
The 2012 ALEA III Composers Workshop

Monday, March 26, 2012, 8:00 p.m.

Free admission

A 10 month-long project leading to rehearsals and a public performance of new works by talented young composers from around the world, written for ALEA III

Ioannis Angelakis

Anteo Fabris

Igor Iwanek

Dylan Mattingly

Heather Stebbins

Adria Stolk

Alexander Trampas

Benjamin Warsaw

Theodore Antoniou, *conductor*

**An International Salute to
Roman Totenberg**

Wednesday, April 25, 2012, 8:00 p.m.

Free admission

An evening of music for strings to salute the great violinist, colleague, and friend, Roman Totenberg.

John Adams (USA)

Shaker Loops (I)

Federico Ermirio (Italy)

Ode 1959

Witold Lutoslawski (Poland)

Partita

Theodore Antoniou (Greece)

Celebration VII

Heitor Villa-Lobos (Brazil)

Suite for Strings (I & III)

Giya Kancheli (Georgia)

A Little Daneliade

Special Guests:

Dana Mazurkevich and Yevgeny Kutik, *violin*

Timothy Bozarth, *piano*

The Boston University Strings

Andreas Tselikas, *conductor*

*Thirty-Fourth Season
2011 - 2012*

ALEA III

**Theodore Antoniou,
*Music Director***

Contemporary Music Ensemble
in residence at
Boston University

**Charles Ives
The Astonishing Pioneer**

**TSAI Performance Center
November 16, 2011, 8:00 pm**

Sponsored by Boston University.

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10 Country Lane

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aleaiii@bu.edu

OFFICE

855 Commonwealth Avenue

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OUR NEXT ALEA EVENTS

Charles Ives: The Astonishing Pioneer

Wednesday, November 16, 2011, 8:00 p.m.

Free admission

The Unanswered Question

Tone Roads No. 3

From the Steeples and the Mountains

Chromâtimelôdtune

Scherzo (All the Way and Back)

Plus almost a dozen more of Ives's works, which Gunther Schuller found unfinished in the Library of Congress, and which he completed and edited, rescuing them from oblivion.

Gunther Schuller, *conductor*

BU Composers Conduct Their Own Works

Wednesday, February 1, 2012, 8:00 p.m.

Free admission

Boston University faculty composers conduct and perform their own pieces.

Martin Amlin

Richard Cornell

Joshua Fineberg

Samuel Headrick

Rodney Lister

Ketty Nez

John H. Wallace

Invention and Pantoum

Scherzo and New Work

Tremors

Music for Eight Double Basses

Songs from Delmore Schwartz

rumelian songs of love and rain

New work

Soloists:

Elissa Alvarez, *soprano*

Edwin Barker, *double bass*, Mark Berger, *viola*,

Ketty Nez, *piano*, Linda Toote, *flute*

Conductors:

Richard Cornell, Samuel Headrick.

Davide Ianni, Rodney Lister, John H. Wallace

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

Notes

ALEA III

Theodore Antoniou, Music Director

Charles Ives
The Astonishing Pioneer

Wednesday, November 16, 2011, 8:00 p.m.
Tsai Performance Center, Boston

Gunther Schuller, conductor

PROGRAM

<i>From the Steeples and the Mountains</i> (1901)	Charles Ives
<i>Calcium Light Night</i> (1907)	Charles Ives
<i>Scherzo (All the Way Around and Back)</i> (1908)	Charles Ives
<i>Like a Sick Eagle</i> (1909)	Charles Ives
<i>Allegretto Sombreoso</i> (1910)	Charles Ives
<i>Adagio Sostenuto</i> (1910)	Charles Ives
<i>Tone Roads No. 3</i> (1911)	Charles Ives
<i>The See'r</i> (1913)	Charles Ives
<i>Ann Street</i> (1921)	Charles Ives
<i>Chorale from Three Quarter Tone Pieces</i> (1924)	Charles Ives

- - - Intermission - - -

<i>The Pond</i> (1906)	Charles Ives
<i>The Unanswered Question</i> (1908)	Charles Ives
<i>Set No. 2</i>	Charles Ives
<i>In the Cage</i> (1904)	
<i>In the Inn [Potpourri]</i> (1911)	
<i>In the Night</i> (1906)	
<i>The Indians</i> (1912)	Charles Ives
<i>Scherzo (Over the Pavements)</i> (1913)	Charles Ives
<i>The Rainbow</i> (1914)	Charles Ives
<i>Chromâtimelôdtune</i> (1913)	Charles Ives

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Robert Levin, EDITOR
WWW.CLASSICAL-SCENE.COM

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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 1,321 works by 762 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. 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 2004 the University of Vienna and the Alfred Töpfer Foundation of Hamburg, Germany, awarded him the prestigious 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 an 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).

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Eftychia Papanikolaou

Tonight's Performers

Sue-Ellen Hershman Tcherepnin, *flute*, Miri Kudo, *oboe* and *English horn*,
Diane Heffner and Gun Hwan Jung, *clarinet*, Janet Underhill, *bassoon*,
Parker Nelson, *horn*, Peter Nelson-King, *trumpet*, Matt Wan, *trombone*,
Jerome Stover, *tuba*, Thomas Schmidt and Jonathan Hess, *percussion*,
Barbara Poeschl-Edrich, *harp*, Yukiko Shimazaki and Donald Berman, *piano*,
Julia Cash, Mona Rashad, Sasha Callahan and Piotr Buczek, *violin*,
Scott Woolweaver and Joan Ellersick, *viola*,
Carol Ou and Paul Desenne, *cello*,
Anthony D'Amico and Irving Steinberg, *double bass*.

Tonight's Conductor

Gunther Schuller (born 1925, New York City) has developed a musical career that ranges from composing and conducting to his extensive work as an educator, jazz historian, administrator, music publisher, record producer, and author. In 1943, at the age of seventeen, Mr. Schuller was principal French horn with the Cincinnati Symphony; two years later he was appointed to a similar position with the Metropolitan Opera Orchestra. In 1959 he gave up performing to devote himself primarily to composition. Among other awards, Mr. Schuller has received the Pulitzer Prize (1994), the Darius Milhaud Award, the Alice Ditson Conducting Award, the Max Rudolf Award of the Conductors Guild, the Rodgers and Hammerstein Award, and numerous honorary degrees. In 1989 Mr. Schuller was honored by Columbia University with the William Schuman Award for lifetime achievement in composition; in 1991 he was granted a coveted MacArthur Fellowship; in 1993 Downbeat Magazine honored Mr. Schuller with a Lifetime Achievement Award for his contributions to jazz and elected him to the Downbeat Hall of Fame; in 1994 Musical America named him Composer of the Year. Mr. Schuller was decorated with the Grand Cross of the Order of Merit by the Federal Republic of Germany in 1996 for his services to music.

In 1994 Mr. Schuller received the Pulitzer Prize for his work *Of Reminiscences and Reflections*. In 1998, he was one of only five living musicians in the inaugural class of inductees of the American Classical Music Hall of Fame in Cincinnati. Mr. Schuller has also had an extensive career in the field of jazz, collaborating (as composer, arranger, hornist, conductor) with such major jazz musicians as Miles Davis, Dizzy Gillespie, the Modern Jazz Quartet, Gil Evans, Eric Dolphy, Charles Mingus and Joe Lovano.

Mr. Schuller has written over 160 compositions, including five symphonies, twenty eight concertos (for a wide variety of instruments, among these: two for violin, three for piano), three string quartets, two operas, and numerous chamber works. His most popular works have been *Seven Studies on Themes of Paul Klee*, *Spectra*, *Dea* (for three orchestras), *Four Soundscapes*, *The Past is in the Present*, *An Arc Ascending*, *Farbenspiel* (commissioned by the Berlin Philharmonic). His opera *The Visitation (Die Hemsuchung)* based on Kafka's *Der Prozess* was commissioned by and premiered to enormous success at the Hamburg State Opera in 1966.

As a conductor Mr. Schuller travels through the world, leading such ensembles as the Berlin Philharmonic, London Philharmonic, Chicago Symphony and the New York Philharmonic orchestras in widely varied repertory. As an educator, he taught at the Manhattan School of Music and at Yale University before being appointed President of the New England Conservatory of Music (Boston) in 1967, in which post he served until 1977. From 1963 to 1984 Mr. Schuller was Head of Composition and (later) Artistic Director of the Berkshire Music Center at Tanglewood. Since 1984 he has been the Artistic Director of the Festival at Sandpoint (Idaho).

Mr. Schuller has written dozens of essays and five books, all for Oxford University Press, including the renowned jazz history studies *Early Jazz* and *The Swing Era: The Development of Jazz 1930-1945*. His most recent book is a volume on the art of conducting as an interpretive art, entitled *The Compleat Conductor*.

Tonight's Program

Born in Danbury, Connecticut on 20 October 1874, **Charles Ives** pursued what is perhaps one of the most extraordinary and paradoxical careers in American music history. Businessman by day and composer by night, Ives's vast output has gradually brought him recognition as the most original and significant American composer of the late 19th and early 20th centuries. Inspired by transcendentalist philosophy, Ives sought a highly personalized musical expression through the most innovative and radical technical means possible. A fascination with bi-tonal forms, polyrhythms, and quotation was nurtured by his father who Ives would later acknowledge as the primary creative influence on his musical style. Studies at Yale with Horatio Parker guided an expert control over large-scale forms.

Ironically, much of Ives's work would not be heard until his virtual retirement from music and business in 1930 due to severe health problems. The conductor Nicolas Slonimsky, music critic Henry Bellmann, pianist John Kirkpatrick (who performed the *Concord Sonata* at its triumphant premiere in New York in 1939), and the composer Lou Harrison (who conducted the premiere of the *Symphony No. 3*) played a key role in introducing Ives's music to a wider audience. Henry Cowell was perhaps the most significant figure in fostering public and critical attention for Ives's music, publishing several of the composer's works in his *New Music Quarterly*.

In 1947, Ives was awarded the Pulitzer Prize for his *Symphony No. 3*, according him a much deserved modicum of international renown. Soon after, his works were taken up and championed by such leading conductors as Leonard Bernstein and, at his death in 1954, he had witnessed a rise from obscurity to a position of unsurpassed eminence among the world's leading performers and musical institutions.

For more information: <http://www.charlesives.org/>

The above text is published at:
http://www.schirmer.com/default.aspx?TabId=2419&State_2872=2&ComposerId_2872=764

The Greek word *alea* taken from Homer, means "to wander."

In Latin, it refers to "dice used for playing at games of chance."

The term *aleatoric music* indicates music based upon the principles of indeterminacy as evidenced by certain random and/or statistical procedures of composition.

In regard to the ensemble, *aleatoric* is concerned with the expression of a multiplicity of musical directions, historical styles, and performance practices.

- - *Theodore Antoniou*

ALEA III was conceived by Boston University faculty and has been operating in affiliation with and with major intellectual, artistic and financial contributions from Boston University faculty, students and alumni.

At the beginning of the 2011 - 2012 season, the need for meeting our budget is critical. Despite the generosity of our various sponsors, ALEA III still needs the support of its audience. At this point we are short several thousand dollars for the 34th season. Please consider becoming a Friend of ALEA III by completing the form to the right and sending it to:

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

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

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