
OUR NEXT ALEA EVENTS

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*

Thirty-First Season
2008 - 2009

ALEA III

Theodore Antoniou,
Music Director

Contemporary Music Ensemble
in residence at
Boston University

A Young Composers' Workshop

TSAI Performance Center
March 23, 2009, 8:00 pm

Sponsored by Boston University

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ALEA III

Theodore Antoniou, Music Director

A Young Composers' Workshop

Monday, March 23, 2009, 8:00 p.m.
Tsai Performance Center, Boston

PROGRAM

River Ilias Nikolaidis

Kaleidoscope Mary Montgomery Koppel

Fortress of the Fallen Brian Buch

Numina John Muniz

- - - *Intermission* - - -

Overture (An Anacrusis for Opera) Tolga Tüzün

Perception Phivos-Angelos Kollias

Nocturne Michael Maganuco

Viola palustris Jean-François Charles

Alan Lenarcic, *tenor saxophone*

The evening is sponsored by Boston University.

ALEA III

Alea III is the contemporary music ensemble in residence at Boston University, a group devoted to promoting, playing, and teaching music of the twentieth and twenty-first centuries. Founded in 1978, Alea III is the third such group organized by Music Director Theodore Antoniou. The ensemble is consistent with the music it embraces--flexible in size, open to experimentation and exploration. Over the years, Alea III has offered world-première opportunities for dozens of contemporary composers, often under the composer's direction, and with extended program notes or comments. The group has performed more than 1,230 works by 716 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 and the Hellenic 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, president of the Greek Composers' Union since 1989 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 around three hundred of his works have been published by Bärenreiter 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 Hellenic Broadcasting Corporation awarded him the Dimitri Mitropoulos Award for his lifelong contribution to music. In 2003 the Ionian University bestowed upon him an honorary doctorate. In 2004 the University of Vienna and the Alfred Töpfer 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 has also been awarded with «Karolos Koun» award (he was the first one to receive it 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 awarded to stage artists, in appreciation of his prominent presence in that area until today. His most recent distinctions are the «Commander of the Order of Honor», presented by the President of the Hellenic Republic (February 2007), Professor Emeritus at the College of Fine Arts at Boston University (October 2008) and an Honorary Doctorate bestowed upon him by the National and Kapodistrian University of Athens (March 2009).

-Eftychia Papanikolaou

Tonight's Performers

Sue-Ellen Herschman-Tcherepnin, *flute*, Jane Harrison and Nick Hart, *oboe*,
Diane Heffner, *clarinet*, Janet Underhill, *bassoon*,
Geoffrey Shamu, *trumpet*, Laura Carter, *horn*, Denis Lambert, *trombone*,
Thomas Schmidt, Philip Trembley and Kazuki Oya, *percussion*,
Yukiko Shimazaki, *piano*, Virginia Crumb, *harp*,
Irina Muresanu, *violin I*, Iman Khosrowpour and Emily Chao, *violin II*,
Anne Black, *viola*, Mark Simcox, *cello*,
Irving Steinberg, *double bass*

Tonight's Program

Composer **Ilias Nikolaidis** was born in Athens, Greece, in 1972. His musical studies lead to a Performance Degree on Guitar (1995), and degrees on Harmony (1995), Counterpoint (1998), and Fugue (2003). Currently he studies Composition in Athens with Alex Kalogeras. He has attended numerous seminars on Guitar performance, New Music Performance, 20th century music, music of Messiaen, Webern, Lutoslawski, Debussy, Schoenberg, Mahler and many more. In January 2008 he was awarded a prize in the Young Composers' Workshops organized by the Megaron Hall in Athens, Greece, for his work *Concertino*.

Mary Montgomery Koppel (b. 1982) is a doctoral candidate at the Boston University School of Music. She holds a bachelor's degree from Middlebury College in Vermont and a Diplôme from l'Ecole Normale de Musique Alfred Cortot in Paris. She has studied composition with Su Lian Tan, Evan Bennett, Theodore Antoniou, Martin Amlin, Richard Cornell, and Ketty Nez. Before coming to Boston, she taught at Bennington College, where she also founded and conducted the Bennington College Chamber Choir. In Boston she is a founding member of Lorelei, a women's vocal ensemble dedicated to the performance of early and new music. Her works have been performed by the Middlebury College Orchestra, Juventas, the Boston University Symphony Orchestra, the Boston University Concert Choir, and various chamber and choral ensembles in Paris, Vermont, and Boston. She serves on the theory faculty of the Walnut Hill School for the Arts.

A *kaleidoscope* is a tube of mirrors containing loose pieces of glass, colored beads, pebbles or other small colored objects. The viewer looks in one end and light enters the other end, reflecting off the mirrors. As the tube is rotated, the tumbling of the colored objects presents the viewer with shifting symmetrical patterns of colors and shapes.

The small colored objects used for the piece *Kaleidoscope* are pitch intervals: the various “scenes” or “views” are unified in their construction around the same basic collection of intervals. Each scene examines these objects through a different lens. At times the intervals are manipulated melodically, while at others they are combined into vertical harmonies. They are distorted, stretched, and compressed, and they interact with each other in varying textures. Though seen and heard through different lenses or filters, these intervals are the building blocks of *Kaleidoscope*.

More tangibly to the listener, *Kaleidoscope* is comprised of four main sections. Each section has a distinct sound, deliberately in strong contrast to the others; in writing the piece I played with some of the myriad ways of composing using the same basic material. The different sections provide the mirrors and lenses that construct the music out of the interval-objects, producing symmetrical formations and shifting colors.

Brian Buch received his Bachelor of Music degree in Music Composition with an emphasis in Piano Performance from the Jacobs School of Music at Indiana University in 2007, and is currently pursuing a DMA in composition at Boston University. Brian teaches ear-training at Boston University and gives private instruction in composition and piano. As a composer, Brian writes for all genres of classical music from orchestral to chamber and solo instruments. His principal composition teachers are Alla Cohen (New England Conservatory and Berklee College of Music), with whom he keeps a close personal connection serving as his main source of inspiration and Richard Cornell (Boston University). He has also studied composition with Don Freund, P.Q. Phan, Sven-David Sandström, at IU, with Nancy de Van Vate in Vienna, Austria, and Sam Headrick. Brian's works have been performed in the US, Canada, and Europe.

As a pianist, Brian performs classical and jazz music throughout the Boston area and in Nantucket during the summer. He is active in premiering new works both as a soloist and participant in chamber ensembles. Brian frequently conducts and works with groups focused on contemporary music.

Many of Brian's compositions have received national and international recognition, including two second place prizes (2005 and 2006) and a first prize (2007) from the MTNA Young Artist Composition Competitions, Honorable Mentions from the International Robert Helps Composition Competitions (2005 and 2006) and Second International Lepo Sumera Composition Competition in Tallinn, Estonia (2006), a finalist prize in the 2007 Queen Elisabeth Composition Competition in Brussels (in which Brian was selected as the only finalist from the western hemisphere), a finalist in the 4th International Haifa Composers Composition Competition in Haifa, Israel, and as a winner of the Boston University Soloists Composition Competition in 2008. His music is broadcast daily on Italy's Radio Taukay online radio for contemporary music.

Fortress of the Fallen, written in two movements, is a tragic struggle between the poisoned inner world of a thematic design and the external musical world in which it exists. The theme is presented as a character which manifests itself in self-destructive passions. In the first movement, inner struggle and disgust reveal themselves as the only passions strong enough for the theme to escape from a hostile and capricious external world. The second movement embraces the soul's separation from the external world in its acceptance of death and relinquishment of the sorrows and misery from its surrounding world, a sensual acceptance of the terrors of reality. The thematic journey of this piece is one that reveals belief in the power of reason as a way of unveiling all the mysteries of existence. *Fortress of the Fallen* was composed in January of 2009 and is scored for flute, clarinet in Bb, oboe, and string quintet.

John Muniz, b. 1985 in New Jersey, began composing at age 16, studying with Paul Zeigler, and shortly won awards in the MEA and NFMC composition competitions. He attended the College of William & Mary, whence he graduated with Highest Honors in Music. He is currently a second-year Masters student at Boston University, where his principal teachers have been Joshua Fineberg and Martin Amlin. Next year he will pursue doctoral studies in music theory at Yale University.

Numina is Latin for "the presiding deities over a place or thing." I am often guided in composing by visual images; I called this piece Numina because my guiding image was of a numinous presence around a sacred place. I like to think of its chords as being invested with a certain glow; those familiar with the place may think of the campus chapel at MIT, where on sunny days the white altar is invested with sunlight from above.

After receiving his BA in Political Sciences, **Tolga Tüzün** studied composition with Pieter Snapper and Marc Wingate and advanced orchestration with Ilhan Usmanbas and Hasan Ucarsu at the Istanbul Technical University, Center for Advanced Music Studies. His compositions have been performed in various cities throughout US and in Amsterdam, Paris, Dresden, Darmstadt, Klangfurt, Birmingham, and Istanbul. During his studies for a Ph.D. in Music Composition at CUNY Graduate Center, he studied composition with David Olan and Tristan Murail in New York and with Philippe Leroux in Paris. He has given lectures on music theory and electro-acoustic music at several international conferences. Between 2003-2005, he taught harmony and composition at Brooklyn College Conservatory of Music. Tolga Tüzün participated in the yearlong composition and computer music course at IRCAM during 2005-2006. He is currently teaching composition and computer music at Istanbul Bilgi University.

Overture, An Anacrusis for Opera (2009) is the first part of a five-piece cycle based on Turkish poet Enis Batur's *Opera 1-4004*. The music involves the use of isorhythmic procedures side by side with spectral techniques. It is a relentless unfolding of structures based on the analysis of a soprano voice. With the arrival of the new material in the last two minutes, *Overture* paves the way for the second piece of the cycle, *Lament*, where we will hear for the first time some excerpts from the poetry that inspired not only *Overture* but the whole cycle.

Turning
and
the wheel,
turning
and
the cold
silence
freezes

everything
and
everyone.
Who am I,
who are we,
who are they:
Who
asks
this cruel
monotonous
question
and who
tenses
and freezes
echoless,
glacial:
And the wheel
turns
forward
backward
flowing
our body
within
Time.

Enis Batur, excerpt from *Opera III* in *Opera 1-4004*

I would like to thank Juliana Snapper for lending me her beautiful voice for study; Theodore Antoniou, ALEA III and Alex Kalogeras for this invaluable opportunity.

In the music of **Phivos-Angelos Kollias** the human element is of central significance. His works, whether they are instrumental or electroacoustic, are influenced by different art forms and the sciences. In his research as a PhD candidate he is exploring the connection of music and interdisciplinary scientific studies while he is applying it to his music.

He was born in 1982, in Rhodes, Greece. He has studied composition in England (APU, Cambridge & City, London) and France (Paris VIII, Paris) with Horacio Vaggione, José Manuel López López, Richard Hoadley, Rhian Samuel and Athanasia Tzanou. He has also taken lessons from Helmut Lachenmann, Georges Aperghis, Beat Furrer, Adriana Hölszky and Agostino Di Scipio.

He has been awarded the prize of the *Contemporary Music Workshops* (Greece) and the prize of the *Greek Festival of Chamber Music*. He has been offered scholarships from different foundations like the Internationales Musikinstitut Darmstadt (Germany), Clinker Foundation (Mexico), Athens Concert Hall (Greece) and AEPI (Greece).

His works has been performed in different countries like Germany (Z.K.M., Darmstadt Summer Courses), Mexico (Visiones Sonoras), Hungary (Hungarian National Radio), France (Cervantes Institute, University of Paris VIII), USA (ICMC), Denmark (Re:New Festival), Chile (Ai-maako Festival), Poland (PI Performance & Intermedia Festival), Argentina (Festival Arte Digital, Museo de Arte Contemporaneo Santa Fe, Museo de Arte Contemporaneo Rosario), Brazil (FILE Electronic Language Festival), United Kingdom (Kettle's Yard Art Gallery) and Greece (Athens Concert Hall, Greek Festival of Chamber Music).

The composer has provided the following note about tonight's work *Perception*:

Have you ever been into a *situation* where although you knew exactly what to expect, you found yourself in front of a rather new experience?

Have you ever experienced things you thought you had experienced before, but you had to change your perspective in order to fully understand them?

Have you found yourself into a situation where your perception was reforming things previously familiar to you into refreshing new entities?

Have you ever been at a *music performance*?
I know you have.

Michael Maganuco is currently pursuing Bachelor of Music degrees in harp performance and composition at Boston University. He is a harp student of Ann Hobson Pilot, principle harpist of the Boston Symphony Orchestra, and has studied composition with Martin Amlin and Ketty Nez. His composition style reflects his diverse musical background, which includes elements of blues, folk music, non-Western traditions, and French Impressionism. Likewise, he is committed to performing new music and enjoys premiering works by his colleagues. He is also a member of the *Time's Arrow* contemporary music ensemble directed by Ketty Nez. As a harpist, Mr. Maganuco frequently performs as a soloist and with chamber ensembles in Boston and also participates in local competitions. In 2007, he received an honorable mention for his performance of Ravel's *Introduction & Allegro* in the Boston University Soloists' Competition. His orchestral experiences include playing with the award-winning New Trier High School Symphony Orchestra, the World Youth Symphony Orchestra at the Interlochen Center for the Arts, student and faculty orchestras at the Eastern Music Festival, and, currently, the New England Philharmonic and Boston University Symphony Orchestra.

Michael Maganuco's *Nocturne* (2008) for clarinet, double bass, percussion, and piano, is a work inspired by its own instrumentation, which is evocative of archetypal jazz ensembles, especially those of Dave Brubeck, Bill Evans, and Keith Jarrett. The music, though, is a confluence of European music traditions and an "outsider's" various interpretations of the broad jazz idiom. Techniques such as polyrhythm, syncopation and improvisation (imitated through the use of alternation between metered and un-metered sections) are utilized to invoke the jazz genre, though the thematic material and formal structure are more classically influenced. The somewhat impressionistic use of instrumentation and extended techniques, particularly in the percussion part, at the beginning and end of the piece is suggestive of the smoky and meditative vagueness of a night scene.

Jean-Francois Charles is a composer, a clarinetist, and a live electronics designer. His work *Bleu 3* for clarinet, violin, cello, and piano, received the George Arthur Knight Prize; the music is downloadable from the composer's blog and the score is available on amazon.com. In 2003, composer Karlheinz Stockhausen asked Jean-François to perform in the world premiere and recording of *Rechter Augenbrauentanz*. The Computer Music Journal published his article "A Tutorial on Spectral Sound Processing with Max/MSP and Jitter" in the Fall of 2008 (free download on www.mitpressjournals.org)

Viola palustris was inspired by the Alpine Marsh Violet, a perennial form of the genus Viola. This flower inhabits moist meadows and marshes. It is the feast of the Fritillary butterfly. *Viola palustris* is a concerto for an improviser with a 14-instrument ensemble. Tonight's performance features Alan Lenarcic on tenor saxophone. I have played with Alan for several projects, including a live performance of a 70-minute score to the movie "The Man with the Movie Camera". I am thrilled to work again with him on this creation. *Viola palustris* is dedicated to Gunther Schuller.

Alan Lenarcic is a Statistics PhD candidate at Harvard completing his dissertation on Bayesian modifications to the Lasso selector. He has played with the Boston Beantown swing orchestra, the Harvard Jazz bands, and the Harvard Graduate Dudley jazz orchestra. A multi-instrumentalist, he has studied jazz improv and composition for 15 years and played improv tuba in a duet last year for Jean-Francois Charles's original film scoring for Vertov's "Man with the Movie Camera".

As the 2008 - 2009 season is well under way, the need for meeting our budget remains 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:

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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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