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**Celebrating the Young and Restless**

**Monday, March 24, 2008, 8 p.m.**

Free admission

New works by talented young composers specially written for ALEA III.

Justin Casinghino (USA)  
Joomi Park (South Korea)  
Petros Sakeliou (Greece)  
Luiz E. Castlões (Brazil)  
Zeltia Montes Muñoz (Spain)  
Marc Chan (Singapore)  
Dimitrios Bakas (Greece)  
James Radford (USA)

Theodore Antoniou, *conductor*

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**Celebrating Gunther, a Great Master**

**Wednesday, April 30, 2008, 8 p.m.**

General admission: \$20.00

Seniors and students with valid ID: \$5.00

Free for Boston University students and children under 12.

ALEA III celebrates Gunther Shuller, a great master, with an evening exclusively devoted to his music.

*Paradigm Exchanges*  
*Duologue*  
*Duo Sonata*  
*Impromptus and Cadenzas*

Bayla Keyes, *violin*

Gunther Schuller, *conductor*

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*Thirtieth Season*  
2007 - 2008

# ALEA III

**Theodore Antoniou,**  
*Music Director*

Contemporary Music Ensemble  
in residence at  
Boston University

## **Celebrating the Music of International Youth**

**25th International Composition Competition**

**TSAI Performance Center**  
**October 7, 2007, 7:00 pm**

Sponsored by Boston University and the George Demeter Realty.

## BOARD OF DIRECTORS

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## PRODUCTION

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kalogeras@earthlink.net

## OFFICE

855 Commonwealth Avenue

Boston, MA 02215

(617) 353-3340

www.aleaiii.com

## ALEA III STAFF

Petros Sakelliou, *Concert Coordinator*

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# OUR NEXT ALEA EVENTS

## Celebrating Lukas and Don Lucas, trombone

**Monday, November 5, 2007, 8 p.m.**

Free admission

Lukas Foss

Theodore Antoniou \*

Alun Hoddinott

Franz Cibulka

*Night Music for John Lennon*

*Synergy (for 11 trombones)*

*Ritornelli*

*Polyphony*

Don Lucas, *trombone*

George Stelluto, *conductor*

\* *World premiere*

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## Celebrating Scott, viola

**Wednesday, February 6, 2008, 8 p.m.**

Free admission

Sondra Clark \*

Roger Bourland

Leo Orenstein

Marjorie Merryman

Martin Bresnick

Daniel Pinkham

Alex Kalogeras

*TBA*

*Three Arias*

*Fantasy*

*La musique*

\*\*\*

*Duo*

*Music for Two Violas*

Soloists include:

Scott Woolweaver, *viola*, John McDonald, *piano*, Deborah Boldin, *flute*

Elizabeth Anker, *contralto*

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

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Notes

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**ALEA III**

Theodore Antoniou, Music Director

**Celebrating the Music of  
International Youth**

**25th International Composition  
Competition**

Sunday, October 7, 2007, 7:00 p.m.  
Tsai Performance Center, Boston

**Theodore Antoniou, conductor**

**PROGRAM**

*Concerto for Eight* Dimitris Gogossis (Greece)

*Gehen* Tom Rojo Poller (Germany)

*Lucid Dreams* Byron Weigel (USA)

- - - *Intermission* - - -

*Double Concerto* Matthew Ricketts (Canada)

- I Courtship
- II Collaborate
- III Conflict
- IV Cadenzas
- V Conspire
- VI Control
- VII Coma
- VII Calm

Kathleen Boyd, *flute*  
Kathy Matasy, *clarinet, bass clarinet*

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*Territoris de la memòria (Quasi una cantata)* Voro García i Fernández (Spain)

*Shadow of Golconda* Stephen Yip (Hong Kong)

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

The 2007 ALEA III International Composition Competition  
is sponsored by Boston University and the George Demeter Realty

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

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

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

During the past 29 seasons more than 5,300 scores have been submitted and 176 have been performed. All scores are kept in the ALEA III library for the perusal of students, performers and any other interested individuals.

For the 2007 competition, 187 scores were submitted from 40 countries, ranging from USA, Italy, England, Russia and Germany to Ukraine, Japan, Argentina, Mexico, Turkey, South Africa and Panama.

More information regarding the Competition guidelines is available at

[www.aleaIII.com/ALEACompetition.html](http://www.aleaIII.com/ALEACompetition.html)

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**Final Round Judges**

**Martin Amlin**  
*Composer, Pianist*  
Professor, Boston University

**Anthony di Bonaventura**  
*Pianist*  
Professor, Boston University

**Joshua Fineberg**  
*Composer*  
Professor, Boston University

**Samuel Headrick**  
*Composer*  
Professor, Boston University

**Ketty Nez**  
*Composer, Pianist*  
Professor, Boston University

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

**Yehudi Wyner**  
*Composer, Pianist*  
Professor, Brandeis University

**Preliminary Round Judges**  
Boston University Composition faculty:

**Martin Amlin, Samuel Headrick, Ketty Nez**

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## 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 1,160 works by 677 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).

-Eftychia Papanikolaou

## Tonight's Performers

Kathleen Boyd, *flutes*, Nick Hart, *oboe*,  
Kathy Matasy and Chester Brezniak, *clarinets*, Michael Weinstein, *horn*,  
Nate Tighe, *trumpet*, Andres Leon Rodriguez, *trombone*,  
Craig McNutt, and Rebecca Celebuski, *percussion*,  
Yoko Hagino (Fernández, Weigel, Poller) and Janice Weber (Yip, Gogossis), *piano*,  
Barbara Poeschl-Edrich, *harp*.  
Krista Buckland Reisner and Mark Berger, *violin*, Joan Ellersick, *viola*,  
Mark Simcox, *cello*, Irving Steinberg, *double bass*.

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**1980 Finalists**

Elizabeth Vercoe (USA)  
John Melby (USA)

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

**1981 Finalists**

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

**1985 Finalists**

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

Max E. Keller (Switzerland)

**1986 Finalists**

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

**1987 Finalists**

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

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

Scena  
Sonnet Cycle  
Quintet for Winds  
Wyrd Changing  
Scintilla Prisca

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

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

Quintet 1984  
Die Zeit  
String Quartet No. 5  
Braarmarapha  
Mirolloi

Paolo Ricci (Italy)  
Uros Rojko (Yugoslavia)  
Su Lian Tan (Malaysia)  
Bruce Taub (USA)

**1988 Finalists**

James W. Bennett III (USA)  
Konstantin Bokas (Greece)  
Pietro Borradori (Italy) First Prize  
Eleanor Cory (USA)  
Dimitrios Minakakis (Greece)  
Sydney Hodkinson (Canada)  
Kenneth Olson (USA)  
William Susman (USA)  
Hans Vogt (Germany)  
Cheng-Yong Wang (China)

**1989 Finalists**

Luigi Abbate (Italy)  
Javier Giménez-Noble (Argentina)  
Michail Goleminov (Bulgaria)  
Alexandros Kalogeras (Greece)  
David Macbride (USA)  
David Pickel (USA)  
Andrew Vores (England)

Christos Samaras (Greece) First Prize  
Cheng-Yong Wang (China)

**1990 Finalists**

Christos Anastassiou (Greece)  
Nag Bhushan (India) First Prize  
Kim Bowman (Netherlands)  
Jorge Horst (Argentina)  
Daniel Kastner (USA)  
Thomas Allen LeVines (USA)  
Georgia Molfeta (Greece)  
Riccardo Nova (Italy)  
Zhou Long (China)

**1991 Finalists**

Christophe Looten (France)  
MG Hynes (Canada)  
Michalis Lapidakis (Greece)  
Andrew List (USA)  
Yong Yang (China) First Prize  
Katharine Norman (England)

Green Self -Portrait  
Music for Twelve  
Translutions for Nine  
Extremities II

Array! Surrection!  
Painting  
Dialogues Entre Mètopes  
String Quartet  
Trilogy Erotical  
Das Lebewohl  
Sérénade Magique  
Serenade and Tarantella  
Sonchriated

Eremo  
Tritimes  
Chamber Concerto  
Lokrion  
String Quartet  
On a Ray of Winter Light  
The World, the World, and the  
World  
Apologie II  
Four Preludes

Anakyklisis  
On the Edge of the Sea  
Phenomena in Spectra  
Madrigale a Gesualdo  
Tracer (Igor's View)  
Velocities  
Epikon  
Carved Out  
Shi Jing Cantata

Incoronato Poeta  
L'ombre Du M. Haller  
Vera Quartet  
String Quartet Nr. 1 in Eight Movements  
Octette  
Memory Places

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Michail Goleminov (Bulgaria)  
Corrado Vitale (Italy)  
David Pickel (USA)

**1992 Finalists**

Andreas Argyrou (Cyprus)

Cindy Cox (USA)  
John Drumheller (USA)  
Jun Fu (China)  
David Lefkowitz (USA)  
Luca Macchi (Italy)

Marin Michaylov (Austria/Bulgaria)  
Nicolas Papadimitriou (Greece)  
Dmitry Yanov-Yanovsky (Uzbekistan) First Prize

**1993 Finalists**

Paul Barsom (USA) Second Prize  
Richard Nelson (USA)  
Heather Anne Schmidt (Canada)  
Stamatis Athanasoulas (Greece) First Prize  
Giorgio Tedde (Italy)  
Tom Williams (England) Second Prize  
Yong Yang (China)

**1994 Finalists**

Anthony Cornicello (USA)  
Kui Dong (China) First Prize  
Carlos Grätzer (Argentina)  
Paolo Minetti (Italy)  
Apostolos Paraskevas (Greece)  
Thomas Reiner (Germany)  
Beth Wiemann (USA)

**1995 Finalists**

James Boznos (USA)  
Ian J. Crutchley (Canada)  
Evangelia Kikou (Greece)  
Jing Jing Luo (China)  
David Charles Martin (England)  
Laura Elise Schwendinger (USA) First Prize  
Thomas Whitman (USA)  
Jongwoo Yim (Korea)

"Konzertstück" II  
Rajas  
Soft Voices in the Memory

Variations for Chamber  
Orchestra  
Sonnets to Orpheus  
Ragged Tree at Olive Ridge  
String Quartet No. 1  
Calder's Closet  
Concerto per Contrabasso  
e Ensemble  
String Quartet  
Prélude et Danse  
Presentiment

Vesper  
Illuminations  
Cinq Pièces Brèves  
Elegia  
Vocello  
Ironwork  
Twilight in a Cold Gorge

*Le città invisibili III: Zaira*  
*The Blue Melody*  
*Mouvements*  
*Choreographik*  
*Invocation*  
*Bali Suite*  
*Canopy*

The Shamen bk. 1  
Triptych  
Noneto  
The Spell  
The Dance of the Maenades  
Chamber Concerto  
The Deathwatch Beetle  
Reaction for 12 Instruments

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**1996 Finalists**

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

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

**1997 Finalists**

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

Bruce Hamilton (USA)

**1998 Finalists**

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

Michalis Economou (Greece) First Prize

**1999 Finalists**

Jude Weirmeir (USA) First Prize

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

**2000 Finalists**

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

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

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

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

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

*Interludes*  
*Facing*  
*Amphichrona*  
*Five Portraits*  
*Concerto for 13 Instruments*  
*Serenade 2000*

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### 2001 Finalists

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

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

### 2002 Finalists

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

*Time Tracks*  
*Clarinet Quintet*  
*Orientalisms Beta*  
*Last Words*  
*nothing can both be and not be*  
*Movement for Piano and Ch. Orchestra*

### 2003 Finalists

Yumiko Morita (Japan)  
Frank Zabel (Germany)  
Iossif Valette (Greece)  
Tony K. T. Leung (Canada)  
Jimmy López (Peru) First Prize  
Bjorn Berkhout (USA)

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

### 2004 Finalists

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

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

### 2005 Finalists

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

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

### 2006 Finalists

Tim Sullivan (USA)  
Tasos Stylianou (Cyprus) Honorable Mention  
Illuminada Pérez Frutos (Spain)  
Cheryl Frances-Hoad (England)  
Nicolas Tzortzis (Greece)  
Sebastian Rapacki (Sweden) First Prize

*Thoughts*  
*“Stoes”*  
*Callado lamento sin orilla*  
*The Dream Bearer*  
*Senza Memoria*  
*Rhapsodie*

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## Tonight's Program

**Dimitris Gogossis** was born on Poros island in 1972. He holds degrees in Harmony (1994), Counterpoint (1996), Fugue (1998) and Instrumentation (2000). Currently he studies composition and Jazz music with composer Christos Anastassiou. Next to the conductor Lefteris Chalkiadakis, he studied the art of conducting a symphonic orchestra and obtained the Diploma of Conducting in June 2002. He has also studied classical guitar in the class of Evangelos Assimakopoulos, as well as saxophone and voice.

He has written works for solo instruments and ensembles of various combinations. In December 2003, he won a prize at the first Hellenic Festival of Chamber Music for his work *Oleteira* for Flute, Bass clarinet, Piano and Violoncello. He has conducted small as well as bigger orchestras.

Currently he is in the faculty of the *Symphonic Conservatory* and the *Municipal Conservatory of Nikaia*, where he teaches Theory and Harmony.

Based on number 8, the composition *Concerto for 8* is divided in eight parts. Each instrument has its turn in playing a major role in one part accompanied by the rest of the instruments.

Beginning with a small introduction of twelve measures, the trumpet leads the first part. The following parts feature the Vibraphone, the Clarinet, the Marimba, the Horn, the Piano and the Flute. The Violoncello leads the last part of the piece.

The material of the composition is based on the eight-note scale Ab - Bb - C - D - Eb - F - F# - G, where tertian chords are formed with added notes.

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**Tom Rojo Poller** was born in Germany in 1978. He began his composition studies in 1996 at the Hochschule für Musik Detmold, continuing with Prof. Walter Zimmermann at the Universität der Künste Berlin (UdK). After an exchange year at the Royal College of Music London in 2003, he received his diploma and returned to Berlin where he finished his postgraduate work. Since 1999 he has also been studying German Literature, Philosophy and Musicology at the Humboldt-University in Berlin. Last year, as participant of the Global-Interplay-project, he attended conferences in Accra, Ghana, and Berlin.

Tom is especially interested in the temporal aspect of music (including polyrhythmical/polymetrical music); music theatre — or more generally, various forms of musical representation; the relation between music and language; the philosophy of music (especially music and the emotions, music and understanding). His music is deeply rooted in the western European musical tradition, but is greatly influenced by its lesser known aspects (e.g. medieval and renaissance music, rhetorical aspects of baroque music).

**Gehen** (Walking) is probably the most radical work of the Austrian writer Thomas Bernhard, both in literary as in stylistic terms. *Gehen* uses a first-person narrator telling about a walk taken together with his friend Oehler during which the latter has told him the story of the recent insanity of their mutual friend Karrer. What has been of the greatest appeal to me, though, has been not so much this grave subject-matter but the complexity of the language itself, which with its excessive use of repetitions and of intrinsic hypotactical syntax has struck me as particularly apt for musicalization. Taking the language of *Gehen* as my own starting point, I have thus tried to transpose into music its linguistic technique which subtly introduces and subsequently repeats and varies single words and small phrases, by using small motivic cells and their combinations. These musical elements evolve in the course of the piece over a steady beat of the percussion, thus figuratively mimicking the process and the rhythm of walking and thinking represented in *Gehen*. Endowed with such a technical and structural framework, the expressive qualities of the story have re-emerged during the process of composing, setting thereby the tone for a somewhat emphatic, somewhat depressive but always highly stylized, highly nervous and highly manic character of the music.

-- T. R. P.

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**Byron Weigel** was born in 1980. From 1999-2003, Byron attended Pacific Lutheran University in Tacoma, Washington earning a Bachelor of Music (composition) degree. Composition studies were primarily with Dr. Gregory Youtz and David Robbins. Additionally, he studied trombone with Keith Winkle and jazz piano with Gary Fukushima. His compositions *Water Symphony* and *Music for an Untold Story*, scored for wind ensemble and orchestra respectively, earned wide critical acclaim.

In 2003, Byron began his employment as a jazz pianist at the Roosevelt hotel in downtown Seattle. Compositional activities continued throughout this period and two highly regarded brass works resulted: *Dispositions* for trombone quartet, and *Warrior's Lament* for brass sextet.

In 2006, Byron moved to Boulder, Colorado to attend the University of Colorado in pursuit of a Masters degree in Music (composition). He studies composition with Carter Pann and Daniel Kellogg primarily. The recently completed works *The Imposter* and *Coalescence* showcase this young composer's more mature, yet still quite vibrant style.

A “lucid dream” is a dream in which a person becomes aware of the fact that he or she is dreaming during the dream itself. In this special state of consciousness, one is not bound to follow the rules of day-to-day life nor even the physical laws of the universe. Absolute power over the surrounding environment is at hand. But is this in fact the case? Often, when one enters into this state of lucidity, it proves very difficult to maintain. The excitement the moment can cause is enough to awaken the dreamer. Other times, once the state of lucidity is realized, there is a struggle to remain cognizant of it. Thus, lucid dreams exist in a gray area in the spectrum of consciousness, straddling the line between sleep and wake.

During the compositional process, from the very beginning onward, the title **Lucid Dreams** was in mind. But aside from trying to have the music generally convey a sense of lucid dreams, I did not wish to be very explicit in my depiction. I wanted to leave specific dream images for the listeners to conjure up themselves. The music opens with a broad representation of a typical, non-lucid state of unconsciousness. Thoughts, actions, and environments freely morph from one into another. Sometimes they do this abruptly, other times gracefully, but there is always a fundamentally detached, blithe quality to it all. This goes on for a good while, setting the stage for the dreamer’s great moment of lucidity, which is arrived at rather suddenly, almost as an epiphany.

Once this novel state is realized, the challenge immediately becomes how to hold onto it. The dreamer, invigorated, excitedly experiments with these newfound, seemingly boundless abilities, but the underlying struggle for control persists. The question over who exactly is managing the progression of the dream (the dreamer or the dream itself) becomes apparent. Eventually, after many exciting escapades in and out of lucidity, there is the inevitable, sober return to a normal state of unconsciousness. As time passes, the memory of this wondrous state becomes increasingly foggy and uncertain. The dreamer, still asleep, has the sense that something very special has just happened, but thoughts seem to circle around aimlessly. All notions of what has happened or what might have happened are shrouded in mystery.

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**Matthew Ricketts** (b. 1986) is a Montréal-based composer. Born in Victoria, British Columbia, he studied piano from an early age but became interested in composition only during the final years of high school. Defining moments in his musical development include early childhood exposure to *Le Sacre du printemps*, late childhood exposure to Elliott Carter and a letter of rejection from UVic's prestigious School of Music. Matthew is currently finishing his undergraduate degree in composition at the Schulich School of Music at McGill University, where he has studied with Brian Cherney and, currently, Chris Paul Harman.

*Double Concerto* was composed under the guidance of professor Brian Cherney, who not only suggested the instrumentation (flute and clarinet, horn and trombone, percussion, harp and double bass) but helpfully pointed out that the piece, then half-finished and billed *Clarinet Concerto* by the composer, had a substantially prominent flute part as well. From this, the conception of the piece's dramatic narrative became that of two bodies whose shifting relationship, their courtship, their collaboration, their conflict, provided shape and direction to musical events. The chamber ensemble, part Greek Chorus, part jazz trio, plays an important role in providing the soloists with context and fodder for their journey. The *Double Concerto* was written between November 2006 and January 2007 in Montréal, Québec and Victoria, British Columbia.

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Born in Sueca (Spain - 1970), **Voro García Fernández** studied trombone, piano, singing, chorus and orchestral conducting, musicology, composition, etc., at *Joaquín Rodrigo Valencia Conservatory of Music*, with R. Ramos, E. Cifre, M. Galduf... At the same time, he was also studying composition with Mauricio Sotelo.

He has been awarded many grants from the *Instituto Nacional de la Juventud, SGAE* (Spanish Authors Society), *Cátedra Manuel de Falla*, etc, and he attended courses and master classes of music analysis and composition with renowned artists/composers as: L. Balada, J. Darias, B. Ferneyhough, B. Furrer, C. Halffter, T. Hosokawa, J. M López, T. Marco, L. de Pablo, J. Rueda, Sánchez - Verdú, S. Sciarrino, M. Sotelo, M. Trojan, etc. Voro García is the recipient of several prizes including the First Prize at *Encuentros de Composición* of the *Instituto Nacional de la Juventud* in 2004, Oïda (2001), and finalist at the *Bell'Arte Europa* (2005), *Pablo Sorozábal* (2001), finalist *ALEA III International Composition Prize* (2007)...

He is lecturer and also teaches musical analysis at: *Metronom Academy of Music* in Castelló, *JONDE, ContemporaneaMente* (Milán), *CPR* at Cáceres and Cartagena, Melilla Conservatory, Valencia...

He has received commissions from several official and private institutions as well as from numerous individual performers such as: *INAEM (Spanish Ministry of Culture)*, *JONDE (Young National Orchestra of Spain)*, *CDMC, IVM (Institut Valencià de la Música)*, *Brenno Ambrosini, R. Capellino, F. Clemente, Julián Elvira, Nexeduet, Kontake grup de percussió, Equilater Ensemble, Dynamis Ensemble*...

His works have been selected or commissioned by different Competitions, Festivals and Forums: *XV Concurso Internacional de Piano "Jose Iturbi"*, *Final del Certamen de Bandas de la CV, ...*; at *Barcelona's Temporada Avui Música, Córdoba's Contemporary Music Festival, Girona's Contemporary Music Week, ContemporaneaMente (Lodi - Milano), Granada and Sevilla's Contemporary Music Festival, Leon's Organ International Festival, Madrid, XXVI Foro International Forum of New Music "Manuel Enríquez" (México), Paris (Cervantes institut), Carnegie Mellon (Pittsburg - USA.), Santiago de Chile, Segovia's Young Classical Music Festival, Valencia (Ensems, Palau de la Música, University...)*... His works have been performed by: *Soloists Intercontemporain Ensemble, Proyecto Guerrero, Arditti Quartet, Court-circuit Ensemble, Valencia's Instrumental Group, BrowerTrio, A. Sukarlan, B. Ambrosini, JONDE's Chamber Group, "Adolphe Sax" Saxophone Quartet, "Carlos Chávez" Strings Quartet, Carnegie Mellon Ensemble*... Ediciones Piles and Rivera Editores publish his works.

As a conductor, Voro García has conducted *Ciutat de Sueca Orquestra, Cambra Sul Ponticelo Orchestra, Coral Reinaixença (Villalonga), Orfeó Suecà*. Recently he has conducted premiers as *NC Green Goo* by Roberto López, *Fandango y Tiento* by Manuel Añón, and the premier in Spain of *El arte de la siesta* by José Manuel López López and *Circe de España* by Luis de Pablo.

Voro García has been composer-in-residence of the *Group Instrumental de Valencia*, in 2001-

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02, and *JONDE* (Young National Orchestra of Spain). He is developing his teaching activity as musical analysis teacher at *Joaquín Rodrigo Valencia Conservatory of Music*. Moreover, he is Artistic Subdirector of Ensembles, Artistic Director of the *Mostra Sonora* (International Festival of Contemporary Music) in Sueca, of *Ensemble Espai Sonor* and *Ad Libitum Chamber Chorus*.

*Territoris de la memòria (quasi una cantata)*, uses extended techniques like multiphonics, microtones, singing and playing (just to mention a few), thus creating a rich palette which evokes places and times of the past. It follows the form of Buxtehude's cantata *Quid sunt plagae istae* (from *Membra Jesu nostri*): Sonata - Ritornello (Chorus) - Aria - Tutti - Aria - Tutti - a due - Tutti - Ritornello (Chorus). The work was commissioned by my dear friend and architect Vicent Miragall, to whom it is dedicated.

- - V. G. F.

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**Stephen Yip** (1971) was born in Hong Kong, and currently lives in Houston, Texas. He obtained music degrees, DMA (2001) and MM (1997) from Rice University, with mentors Arthur Gottschalk and Ellsworth Milburn and BFA (1996) from the Hong Kong Academy for Performing Arts with mentors Law Wing-fai, Clarence Mak and Yip Wing-sie (conducting). He has attended music festivals such as: Aspen Music Festival, Colorado; Asian Composers' League, Philippines; California E.A.R. Unit Composer Seminar, Arizona; June in Buffalo, New York; Music X Festivals, Ohio; the 13th International Summer Program, Czech Republic, IMPULS Ensemble Akademie, Austria, and Atlantic Center for the Arts, Florida.

Yip's works have been performed in the United States, Canada, Costa Rica, Israel, Austria, Croatia, Czech Republic, Hong Kong, China, and Philippines. He was the finalist in the 2001 Composition Competition of the international New Music Consortium, and the Foundation Orchestra Association's International composition Competition; received "Honorable Mentions" in the 1st International EPICMUSIC Composition Prize, and 2004 International Biennial Competition, by the Debussy Trio Music Foundation and won the "Haifa International Composition Prize", Molinari Quartet's Third International Composition Competition, the 2006 NODUS/New Music Miami Festival Composition Competition, the Accent/Music05 composition competition, "ERM Masterworks" composition prize, and the 2007 St. Paul Chamber Orchestra Emerging Composers Competition.

His works will be recorded in the label of ERM-Media compact disc series, "Masterworks of the New Era" and the ATMA Classique label performed by Molinari Quartet. His music is chosen in the reading and recording session by the ensemble Accessible Contemporary Music, Chicago, Illinois.

His music has been selected in the program of several major music conferences and festivals such as: National Society of Composers Conference, College Music Society International Conference, CMS South Central Annual Meeting, Los Angeles Chapter, the National Association of Composers/USA, New Mexico Composers' Symposium and SCI Region VII conference, ISCM World Music Days 2005, in Zagreb, Croatia and 2005, 2006 Musicarama new music festival, Hong Kong, and Hong Kong Art Festival.

Yip is a member of the Hong Kong Composers' Guild, Society of Composers, College Music Society and the American Society of Composer, Authors and Publishers. Yip has served as music director and organist at catholic churches in 1999 to 2005. He has also served as the music panelists for the Cultural Arts Council of Houston in 2001 to 2003. Currently, he serves music faculty at Houston Community College.

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The concept of this piece, *Shadow of Golconda*, was inspired by the paintings of traditional Chinese “Landscape Brushwork” and Belgium painter, Rene Magritte's Golconda. Once again, I try to combine western and eastern ideas into this composition. Many Chinese traditional “Landscape Brushwork” are based on the theme of mountains, lakes, sky and cloud in nature. In artistic conception and structural composition, most landscape paintings create the impression that the scene is viewed from high in the air, as if seen through the eyes of a bird. In Magritte's Golconda, the subjects are appeared in the sky in different distances and levels as if suspended in different spaces. It does not demand strict adherence to reality or to particular angle of view or source of light. Also, many Chinese “Landscape Brushworks” emphasis on the water shadow of the subjects like mountains. I designed some symmetrical gestures and a series of musical lines in chromatic rows to depict those abstracted ideas of Magritte's and Chinese “Landscape Brushwork” paintings.

I tried to write down some simple musical ideas and make some other variations on each simple thematic idea. All of those original and variations are related by their gesture, tone color, and musical text. The relationship in those fragments are either similar or contrast to each other. Sometimes, I divided the thematic ideas into different fragments in varied length of phrases.

There are four main sections in the entire piece. But each section is consisted of some small segments. There are some different balance, density, and depth in which could be produced by different musical texture in each sections. The motivic elements are based on two eight-note scales and their inversions and transpositions through the whole work. For the musical text of this piece, I borrowed some aesthetics and techniques of painting and brushwork into this piece such as concepts of dots and lines as musical short notes and melodic long lines, density and looseness as texture, dark and light contrast as tone color, far-near distance as control of musical dynamic, host and guests as dominant and secondary subjects, and space as empty measures and rests.

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