$500.00 - \$999.00

AAA Self Storage, Inc.
Mercantile Bank & Trust Company
Maria Spyridopoulos
Panos C. Voukydis

\$1,000 - \$9,999

Soho Realty
Mr. and Mrs. George Demeter

\$100.00 - \$499.00

Keith Botsford
Elias P. Gyftopoulos
Mr. and Mrs. George Hatsopoulos
Dr. and Mrs. Sam Headrick
Mr. and Mrs. George Iakovou
Mr. and Mrs. Constantine Kapetanakis
Mr. and Mrs. Harry Katis
Margaret C. McAllister
Irene Paleologos
Electra and Rodolfo Cardona
Irene C. Fountas
Gerasimos and Paraskevi Zervos
Joseph L. Solomon
Guido Sandri

\$10,000 - \$49,999

Mr. and Mrs. George D. Behrakis

\$50,000 +

Boston University

Major Contributions to the Endowment

\$100,000 +

John Silber

\$200,000 +

The Greek Ministry of Culture
