
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

International

TSAI Performance Center
February 7, 2007, 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*

I would like to support ALEA III.

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

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

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

- publicity
- fundraising
- poster distribution
- mailing
- other _____

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.

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

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

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

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

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
Yuri and Dana Mazurkevich

\$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

ALEA III

Theodore Antoniou, Music Director

International

Wednesday, February 7, 2007, 8:00 p.m.
Tsai Performance Center, Boston

Michalis Economou, *conductor*

PROGRAM

Prelude to the Afternoon of a Faun Claude Debussy (France)
Arranged for 11 players by Benno Sachs under the auspices of Arnold Schoenberg

Soliloquy I for Solo Violin Thoma Simaku (Albania/U.K.)
Krista Buckland Reisner, *violin*

Apollo Metamorphoses (world premiere) Stefan Hakenberg (Germany)

- - - Intermission - - -

Sonnets to Orpheus Richard Danielpour (USA)
III. Elegy
II. "Dance the Orange"
V. Anthem
Rebekah Alexander, *soprano*

*Etudes pour piano (Premier livre) ** György Ligeti (Hungary)
II. Cordes a vide (Open Strings)
VI. Automne a Varsovie (Autumn in Warsaw)
Yukiko Shimazaki, *piano*

The Return of Odysseus Michalis Economou (Greece)
A dramatic cantata for baritone, choir, chamber ensemble and electronics.
Text by Homer and C. P. Kavafis
Vagelis Maniatis, *baritone*
Rebekah Alexander, *soprano*

* *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 "Karloos 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

Julie Scolnik, *flute*, Jarad Brown (Hakenberg) and Nick Hart (Debussy), *oboe*,
Todd Brunel, *clarinet*, Janet Underhill, *bassoon*, Juan Juarez, *horn*,
Joseph Foley, Geoffrey Shamu and Kevin Maloney, *trumpets*,
Jenica Anderson and Rebecca Celebuski, *percussion*,
Yukiko Shimazaki, *piano*, Patros Sakelliou, *harmonium*,
Krista Buckland Reisner and Jay Youmans, *violins*, Scott Woolweaver, *viola*,
Mark Simcox, *cello*, Reginald Lamb, *double bass*.

Born in Greece in 1973, **Michalis Economou** studied musicology at Athens University as well as violin, theory, and composition at the National Conservatory of Athens. Having received five scholarships he moved to Boston in 1997 where he studied orchestral conducting and composition with David Hoose, Lukas Foss and Theodore Antoniou at Boston University. In 1999 he earned his Master of Music degree in conducting while in 2001 he became a Doctor of Musical Arts in composition. He is the winner of eleven national and international competitions including the “ALEA III International Composition Competition” and the “Dimitris Mitropoulos International Composition Competition”. Recently, he was awarded first prize at the International Conducting Festival held at Accademia Musicale Chigiana in Siena.

Since January 2000 Mr. Economou has been the permanent conductor of the Athens Symphony Orchestra and the music director of the Athens New Music Ensemble. He has also conducted the Athens State Orchestra, the National Symphony Orchestra, the Orchestra of Colors, the Contemporary Radio Orchestra of Greece and various orchestras and ensembles in the world including the Thailand Philharmonic Orchestra, the Festival Orchestra di Sofia and the Boston University Symphony Orchestra.

His works have been performed all over the world and he has been commissioned to compose music for Carnegie Hall and for the Athens Megaron Concert Hall. Mr. Economou taught theory at Boston University for four years and he currently teaches orchestral conducting in Athens. He also works as a producer for the Greek Radio Classical Music Station. He is a member of the Greek Composers Union, and in May 2004 he was elected Chairman and Artistic Director of the Music Department of the National Technical University of Athens.

Vocalists' ensemble

Argyro Christodoulou, Katerina Polemis, Erika Ito, Magda Giannikou,
Georgia Gounari, Maria Paula Nunez, Hiromi Suda, Patrick Jonsson, Blair Steckler
Daphne Kalogeropoulou, Nick Papadimitriou, Stavros Kyriakides,
Andreas Skordis, Nadeem Majdalany, Nikolaos Stamatakis,
Panos Liaropoulos, Lisa Lene, Erin Keegan, Davide Ianni,
Alex Kalogeras, Emily Mavraganis, Elina Kanellopoulou, Zeltia Montes,
Petros Sakelliou, Apostolos Paraskevas, George Lentzas,
Samantha Garrett, Angel Elizalde, Anna Eliopoulos

Tonight's Program

On February 23, 1913 Schoenberg's *Gurrelieder* was premiered in Vienna, a massive work for 4 choruses, 6 soloists and large orchestra written in 1900-1901, orchestration completed in 1911. The public gave the composer a quarter of an hour standing ovation! A month later, on March 31, Schoenberg conducted a concert including his own *Kammersymphonie Op.9*, Berg's *Altenberg Lieder Op.4*, and pieces by Webern and Zemlinsky. The public burst out rioting, the police had to come in, and the concert was never completed. Igor Stravinsky experienced a similar reception for the premiere of his *Rite of Spring* the same year in Paris. By the time of *Gurrelieder's* success Schoenberg (1874-1951) was a totally different composer since he had abandoned tonality in 1908. The Viennese public, however, could not follow the composer in the new direction. On the contrary, public and critics alike felt the responsibility of being the guardians of the great Viennese cultural tradition, and believed it was up to them to protect their heritage from the new trends of Expressionism in both the visual arts and music. They attended concerts with plans to make their feelings quite audible.

After World War I Schoenberg, disappointed by the situation, established in 1918 the Society for the Private Performance of Music, a cradle to be of new music. The concerts were not advertised, attendants had to pledge not to publish reports about the events, pieces were rehearsed as much as needed, and repeated performances would assure that new pieces would be appreciated and performed as well as possible. Schoenberg did not program any of his music for the first year and a half. He used the Society as an extension of his teaching. The composers with the largest number of works performed were Debussy (1862-1918) and Reger. Schoenberg would arrange himself or oversee arrangements of music by other composers to be included in these Sunday morning concerts. Tonight's version of Debussy's *Prelude to the Afternoon of a Faun* for 11 players, made by Benno Sachs under the auspices of Arnold Schoenberg, is one of these arrangements.

Debussy's work, originally composed for orchestra in 1892-94, is considered to be the first work of the New Era, which would search beyond functional tonality for new means of form and expression. Debussy heard a gamelan orchestra performing in Paris in 1889. This marked a fundamental influence on his style, a style that would use as sources of inspiration European recent and distant past, as well as folk influences and cultures geographically distant from central Europe.

Debussy proved to be the origin of the “musical globalism” of our time. Tonight's “International” concert featuring 6 pieces by composers from around the world, each selection totally different than the others and drawing on sources equally diverse, feels “natural,” a stark contrast to what was happening in concerts 94 years ago.

- - Alex Kalogeras

Albanian - born British composer, **Thoma Simaku** (b.1958) studied composition at the Tirana Conservatoire (1978-82). In 1991 he came to England and continued his postgraduate studies with David Blake at the University of York (1991-96) where he was awarded a PhD in Composition. Winner of the 1993 *Lionel Robbins Scholarship* (Simaku was the only candidate in the UK to win the award that year), he also was the *1996 Leonard Bernstein Fellow in Composition* at Tanglewood Music Centre studying with Bernard Rands, and a fellow at the Composers' Workshop, California State University (1998), with Brian Ferneyhough. In 2000 he was awarded a prestigious Fellowship from the Arts & Humanities Research Council in London.

Simaku's music has been reaching audiences all over Europe for over a decade, and it has been awarded a host of accolades for its highly expressive qualities and its unique blend of intensity and modernism. His works have been performed at the ISCM and other international festivals such as Tanglewood, Miami, Zagreb Biennale, Munich, Warsaw, Cologne, Manchester etc. Notable performances include, among others, those given by the Arditti Quartet, European Union Chamber Orchestra, Tokyo Phonosphere Musicale, MusikFabrik, Copenhagen Sinfonietta, Polish Radio Orchestra, Rubinstein Quartet and Concorde Ensemble.

Winner of a number of international awards such as the *Serocki Prize*, *Lutoslawski Award*, and *Leverhulme Research Fellowship*, Simaku is now a lecturer in composition at the University of York. A CD of his music performed by the London Kreutzer Quartet will be released on Naxos 21st Century Classics series later this year.

Soliloquy I for Solo Violin - American Première

"A piece of unaccompanied violin writing which brings out the instrument's natural genius for passionate expression." *Seen & Heard*, London.

This is the first piece of a triptych for solo string instruments - *Soliloquy II & III* being for Cello and Viola respectively. A single note serves as a sound nucleus for the proliferation of the entire vocabulary of the musical discourse. The rays of the initial sound object gradually open up and the contours of a melodic line are clearly delineated. It is the expressive power and the contrasting fields of sonority of this melodic substance which become the main focus for generating energy for the whole textural format of the piece. In the process of the metamorphosis, these melodically interlocked elements, at various degrees, diverge from the melodic pathway and gain a renewed identity by being put in a virtuosic display and different contextual relationships. The work ends on the same note as it began, but now embellished by a trill with microtonal inflections, giving it a quasi-amorphous status! The first performance was given by Vania Lecuit at the 2000 ISCM - World New Music Days in Luxembourg. Since then, the work has been performed in various countries across Europe.

- - T. S.

Born in Wuppertal, Germany, composer **Stefan Hakenberg** now resides in Alaska's capital Juneau. His work includes a wide variety of musical media. Reviewers have praised his music as "highly original," "dramatic and memorable," "creating strong musical expressions in a densely contrapuntal style." Full of innovations his work is an ongoing reflection on musical styles of today that he finds along an international career path that has taken him from Cologne's experimental 80s New Music scene to Boston's 90s multicultural academic world, to the particularly Asian combination of influences in Seoul, Korea at the turn of the millennium.

Amongst the presenters of his music are IIIZ+, Dinosaur Annex, BMOP, and Arcadian Winds, Ensemble Phorminx from Darmstadt, The New Millennium Ensemble from New York, UnitedBerlin, the Heidelberger Sinfoniker, and the Gürzenich Orchestra of Cologne; conductors like Jeffrey Milarsky, Richard Pittman, George Tsontakis, Johannes Stert and Markus Stenz; and soloists like Phoebe Carrai, Dimitris Marinos, Heather O'Donnell, Saitoh Tetsu, Robert Schulz, Jeremias Schwarzer, Janet Underhill, and Martin Zehn amongst many others.

Hakenberg attended the conservatories of Düsseldorf and Cologne where he studied composition with Hans Werner Henze. He received a Ph.D. from Harvard University where he studied with Bernard Rands and Mario Davidovsky. Other grants and fellowships brought him to the summer festivals in Tanglewood (where he studied with Oliver Knussen on a Leonard Bernstein Fellowship), Aspen (where he studied with John Harbison), and Fontainebleau (where he studied with Betsy Jolas), to the artist colonies "The MacDowell Colony" in New Hampshire, "Yaddo" in Saratoga Springs, and the "Atelierhaus Worpswede" in Lower Saxony. Meet the Composer, the Alaska State Council on the Arts, and the Endowments for the Arts in North-Rhine Westfalia and Lower Saxony have directly sponsored his work repeatedly.

Hakenberg is a founder of the Alaskan contemporary music organization "CrossSound," which won a 2002 ASCAP-Chamber Music America Award for Adventurous Programming of Contemporary Music, and in 2005 received an NEA Creativity Grant for a program including Hakenberg's p'ansori "Klanott and the Land Otter People" on an Tlingit Alaskan story. Films by Theo Lipfert with scores by Stefan Hakenberg, *The Displacement Map* and *Taubman Sucks*, won awards at festivals in Kansas City, Honolulu, at Portland's Northwest Filmfestival in Oregon, and three screenings at the Tribeca Film Festival among many more places. Currently he is writing a chamber opera for the El Cimarrón Ensemble of Taranto, Italy.

Hakenberg's music is published by Augemus Musikverlag, Bochum, Germany and Tonos Musikverlag, Darmstadt, Germany. Recordings are available on the Capstone Records label, Brooklyn, New York.

Apollo has many incarnations. Last summer, for instance, I was working as a fisherman in Southeast Alaska's Cross Sound. One of the boats in the fishing fleet was called "Apollo," and that was the seed for my *Apollo Metamorphoses*. I can only speculate as to why the boat was named "Apollo," but it triggered associations that found representations in my composition.

To me, Apollo is the Greek god as depicted playing the phorminx or lyre with a golden plektron. These fantastic ancient Greek instruments make me think of others like the aulos, the syrinx, the salpinx, or kymbala, and seistra, all of which have left traces on the folk musics of the Balkans.

Another association of "Apollo" to me has to do with my upbringing in Germany where I encountered the god in a form transfigured by German Romanticism. In Friedrich Nietzsche's *The Birth of Tragedy* Apollo represents one side of the duality of the Apollonian and the Dionysian principles. The form of *Apollo Metamorphoses* is inspired by Friedrich Hölderlin's poem *Der Sonnengott*, in which he depicts sunset, night, and sunrise as metaphors for the departure, absence, and return of the God of music, poetry, intellectual inquiry, etc.

These and more associations with "Apollo" have shaped the musical material of this composition, which has been arranged as an instrumental cantus firmus madrigal.

(Stefan Hakenberg – 2007)

Richard Danielpour has established himself as one of the most successful composers of his generation. Busy with commissions, awards and grants from the most distinguished quarters, Danielpour has also enjoyed the success of hundreds of performances of his work. Sony Classical recently released the first recording of Danielpour's *Elegies* (SK 60850), an orchestral song cycle written for mezzo-soprano Frederica von Stade, with Richard Nierenberg conducting the London Philharmonic Orchestra. The text of *Elegies*, by poet Kim Vaeth, is based on letters written home by von Stade's father, who died in action in World War II six weeks before his daughter was born in the United States. *Elegies*, which also features baritone Thomas Hampson, is coupled on the new Sony Classical disc with Danielpour's *Sonnets for Orpheus*, featuring soprano Ying Huang.

Sony Classical has recorded several other works by Danielpour, including a cello concerto for Yo-Yo Ma featured on the Grammy Award-winning recording *Premieres: Cello Concertos* by Danielpour, Rouse & Kirchner (SK 66299). Also available on the label are two other collections of the composer's music – *Concerto for Orchestra and Anima Mundi* (SK 62822), and *Toward the Splendid City, Celestial Night and Urban Dances* (SK 60779).

Born in New York in 1956, Danielpour studied at the New England Conservatory and the Juilliard School under Vincent Persichetti and Peter Mennin. He also trained as a pianist with Lorin Hollander, Theodore Lettvin, and Gabriel Chodos. Since graduating, the composer has received commissions from many of America's most prestigious orchestras, including the New York Philharmonic, Philadelphia Orchestra, San Francisco Symphony Orchestra, National Symphony Orchestra and orchestras of Dallas, Indianapolis, Milwaukee, Minnesota, St. Louis Seattle and Utah. He has also created new works for the Chamber Music Society of Lincoln Center and Santa Fe Chamber Music Festival, as well as New York City Ballet and Pacific Northwest Ballet. Leading solo artists have commissioned or premiered works of Danielpour's, among them Yo-Yo Ma, Dawn Upshaw, Emanuel Ax, Jessye Norman and Thomas Hampson, as well as the Emerson and Muir Quartets. For Yo-Yo Ma's Silk Road Project, Danielpour has written a new cello concerto entitled *Through the Ancient Valley*, which had its premiere in March with the New York Philharmonic. The composer had several other significant premieres in recent years, including a new string quartet commissioned for the American Sting Quartet and *An American Requiem* for the Pacific Symphony Orchestra.

Among Danielpour's many awards and grants are a Guggenheim Fellowship, a Rockefeller Foundation Grant, the Bearn Prize (from Columbia University), the Charles Ives Fellowship and a Lifetime Achievement Award (both from the American Academy and Institute of Arts and Letters), and two Barlow Foundation grants. He has held residencies at the MacDowell Colony, Yaddo, and the American Academy in Rome. He has been composer-in-residence for the Pacific Symphony Orchestra.

Danielpour writes music that is eclectic but essentially American, synthesized from influences as diverse as Aaron Copland and musical theatre. His broad musical lines, imaginative orchestrations and engaging rhythmic combinations reach out to his audience, which has responded enthusiastically. Danielpour is currently a member of the composition faculty at the Manhattan School of Music. His music is published exclusively by Associated Music Publishers.

Sonnets for Orpheus was commissioned by the Chamber Music Society of Lincoln Center and premiered in 1991. Scored for soprano and chamber ensemble, the poems are from Rainer Maria Rilke's *Sonnets for Orpheus*, in translations by Stephen Mitchell.

György Ligeti was born in Dicsöszentmárton (today Tírnaveni) 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 *Études 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/#eng

Drawing from such diverse sources as gamelan, African polyrhythms, Bartók, Conlon Nancarrow, and Bill Evans, György Ligeti's *Études for piano* are a musical achievement as significant as the études of Chopin, Liszt, Scriabin, Debussy and Rachmaninoff. Ligeti composed 3 books of Etudes: Book 1, six etudes (1985); Book 2, eight etudes (1988-1994); Book 3, four etudes (1995-2001).

In 1982, Ligeti's musical style was radically transformed when one of his students introduced him to music from Central Africa, an influence readily evident in the subsequent *Études* for piano. The most fascinating aspect of African music for Ligeti is the way in which complex polyrhythmic structures can be coordinated with the help of a very quick basic pulse (up to 600 beats per minute). The composer considers this influence as important for his development as Debussy's encounter with gamelan music in 1889. One of his goals in the piano études is to produce exceedingly complex polyrhythms--or, as he says, "illusory rhythms"--with a single, human interpreter. Rapid rhythmic figures are apparent in several études and are set against different types of melodies: in the first étude (*Désordre*), two intense disconnected melodies gradually grow apart; in the fourth (*Fanfares*), trumpet-like fragments are superimposed over ostinato scale patterns; in the sixth (*Automne à Varsovie*-1985), the fast pulse is subdivided so that complicated polyrhythms emerge.

He produces these polyrhythms by combining two vastly different sources of inspiration: the Romantic-era piano music of Chopin and Schumann, and the indigenous music of sub-Saharan Africa. The composer writes:

One often arrives at something qualitatively new by unifying two already known but separate domains. In this case, I have combined two distinct musical ideas: the hemiola of Schumann and Chopin, which depends on meter, and the additive pulsation principle of African music. . . The hemiola arises from the metric ambiguity posed by a measure of six beats, which can either be divided in three groups of two or in two groups of three. . . The shimmering effect of dividing the bar simultaneously into two and three produces the metric tension which is one of the most seductive attractions of the music of Chopin, Schumann, Brahms, and Liszt. A completely different metric ambiguity occurs in African music. Here there are no measures in the European sense, but instead two rhythmic levels: a ground layer of fast, even pulsations which are not counted as such but rather felt, and a superimposed, upper layer of occasionally symmetrical, but more often asymmetrical, patterns of varying length.

Ligeti stated on several occasions his great admiration for the music of Conlon Nancarrow, the American-born Mexican composer whose primary lifetime work was a series of over 50 studies for player piano. These fantastic and unique pieces of music were written in isolation at Nancarrow's residence on the outskirts of Mexico City between the late 1940's and the early 1990's. News of the player piano studies spread quickly by word of mouth from fascinated musicians who had made the pilgrimage to the composer's studio in Mexico, and Nancarrow became a cult figure despite the fact that it took 20 to 30 years before these pieces were recorded and published. Nancarrow's music focuses on rhythmic adventures where

different voices in a texture proceed simultaneously at different speeds.

Ligeti expanded on some of Nancarrow's ideas in *Autumne à Varsovie*, where not only does the pianist play in up to four different speeds at the same time, but an individual part of the texture can change speed over time from 3 to 4 to 5 to 7, speeding up gradually or slowing down. All these individual lines are played over an “underlying gridwork” of fast, regular pulsations; as one of the parts that changes speed criss-crosses this background of pulsating notes, fascinating patterns are created along the way.

The Nancarrow comparison is quite relevant indeed, since the *Etudes* also deal heavily with polytemporal structures. The big difference is the *Etudes* are meant to be performed by a human being. These short pieces literally “push the envelope” of what can be performed by human hands. In order to produce the illusion of several different simultaneous tempi, as many as two or three of the parts must be played by each hand independently.

An analyses of *Autumn à Varsovie* can be found in the following link:

<http://www.societymusictheory.org/mto/issues/mto.97.3.3/mto.97.3.3.taylor.html#TITLE>
NOTE

THE RETURN OF ODYSSEUS

A dramatic cantata for baritone, choir, chamber ensemble and electronics

The work was written in 2006 for the National Technical University of Athens Chorus. “*He was on the sea-shore as usual...*” (v: 82). This specific excerpt from Homer's *Odyssey* was the inspiration for me in composing this work. This cantata is a reconstruction of the course of Odysseus' soul, at the specific scene on the sea-shore. An *Odyssey* of a soul which is equated with the soul of every human being that suffers today. “Hope your road is a long one...”

To the memory of my grandmother Marika Katina...

PROLOGUE (*Text by Homer*)

Baritone: Nevertheless I want to get home, and can think of nothing else (v: 219-220)

CHORAL: The Wandering (*Text by Homer*)

Choir: He was on the sea-shore as usual, looking out upon the barren ocean with tears in his eyes, groaning and breaking his heart for sorrow (v: 82-84)

ARIA: The Lament (*Text by C. P. Kavafis, Ithaca*)

Baritone: Nevertheless I want to get home, and can think of nothing else

Choir: Hope your road is a long one!

INTERMEZZO: The Visions (*Folk song from the island of Naxos, Greece*)

Folk choir: My luck is a tree without fruit

A sheep without milk

There is no bigger pain...

ARIA: The Torment (*Text by C. P. Kavafis, Ithaca*)

Baritone: Nevertheless I want to get home, and can think of nothing else

Choir: Hope your road is a long one!

CHORAL: The Conflict (*Text by Homer*)

Choir: He was on the sea-shore as usual, looking out upon the barren ocean with tears in his eyes, groaning and breaking his heart for sorrow
Looking out upon the barren ocean with tears in his eyes...

EPILOGUE: The Redemption (*Text by M. Katina*)

Choir: Melancholic afternoon

It gives me the creeps

Black shadows everywhere

And the trip is so long...

Tonight's Soloists

“..Excellent left hand...vibrant musicality” (Toronto Star), “..lovely tonal bloom and security...” (LeDROIT) describe the performances of violinist **Krista Buckland Reisner**. A musician of great versatility, Krista has a diverse musical life that ranges from soloist to orchestra musician. Noted for her “impressive technical abilities” and “silvery thread of tone” (The Chronicle – Thunder Bay) Krista toured across Canada as a solo recitalist after winning the Eckhardt-Gramatte Competition for 20th-Century Music, and has played concertos in cities ranging from New York City to St. John’s, Newfoundland. She has also toured the globe as an orchestra player, performing with groups such as Germany’s Schleswig-Holstein Orchestra, and the Boston Pops Esplanade Orchestra.

For five years, Krista held the position of Principal Second Violin in the Canadian Opera Company Orchestra. She has also held positions in the Santa Fe Opera and Arizona Opera Orchestras and is currently Concertmaster of Opera Boston. Krista’s musical interests are broad. As an advocate for new music and ideas, she was commissioned by the Thunder Bay Symphony Orchestra to premiere a concerto written specifically for her by Canadian composer Elizabeth Raum. She appeared, to critical acclaim, as violinist/dancer in a piece she created with choreographer Kelly Arnsby on Toronto’s Collaborations series. She was the violist/performance artist in the Banff Centre’s multimedia opera *Kafka’s Chimp*, and last year, developed a multi-media performance of Messiaen’s *Quartet for the End of Time* for Boston’s New Gallery Concert Series. Krista also performs regularly with many of the leading new music groups, including Alea III, Boston Musica Viva, and the Fromm Players at Harvard University and has been Acting Concertmaster of Boston Modern Orchestra Project. She is also the first violinist of Quartet X, which specializes in new music, having recently recorded Matthew Malsky’s “Valley of Dying Stars”.

As a studio musician, Krista has recorded albums with Canadian stars like Natalie MacMaster and John MacDermont and recently backed up Diana Krall at the Canadian Juno Awards, and she has made a solo recording of Count Wilhelm van Wassener’s concertos for 4 violins for Naxos records. Playing baroque violin, Krista has toured New Zealand, recorded with the Grammy-nominated Boston Baroque, been broadcast on CBC radio with the Aradia Baroque Ensemble, and is a tenured member of Boston’s Handel and Haydn Society. Highlights for this upcoming season include leading Opera Boston’s production of Robert Ward’s “*The Crucible*”.

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).

Yukiko Shimazaki, piano, is a regular player with ALEA III. Ms. Shimazaki received a Bachelor of Music with a major in Piano Performance and a minor in Organ Performance from Oberlin Conservatory in Ohio, and a Master of Music in Piano Performance from Boston University. Piano studies were with Victor Rosenbaum, Peter Takacs, Jonathan Shames and Benjamin Pasternack. She currently maintains her own private piano studio and as a certified MusikGarten instructor, teacher music and movement classes at Winchester Community Music School. Ms. Shimazaki is an active freelance pianist and organist and accompanies choral groups and soloists in Greater Boston area.

Vagelis Maniatis was born in Piraeus, Greece in 1968. He first became acquainted with classical music as a member of the St. Euthymius Boys Choir (cond. D. Kanaris). Later on, while studying Physics at the University of Athens, he began taking lessons in singing by Vassilis Janulakos. He has attended actively Helmut Rilling's Bach Academy master classes on Bach interpretation in Athens and in Stuttgart. The last two years he is enhancing his technique with the help of Despina Kalafati.

His choral experience is extensive. He has been a founding member of Fons Musicalis Choir. He also worked for the Choir of the Greek National Opera and the Choir of the Hellenic Radio and Television. He also works with small ensembles, namely Lyrae Cantus and Emmeleia, performing medieval, renaissance, baroque and contemporary music.

He has appeared in recitals, concerts and opera, in Greece, Germany and Austria. The operas he has performed include *Maria Egiziaca* by Respighi, *The Fairy Queen* by Purcell, *Pushkin* by F. Tsalachouris, *Little Red Riding Hood And The (Good) Wolf* by Ch. Goyios, *Trouble in Tahiti* by Bernstein, *Wachfigurenkabinett* by Hartmann. The last two works were performed for the Greek National Opera's Experimental Scene, under the direction of Th. Antoniou.

In concerts he has performed Bruckner's *Te Deum*, Puccini's *Messa da Gloria*, Bach's *Magnificat* and *Cantata BWV 82*, Brahms' *Deutsches Requiem*, Mozart's *Requiem*, Schubert's *Mass in G*, Faure's *Requiem*. His latest notable recital was at the Gasteig in Munich, performing song cycles by Christou, Zoras and Hadjidakis.

For more than ten years he is collaborating with the Greek Composers Union performing with the Greek Contemporary Music Group, or with ALEA III newly written works, or such classics as the *Eight Songs for a Mad King* by P. Maxwell-Davies and the *Anaparastasis I* by G. Christou, again under the direction of Th. Antoniou.
