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## ***OUR NEXT ALEA EVENTS***

### **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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### **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

### **When the Piano Acts**

**TSAI Performance Center**  
**February 4, 2009, 8:00 pm**

Sponsored by Boston University

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10 Country Lane

Sharon, MA 02067

(781) 793-8902

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(617) 353-3340

www.aleaIII.com

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

## When the Piano Acts

Wednesday, February 4, 2009, 8:00 p.m.  
Tsai Performance Center, Boston

*In memoriam Lukas Foss*  
*August 15, 1922 - February 1, 2009*

### PROGRAM

<i>Fantasy Rondo</i> (1944)	Lukas Foss
Donald Berman, <i>piano</i>	
<i>Piano Sonata</i> (1948)	Leon Kirchner
I. Lento-Doppio movimenti	
II. Adagio	
III. Allegro risoluto	
Rami Sarieddine, <i>piano</i>	
<i>Sonata No. 1</i> (1924)	Erwin Schulhoff
Allegro molto	
Molto tranquillo	
Allegro moderato grottesco	
Allegro molto	
Janice Weber, <i>piano</i>	
<i>Contexts/memories - Version C</i> (2000) for two pianos	Robert Cogan
Jung Mi Lee and Jon Sakata, <i>piano</i>	
- - - <i>Intermission</i> - - -	
<i>Autobiography</i> (2007)	Lorenda Ramou
<i>Home Suite, Home</i> (2007)	Stathis Gyftakis
<i>Dreaming</i> (2009)	Theo Abazis
<i>MM51</i> (1976)	Mauricio Kagel
Lorenda Ramou, <i>piano</i>	

The evening is sponsored by Boston University.

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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

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## *Tonight's Program*

Last Sunday **Lukas Foss** passed away in New York City at the age of 86. Mr. Foss served on the ALEA III Board of Advisors for many years and all of us owe him a great deal. Tonight we would like to dedicate the entire concert to his memory.

Ever since his early days as a musical "wunderkind," Lukas Foss 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 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 one 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 was an effective champion of living composers and brought new life to the standard repertoire. The adventurous mix of traditional and contemporary music that he programed and conducted 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 composition at Tanglewood, and has been composer-in-residence at Harvard, the Manhattan School of Music, Carnegie Mellon University, Yale University, and Boston University. In 1983, he was elected to the American Academy and Institute of Arts and Letters, of which he also served as Vice Chancellor. The holder of eight honorary doctorates, he was in constant demand as a lecturer. In 1986, at the National Gallery in Washington, D.C., he delivered the prestigious Mellon Lectures. Mr. Foss 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 led the Berlin Philharmonic, Leningrad Symphony, London Symphony Orchestra, Santa Cecilia Orchestra of Rome and the Tokyo Philharmonic, among others. Lukas Foss died at the age of 86, on February 1, 2009, in New York City, where he lived with his wife Cornelia, a noted painter.

Pianist **Donald Berman** is a champion of new works by living composers, overlooked music by twentieth century masters, and recitals that link classical and modern repertoires. His recent CDs "The Unknown Ives volumes 1 & 2," and "The Uncovered Ruggles" on New World Records have been internationally acclaimed. He is the Artistic Director for the American Academy in Rome Concert series in New York and subsequent four-volume CD on Bridge Records. He has presented recitals, lectures, and masterclasses recently in Israel, Italy, and throughout the United States. He has performed to critical acclaim in New York City at Miller Theater, Zankel Hall, Merkin Hall, and Weill Hall at Carnegie Hall. Other recent work has ranged from Mozart concertos with the Columbus Symphony to American

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music retrospectives, to recitals linking Haydn and Schubert with new music, called "thrillingly clear" (NYTimes). He is a prizewinner of the 1991 Schubert International Competition and a member of the Dinosaur Annex New Music Ensemble since 1987. Berman has been presented by League/ISCM, *Masters of Tomorrow* in Germany, French Cultural Services (Fauré Sesquicentennial), and many others. He has premiered concertos, solo and ensemble works with many organizations including Collage, Real Art Ways, Pro Musica Symphony, and on his series *Firstworks* and *Pioneers and Premieres*.

Berman co-directs the New Music Ensemble at Tufts University. He studied with Leonard Shure, John Kirkpatrick, George Barth, and Mildred Victor.

**Leon Kirchner** was born on 24 January 1919 of Russian parents in Brooklyn, grew up in Los Angeles, and studied with Arnold Schoenberg, Roger Sessions, and Ernest Bloch. Stylistically, Kirchner has remained remarkably individual; earlier influences of Hindemith, Bartók, and Stravinsky soon yield to a wholehearted identification with the aesthetics, if not necessarily the specific procedures, of Schoenberg, Berg, and Webern.

Extraordinarily gifted as both a pianist and a conductor, Kirchner is first and foremost a composer. A member of the American Academies of Arts and Letters and Arts and Science, he has been honored twice by the New York Music Critics' Circle (First and Second String Quartets), and received the Naumburg Award (Piano Concerto No. 1), the Pulitzer Prize (Third Quartet with electronic tape), the Friedheim Award (Music for Cello and Orchestra), and commissions from, among others, the Ford, Fromm, and Koussevitzky Foundations, the New York Philharmonic, The Philadelphia Orchestra, St. Paul Chamber Symphony, Spoleto and Santa Fe Chamber Music Festivals, the Boston Symphony, the Chamber Music Society of Lincoln Center, and Elizabeth Sprague Coolidge. He was composer-in-residence and a performer at the Santa Fe Chamber Music Festival, the Tanglewood Music Center, Tokyo Music Today (Takemitsu Festival), and the Spoleto, Charleston, Aldeburgh, and Marlboro Music Festivals. He has also conducted at a number of leading music festivals around the world, most recently at Ravinia, and taught for many years at Harvard.

Kirchner's most recent works include *The Forbidden*, for James Levine and the Boston Symphony Orchestra, *Music For Cello and Orchestra*, for Yo-Yo Ma and the Philadelphia Orchestra (on Sony Classical), *Trio No. 2* for the Kalichstein-Laredo-Robinson Trio, and *Of Things Exactly as They Are*, a work for orchestra, chorus, and soloists for the Boston Symphony, premiered in November 1996, and *String Quartet No. 4* for the Orion Quartet. Following their premiere of the fourth String Quartet, the Orion Quartet recorded Kirchner's complete quartets, works which span a 57 year period, for Albany Records. Other recent works have included piano pieces for Russell Sherman and Jonathan Biss, and a violin-piano duo premiered by Ida Levin and Jeremy Denk.

Performers who have championed Kirchner's work include Yo-Yo Ma, who has toured and recorded both *Music for Cello and Orchestra* and *Triptych* for Sony; the Chamber Music

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Society of Lincoln Center; Continuum; pianists Peter Serkin, who commissioned and recorded *Interlude* (BMG), and Leon Fleisher; cellist Carter Brey; conductors Oliver Knussen, Hugh Wolff, and John Adams; and the trios of Kalichstein-Laredo-Robinson and Buswell-Parnas-Luvisi.

Other recordings include Kirchner's first three String Quartets (Boston Composers String Quartet, Albany Troy 137) and Nonesuch's all-Kirchner recording (CD and tape, 79188) which includes the *Concerto for Violoncello, Ten Winds, and Percussion*; the *Piano Trio: Five Piano Pieces*; and *Music for Twelve*, featuring the Boston Symphony Chamber Players. Of *Music for Twelve*, Allan Kozinn of The New York Times wrote: "There is magic in the interplay between the 12 soloistic lines, and in the way instrumental colors seem to grow from each other to form lengthy melodies."

Kirchner's music is published exclusively by Associated Music Publishers.

Pianist **Rami Sarieddine** earned his Masters and Bachelors degrees with Honours in Music Performance from the Royal Academy of Music in London and awarded the Greta Parkinson and Franz Reizenstein Prize for his final recitals studying with Professor Patsy Toh. He is the holder of the LRAM of the Royal Academy of Music and the LRSM (Piano Performance) of the ABRSM with distinction.

Rami has given recitals, both as a soloist and member of a chamber music group in Cyprus, Greece, England, France, Italy, Belgium, Bulgaria, New York, Boston and Japan.

Rami has won numerous prizes and awards in local and national competitions. He was winner of the Grand Prix of the 5th International Piano Competition 'Evangelia Tjjarri' held in Cyprus, the 25th Panhellenic Competition 'Philon' held in Athens, the Blackstone Prize and the Marjorie (Bunty) Lempfert chamber music award at the Royal Academy of Music as well as the Economou Scholarship Prize by the Economou Foundation in Cyprus. Recently he was awarded the Bronze Medal at the Marlow Concerto Competition in England playing Bartók's 3rd Piano Concerto.

He has attended the Aspen Music Festival and School, Suolahti International Summer Music Festival in Finland, International Music Academy of Cagliari, International Music Academy of Nice. He had masterclasses with prominent personalities in this field such as Jacques Rouvier, John Perry, John O'Connor, Martino Tirimo, Leslie Howard, Daniel Hoexter, Ian Hobson, Florestan Trio and Mitsuko Shirai as well as with composers such as Steve Reich and Frederic Rzewski.

He is currently studying with Professor Gabriel Chodos at the New England Conservatory in Boston with the generous support of the New England Conservatory and the A.G. Leventis Foundation.

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**Erwin Schulhoff** (June 8th 1894 - August 18th 1942) came from a Prague Jewish-German family. Even though his parents were not musical themselves, they wholeheartedly supported and encouraged their son's talent. He commenced his musical studies at the Prague Conservatory of Music, continued them in Vienna and Leipzig (where his composition teacher was Max Reger) and completed them successfully in Cologne. In the early days of his career, Schulhoff's most favorite composers included Reger, Strauss, Debussy and to some extent Scriabin. But the promising start of his career as a composer and pianist was interrupted by the outbreak of the First World War, a period which Schulhoff spent as a soldier mostly on the eastern front. His wartime experiences completely changed his vision of the world and of art. During his stay in postwar Germany (1919-1923), Schulhoff joined the ranks of the left-wing avant-garde, while helping to shape its views as a composer. He was particularly attracted by the Berlin Dadaism of painters Grosz and Dix, to whose art Schulhoff responded by utilizing jazz as an instrument for increasing that provocative distance that divided the avant-garde on the one hand and the power elite and its culture on the other. *Picturesques for Piano* (1919), dedicated to Grosz, was his first jazz cycle, which was eventually followed by a number of other compositions for various instruments up to the jazz oratorio *H. M. S. Royal Oak* (1930). The antithesis of those interests of Schulhoff may be found in the Schonberg school. The opening atonal movement of his string *Sextet* (1920-24) demonstrates Schulhoff's complete, albeit temporary identification with the radicalism of that school. But Schulhoff did not remain indifferent to the challenge of Stravinsky either, as is shown - for instance - in the three other movements of the same *Sextet* composed four years later. Such an oscillation between expressionism and neoclassicism is typical of not only this particular work but also of many other compositions which Schulhoff wrote between the time of his arrival in Prague (in November 1923) up to about the early 1930s. In fact, this was the composer's most prolific period during which he managed to fuse stimuli of West European modernism, in particular German and French modernism, with the uncontrolled folklorism of Slavonic origin. Schulhoff's style acquired some specific traits then, while a number of his works attracted justified attention (eg. String Quartet No 1 - 1924, Piano Sonatas from the years 1924-27, Symphony No.1-1925, Double Concerto for Flute, Piano and Orchestra -1927, ballet *The Steen-walker* -1925 and many others). A special position is occupied in Schulhoff's works by his Concerto for String Quartet and Wind Orchestra (1930), which - owing to its austerity of expression and consistent constructivism - paved the way for a new phase in Schulhoff's creativity. But the composer decided not to follow that line. Influenced by the aesthetics of proletarian art, he assumed a totally critical, indeed negative, view of his nrPvinus work, rejecting out of hand everything that belonged to "the arsenal of the degenerated bourgeois art" according to this aesthetic, eventually beginning to write flat and unimaginative transparent music. In his cantata *Manifesto* (1932-331) Schulhoff still considered using a non-traditional form but in his subsequent symphonies (from the Third to the Sixth between 1935 and 1942) he completely espoused and adopted the conservative doctrine of socialist art, which eventually brought him into conflict with his own talent. After that, Schulhoff never found his way out of his artistic predicament. Following the tragic events of the 1938-39 period he was thinking of settling down in the Soviet Union, even obtaining Soviet citizenship but he could not make up his mind quickly enough. After Germany's attack on the Soviet Union in World War II, he was arrested and imprisoned first in Prague and later in the Wulzburg camp, where he died of

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tuberculosis after about a one-year of imprisonment. At the time his death Schulhoff was sketching his Eighth Symphony.

**Janice Weber's** New York recital debut, performed under the pseudonym Lily von Ballmoos, was an early indication of the eclecticism and fluency for which she has become known.

A *summa cum laude* graduate of the Eastman School of Music, Miss Weber has performed at the White House, Carnegie Hall, Wigmore Hall, National Gallery of Art, and Boston's Symphony Hall. She has appeared with the Boston Pops, Chautauqua Symphony, New Jersey Symphony, Hilton Head Orchestra, Sarajevo Philharmonic, and Syracuse Symphony in concertos of Hanson, Sowerby, Stenhammar, Bernstein, and Leroy Anderson as well as the standard repertoire. She has performed at the Bard, Newport, La Gesse, Husum, and Monadnock summer festivals and has twice toured China under the auspices of the American Liszt Society.

Her interest in the uncommon avenues of the piano literature led to a world premiere recording of Liszt's 1838 *Transcendental Etudes*. Time Magazine noted, "Liszt later simplified these pieces into the still ferociously difficult Transcendental Etudes (1852 version) for fear that no one else could play them. There may now be several fire-eating piano virtuosos who can execute the original notes, but few can liberate the prophetic music they contain as masterfully as Janice Weber does here."

Her recordings include Rachmaninoff's complete transcriptions; with the Lydian Quartet, Leo Ornstein's vast Piano Quintet; flute and piano works of Sigfrid Karg-Elert; and waltz transcriptions of Godowsky, Rosenthal, and Friedman. Miss Weber recorded Liszt's last *Hungarian Rhapsody*, one of only two living pianists to be included in a compendium of historic performances by nineteen legendary artists. This disc subsequently won the International Liszt Prize. Her 2002 Naxos recording of Leo Ornstein's radical piano works received significant acclaim in both the American and European press. She is also heard in Messiaen's *Quartet for the End of Time*.

Miss Weber's performances during contemporary music week at Tanglewood led to her association with the Contemporary Chamber Ensemble in New York and Alea III, in residence at Boston University. As a member of the Boston Conservatory Chamber Ensemble, she has played a wide-ranging repertoire. With Ilya Kaler, she recently performed all of Beethoven's violin sonatas.

She is a member of the piano faculty at Boston Conservatory and teaches at Brandeis University. Miss Weber produced the tones for *Ivory*, the worldwide bestselling virtual piano software. A devotee of works by Michael Finnessy, Andrew Violette, Lowell Liebermann, William Bolcom, and Leo Ornstein, she also has a soft spot for the transcriptions of Godowsky, Friedman, Backhaus, and Earl Wild.

Miss Weber is a Steinway artist.

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**Robert Cogan's** internationally acclaimed books include *Sonic Design: The Nature of Sound and Music* (coauthor, Pozzi Escot), *New Images of Musical Sound*, recipient of the 1987 Outstanding Publication Award from the Society for Music Theory, and two books of pioneering spectrographic studies of musical sounds: *Music Seen*, *Music Heard* and *The Sounds of Song*. The Cleveland Orchestra, North and West German radios, RIAS Orchestra of Berlin, the BBC, and the Avignon, Berlin, Gubbio, International Society for Contemporary Music, Montanea, Nice, Prix Italia, and Tanglewood festivals have presented his music, as have distinguished performers throughout the world including Marilyn Crispell, Jan de Gaetani, Joan Heller, Robert Henry, Jacques-Louis Monod, and Leopold Stokowski. His works have been performed, and he has spoken on theoretical and creative matters to the College Music Society, Darmstadt Summer Courses for New Music, the International Computer Music Association, IRCAM (Paris), the Music Teachers National Association, SEM (Stockholm), Società Italiana di Analisi Musicale, the Society of Composers, the Society for Ethnomusicology, the Society for Music Theory, and at musical institutions in Belgium, China, Czechoslovakia, Finland, France, Germany, Ireland, Italy, Japan, Korea, Switzerland, the United Kingdom, Yugoslavia, and throughout the U.S. Cogan received the Young Composer's Radio Award (BMI), Chopin and Fulbright scholarships, German government grants, a Guggenheim Fellowship, and a Rockefeller Foundation Bellagio Residency.

*B.M., M.M., University of Michigan; M.F.A., Princeton University. Studies with Ross Lee Finney, Nadia Boulanger, Aaron Copland, Roger Sessions, Phillip Jarnach. Recordings on Delos, Golden Crest, Leo, Music & Arts, Neuma, Spectrum. Visiting faculty at Berkshire Music Center (Tanglewood), SUNY/Purchase, IBM Watson Research Center, Central Conservatory of Music, Beijing, and Shanghai Conservatory. Codirector of the Talloires International Composers Conference (France). Woodrow Wilson Foundation National Lecturer.*

The composer has written that:

*Contexts/memories* had its beginnings in a set of piano pieces “for the young,” *Algebra and Mornings*, begun in 1981 and added to occasionally since then. *Contexts/memories* is a reediting, in the cinematic sense, of those pieces: exactly the same music appears, but crosscut (remembered) differently, no longer for the young. Several different versions, different montages, exist. Version C, for one or two pianos, was created for and is dedicated to Jung Mi Lee and Jon Sakata. The title *Algebra and Mornings* draws its images from the phrases “...horses and mornings/...algebra and fire...” in the poem “Matthew 25:30” by Jorge Luis Borges, which also inspired *Contexts/memories*: “memory itself, where a glance can make men dizzy.”

To this we would add an excerpt - by the French philosopher Deleuze on Spinoza (two philosophers whom the composer has expressed interest in) - which we feel fittingly describes this piece:

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But now it is a question of knowing whether relations (and which ones?) can compound directly to form a new, more “extensive” relation, or whether capacities can compound directly to constitute a more “intense” capacity or power. It is no longer a matter of utilizations or captures, but of sociabilities and communities. How do individuals enter into composition with one another in order to form a higher individual, ad infinitum? How can a being take another being into its world, but while preserving or respecting the other's own relations and world? Now we are concerned, not with a relation of point to counterpoint, nor with the selection of a world, but with a symphony of Nature, the composition of a world that is increasingly wide and intense. In what order and in what manner will the powers, speeds, and slownesses be composed?

- - JML/JS

Pianists **Jung Mi Lee** and **Jon Sakata** are active in North America, South America, Europe, and Asia: performing to enthusiastic audiences and international acclaim in programs spanning repertoire from 16th to 21st centuries. For the past three summers, they have been the featured guest artists of a series of European tours that have taken them to cultural capitals of Germany, France, Switzerland, Austria, Hungary, Slovakia and this April they will be featured artists of the *2nd International Conference of the Changing Face of Music Education: Music and Environment* at Tallinn University-Estonia. In June 2005, they were the featured guest artists of the Premiere Week of Contemporary Music at the Universidade Federal do Rio Grande do Sul (Porto Alegre - Brazil): performing duo and solo piano works of Donatoni, Holliger, Cogan, Cage, Escot and Ichihyanagi (Auditorium Tasso Corrêa - Instituto de Artes). In 2000, Lee and Sakata participated in an unprecedented and widely heralded tour of six of the most prominent institutions in the People's Republic of China (conservatories of Beijing Central, Shanghai, China National, Xi'an, Wuhan and Tsinghua University) in music of Lei Liang. That same year they appeared as featured performers at the Talloires International Composers Conference (France). Lee and Sakata have also been featured guest artists of the Williams College Multicultural Center, Harvard University Society of Fellows, and other universities, colleges, cultural institutions, and festival events throughout North America. They have recorded together on Encounter (music of Lei Liang) and Sachimay labels (music of John Latartara and Katarina Miljkovic) and will record J. S. Bach's *Art of Fugue* (four-hand transcription by Lee/Sakata) in 2010; Sakata has also recorded on Centaur (first with soprano Joan Heller in music of Robert Cogan and then with sound artists Michael Gardiner and John Latartara in an experimental-computer sampling version of Beethoven's “Hammerklavier” Sonata), Neuma (with soprano Elizabeth Keusch in music of Robert Cogan), Gunmar (with French hornist Richard Todd in music of Gunther Schuller), and Vogt labels. Lee has taught piano at Phillips Exeter Academy since 1996; Sakata has taught piano, harpsichord, composition at Phillips Exeter Academy since 1994.

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**Lorenda Ramou** graduated from the Athens National Conservatory under Tonis Georgiou (piano) and Yiannis Avgerinos (harmony), the Conservatoire National de Région de Boulogne-Billancourt (first piano prize) and the Conservatoire National Supérieur de Musique de Paris (Diploma in Piano Pedagogy and Certificat d'Aptitude in 1993). She pursued her studies at City University, London (Master in Music with distinction in 1994). She was granted scholarships from the French Government, the Academy of Athens, the British Council and Fulbright Foundation (visiting scholar at NEC, spring 2009)

She has especially studied contemporary piano repertoire under Claude Helffer, Marie-Françoise Bucquet and Pierre-Laurent Aimard. She was selected to participate in the first Academy of the XXth c. in 1995 (Cité de la Musique, Paris) under the direction of David Robertson and Pierre Boulez.

She has been, for several years, member of the Hellenic Contemporary Music Ensemble conducted by Theodore Antoniou and has collaborated with the composers Maurice Ohana, George Crumb and Mauricio Kagel. She has given solo recitals and chamber music concerts in many European countries and the United States.

She has recorded the first complete performance of Nikos Skalkottas's ballet music for piano for BIS, highly praised by international music press ("Recommended" recording by Gramophone magazine), the Complete Solo Piano Music of Dimitris Dragatakis (1914-2001) for NAXOS in the "Greek Classical Series", two CDs with chamber music by Yiannis Ioannidis and the CD "Breathless" with bassoonist Stefanie Liedtke, containing pieces by Skalkottas, Berio, Yun and Kyriakides (Spektral).

Her repertoire includes pieces from Bach and Mozart up to Fluxus happenings and pieces with electronics, with special emphasis given to works by Greek composers. In her solo recitals Lorenda often combines classical with contemporary repertoire and music theatre works. She is co-founder of ensemble *Palmós* and teaches at St. Catherine's British School of Athens.

**Stathis Gyftakis** was born in Kalamata, Greece in 1967. He studied piano under Dora Bakopoulou, music theory under Nikos Tsotras and composition under Theodore Antoniou. Several of his compositions have received prizes in a number of music competitions and his works have been widely performed in Greece and abroad. Since 1987 he has been teaching piano and music theory at the Kalamata Municipal Conservatory, of which he was appointed artistic director in October 2003. He is also a member of the Union of Greek Composers.

Born in Athens in 1967, **Theo Abazis** studied piano and music theory at the National Conservatory in Athens, and Acting at the S.Hatzikou Drama school of Athens, composition under Prof. Henk Alkema and conducting under David Porcelijn and Keneth Montgomery at the Utrecht Conservatory. An Onassis Foundation scholarship allowed him to continue his composition studies under Professor Tristan Keuris in 1991-1993. From 1993 to 1995 he furthered his composition studies under Dimitris Terzakis at the Music - and Theater - Hochschule in Bern.

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Other activities include participation in the 1992 Contemporary Music Seminar in Darmstadt and the 1993 Wakefield seminar for professional composers and choreographers (on a scholarship from the International Dance Trust). In the period 2001-2002, he was chosen to represent Greece in the programme Rising Stars, organized by the European Concert Halls Organisation.

Theo Abazis' works have been performed in the Netherlands, Germany, Spain, England, Georgia, Canada and the USA, as well in Greece, and he has collaborated extensively with choreographers, visual artists, theatre directors and poets. As theater-director he has worked in many productions in Greece and in The Netherlands.

In May 2005 he received the Dimitris Mitropoulos Prize for his music in the productions *The three sisters* and *Dream*. He is the Vice President of the Hellenic Centre of the International Theatre Institute of Unesco. Since October 2001 he has taught *Music in the Theatre* at the Theatre Studio of the National Greek Theatre and since 2006 he's teaching drama at the Hellenic Odeion Drama School of Athens.

**Mauricio (Raúl) Kagel** was born in Buenos Aires on 24 December 1931 into a polyglot Argentine-Jewish family with strongly leftist political views. He studied theory, singing, conducting, piano, cello and organ with private teachers, but as a composer was self-taught. At the University of Buenos Aires, where Jorge Luis Borges was among his lecturers, Kagel studied philosophy and literature. In 1949 he became artistic advisor to the Agrupación Nueva Música of Buenos Aires; he began composing in 1950, seeking musical ideas that opposed the neoclassical style dictated by the Perón government. After an unsuccessful attempt to establish an electronic studio, in 1955 he became chorus director and rehearsal accompanist at the Teatro Colón and editor on cinema and photography for the journal *nueva visión*. In 1957 Kagel traveled to Germany on a DAAD student grant, settled in Cologne, and became immediately and permanently involved in the contemporary music network as a member of the so-called "second generation" of Darmstadt composers.

In Germany he participated in the Darmstadt summer courses (from 1958), where he later lectured (1960-66, 1972-76), and conducted the Rheinland Chamber Orchestra in contemporary music concerts (1957-61). Between 1961 and 1965, he also made several concert and lecture tours in the USA. In 1969 he was named director of the Institute of New Music at the Rheinische Musikschule in Cologne and, as Stockhausen's successor, of the Cologne courses in new music (until 1975); in 1974 he became professor of new music theater at the Musikhochschule in Cologne. Kagel was one of the founders of the Ensemble for New Music in Cologne and has worked at the electronic studios in Cologne, Berlin, and Utrecht. He conducted many of his works and directed and produced all of his own films and radio plays. Mauricio Kagel passed away in his 76th year on September 18, 2008 in Cologne.

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The composers provided the following notes:

**Lorenda Ramou: *Autobiography* (2007)**

This little piece is a shortcut of piano playing in my family, starting with my mother and finishing with me.

**Stathis Gyftakis: *Home suite, home* (2007)**

Some years ago, Stathis Gyftakis was commissioned to design the Ideal Home for Baron Ortignano di Raggiolo. As the musical rendition of his design, *Home Suite, Home* offers precise instructions for inhabiting that house, should the Baron - or anybody else - ever choose to get it built.

**Theo Abazis: *Dreaming* (2009) 2 movements**

Two music-theatrical pieces based on poetry by A. Rimbaud and L.Carroll. The dreaming character of both poems is presented on stage with opposite techniques. The first poem (Sensations) is narrated through specifically organized theatrical gestures which accompany a simple melody (played on the piano and sung). The second poem (Alice's Adventures in Wonderland) is creating images through musical gestures.

***Sensations***

On the blue summer evenings, I shall go down the paths,  
Getting pricked by the corn, crushing the short grass:  
In a dream I shall feel its coolness on my feet.  
I shall let the wind bathe my bare head.

I shall not speak, I shall think about nothing:  
But endless love will mount in my soul;  
And I shall travel far, very far, like a gipsy,  
Through the countryside - as happy as if I were with a woman.

- - *Arthur Rimbaud*

***Alice***

In winter when the fields are white, I sing this song for your delight  
In spring, when woods are getting green I'll try and tell you what I mean  
In summer, when the days are long Perhaps you'll understand this song  
In autumn when the leaves are down take pen and ink, and write it down

- - *Lewis Carroll*

**Mauricio Kagel: *MM51* (1976)**

Kagel made a 12 min. shortcut of F. W. Murnau's *Nosferatu* (1922), the first silent film on the subject. The piano piece *MM51* is the music he wrote to accompany his own film, but it can also be performed independently. The *Nosferatu*-pianist gradually arrives at a paroxysm, copying some of the original protagonist's gestures, while a wooden metronome is keeping the beat (at MM:51).

- - *L. R.*

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