
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:

Rebekah Alexander, *soprano*
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

Music Theatre

TSAI Performance Center
December 6, 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.aleaIII.com

BOARD OF ADVISORS

Mario Davidovsky

Lukas Foss

Hans Werner Henze

Milko Kelemen

Leon Kirchner

Oliver Knussen

Krzystof Penderecki

George Perle

Gunther Schuller

Roman Totenberg

ALEA III STAFF

Davide Ianni, *Office Manager*

Petros Sakelliou, *Concert Coordinator*

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

\$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

Yuri and Dana Mazurkevich

\$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

\$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

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

ALEA III

Theodore Antoniou, Music Director

Music Theatre

Wednesday, December 6, 2006, 8:00 p.m.
Tsai Performance Center, Boston

PROGRAM

The Soldier's Secret (2005)

William Antoniou

Rebekah Alexander, *soprano*
Margarita Syggeniotou, *mezzo soprano*
Alex Mickiewicz, *narrator*

Fürwahr...?! (Indeed...?!) (1920 - 1930)

Karl Amadeus Hartmann

From *Wachsfigurenkabinett (Waxworks)*, Five little Operas

Rebekah Alexander, *Woman (soprano)*
Gregorio Rangel, *Policeman (tenor)*
Stephen Pixley, *Son (baritone)*
Tassos Apostolou, *Father (bass baritone)*

- - - Intermission - - -

Nouvelles Aventures (1962 - 1965) *

György Ligeti

Joyce Ting, *coloratura soprano*
Margarita Syggeniotou, *mezzo soprano*
Tassos Apostolou, *bass baritone*

Horriday Trip (2005)

Stathis Gyftakis

Margarita Syggeniotou, *Mother (mezzo soprano)*
Tassos Apostolou, *Father (bass baritone)*

Theodore Antoniou, conductor

* *In memoriam*

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.

- - *Efthychia Papanikolaou*

Tonight's Performers

Julie Scolnik, *flute*, Heather Sylverster, *oboe*,
Todd Brunel, *clarinets*, Michelle Perry, *horn*,
Mark Mashburn, *trumpet*, Andres Leon Rodriguez, *trombone*,
Michael Israelievitch and Jenica Anderson, *percussion*,
Yukiko Shimazaki, *piano*, Ian Watson, *harp*,
Krista Buckland Reisner and Jay Youmans, *violins*, Scott Woolweaver, *viola*,
Mark Simcox, *cello*, Irving Steinberg, *double bass*.

Tonight's Program

William Antoniou was born on July 25, 1987, in Boston, Massachusetts. He is the son of Composer/Conductor Theodore Antoniou and Soprano Susan Lambert. From an early age he showed great interest in music as a pianist, saxophonist and percussionist. From age 12, he has studied Composition and Music Technology with various teachers including Neil Ginsberg, Roger Ames, Kim D. Sherman, Don DiNicola, Dan Carter and his father Theodore. In 2005 he was selected as one of 5 composers to participate in the New Dramatists' Composer/Librettist Studio in New York. He is the youngest participant ever accepted to the program. He is currently teaching Music Composition for Film at the Contemporary Conservatory in Athens, Greece.

Works: *Se Questa E Un Uomo* (2006), *Perpetual Variations* (2005), *Music for Strings* (2004), *Pendad* (2004), *Aphierosis* (2004), *Harambee* (2004), *Translations* (2002), *Reflections* (2002). Music for Film: *The Party* by Christa Maiwald (2004), *Warzone* by Christa Maiwald (2003), *Y-Trap* by Christa Maiwald (2002). Music for Theater: *Ophelia Rising* (Current), *The Knight in Rusty Armor* (2006), *The Trojan Women* (2005), *Oblivion* (2003), *The Arc* (2001), *Marat Sade* (2001), *Songs for the Theater* (2002), *Real! Live! America!* (2000), *La Saint* (2000).

The Soldier's Secret originally written in 1 day, during the 2005 New Dramatists' Composer/Librettist Studio. Later I orchestrated it for a small ensemble, as it was originally written for piano only. The piece takes place in Ireland, at the height of Catholic/Protestant Tensions, and strong English presence in Northern Ireland. The two characters are sisters, whose views are on the opposite side of the political spectrum. The Libretto was written by Octavio Solis, a lyric writer and screenwriter who resides in San Francisco.

Karl Amadeus Hartmann was born on August 2, 1905 in Munich. He was the youngest son of the teacher and painter Friedrich Richard Hartmann and his wife Gertrud Hartmann. Early, he got in touch with art and music. In 1919, he started a teachers training course, but dropped out after three years. From 1924-1929 he studied trombone and composition with Joseph Haas at the Staatlichen Akademie der Tonkunst. In the context of the Opera Studios of the Bavarian State Opera, established by Clemens von Franckenstein, as well as in the venue of the avant-garde society of artists named "Die Juryfreien" (The Juryless), Hartmann was able to introduce his first compositions to the public. Among the works performed there are the chamber opera *Leben und Sterben des heiligen Teufels* (one of five chamber operas which Hartmann combined under the title *Wachsfigurenkabinett*), the *Jazz-Toccata and -Fuge* (1928), the *Sonatine* for piano (1931), the *Tanzsuite* for wind quintet (1931), the *Burleske Musik* for wind, percussion and piano (1931) and the *Kleine Konzert* for string quartet and percussion (1932). These early pieces show influences of jazz and dadaism, of the persiflage technique and the Neue Sachlichkeit.

In 1933, he met conductor Hermann Scherchen, with whom Hartmann held a friendly relationship throughout his life. The *1. String Quartet* (1933), which he dedicated to Scherchen, reflects the political situation of the Nazi take-over through the presence of a Jewish folksong which intersperses the piece. From now on Hartmann used composing to take part of the oppressed; his music is a commitment to humanity. Especially melodies with Jewish influences pervade the following symphonies and the opera *Simplicius Simplicissimus*. Motivation and conception of this opera after Grimmelshausen derived from Scherchen. The expressive musical language contains contrasting elements such as folksong, choral, psalm-like recitative and symphonic episodes. The work deals with the dignity of a single human being who is confronted with a world full of atrocities. It also establishes a relationship between the Thirty Years' War and the age of fascism. "Lamentably, the world today finds itself in a condition, which is yet making us able to sympathize with the trouble, the fear and the mourning at that time. If you show the world its reflection so that it recognizes its horrible face, it might change its mind one day. In spite of all the political thunderclouds I do believe in a better future: this is the idea of the apotheosis in the end." (Hartmann, "Kleine Schriften").

Hartmann understood his following compositions as a personal statement against the prosecution and oppression in Germany during the Nazi time. He dedicated his first orchestral work *MISERAE* to the prisoners of the concentration camp in Dachau, his *1. Sinfonie* with the words of Walt Whitman is subtitled *Versuch eines Requiems* (Attempt of a Requiem).

In 1934, Hartmann married Elisabeth Reussmann; a year later his son Richard was born. At the IGNM-Festival in Prague 1935, Hartmann received international acknowledgement with *MISERAE*. In 1936, he won the first prize with his *1. String Quartet* at the Geneva Chamber Music Association Carillon.

Moreover, the violin concerto *Concerto funebre* (1939) became a work of commitment, which Hartmann wanted to be understood as a claim and accusation, as an expression of

hopelessness for the mind and, yet in spite of all this, as the never abandoned confidence in the future.

In 1941/42, Hartmann took private tuition with Anton Webern in Vienna. The fascination of the highly constructional yet densely emotional music of Webern's compositions influenced strongly Hartmann's further works. The fusion of construction and expression became a significant element of his composing process.

From 1941-43, he worked on his great orchestral tryptichon *Sinfoniae Dramaticae*, consisting of the *Symphonischen Ouverture "China kämpft"*, the *Symphonischen Hymnen* and the *Symphonischen Suite "Vita Nova"* after the poem of same denominator by Percy Bysshe Shelley. Towards the end of the war, Hartmann witnessed how a stream of prisoners were chased out of the concentration camp in Dachau so that they could not be rescued by the confederates who had entered Germany by then. He processed this experience in his *Sonata "27. April 1945"* for piano, adding the following preface: "On 27 and 28 April 1945 a stream of 20.000 Dachau prisoners dragged themselves past us. Endless was the stream. Endless was the suffering. Endless was the misery."

The sonata reaches the limit of what is playable and therefore fathoms all the technical as well as emotional extremes. Its musical language oscillates between mourning, accusation, rage and despair and bears witness to Hartmann's deeply sensed humanity, his humane engagement and his sympathy with the suffering victims of National Socialism.

His 2. *String Quartet*, which he finished after the war, makes use of the regained freedom and connects to abandoned traditions which had been suppressed by the Third Reich, especially the works of Bartok and Kodaly. In 1945, the dedicated regime-opponent with international reputation was appointed musical dramaturge at the Bayerische Staatsoper. It was his special task to restore the interest in the so far ignored contemporary music and to rehabilitate significant works of the twentieth century into the concert life of the city. Until his death, Hartmann conducted the Musica-Viva-Concerts, the origin of which derived from the effort to familiarize the audience not only with classical modern works, but also with the latest, challenging music of young, aspiring composers. These concerts became a role model for numerous similar events at home and abroad.

At the same time, Hartmann revised various works of his and brought the first four symphonies to their final forms.

From 1948, the number of performances and therefore Hartmann's recognition in Germany increased constantly, so that he was finally awarded the Musikpreis of the city of Munich in March 1949. This was followed by the Kunstpreis of the Bayrische Akademie der Schönen Künste (1950), the Arnold Schönberg Medal of the IGNM (1954), the Große Kunstpreis of the Land Nordrhein- Westfalen (1957), as well as the Ludwig Spohr Award of the city of Braunschweig, the Schwabing Kunstpreis (1961) and the Bavarian Medal of Merit (1959). In addition, Hartmann became a member of the Academy of Arts in Munich (1952) and Berlin (1955) and received an honorary doctorate from the Spokane University in Washington (1962).

His *Symphonie Concertante* or 5. *Symphonie*, which he accomplished in 1951, obtained its musical material from the concept of an earlier composition, the 1933 *Concertino for trumpet and wind chamber orchestra*. In the context of a commission of the Bayerischer Rundfunk, Hartmann changed his symphony *L'Œuvre* after Zola to the 6. *Symphonie*, which had its world premiere in 1953.

In his *Konzert für Klavier, Bläser und Schlagzeug*, which likewise had its world premiere in 1953, Hartmann for the first time carried out Boris Blacher's principle of variable measures (1950). He also applied this technique in his next composition *Konzert für Bratsche mit Klavier* (1955).

In preparation for his 7. *Symphonie*, Hartmann increasingly occupied himself with counterpoint techniques, and pored over the works of the ancient Netherlands as well as the works of Johann Sebastian Bach, which bridge to the techniques of Schönberg or Webern. Again, Hartmann tried to connect polyphone counterpoint with expression, by putting side by side polyphonic parts, variation and concerto-like parts on the one hand and lyrical-dramatic moments on the other hand.

In 1959, Hartmann became co-editor of the Schott magazine *Neue Zeitschrift für Musik*, in spite of his numerous obligations and commissions. The world premier of his last completed commission, the 8. *Symphonie*, took place 1963 in Cologne. It excels not only in the comparative shortness and reduction of statement, but also in a delight for sound experiments, which was until then unprecedented in Hartmann's works. The two movements of this work, *Cantilène* and *Dithyrambe Scherzo-Fuga*, are merged with a seamless transition and have the same thematic material. Despite their contrasting character, both movements show a preference for imitation and the principle of continuous variation. The last movement with elements from scherzo, fugue and finale, based on the same material, gives the impression of a merging synopsis of all of Hartmann's symphonic works. After the completion of the 8. Symphony, Hartmann turned towards the opera again, after having rejected numerous attempts. In 1960-61, he contributed the middle movement *Ghetto* to the cycle *Jüdische Chronik*, a joint work with Henze, Blacher, Dessau and Wagner-Régency. It was a threnody to the last hours of the Warsaw ghetto.

Up to his last months, Hartmann worked on the *Gesangsszene für Bariton und Orchester zu Worten aus "Sodom und Gomorrha" von Jean Giraudoux*, which remained unaccomplished, but was published posthumously. In 1963, Hartmann was invited to the North Carolina Music Society, where he was to be appointed Honorary Director.

He died on 5 September 1963 in Munich.

Wachsfigurenkabinett (Waxworks), was a series of five short operas on which Hartmann worked from early 1920 to the summer of 1930. The commission came from Erich Bormann and Max See, who had established at the Bavarian State Opera an opera studio for young composers. Erich Bormann also served as the librettist for the five operas. In the end, however, there was but a single performance in 1930 of the first piece (in the sequence as we know it today), *Das Leben und Sterben des heiligen Teufels* (The Life and Death of the Holy Devil), and a plan on the part of the City of Münster to stage the entire *Wachsfigurenkabinett* that never came to pass because of economic difficulties. For the same reason, we do not have a complete fair copy of the complete work: Hartmann finished only *Das Lebe und Sterben des heiligen Teufels* and *Die Witwe von Ephesus* (The Widow of Ephesus) (the fifth in the present sequence); of the other one-act operas - *Der Mann, der vom Tode auferstand* (The Man Who Rose from the Dead), *Chaplin-Ford-Trott* (Chaplin-Ford Trott), and *Fürwahr...?! (Indeed...?!)* - we have only sketches for the condensed score with indications for the instrumentation.

We have the initiative of Hans Werner Henze to thank for the staging of Hartmann's *Wachsfigurenkabinette*, almost sixty years after it was written, as part of the first Munich Biennale for New Musical Theater in 1988 - Henze's brainchild. For the premiere of the *Wachsfigurenkabinett* on May 29, 1988 in the old astronomy room of the Deutsches Museum in Munich, the scores had to be completed and performance versions of the pieces produced. Henze took on this task himself for *Fürwahr...?!*, Henze and Günter Bialas collaborated on *Der Mann, der vom Tode auferstand*, and Wilfried Hiller did it for *Chaplin-Ford-Trott* - all were composers to whom Hartmann had been close personally and musically. Hartmann's one-act operas are interesting not only as documents of the musical life of the late twenties in Munich, which was otherwise fairly conservative, but also as information about the early work of an artist who is known in the history of twentieth-century music not as a composer for the theater but rather as a composer of symphonies. These one-act operas are documents of their time especially in their use of texts that criticize and satirize their society, that capture distinct situations from life in a spotlight, and that typify the characters so that the ensemble of the acts does seem like a wax museum - that is, the pieces depict people who do not develop (hence, wax figures) in a way that establishes distance, tends toward the comic, and is a little didactic.

György Ligeti was born in Dicsőszentmárton (today Tîrnaveni) on 28 May 1923 as son of Hungarian-Jewish parents. He studied at the Klausenburg conservatory with Ferenc Farkas from 1941 to 1943, later (1945-49) at the Franz Liszt Academy in Budapest with Ferenc Farkas, Sándor Veress, Pál Járdányi and Lajos Bárdos. Very soon he developed the micropolyphony which later was to become one of the most significant features of his music. In his early pieces such as the a-cappella choral work *Éjszaka - Reggel* and his first successful work in the West, *Apparitions*, this style is already extremely distinctive.

In December 1956, after the Hungarian revolution, he left his home country for artistic and political reasons. During his work as a free-lancer at the West German Radio electronic studios in Cologne (1957-58) he thoroughly studied the music of Karlheinz Stockhausen, Mauricio Kagel and Pierre Boulez which found its musical expression in his work *Artikulation* (1958). *Artikulation* as well as the work *Atmosphères* for large orchestra (created in 1961) brought György Ligeti immediate recognition in the western musical scene. Long international teaching activities finally led him to the Hamburg Musikhochschule as a professor of composition (1973 to 1989).

Realising an idea that had been preoccupying his mind for quite some time, Ligeti created a first full-length stage work *Le Grand Macabre* (1974-77) after a fable by Michel de Ghelderode. Ligeti's complex polyrhythmic compositional technique forms the basis of the works written in the 1980s and 1990s (for example the *Etudes pour piano* which he began to compose in 1985, the *Concerto for piano and orchestra* created between 1985 and 1988, the *Concerto for violin and orchestra* from 1990-92 and the *Sonata for viola solo* from 1991-94).

Numerous prizes, awards and distinctions are proofs of the high esteem accorded to the work of György Ligeti and to him as a teacher and mentor of a whole generation of composers. Apart from his membership of the Hamburg Free Academy of Arts and the Bavarian Academy of Fine Arts in Munich, other prizes and distinctions to be mentioned vicariously are for example: member of the Order 'Pour le mérite' of Science and Art in 1974; appointment as 'Commandeur dans l'Ordre National des Arts et Lettres', Paris 1988; 'Prix de composition musicale de la Fondation Prince Pierre de Monaco' received in 1988 as well; the Music Award of the Balzan Foundation and the Praemium Imperiale in 1991; Ernst-von-Siemens Music Award in 1993; UNESCO-IMC (International Music Council)-Music Prize, both awarded to him in 1996. In 1997 the Rumanian Academy conferred him the Honorary Membership; the Academy of Fine Arts in Paris appointed him as "Associé étranger" (Associated Foreign Member) in 1998. On 9 October 2000 György Ligeti was awarded the Sibelius Prize of the Jenny and Antti Wihuri Foundation in Helsinki, and in 2001 the Kyoto-Prize for Arts and Science for the body of his work. Ligeti was honored with the medal of the senate of the City of Hamburg on his 80th birthday, the City of Frankfurt awarded him the Theodor W. Adorno-prize on September 13 2003. In 2004, he was awarded the Polar Music Prize of the Royal Swedish Academy of Music, the Gold Medal of the Royal Philharmonic Society, the ECHO KLASSIK 2004 for his lifework and the Frankfurt Music Prize 2005.

Ligeti died on 12 June 2006 in Vienna after a long illness.

The above text is published at: www.schott-cms.com/nocache/gyll/biographie/#engl

The two “mimodramas” *Aventures* and *Nouvelles Aventures*, conceived in 1962 and completed in 1965 after going through a number of versions, are among the key works of twentieth-century experimentation with speech as a medium of composition. The text is composed entirely of sounds without semantic meaning and notated phonetically. As such it is itself music and was developed during the working out of the pieces simultaneously with the composition of the vocal and instrumental lines, not written first and then “set.” Thus the relationship of the phonetic and musical composition is one of reciprocal transmission and interdependent unity. The artificial language certainly does not lack the power of affective communication or expressive intensity. Three singers, assisted by seven instrumentalists are involved in a number of dramatic actions and emotional situations, performed simultaneously while the singers switch constantly from one role to another. They experience “adventures of form and expression”, act out fictional dramas, deploy a whole arsenal of “alienated feelings and urges, of mockery, humour, exaltation, passion.” The moods, emotions and attitudes all have the effect of masks assumed by the performers, since they do not follow one another in any logical sequence but are patched together in a collage. Abrupt cutting from one mood to another plays a dominant role and the clash of incompatible emotional planes is often so emphatic at the moment of contact that the contrasts take on now ironic, now surreal colouring. It is hardly surprising that Ligeti wrote detailed stage directions for both pieces: the forms of vocal articulation (from exhalation of breath, whispering, speaking and singing to croaking, screaming, laughing, groaning and moaning), like the instrumental sound-values that accompany them, are already potentially identifiable with mime, gesture and stage action, and thus well on the way to a non-operatic, absolute music theatre.

György Ligeti has said about tonight’s work:

“ In the vocal and instrumental compositions *Aventures* and *Nouvelles Aventures* I have used an artificial language. An invented language like this has the same relationship to actual language as a shell to a kernel. All the ritualized human emotions that are expressed colloquially, such as understanding and dissension, dominion and subjection, honesty and deceit, arrogance, disobedience, indeed even the subtlest nuances of irony hidden behind apparent agreement, as well as esteem hidden behind apparent scorn - all this and very much more can be expressed exactly in the a-semantic emotional artificial language. The “text”, written in a phonetic lettering, was not drafted before the composition, but developed at the same time as the music; that is to say, that as pure composition of spoken sound, it is itself music. The point of departure for the spoken sound composition was an idea of the interrelations in emotional behavior, and not an abstract plan of construction. Of course, for the technical realization of the composition it is necessary to have an exactly defined phonetic plan with definite groupings of sounds and of transformations of sounds, too; but these groupings were primarily chosen because of their ability to evoke the emotional content within a speech-like texture. It is not, therefore, the setting of a text in a conventional sense. The text is conveyed rather, by the music and the music by the text. Similarly, the vocal writing is not “accompanied” by the instrumental writing, but the instruments are handled in such a way that they complete or highlight the human sounds:

the phonetic composition penetrates the sphere of the instrumental composition. Through this intensified emotionalization, as well as through the gestures and miming that result from it, the purely musical element moves in the direction not of a narrative, and yet of an emotionally defined work for the stage. When you listen to it, it is as though you were hearing a kind of “opera” with the unfolding adventures of imaginary characters on an imaginary stage. And so the opposite of what we were used to at the performance of an opera occurs: the stage and protagonists are evoked by the music - the music is not performed to accompany an opera, but an opera is performed within the music.

Stathis Gyftakis was born in Kalamata, Greece, in 1967. He studied piano under Dora Bakopoulou, music theory under Nikos Tsotras and composition under Thodoros Antoniou. Several of his compositions have received prizes in a number of music competitions, and his works have been widely performed in Greece and abroad. Since 1987 he has been teaching piano and music theory at the Kalamata Municipal Conservatory, of which he was appointed artistic director in October 2003. He is also a member of the Union of Greek Composers.

He says about tonight’s work:

The Horriday Trip is based on actual events that have happened to me and to other people as well. Surely to you too... The idiom of the music is not particularly ground-breaking. Quite the contrary: there are several rather tuneful moments. If there is an experimental side to this short piece of musical theatre, it lies in the well-nigh iconic nature of the characters and in how the musicians interact with those characters, in exchanges that are rather more theatrical than is customary for opera; also in the stage directions and the overall relationship of performers with conductor, audience, and composer. I want to express my heartfelt thanks to Giannis Filias for a wonderful libretto, which he produced with astonishing speed, without departing one whit from the original conception.

Giannis Filias has written about the piece:

“ Yet another holiday trip... Yet another opera begins... Musicians, singers, a conductor. The windscreen of the car of an average family sets the frame. A father, a mother, their children and their dog, on the same old annual holiday trip. Mother's initial optimism that this shall prove an unforgettable holiday is borne out soon enough, but in a rather more distressing way than she'd imagined. A sudden accident causes the father to lose his grip on the real world (the world in our little story), as he finds himself, all in a haze, inside a concert hall, where, quite by chance - or so he tells us - he is a singer singing in an opera. Will he manage to see the performance through? Will he see his way to bringing the story to a close, even though it all seems to him yet another tired repeat of the annual holiday trip?”

Tonight's Soloists

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 Kurtag 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).

Tassos Apostolou studied classical singing in the class of the bass F. Voutsinos. An Onassis Foundation scholarship allowed him to continue his studies with soprano M. L. Cioni and the Maestro R. Negri in Milan, Italy, where he won the second prize at the “Luigia Stramesi” international classical song competition. He has also studied acting at the Veakis Dramatic Art School in Athens, and has attended classes, rehearsals, acting and directing seminars next to L. Ronconi at the Piccolo Teatro in Milan, also under an Onassis Foundation scholarship. In addition he has graduated from the Department of Political Sciences, Athens University.

Mr. Apostolou has sung as a soloist with the Greek National Opera (H.W. Henze's *El Cimarrón - Cimarrón*, J. Strauss' *Die Fledermaus* - Frank, P.M. Davies' *The Lighthouse* - Blazes, K.A. Hartmann *Wachsfigurenkabinett*, S. Gyftakis' *The trip*, I. Konitopoulos' *Tat* etc), with the Opera of Thessaloniki (J. Puccini's *La Bohème* - Schaunard), with the Athens Megaron Concert Hall (W.A.Mozart's *The Magic Flute* etc), with the “Orchestra of Colors”, the State Orchestra of Athens, the Athens Municipality Orchestra (Mozart's *Requiem*), the Athens Chamber Orchestra (Weber's *Abuhassan* - Omar), the State Orchestra of Cyprus, the Contemporary Orchestra of the National Greek Television, etc. He has appeared in Greece's most prestigious halls such as Herodeion, Megaron, Delphi Ancient Theater (G. Kouroupos' opera *Jocasta* - Oedipus), as well as in Milan, Italy, in the General Assembly Hall for the celebration of the United Nations Day, New York, Lincoln Center, NY, and many other venues. He sang at the formal opening of the New Library in Alexandria and has collaborated in concerts, world premieres and recordings with most of Greece's important composers (M. Hatzidakis, A. Kounadis, G. Kouroupos, A. Dragatakis, D. Papadimitriou, L. Zoras, K. Karamesini, S. Gyftakis, I. Konitopoulos, G. Drositis, I. Valet and many others).

As an actor he has collaborated with directors M. Volanakis, A. Voutsinas, G. Lazanis, M. Kougioumtzis, D. Mavrikios, N. Kontouri and others in productions of ancient Greek drama (as well as modern theater plays) by the Greek National Theatre, the Art Theatre Karolos Koun, the 'Amore' Theatre, the 'Lambeti' Theatre etc., in such venues as the Ancient Greek Theatre of Epidaurus, the Theatre of Herodus Atticus and elsewhere. He has participated in performances of the S. Spyratou dance-theatre 'Roes'. For the cinema, he has acted in films by Th. Angelopoulos, L. Xanthopoulos, M. Iliou, A. Agelidi, and in television productions of the Greek National Television. He has also directed various productions (G. Drositis' *Psychology of a Husband from Syros* and others).

Alex Mickiewicz is a Junior acting major at Boston University. Previous BU credits include portraying the roles of King Richard III in "The Shakespeare Project", Ivanov in "Every Good Boy Deserves Favour", Gerry in "Dancing at Lughnasa", and B in "Crave". He will be spending next semester abroad in London.

Stephen Pixley received his BA from Vassar College, an MM from New England Conservatory, and an MA in Ethnomusicology from Wesleyan University. He studied music in Germany and Thailand for extended periods, and is currently completing his doctoral dissertation on Thai music at Wesleyan. In the Boston area, Steve has been a soloist with the Auros Group for New Music, the New England Conservatory Chamber Singers, the Brookline Chorus, and the Avenue of the Arts Chorale, and on two previous occasions has appeared as a soloist with ALEA III. In addition to classical music, Steve performs Yiddish and Hebrew repertoire. He has been on the faculties of Wesleyan University, Brookline Music School, The Country Day School, New York State Summer School for the Arts, and the children's musical theater program at the West Hartford Jewish Community Center. He is a full member of the National Association of Teachers of Singing, and currently is the Executive Director and a voice instructor at the New School of Music in Cambridge.

Gregorio Rangel has performed a wide variety of operatic repertoire in Italian, French, Spanish, English, Russian and Polish on many stages in the U.S.A., Western and Eastern Europe. Mr. Rangel is also known for his concert work in which he has presented German Lied, mélodies françaises, Italian songs in addition to Zarzuela and Spanish song literature. Some of his operatic roles include Rodolfo (*La Bohème*), Don José (*Carmen*), Alfredo (*La Traviata*), Don Ottavio (*Don Giovanni*), Ismaele (*Nabucco*), Le Matelot (*le pauvre matelot*) and Camille (*The Merry Widow*). Mr. Rangel's is able to employ his lirico/spinto timbre (described by the Washington Post as “ample and beautiful”) in both dramatic and lyric operatic repertoire.

Margarita Syggeniotou was born in Athens in 1971. She took her first piano lessons at the age of 11. She graduated from the National Conservatory in Athens (singing diploma, class of K. Papalexopoulou, Grade of Excellence and First Prize) and Nakas Conservatory (degrees in Harmony, Medieval and Baroque Counterpoint and Orchestration). Since 1995, she has performed a variety of roles with the National Opera of Greece, including Dorabella in Mozart's *Così fan tutte*, Filipeyievna in Tchaikovsky's *Eugene Onegin*, Second Lady in Mozart's *Die Zauberflöte*, Medoro in Vivaldi's *Orlando Furioso*, Amando in Ligeti's *Le Grand Macabre* and many more. In 1998 she participated in the European Union Opera's production of Tchaikovsky's *Eugene Onegin* in Baden-Baden, Germany and in Paris. She has also been Archetto in Peri's *Euridice*, nad Licida in Vivaldi's *Olympiade*.

A member of the Greek Ensemble for Contemporary Music since 1995, she has performed in many contemporary pieces, most of them in premiere performances and many of them especially composed for her. She has also cooperated with the Orchestra of the Greek Radio, the string Orchestra of Cyprus, the string Orchestra of Sofia, the Soloists of Patras, "La Camerata"-Orchestra of the Athens Concert Hall, the Orchestra of Colours, the Elysium String Quartet (New York), Alea III (Boston, USA), The New England Symphonic Ensemble (Carnegie Hall, New York).

Joyce Ting most recently appeared as La Charmeuse in Boston Lyric Opera's 2006 production of *Thais*. Other roles performed include Serpetta, Lucia, Zerlina and Lauretta. Ms. Ting is a 2005 Met Opera National Council Auditions New England Region Semi-Finalist and has also received various scholarships from Boston University. She has presented Haydn's *Theresienmesse*, Schutz's *Magnificat*, and Orff's *Carmina Burana* with the Wheaton College Concert Choir and Newburyport Choral Society, respectively. This season, she will be singing with the Boston Lyric Opera and Opera Boston. Ms. Ting received a Bachelors in Music from Wheaton College, IL and a Masters in Music from Boston University.

I would like to support ALEA III.

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

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

As our 2006 - 2007 season is well under way, the need for meeting our budget is critical. Despite the generosity of our various sponsors, ALEA III still need the support of its audience. At this point we are short several thousand dollars for the 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

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

Thank you for your consideration.

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