
Celebrating ALEA III

Saturday, April 28, 2007, 7:00 p.m.

Admission: \$50.00
\$10.00 for students with valid I.D.
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A program of celebration featuring distinguished international artists and speakers in an evening of music ranging from "classical," to ragtime, to the songs of Hadjidakis and Theodorakis.

Twenty - Ninth Season
2006 - 2007

ALEA III

Theodore Antoniou,
Music Director

Contemporary Music Ensemble
in residence at
Boston University

Composers' Workshop

TSAI Performance Center
April 2, 2007, 8:00 pm

Sponsored by Boston University

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

Theodore Antoniou, Music Director

Composers' Workshop

Monday, April 2, 2007, 8:00 p.m.

Tsai Performance Center, Boston

Theodore Antoniou, *conductor*

PROGRAM

Excursion III Heather Gilligan (USA)

"Et expecto..." Panagiotis Theodossiou (Greece)

Introduction: "Strange Visitors" (Lento misterioso)

Scherzo I: Interrupted Cha-Cha: "Faith's Dance" (Andantino scherzando)

Intermezzo: "Et expecto..." (Larghetto semplice)

Scherzo II: "Devil's Dance" (Allegro giocoso)

Finale: "Flames" (Feroce)

Ubangi Naftali Schindler (Israel)

Calaberas (Hommage a Silvestre Revueltas) Herlen Galvez (Mexico)

- - - Intermission - - -

Hommage à M. C. Escher Savvas Tsiligiridis (Greece)

Loosed on Earth Joelle Marston (USA)

Reflections of Change Adam Knauss (USA)

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 and the "Dimitris Mitropoulos" award (for 2006) 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. His most recent distinction is the "Commander of the Order of Honour", presented by the President of the Hellenic Republic (March 2007).

- - *Efthychia Papanikolaou*

Tonight's Performers

Kathy Boyd, *flute*, Heather Sylvester, *oboe*,
Diane Heffner, *clarinet*, Janet Underhill, *bassoon*, Juan Suarez, *horn*,
Nate Tighe, *trumpet*, Andres Leon Rodriguez, *trombone*,
Thomas Schmidt and Rebecca Celebuski, *percussion*,
Yukiko Shimazaki, *piano*, Judy Saiki, *harp*,
Rohan Gregory and Dana Ianculovichi, *violins*, Don Krishnaswami, *viola*,
Mark Simcox, *cello*, Irving Steinberg, *double bass*.

Tonight's Program

Heather Gilligan, composer and pianist, is a third-year D.M.A. candidate at Boston University, pursuing a degree in composition. She received her M.M. with Distinction from the Longy School of Music, where she was winner of the 2002 Honors Competition and the Longy Chamber Orchestra's 2001 Call For Scores. Heather has studied composition with Richard Cornell, Ketty Nez, and Eric Sawyer and piano with Sally Pinkas, Randall Hodgkinson, and Judith Gordon. She also participated in La Schola Cantorum in Paris, where she studied composition with Michel Merlet and Narcis Bonet. Heather teaches piano and music theory at Brookline Music School, where she is currently Theory Department Coordinator, and where she was Piano Department Coordinator for the past four years. An active composer in the Boston area, she has written for The Newton Symphony Orchestra, The Rivers School's "Seminar On Contemporary Music For the Young," and the Brookline Music School, in honor of its 80th birthday. She has also written compositions for local musicians, including sopranos Anastasia Nikolova and Brenna Wells, mezzo-soprano Sara Bielanski, flutist Karen Robbins, and collaborative pianist Lisa DeSiro.

Excursion III is third in a set of pieces for large ensemble, inspired by scenes from nature. The pieces are not programmatic, but they contain motives or harmonies that depict various scenes and settings from the woods in the northeastern United States. The overall form of *Excursion III* is a prelude and fugue. Embedded in the prelude is a dance section with a quick return to the slower, more expansive prelude material that precedes the fugue.

Panagiotis Theodossiou was born in Athens in 1964. He studied piano with Efi Agrafioti; Harmony, Counterpoint, Fugue and Composition with Michalis Travlos, Michel Merlet and Theodoros Antoniou ; and Jazz piano and improvisation with John Terezakis. He also studied Theology in Athens University.

Currently he is teaching Piano, Musical Theory, Harmony and Counterpoint at several music conservatories in Athens. He is a co-founder and article writer for the Greek musical magazine "Ta Mousika" and a producer for the Greek Radio. He has served for many years as coordinator of the music department for the "Geitonas School," where he currently teaches and conducts the orchestra and the choir.

A member of the "Greek Composers Union," his works include many pieces for piano, chamber, orchestra and chorus, as well as music for the big screen. His love and interest in orchestration and jazz arrangement led him to write many symphonic transcriptions of classical and contemporary piano works. His works have been performed by distinguished artists including Michel Arrignon, Stathis Kiosoglou, Reima Raias, G. Sabrovalakis, D. Magriotis, K. Tsents and others.

Et expecto is written in the memory of György Ligeti. The work spans from the strict atonal to the tonal and almost neoclassical idiom; from inner intense expression to parody and grotesque humour. Elements so characteristic in the musical language of the honored composer.

There is also a programmatic scenario behind the five movements of the work: Strange visitors(?) appear threatening or cheating. Suddenly Faith starts to dance an interrupted cha-cha. Expectation stands in the center of the work and in the soul of our hero. The Devil's dance leads to the final test. Flames. Flames of purification or flames of hell?

Naftali Schindler was born in Boston in 1982, but grew up in Israel. He began his musical studies at age 15 studying piano and composition privately. Upon returning to the US, he studied composition and theory at Boston University, graduating summa cum laude with a Bachelor of Music degree. His teachers at BU included Martin Amlin, Theodore Antoniou, Samuel Headrick, and Richard Cornell. He presented his work in masterclasses given by Lukas Foss, Samuel Adler, and David Liptak, among others. He is currently pursuing a Master of Music degree at Yale University, where his teacher is Aaron Jay Kernis. His music has been performed across the US, including a performance of his Petrarch sonnets by the BU Symphony Orchestra, as part of the 2006 honors concert. He is excited to fulfill this commission by ALEA III.

I was inspired to write *Ubangi* upon hearing the complex polyphonic vocal music of the Aka pygmies. The Aka pygmies live around the *Ubangi* river in central Africa (hence the title of the piece). The dense contrapunctal textures of their music are created by layering of repeating melodic cells of irregular length. This irregularity causes a constant shift in the relationship of the voices and in the resulting texture. Their music, and the current piece, doesn't really have downbeats; instead, they have a fast microbeat which is common to all voices. Aside from that commonality, the voices move in almost complete rhythmic freedom from each other.

In *Ubangi*, I didn't attempt to imitate Aka music; rather, I employed the structural and rhythmic concepts of their music to create a piece I can call my own. The tonal/harmonic and the large scale form of the piece, have no connection to Aka music.

The thematic material of the piece is presented in two thematic groups, each of which grows from one solo line by adding new layers in the Aka manner. Each group of themes is in a different tonal area. This presentation is followed by a development in which the themes from the two groups intermingle and mutate. A central episode in this development is reached at the point of furthest tonal remove from the original tonal areas (in technical terms, the tonal area includes the complement of the set on which the second group is based, and is at a tritone relationship to it). The music builds to a climax which coincides with the reappearance of the original thematic material in reverse order. The various layers also appear in a different order, creating a different perspective. The first thematic group (which now appears last) is modified to fit the tonal area of the second group (now appearing first). The various layers peel away leading to a short coda. Mention should be made of two other, non-Aka, African elements in this piece. One is the piano ostinato throughout the piece, which is an actual bell pattern from West African (Ewe) music. This ostinato provides a timeline against which the other irregular elements appear in context. The other is the hocketing of the opening theme at the coda, this is characteristic of the Ba'aka pygmies (neighbors of the Aka).

Herlen Galvez is an active composer around San Diego and Boston; his works consist of orchestral, chamber and also solo pieces. He has received various awards for composition including an outstanding achievement in Composition from Berklee College of Music in the spring of 2006 and a Certificate for Excellence in Composition from the Esterhazy Quartet in fall 2005 and 2006. He was also finalist in Berklee College of Music's Competition for the 2006 Fanfare for Commencement.

His works have been performed by the Brazil Youth Orchestra of the Conservatoire of Tatui, the Esterhazy Quartet, The Kalistos Chamber Orchestra, Berklee College Repertory Orchestra, Berklee's Contemporary Wind Orchestra and the St. Patrick's Chamber Orchestra. He has also participated in various music festivals, including the Laguna Nigel Music Festival, The Berkeley Ancient Music Festival and the Cortorna Music Festival in Italy.

While at Berklee he served as the first composer in residence with Berklee's College Repertory Orchestra from 2005 to 2006, a group for which he wrote various orchestral and chamber works. His principle composition teachers while at Berklee were Dr. James Russell Smith (Assistant Chair, Composition Departmental) and Marc W. Rossi (Piano and Jazz Composition Department).

Calaveras (Skeletons) is my own impressions of the traditional Mexican Holiday *Dia de los Muertos* or *Day of the Dead*. The origins of the *Day of the Dead* celebrations in Mexico can be traced back to the indigenous peoples such as the Aztec, Maya, P'urhépecha, Nahuatl, and Totonac. Rituals celebrating the lives of ancestors have been observed by these civilizations perhaps for as long as 3000 years.

The emphasis is on celebrating and honoring the lives of the deceased and celebrating the continuation of life; the belief is not that death is the end, but rather the beginning of a new stage in life.

When I started working on *Calaveras*, I had the initial idea that I wanted to pay homage to the Mexican composer Silvestre Revueltas who has been a great influence on my music. I decided that the best way to accomplish this was through a subject that is very Mexican i.e. "Dia de los Muertos" and using as a model his piece *Hommage Garcia Federico Lorca*.

I divided the piece into three movements each dealing with a different idea but all of them being united as if it was a large Mural done by Diego Rivera depicting *Dia de los Muertos*.

The first movement starts with a long introduction depicting a cold lifeless graveyard in the early morning hour just before the sunrise and slowly the dark sky is engulfed in reds, oranges and yellow. In the transition moving toward the faster 6/8 -3/4 section, I quote a traditional folk tune *Las Mananitas*, as if it was to be played by a squeeze box of some sort creaking and popping as the handle was being turned. This launches you in the main part of the movement; it's a fast 6/8 -3/4 dealing with festivity part of the whole celebration.

The second movement deals with the undying love of a young couple buried far apart and how they are united through their songs of suffering in midnight air. The violin and woodwinds represent the female, while the male is represented by the cello's melodic wailings.

The third movement is the celebration of death, with all the colors and lighthearted folkloric sounds that you might expect. The form is a rondo, showing different scenes and aspects of the celebration, which, like Stravinsky's *Petruschka*, develops by cut and splicing, juxtaposing and superimposing of themes from the rondo and the first movement creating a mess towards the end.

Savvas Tsiligiridis was born in Thessaloniki, Greece in 1977. He studied piano and theory at the Macedonian Conservatory in Thessaloniki. Currently he studies composition with Theodore Antoniou.

His works has been presented in Athens, Greece at The Athens Megaron Concert Hall and the Goethe Institute; the Patras Festival; Istanbul, Turkey at the 4rd Mediterranean Contemporary Music Days, and elsewhere. In 2006 he was one of the finalists of the 3rd International Competition for Composers that took place in Lamia, Greece. Since 1999 he has been teaching Theory and Analysis at the Macedonian Conservatory in Thessaloniki.

Hommage à M. C. Escher is a musical image inspired by a short journey through a process of meditation and contacts with possible and impossible structures, optical illusions, and geometrical balanced images, typical ones of M. C. Eschers' art. An approach to forms and shapes which begin to be altered and are reconstructed and return filtered and renewed so as to be scattered again in space, to infinity.

Joelle Marston is a second year graduate student studying composition at Boston University. Beginning her undergraduate career in musical theater at the Catholic University of America in Washington, DC, she quickly discovered a pull towards music theory and composition. Encouraged by her voice and theory professors, she switched programs, pursuing a degree in composition studying with Prof. Anthony Stark and Dr. Andrew Simpson. She obtained her bachelor's degree in June, 2005 and began her studies at BU in the Fall of 2005 with Prof. Richard Cornell. She currently studies with Prof. Samuel Headrick and plans to graduate this May. Important opportunities and premieres include: masterclasses with John Corigliano and Lukas Foss; *Just Another Man*, part of the "Songs of the Forgotten War," a commission for CUA's 2005 President's Concert, performed in August 2005 on the Millenium Stage at the Kennedy Center, Washington, DC; and various performance opportunities such as CUA's presentation of Berstein's MASS at the reopening of the Opera House at the Kennedy Center and performances for the French Heritage Society in Washington, DC. Joelle is the teaching assistant for *Time's Arrow*, BU's student new music ensemble, and works as the music theory department tutor.

Loosed on Earth refers to the biblical passage, Matthew 16:19, "Whatever you bind on earth shall be bound in heaven; and whatever you loose on earth shall be loosed in heaven." The title refers to this connection between created art and the spiritual world, where the birth of an artistic work forms a link with the creative forces of the heavenly. As we chance composition, we set a piece loose into the world, and it falls on whatever ears it may. This piece begins in an almost inaudible manner, growing into existence with gradual excitement. As it bursts loose, the music journeys through a variety of themes and characters. In the end, one can only hope the music finds its way to a resting place somewhere between our existence and the heavens.

Adam Knauss is currently a student of Kevin Puts at the Peabody Institute, pursuing a double Master's degree in music composition and music theory pedagogy. He received his Bachelor's degree in music composition from Boston University, where he studied with Martin Amlin, Steven Weigt, Samuel Headrick, and William Mival. Adam has composed in a wide variety of media and styles. In the field of concert music, he has written for orchestra, concert band, choir, solo instruments, and various chamber ensembles. Adam has also composed for theater and dance, collaborating with the Boston University Theater Department in several productions, most recently William Shakespeare's *The Tempest* (directed by Lenny Leibowitz), and Eugene Ionesco's *Rhinoceros* (directed by Dan Winerman). In 2005, Adam collaborated with choreographer Gabrielle Orcha, composing a piece for jazz ensemble to accompany her dance piece, *Woman with a Vision*, which went on to win Boston University's Kahn Award in 2006. Adam would like to thank Theodore Antoniou, Alex Kalogeras, and ALEA III for giving him the opportunity to take part in this concert, and would like to congratulate all the composers and performers involved with tonight's performance.

Reflections of Change is a piece of widely varying textures, building gradually from the sparsest orchestration in the beginning to the dense texture at the piece's climax, and returning gradually to where it began. Over the course of this process, several motives are introduced, recurring more frequently and in combination as the texture becomes more dense. This piece is somewhat related in subject matter to an earlier piece, *Miserere Nobis*, for choir; both pieces evoke a sense of the way one deals with the changes that occur in one's life. Also like *Miserere Nobis*, *Reflections of Change* is not programmatic; rather, its story is that of the general human experience, and is thus open to interpretation.

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:

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