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**Celebrating Yehudi, a Great Master**

**Wednesday, April 22, 2009, 8 p.m.**

Free admission

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

*The Second Madrigal: Voices of Women*

*Quartet*

*Horntrio*

*Passage*

Karyl Ryczek, *soprano*

Yehudi Wyner, *piano*

Francisco Noya, *conductor*

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*Thirty-First Season*  
2008 - 2009

# ALEA III

**Theodore Antoniou,**  
*Music Director*

Contemporary Music Ensemble  
in residence at  
Boston University

**Harps, Strings, Colors, etc...**

**TSAI Performance Center**  
**November 12, 2008, 8:00 pm**

Sponsored by Boston University and the  
National Technical University of Athens

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# OUR NEXT ALEA EVENTS

## When the Piano Acts

**Wednesday, February 4, 2009, 8 p.m.**

Free admission

The many personalities of the piano: from the traditional performance, to piano and electronics, to extended techniques, to music theater.

Samuel Barber

Mauricio Kagel

Theo Abazis

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Stathis Gyftakis

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*Sonata*

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*Autobiography*

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*Lo fijo y lo Volátil*

*Megan and Morag*

Konstantinos Papadakis, *piano*

Lorenda Ramou, *piano*

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## A Young Composers' Workshop

**Monday, March 23, 2009, 8 p.m.**

Free admission

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

Brian Buch

Jean Francois Charles

Phivos-Angelos Kollias

Mary Montgomery Koppel

Michael Maganuco

John Muniz

Ilias Nikolaidis

Tolga Tüzün

Josh White

Theodore Antoniou, *conductor*

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

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# ALEA III

Theodore Antoniou, Music Director

## Harps, Strings, Colors, etc...

Wednesday, November 12, 2008, 8:00 p.m.  
Tsai Performance Center, Boston

Michalis Economou, conductor

### PROGRAM

<i>Octet</i>		Nikos Skalkottas
	Allegro moderato Andante cantabile Presto	
<i>Sonata No. 2 for Flute and Piano</i>		Martin Amlin
	Linda Toote, <i>flute</i> Martin Amlin, <i>piano</i>	
<i>Allilon</i> (String Quartet No. 2, 1998)		Michalis Economou
	- - - <i>Intermission</i> - - -	
<i>Recueil de pierre et de sable</i>		Joshua Fineberg
<i>Romanza</i>		Donald Martino
	Yevgeny Kutik, <i>violin</i>	
<i>Colors for 9 Instruments</i>		Theodore Antoniou

The evening is sponsored by Boston University and the  
National Technical University of Athens.

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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 1,197 works by 697 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

Jacqueline DeVoe and Sue-Ellen Herschman-Tcherepnin (Skalkottas), *flutes*,  
Nadeem Majdalany, *recorder*,  
Nancy Dimock, *oboe*, Chester Brezniak, *clarinet*, Janet Underhill, *bassoon*,  
Geoffrey Shamu, *trumpet*, Yukiko Shimazaki, *piano*,  
Virginia Crumb and Judy Saiki, *harps*,  
Annegret Klaua, *violin I*, Aleksandra Labinska, *violin II* (Antoniou),  
Oksana Georgieva, *violin II* (Skalkottas, Economou),  
Scott Woolweaver, *viola*, Mark Simcox, *cello*,  
Pascale Delache Feldman and Bebo Shiu, *double basses*

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## *Tonight's Conductor*

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

Mr. Economou has conducted the Athens State Orchestra, the Kamerata Orchestra of Megaron, the Municipal Orchestra of Thessaloniki, the National Symphony Orchestra of Greek TV, the Orchestra of Colors, the Contemporary Radio Orchestra of Greece and various orchestras and ensembles in the world including the Thailand Philharmonic Orchestra, the Festival Orchestra di Sofia, the ALEA III contemporary ensemble and the Boston University Symphony Orchestra. His works have been performed all over the world and he has been commissioned to compose music for Carnegie Hall and, among other venues, for the Athens Megaron Concert Hall.

Mr. Economou taught music theory at Boston University for four years and currently teaches orchestral conducting in Athens. He is a producer for the Greek Radio Classical Music Station and is a member of the Greek Composers Union. In May 2004 he became Chairman and Artistic Director of the Music Department of the National Technical University of Athens. Finally, since year 2000, Mr. Economou is a permanent conductor of the Athens Symphony Orchestra.

Tonight's work *Allilon*, scored for string quartet and off stage recorder, was awarded first prize by George Crumb at the national workshop of the Athens Megaron Concert Hall in 1998.

Maestro Economou is a tenured professor  
at the Athens Technical University, Greece and flew to Boston  
with the collaboration  
of the Dean Dr. K. Mountzouris and Alea III.

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## *Tonight's Program*

**Nikos Skalkottas** was born in Halkis in 1904 and died in Athens in 1949. Very early on he started violin lessons with his father and uncle. He continued studying at the Athens Conservatory and graduated in 1920. From 1921 to 1933 he lived in Berlin, where he first took violin lessons with Willy Hess. In 1923 he decided to give up his career as a violinist and become a composer. He studied composition with Paul Kahn, Paul Juon, Kurt Weill, Philipp Jarnach and Arnold Schönberg. In 1933, when Hitler came to power, Skalkottas returned to Athens, where he earned a living playing in different orchestras.

Skalkottas' early works, most of which he wrote in Berlin and some of those written in Athens, are lost. The earliest of his works available to us today are dating from 1922-24 and are piano compositions as well as the orchestration of *Cretan Feast* by Dimitris Mitropoulos. Among the later works written in Berlin are the sonata for solo violin, several works for piano, chamber music and some symphonic works. During the period 1931- 1934 Skalkottas did not compose anything. He started composing again in Athens continued until he died. His works comprise symphonic works (*Greek Dances*, the symphonic overture *Return of Ulysses*, the fairy drama *Mayday Spell*, the second symphonic suite, the ballet *The Maiden and Death*, the *Classical Symphony* for winds, a *Sinfonietta* and several concertos), chamber music works, as well as vocal works.

Skalkottas died unexpectedly in 1949, leaving some symphonic works with incomplete orchestration. Besides his musical work, Skalkottas compiled an important theoretical work, consisting of several "musical articles", a treatise on orchestration, musical analyses etc. Skalkottas soon shaped his personal features of musical writing so that any influence of his teachers was soon assimilated creatively in a manner of composition that is absolutely personal and recognizable. Thus - in view of his works available to us - Skalkottas' evolution as a composer follows certain invariable axes that define his confrontation with the historical, technical and musical challenges of his epoch, throughout his life.

He founded his compositional self-sufficiency and his compositional contemplation on his own forces. He remained, to the end, an "honest" musician. Although he came to know Schönberg's dodecaphonic system, Skalkottas shaped his own dodecaphonic idioms and also wrote tonal works using specific tonal idioms, but remaining recognizable to the end and always writing original works that stand up quite high on the compositional scale. Skalkottas' music that is known to us today, classifies him as one of the greatest composers of the twentieth century and, definitely, the greatest Greek composer of his time.

While he was still alive, his music remained relatively unknown. After his death, thanks to the efforts of a group of friends of the composer with the dominant figure of Yiannis Papaioannou, Skalkottas' musical work became more known. Around 1954-55, when his

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music was first performed abroad, the composer took place among the most important composers of the mid-war dodecaphonic avantgarde. Since then, Skalkottas' name has always been part of the contemporary scene, sometimes more so sometimes less so, depending on the initiatives taken by - mainly - the Greek side. Within Greece itself, the *Greek Dances* remained for a long time the best known of his works.

The *Octet*, composed during the last year of his studies with Schoenberg, is a seminal work and a paradigm of both Skalkottas's approach to formal structure and his 12-note compositional thinking, albeit demonstrated here in an embryonic form. It was first performed on June 2, 1931 at the Prussian Academy of Fine Arts in Berlin, at a concert of works by Schoenberg's pupils. It was conducted by Erich Schmid, with Skalkottas himself playing the first violin. The work, scored for woodwinds (flute, oboe, B flat clarinet and bassoon) and string quartet, consists of three movements: *Allegro moderato*, *Andante cantabile* and *Presto*. The only score was left in Berlin in 1933 and (like many other Skalkottas scores) was presumed lost. Quite by chance the Greek pianist George Hadjinikos discovered it in 1955, in the shop of a Berlin music dealer. A miniature score is published by Universal Edition.

Each of the three movements explores a different aspect of Skalkottas's compositional technique. The *Allegro* is not truly representative of his 12-tone writing, since only a few thematic ideas are based on sets which include all 12 pitch-classes. By contrast, the *Andante* is entirely dodecaphonic: each section is based on a different group of closely related 12-note sets, used largely in their prime forms. The form of the *Presto* is largely determined by the 12-note operation of transposition: here, the sections of the movement are built on different transpositional levels of the sets, reminiscent of relations between keys.

The outer movements of the *Octet* have something of a divertimento character, with piquant juxtapositions of the woodwinds and strings, but in both there are dark undertones. Towards the end of the first movement, the ebullient mood is suddenly broken, as if in foreboding.

The slow movement, in a simple tripartite form, derives ultimately from a group of three notes - a, d flat, c - which in itself and in its associations (not least with folk music) already begins to define the movement's nostalgic and tragic character. Two transpositions and one inversion of the three-note configuration are the basis of the idea presented at the beginning by the flute and imitated by the viola.

The serenity of this is soon dispelled. While the wind instruments sustain the innocent and poignant theme, the strings interpose their own violent and fateful material. Later the instrumental roles are reversed. In this movement there is perhaps a premonition of the events, personal and otherwise, that silenced Skalkottas between 1933 and 1935. Against this is set the renewed gaiety of the finale, which at one point alludes to the Greek national rhythm in 7/8 time. Although, as in the first movement, the high spirits are suddenly and ominously interrupted, this time there is a recovery and the movement rises to an exultant climax.

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**Martin Amlin** studied at the Eastman School of Music where he received a doctorate, and in France with Nadia Boulanger. He has received grants from the National Endowment for the Arts, ASCAP, and the Massachusetts Cultural Council. He has been a soloist with the Boston Pops Orchestra and attended the Tanglewood Music Center for several summers. Mr. Amlin has recorded for Folkways, Wergo, Hyperion, Crystal, Centaur, Albany, and Koch International, and his compositions are published by the Theodore Presser Company. He is currently Associate Professor and Chair of the Department of Composition and Theory in the School of Music at Boston University, where he has taught since 1983.

*Sonata No. 2 for Flute and Piano* was commissioned by the Chicago Flute Club and was premiered by flutist Mary Stolper with the composer at the piano at the Sherwood Conservatory of Music in Chicago in March, 2004. The symmetrical nature of the tetrachord (0,1,5,8) is mirrored in various levels of symmetry throughout the piece. The first movement is essentially a modified sonata-allegro form. The second movement is a kind of hybrid, with its quiet introduction evolving into a *moto perpetuo* that is the main body of the movement.

A native of New York, **Linda Toote** is the Principal Flutist of the Boston Lyric Opera. She performs regularly with the Boston Symphony, and the Boston Pops and Esplanade Orchestras, Musica Viva and the Boston Artists Ensemble. She has held principal flute positions with the Atlanta and Milwaukee Symphony Orchestras, the Santa Fe and Lake George Opera Orchestras and has served on the faculty of Emory University. Ms. Toote has given master classes throughout the United States and Canada and in Taiwan. A graduate of the Mannes College of Music, where she studied with John Wion. Ms. Toote also was a student of Thomas Nyfenger at Yale University. Her recordings include many symphonic works with the Atlanta Symphony on the Telarc label.

**Joshua Fineberg** began his musical studies at the age of five; they have included - in addition to composition - violin, guitar, piano, harpsichord and conducting. He completed his undergraduate studies at the Peabody Conservatory with Morris Cotel where he won first prize in the bi-annual Virginia Carty de Lillo Composition Competition. In 1991, he moved to Paris and studied with Tristan Murail. The following year he was selected by the IRCAM/Ensemble InterContemporain reading panel for the course in composition and musical technologies. In the Fall of 1997, he returned to the US to pursue a doctorate in musical composition at Columbia University, which he completed in May 1999. After teaching at Columbia for a year, he went to Harvard University where he taught for seven years and was the John L. Loeb Associate Professor for the Humanities. In September 2007, Fineberg left Harvard to assume a professorship in composition and the directorship of the electronic music studios at Boston University. He has won numerous national and international prizes and scholarships and is published by Editions Max Eschig and Gérard Billaudot Editeur. Fineberg's works are widely performed in the US, Europe and Asia. A monographic CD of his music recorded by the Ensemble Court-Circuit was released in 2002 as a part of Universal France's Accord/Una Corda collection and a new CD recorded by the Ensemble FA is scheduled for release by Mode Records in February 2009.

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*Recueil de pierre et de sable* is named after a book written by the 13th century Zen monk Muju Ichien and takes its inspiration from the rock and sand gardens in and near Kyoto, Japan. The two harps (which together form a sort of super-harp with micro-intervallic capacities) act on the sustained sounds of the ensemble like a rake on the sand. As with the rake and sand, the successive interventions of the harp progressively create ever larger, and more intricate designs - shaping the architecture of the piece. The discontinuous, non-symmetrical elements of the gardens (often expressed with collections of large boulders) are also used as a source of inspiration; isolated elements, exhibiting no apparent relation to the rest of the musical material, are used to set-off and orient the perception of the larger form.

The piece is scored for two harps, two flutes, clarinet, violin, viola and cello. It was commissioned by Radio France and was premiered at their Présences '99 festival by the Continuum ensemble.

**Donald Martino** (1931 - 2005): Born in Plainfield, New Jersey, May 16, 1931, he began music lessons at nine - learning to play the clarinet, saxophone, and oboe - and started composing at 15. He holds degrees from Syracuse and Princeton Universities. A member of the American Academy of Arts and Letters and a fellow of the American Academy of Arts and Sciences, his many awards include two Fulbright scholarships; three Guggenheim awards; grants from the Massachusetts Arts Council, the National Institute of Arts and Letters, and the National Endowment for the Arts; the Brandeis Creative Arts Citation in Music; the 1974 Pulitzer Prize in music for his chamber work *Notturmo*, First Prize in the 1985 Kennedy Center Friedheim Competition for his *String Quartet* (1983), and most recently, the Boston Symphony's Mark M. Horblit Award. Mr. Martino has taught at The Third Street Music School Settlement in New York, Princeton, Yale, The New England Conservatory of Music, where he was chairman of the composition department from 1969-1979, Brandeis, where he was Irving Fine Professor of Music, and Harvard, where he is the Walter Bigelow Rosen Professor of Music, Emeritus. He has been active as guest lecturer and has been Composer-in-Residence at Tanglewood, The Composer's Conference, The Yale Summer School of Music and Art, The Pontino Festival (It.), May in Miami, The Atlantic Center for the Arts, The Warebrook Festival, The Ernest Bloch Festival, The Festival Internacional de Musica de Morelia (Mex.), and has been Distinguished Visiting Professor at many institutions of higher learning. Commissions for new works have come from, among others, the Paderewski Fund; the Fromm, Naumburg, Koussevitzky, and Coolidge Foundations; the Chicago, Boston, and San Francisco Symphonies; and a number of musical societies and organizations. According to the New Grove, "Martino's music has been characterized as expansive, dense, lucid, dramatic, romantic, all of which are applicable. But it is his ability...to conjure up for the listener a world of palpable presences and conceptions...that seems most remarkable."

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**Yevgeny Kutik** is at age twenty-three rapidly gaining attention as a highly significant and sought-after young artist on the concert stage today. His most recent performances have included highly successful appearances with the Tokyo Vivaldi Ensemble in Japan, a New York Times acclaimed NYC premiere of the Tsontakis Violin Concerto No.2 with the Riverside Symphony, the world premiere performance of the violin concerto Versus by Ron Ford with the Tanglewood Music Center Orchestra which received praise from both The New York Times and The Boston Globe, and a return appearance with the Boston Pops Orchestra and Keith Lockhart. Mr. Kutik has also recently appeared in recital in San Francisco, Miami, Munich, Montreal, Syracuse and New York City. He first made his debut with the Boston Pops and Maestro Lockhart in 2003 playing the Sibelius Concerto as 1st prize winner of the Boston Symphony's Young Artists Competition. Since then he has also been awarded a 2006 Salon de Virtuosi Grant as well as the 2006 Tanglewood Music Center Jules Reiner Violin Prize. His upcoming concert season includes a number of exciting concerto and recital appearances both nationally and abroad. Highlights of the season include appearances with the Wyoming Symphony and Bozeman (MO) Symphony Orchestras as well as return engagements with the Tokyo Vivaldi Ensemble in Japan. Additionally, Mr. Kutik will be presented in recital by the Colonial Theatre (MA) on their classical series and will also perform in Illinois, California, Maine, Washington D.C., New York, and Boston. He will also be continuing his work with the United Jewish Communities' (UJC) Speakers Bureau, performing in programs across the country to promote the assistance of refugees around the world.

Mr. Kutik has been an active performer for the past several years, playing widely varied programs with repertoire encompassing composers from Bach to Brahms to Previn and Martino. He has in past seasons been presented by Apollo Arts, the Longy School of Music, the Friends of Switzerland, the Boston Symphony's Tanglewood Ushers and Programmers, and the celebrated modern music groups Alea III and Calithumpian Consort. Mr. Kutik's experience also includes recitals for the Boston Symphony Association of Volunteers, College Club of Boston, and the Lenox 'Afghanistan Project' to raise money for Afghan children. In addition he has performed solo at the Juilliard School of Music, Symphony Hall (Boston), Vassar College, Merkin Concert Hall, and Seiji Ozawa Hall.

Mr. Kutik was born in Russia and came to the United States at the age of five. Shortly afterward he began to study with his mother, Alla Zernitskaya, after which he worked with the late Zinaida Gilels for four years. He also studied with Shirley Givens and Eugene Drucker, and played for Ida Haendel and Pamela Frank. Mr. Kutik attended pre-college programs at the Juilliard School and the New England Conservatory. Having graduated from Boston University (cum laude) where he was a student of Professor Emeritus Roman Totenberg, Yevgeny is now pursuing a Master's degree at the New England Conservatory of Music working with Donald Weilerstein.

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*Colors for 9 Instruments* was written in 2007 at the request of the *Orchestra of Colors*. It is another piece with an unusual combination of instruments, since none of my approximately 300 works have similar orchestration.

The work is dedicated to my colleagues of the *Orchestra of Colors*, to its artistic director *George Kouroupos* and its conductor *Miltos Logiades*.

It is a short (13 min.) work trying to create and explore some of the parameters of music, for instance the sound-color, but also dealing with the characteristics of the Orchestra's repertory, especially for music for films and theatre, which my Greek friend *Manos Hadjidakis* established. Therefore in *Colors for Nine Instruments*, I use quotes from the incidental music I wrote for the Aeschylus tragedy *Iketides*.

- - *Th. Antoniou*

*Colors for 9 Instruments* is scored for clarinet, bassoon, trumpet (also plays metal wind chimes), cymbalum, 2 violins, viola, cello and 2 double basses.

Tonight the cymbalum part is performed on a prepared upright piano, where metal thumb tacks are placed on the piano's hammers.

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At the beginning of the 2008 - 2009 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 31st season. Please consider becoming a Friend of ALEA III by completing the form to the right and sending it to:

ALEA III  
Boston University  
School for the Arts  
855 Commonwealth Ave.  
Boston, MA 02215

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

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

I would like to support ALEA III.

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

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

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

Thank you for your consideration.

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