
Celebrating Scott, viola
Wednesday, February 6, 2008, 8 p.m.

Free admission

Works by:

Sondra Clark, Roger Bourland, Leo Orenstein
Marjorie Merryman, Martin Bresnick
Daniel Pinkham, Alex Kalogeras

Soloists include:

Scott Woolweaver, *viola*, John McDonald, *piano*,
Deborah Boldin, *flute*, Elizabeth Anker, *contralto*

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*

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*

Thirtieth Season
2007 - 2008

ALEA III

Theodore Antoniou,
Music Director

Contemporary Music Ensemble
in residence at
Boston University

**Celebrating Lukas and
Don Lucas, trombone**

TSAI Performance Center
November 5, 2007, 8:00 pm

Sponsored by Boston University.

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

At the opening of the 2007 - 2008 season, the need for meeting our budget is critical. Despite the generosity of our various sponsors, ALEA III still need the support of its audience. At this point we are short several thousand dollars for the 30th season. Please consider becoming a Friend of ALEA III by completing the form to the right and sending it to:

ALEA III
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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.

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Thank you for your consideration.

ALEA III

Theodore Antoniou, Music Director

Celebrating Lukas and Don Lucas, *trombone*

Monday, November 5, 2007, 8:00 p.m.
Tsai Performance Center, Boston

George Stelluto, conductor
Don Lucas, *trombone*

PROGRAM

Polyphonie

Franz Cibulka

for solo trombone and electronics
Joshua Fineberg, *electronics*

Synergy

Theodore Antoniou

for solo trombone and trombone choir

- - - *Intermission* - - -

Ritornelli

Alun Hoddinott

Concerto for trombone, winds and percussion

Night Music for John Lennon

Lukas Foss

Prelude
Fugue
Chorale

Concerto for Brass Quintet and Orchestra

The Triton Brass Quintet

Tonight's event is sponsored by Boston University.

Tonight's Performers

Elzbieta Brandys, *flute*
Andrea Heyboer, *oboe*
Molly Walker, *clarinet*
Marcia Diehl, *bass clarinet*
Chang Ma, *bassoon*

Alicia Mastromonaco, *horn*
Robert Reustle, *trumpet*

Trombones:

K. C. Collins, Michael Frantz, Liza Malamut, Andres Leon Rodriguez,
Dennis Smith, Matt Smith, Jonathan Watkins

Bass trombones:

Zachary deVries, Courtney Sander, Jerome Smith

Timur Rubinshteyn, *percussion*
Sarah Bob *piano*
Stelios Mihas, *electric guitar*

Violin I:

Liana Zaretsky, Zoya Tsvetkova, Jeanie Lee, Adam Vaubel

Violin II:

Dana Ianculovici, Sophia Ro, Tess Varley

Viola:

Scott Woolweaver, Emily Rideout, Michelle Brune, Laurel Yu

Cello:

Leo Eguchi, Jason Domingo, Doug Machiz

Double bass:

Irving Steinberg

The Triton Brass Quintet

Andrew Sorg, *trumpet I*
Stephen Banzaert, *trumpet II*
Shalagh Abate, *horn*
Wesley Hopper, *trombone*
Jobey Wilson, *tuba*

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 Program

Franz Peter Cibulka, born in 1946, completed his musical studies in clarinet, composition and orchestral conducting at the Academy for Music and Performing Arts in Graz, Austria. He served as Professor of Clarinet, Chamber Music and Music Theory at the Johann Joseph Fux Conservatory in Graz until July 2002 when he began working exclusively as a free-lance composer.

His list of works includes more than 300 compositions of the most diverse instrumentation and styles resulting from his artistic collaboration with various performers. Mr. Cibulka achieved an international reputation following the performance in 1997 of several of his works at the World Association for Symphonic Bands and Ensembles (WASBE) held in Schladming, Austria. Since that time he has been invited to Australia, America, Russia and many European countries as a composer, conductor, performer and lecturer.

Franz Cibulka wrote *Polyphonie* in 1978 for the then Principal Trombonist of the Vienna Philharmonic, Rudolf Josel Gewidmet. The work is scored for solo trombone and time delay.

More information is available at: <http://www.artofcibulka.com/projekt01/index.php>

Synergy was written for my colleague, great trombonist and trombone teacher at Boston University, *Don Lucas*. It is meant to be performed in Boston on November 5th, 2007, as a tribute concert to Don for his great musical gifts, educational generosity and work. It's a concerto for solo trombone and eight trombones, and the ideal is to be played by Don's students. The Greek word "synergy" means collaboration; in this case between the teacher and the students. Contemporary techniques of trombone are indicated and occasionally there is an improvisation by the soloist - the teacher with the individual trombone. Extended solo passages are accompanied by the sections of the ensemble, mostly passages building up in extended clusters.

- - Th. Antoniou

In 1974, Alun Hoddinott was commissioned by the London Sinfonietta, with funds from the Calouste Gulbenkian Foundation, to write a solo piece for its trombonist, Denis Wick. The first performance was given at the Queen Elizabeth Hall, London, on May 3rd, 1974 with the London Sinfonietta, conducted by Elgar Howarth. As its name implies, *Ritornelli* is episodic and the returning ritornello alternates between imaginatively contrasting sections. Alun Hoddinott has a very individual voice; his music is attractive and modern in a timeless way; it could have been written at any time in the past 30 years. The solo part demands some powers of endurance, but the accompanying small wind and percussion ensemble makes a perfect foil for the soloist. The percussion part (a player with 12 instruments) is particularly effective.

For trombonists, always in search of new repertoire, *Ritornelli* must be one of the finest 20th century solo pieces. The piano reduction, (available from OUP) although useful for practice purposes, gives little idea of the brilliance of the full scored piece. The publisher wishes to express gratitude to Oxford University Press for releasing *Ritornelli* from its rental library where it could otherwise have remained forever in total obscurity.

Alun Hoddinott, born in 1929 at Bargoed, near Cardiff, studied violin from an early age, acquiring valuable experience of orchestral and chamber music repertoire. He gained a scholarship to Cardiff University and subsequently studied in London with the Australian composer and pianist Arthur Benjamin. The first work to attract attention was the Clarinet Concerto, first performed by Gervase de Peyer and the Halle Orchestra conducted by Sir John Barbirolli. Since then Alun Hoddinott has composed prolifically in all genres, including 6 operas, 10 symphonies and over 20 concertos.

In his book on Hoddinott, Basil Deane writes: "The national flavour of his music derives from his own personality: it is a matter of mood rather than material, of atmosphere rather than structure. These are dominant characteristics in Hoddinott's music which betray a Celtic rather than an Anglo-Saxon temperament - obsessive drive, somber brooding, fiery outbursts and embracing all these, a love of language itself; a delight in virtuosic manipulation of the means of communication."

- - Denis Wick

Ritornelli is scored for solo trombone, flute doubling piccolo, oboe, clarinet in Bb, bass clarinet, bassoon, trumpet, horn and percussion (a player playing glockenspiel, vibraphone, tubular bells, snare drum, bass drum, suspended cymbal, maracas, triangle, whip, large and small gongs). It lasts 11 minutes.

The following text is published at: http://www.bbc.co.uk/wales/music/sites/alun_hoddinott/

Welsh composer **Alun Hoddinott** was born on 11 August 1929, in Bargoed, Glamorganshire. His compositional talents developed early, and he won a university scholarship at the age of 16. After graduating from Cardiff University, he studied for some years with the Australian composer and pianist Arthur Benjamin. Hoddinott was awarded the Walford Davies prize for composition when he was 24, and achieved his first national success a year later, when his Clarinet Concerto was given its first public performance at the Cheltenham Festival by Gervase de Peyer and the Hallé Orchestra, under Sir John Barbirolli.

In 1951 he was appointed lecturer in music at the Welsh College of Music and Drama. He later became lecturer at Cardiff University and was made professor and head of department there in 1967. Among his many awards are the John Edwards Memorial Award (he was the first recipient), the Arnold Bax Medal for composers, the Hopkins Medal of the New York St David's Society and the CBE. He is an honorary member of the Royal Academy of Music, and a fellow of the Royal Northern College of Music.

Hoddinott has achieved a mastery of composition which embraces almost every musical medium. His strong creative urge, stimulated by a tremendous variety of eminent performers, is reflected in a substantial body of works. Essentially chromatic, his music often shows a dark Celtic intensity, manifested in his nocturnal slow movements.

As former professor of music at Cardiff University, and artistic director of the Cardiff Festival (which he co-founded with his friend, the pianist John Ogdon), he has had considerable influence in awakening interest in contemporary music in South Wales. He has also formed close and regular contacts in both the USA and Germany.

In 1997, during the Machynlleth Festival, he was given the Glyndwr Award for an outstanding contribution to the arts in Wales. In 1999 he received a lifetime achievement award from the Arts Council of Wales, along with fellowship of the Welsh Music Guild, and a medal from Queen Elizabeth II at the official opening of the Wales Millennium Centre. In 2004, the BBC National Orchestra of Wales undertook a year-long season of Hoddinott's work to celebrate the composer's 75th birthday. In 2005, he was made a fellow of the Welsh Music Guild in recognition of both his major contribution to Welsh music and also his support and membership of the Guild for over 50 years. That same year he produced a fanfare to be performed at the wedding of Prince Charles and Camilla Parker Bowles. On 1 March 2007 it was announced that the recording space and performance hall of the BBC National Orchestra of Wales, at Cardiff's Wales Millennium Centre, was to be named BBC Hoddinott Hall. Hoddinott became the first Welsh composer ever to have a major concert venue named in his honour. BBC Hoddinott Hall, due to open before the end of 2008, will allow a live audience of up to 350 to enjoy broadcast performances and concerts involving the full orchestra and chorus that were not possible to stage at BBC Wales' studios in Llandaff. The announcement followed the world premiere of the composer's song cycle, *Serenissima*, at Cardiff's St David's Hall.

Hoddinott's work has been performed all over the world by luminaries ranging from Sir Geraint Evans and Dame Gwyneth Lewis to Mstislav Rostropovich and John Ogdon. He currently lives in Swansea, Wales, United Kingdom.

Ever since his early days as a musical "wunderkind," **Lukas Foss** has shown himself to be one of that rare breed - an all-around musician, enjoying equally stellar reputations as a composer, conductor, pianist, educator, and spokesman for his art. The prestigious honors and awards he has received emphasize his importance as one of the most brilliant and respected personalities in American music.

As a composer, Mr. Foss has, like his idol J.S. Bach, eagerly embraced the musical languages of his time, producing a body of well over once hundred works that Aaron Copland called, in 1974, "among the most original and stimulating compositions in American music." Tom Johnson in the *Village Voice* went further: "Little by little he is knitting together a body of work which may actually speak for contemporary culture as a whole more eloquently than any other."

As Music Director of the Brooklyn Philharmonic, the Buffalo Philharmonic and the Milwaukee Symphony, Foss has been an effective champion of living composers and has brought new life to the standard repertoire. The adventurous mix of traditional and contemporary music that he programs and conducts with the Brooklyn Philharmonic at the Brooklyn Academy of Music was described in 1986 by the *New York Times* as "the most engrossing and unusual programs in town...Our musical life would be richer if Lukas Foss...could hire himself out as a sort of 'programmer at large.' He seems incapable of a mechanical idea."

In 1937, as a fifteen-year-old prodigy, Lukas Foss came to America to study at Philadelphia's Curtis Institute of Music. By that time, he had already been composing for eight years, starting with his first piano teacher, Julius Herford, in Berlin. He had also studied in Paris with Lazare Levy, Noel Gallon, Felix Wolfes, and Louis Moyse, after his family fled Nazi Germany in 1933. At Curtis, his teachers included Fritz Reiner (conducting) and Isabelle Vengerova (piano). At age 15, G. Schirmer published his first work, a series of piano pieces written mostly on the New York subway. By age 18, the young musician had graduated with honors from Curtis, and was headed for advanced study, in conducting, with Serge Koussevitzky at Tanglewood and in composition with Paul Hindemith at Yale University.

When Mr. Foss was named to succeed Arnold Schoenberg as professor of composition at the University of California at Los Angeles in 1953, the University probably thought it was replacing a man who made traditions with one who conserved them. But that is not how things turned out. Indeed, Mr. Foss followed his curiosity into the very den of the avant-garde. In 1957, in search of the spontaneous expression that lies at the root of all music, he founded the Improvisation Chamber Ensemble, a foursome that improvised music in concert, working not from a score but from Foss' ideas and visions. The effects of these experiments soon showed in his composed works, where Mr. Foss began probing and questioning the ideas of tonality, notation, and fixed form. Even time itself came up for scrutiny in the 1960 work *Time Cycle* for soprano and orchestra, a setting of texts about time by Auden, Housman, Kafka and Nietzsche, that was first performed by Leonard Bernstein and the New York Philharmonic, with interludes by Foss' Improvisation Chamber Ensemble. At the premier, Mr. Bernstein, in an unprecedented gesture of respect, performed the entire work twice that same evening. *Time Cycle* received the New York Music Critics' Circle Award for

1961, and was recorded on the CBS label. Mr. Foss' compositions prove that a love for the past can be reconciled with all sorts of innovations. Whether the musical language is serial, aleatoric, neoclassical or minimalist, the "real" Lukas Foss is always present. The essential feature in his music is the tension, so typical of the 20th century, between tradition and new modes of musical expression. This tension is most explicit in such works as *Baroque Variations* for orchestra (1967), which "deconstructs" pieces by Handel, Scarlatti and Bach. It has received frequent international performances and has had a strong influence on younger composers. On the other hand, traditionalism is not absent in such experimental works as *Echoi* (1961-63), which, along with Mr. Foss' *Paradigm* and *Solo Observed*, is considered one of the major contemporary works for chamber ensemble. His ideas, and his compelling way of expressing them, have earned Lukas Foss continued respect as an educator as well. He has taught compositions at Tanglewood, and has been composer-in-residence at Harvard, the Manhattan School of Music, Carnegie Mellon University, Yale University, and presently, Boston University. In 1983, he was elected to the American Academy and Institute of Arts and Letters, of which he is now a Vice Chancellor. The holder of eight honorary doctorates, he is in constant demand as a lecturer. In 1986, at the National Gallery in Washington, D.C., he delivered the prestigious Mellon Lectures. Mr. Foss has appeared as guest conductor of such major American orchestras as the Boston Symphony, Chicago Symphony, Cleveland Orchestra, the Los Angeles Philharmonic, the New York Philharmonic, Philadelphia Symphony Orchestra and the San Francisco Symphony. Abroad, he has led the Berlin Philharmonic, Leningrad Symphony, London Symphony Orchestra, Santa Cecilia Orchestra of Rome and the Tokyo Philharmonic, among others. Lukas Foss lives in New York City with his wife Cornelia, a noted painter. They have a son and a daughter.

The above text is published at: <http://www.carlfischer.com/fischer/fossbio.html>

Lukas Foss began the composition of *Night Music for John Lennon* the morning of the day that John Lennon was killed. Admittedly, this event influenced the composition. There are no quotations, not even stylistic similarities to Beatle music, but the tonal nostalgia of the *Prelude*, the use of the electric guitar, the particular use of major chords (though put into serial order) in the *Fugue*, and the homage implied by the final *Chorale* all point to the tragic event of December 8th.

Foss does not claim to be a rock music authority, but there have been rock elements in previous compositions - in fact, considerably more than in the work under discussion. What Foss loves about Beatles is that their style is a genuinely "young" music. Many composers have a healthy I've-envy for folk expression. Says Foss, "Our classical (or modern classical) music is at best ageless: it is never young. Brahms loved and envied Johann Strauss' waltzes their quality of youth. Bartók spent his life trying to fuse the freshness of Gypsy folk elements with his highly erudite musical expression, and in the 1920's, every composer had a love or a lover's quarrel with early jazz."

Another important consideration entered into the conception of *Night Music*. Since it was written for the Canadian Brass, the composition had to feature these five soloists. Three years earlier, Foss wrote a quintet for this excellent ensemble. To quote the composer again, "I like to write for friends."

Tonight's Conductor

American conductor **George Stelluto** is known for his engaging, energetic performances of symphonic, opera, and dance repertoire ranging from the Baroque to present day. As Resident Conductor for the Juilliard School, he gives frequent performances at Lincoln Center (over ten this season) with the Juilliard Orchestra, the Juilliard Pre-College Symphony and Chamber Orchestra, and other resident ensembles. He also serves as Music Director of the Las Vegas Music Festival, a post he has held for the past nine years.

Recent New York performances include appearances at Lincoln Center, the Ukrainian Institute, New York Public Library, and Symphony Space. Other guest appearances throughout the United States and Europe include orchestras such as the Kiev Chamber Orchestra, Hartford Symphony Orchestra, International Contemporary Ensemble, AXIOM, Ukrainian National Orchestra, Transylvania State Philharmonic (Romania), Kiev Philharmonic, and the Nevada Symphony Orchestra among others. He made his international debut in 2000 at the Kiev International Music Festival giving the Ukrainian premiere of Samuel Barber's *Second Essay* for Orchestra with subsequent acclaimed premieres there of William Schuman's *Symphony #5*, Barber's *First Essay*, and Ewazen's *Chamber Symphony*. In March 2007, he conducted five performances for the Dance Division's Spring Dances@Juilliard of Martinu's *Field Mass* and David Lang's *Name by Name* with AXIOM. He served as cover conductor for the for the Juilliard Orchestra's 2005-2006 100th Anniversary Tours of Europe and America conducting the premiere of Senderovas' *Fanfare* at the Berlin Konzerthaus. In 2006, he was Assistant Conductor for the world premiere of Lowell Liebermann's opera *Miss Lonely Hearts*, commissioned for Juilliard's 100th Anniversary.

This coming season Maestro Stelluto will lead performances in December at the New York City Ballet and throughout the season at Juilliard of Mahler's *Symphony #4* and *Kindertotenlieder*, Aaron Copland's *Appalachian Spring*, Smetana's *Ma Vlast*, and works of numerous other composers including Shafer Mahoney, Jennifer Higdon, Samuel Adler, and Steve Reich. He will also serve as cover conductor for the Juilliard Orchestra's 2008 tours of China and Europe.

George Stelluto is credited with bringing the Las Vegas Music Festival into the ranks of respected American music festivals with major guest artists, esteemed faculty, and students attending from the around the USA and the globe. His performances, interviews, and recordings have been broadcast on radio and television throughout the United States and Eastern Europe. He has collaborated with solo artists such as Sarah Chang, Hilary Hahn, Edgar Meyer, and Samuel Ramey. His numerous contemporary premieres include works by Philippe Bodin, Virko Baley, Huang Ruo, Kati Agocs, Fisher Tull, Carolyn Yarnell, Derek Bourgeois, James Stephenson, and Elena Roussanova. He has published several co-authored articles on leadership (*Leadership Quarterly*, 2004) and given presentations about conductors as leadership models for business organizations. He has served as a board member and consultant to many American and international arts organizations and delivered speeches throughout the United States and Europe. His main topic of discussion is Building Cultural Infrastructure©; a series of presentations on ensuring the future of the Arts.

George Stelluto holds an Artist Diploma from The Juilliard School in Orchestral Conducting, two Master's Degrees (Violin & Conducting) from the Yale School of Music and

a Bachelor's Degree in Violin from West Virginia University, summa cum laude. He is a recipient of numerous awards including the State of Nevada Regents Creativity Award and The Bruno Walter Memorial Fellowship to Juilliard. He has participated in many summer festivals both as a conductor and chamber musician including Aspen, Peter Britt, Focus!, The Quartet Program, Kiev International, Long Beach, and Ukrainian Summer.

Tonight's Soloists

Don Lucas, native of Falls Church, Virginia, was educated at North Texas State University, Berklee College of Music, Texas Tech University (B.M., M.M.), The University of Houston (Doctoral) and as a Fulbright Scholar to London's Guildhall School of Music (Advanced Solo Studies Diploma). His principal teachers include Denis Wick, Robert Deahl, Al Lube, Carsten Svanberg, Michel Becquet, Allen Barnhill, John Marcellus, Phil Wilson, Leon Brown and Dave Maser.

Don has performed with The St. Paul Chamber Orchestra, The Empire Brass Quintet, Santa Fe Pro Musica Chamber Orchestra, The New Mexico Symphony, The Minnesota Orchestra, The San Antonio Symphony, The North Carolina Symphony, The American Wind Symphony, and played under such conductors as Ivan Fischer, Hugh Wolf, Christopher Hogwood, John Adams and Leonard Slatkin.

Internationally, Don Lucas has performed recitals and taught masterclasses in Russia at the Tchaikovsky Conservatory, Moscow, The Rimsky-Korsakov conservatory (St. Petersburg, the Fine Arts Institute (Vladivostok)), and was a member of the adjudication panel for a former Soviet Union Countries International Brass Solo Competition in the name of Rimsky-Korsakov, St. Petersburg.

He has performed in the United Kingdom at Wigmore Hall, London; Royal Academy of Music, London; Guildhall School of Music, London; Birmingham Conservatory; Royal Scottish Academy of Music, Glasgow; Conservatoire Superieur, Paris; International Trombone Festival, Feldkirch, Austria; International Trombone Symposium, Melbourne, Australia; and the Seoul Trombone Ensemble Camp, South Korea.

Nationally, Don has performed as soloist, given recitals and masterclasses at Carnegie Recital hall; Terrace Theatre at the Kennedy Center; The Juilliard School; Eastman School of Music; Sheppard School of Music at Rice University; University of Minnesota; The U.S. Army Band, Washington, D.C.; New York Conference for Brass Scholarships; Eastern Trombone Workshop, Washington, D.C.; Harmony Ridge Brass Festival, Vermont; WRAL Band Explosion, North Carolina; "Pershings Own"; Texas Music Educators Association Convention; Texas Bandmasters Association Convention as well as universities and festivals throughout the United States.

Principal commissions/world premieres include solos by Fisher Tull, Derek Bourgeois, Franz Cibulka, Henk Badings, Eddie Bass, Mary Jeanne van Appledorn, Allen Bonde and Gary Belshaw.

His solo recordings include *Hymns for Trombone* (1988) and *Cantabile* (2000). He has recorded with the St. Paul Chamber Orchestra and the American Wind Symphony, Pennsylvania.

Don's honors include: The only Premier Prix Diploma ever awarded to a brass player in the history of the Guildhall School of Music (London), listed in Marquis, Who's Who in American Music, listed in 2000 Outstanding Musicians of the 20th Century IBC Cambridge, England, winner Bronze Smith International Trombone Solo Competition, Second Prize Winner of International Solo Competition for Brass, Woodwinds and Percussion sponsored by the American Wind Symphony, First place "Fellow" International Solo Competition Harmony Ridge Brass Festival (twice), First Place solo and group competitions in National Christian Artists Seminar, CO., First Prize Summitt Brass International Brass Chamber Group Competition, with the American Classic Trombone Quartet, CO. and Director of Texas Tech Trombone Choir, First Prize Winner of ITA Emory Remington International Trombone Choir Competition.

Prior to his current position in the Boston University College of Fine Arts, Mr. Lucas has served on the faculties of Texas Tech University, Eastern New Mexico University, Sam Houston State University and in the public schools of Virginia, Texas, and North Carolina.

Based in Boston, Massachusetts, **Triton Brass** is an exciting musical collaborative comprising five of the region's most promising young talents. Prize winners at the 2003 Fischhoff International Chamber Music Competition and semi-finalists at the Concert Artists Guild Competition, Triton is in its fourth year as artists-in-residence at Boston College, where the group serves as both performers and instructors, and are proud to be faculty and host for a second year with the Atlantic Brass Quintet Seminar. Triton Brass has also served as chamber music faculty at the 2005 Boston University Tanglewood Institute.

Among its recent performances, TBQ was a headline performer at the WGBH annual fundraising celebration, whose audience amounted to more than 30,000 listeners. Fervent supporters of new music, the quintet has performed multiple world premieres in recitals throughout the U.S. and maintains an ongoing "call-for-scores" open to all composers and collaborators.

Originating from all corners of the United States, the members of the Triton Brass have combined their talents into a dynamic and versatile ensemble. Triton's members are New England area freelance musicians, performing in a wide variety of settings in and around Boston. Members of Triton Brass have performed with the Boston Symphony, The Boston Pops, Boston Philharmonic, Vermont Symphony, New Hampshire Symphony, Portland Symphony and perform in orchestra pits for many of Boston's Broadway shows.

The Quintet performs extensively in numerous capacities, including recitals, educational concerts and residencies, formal affairs, and collaborative endeavors. The players are: Andrew Sorg and Stephen Banzaert, *trumpet*, Shelagh Abate, *french horn*, Wesley Hopper, *trombone* and Jobey Wilson, *tuba*.

Son of Poseidon, god of the sea, and Amphrite, a Nereid, Triton is depicted in Greek mythology as a mer-man, with the body of a man and tail of a dolphin. Triton is credited, in mythology, with the invention of the trumpet, and would blow his conch shell both to announce the arrival of Poseidon and to control the waters in response to Poseidon's commands, blowing softly to soothe the waters and ease the passage of sailors, and blowing loudly to raise storms to smite those who offended Poseidon.