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*Thirty-Fourth Season*  
2011 - 2012

# ALEA III

**Theodore Antoniou,**  
*Music Director*

Contemporary Music Ensemble  
in residence at  
Boston University

**An International Salute  
to Roman Totenberg**

**TSAI Performance Center**  
**April 25, 2012, 8:00 pm**

Sponsored by Boston University.

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.

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This season is funded by Boston University, the Greek Ministry of Culture,  
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At the end of the 2011 - 2012 season, the need for meeting our budget remains still 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:

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

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

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Thank you for your consideration.

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# ALEA III

Theodore Antoniou, Music Director

## An International Salute to Roman Totenberg

Wednesday, April 25, 2012, 8:00 p.m.  
Tsai Performance Center, Boston

Andreas Tselikas, *conductor*

### PROGRAM

*Shaker Loops* John Adams (USA)  
I. Shaking and Trembling

*Ode 1959 (alla memoria di Heitor Villa-Lobos)* Federico Ermirio (Italy)

- Jacques Cohen, *Guest speaker*

*A Little Daneliade* Giya Kancheli (Georgia)  
Yuri Mazurkevich, *violin*

- - - *Intermission* - - -

*Partita for violin and piano* Witold Lutoslawski (Poland)  
1. Allegro giusto  
2. Ad libitum  
3. Largo  
4. Ad libitum  
5. Presto

Yevgeny Kutik, *violin*  
Timothy Bozarth, *piano*

*Celebration VII* Theodore Antoniou (Greece)

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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), an Honorary Doctorate bestowed upon him by the National and Kapodistrian University of Athens (March 2009), and the 2011 “Honoring Greek Culture” Award of Harvard University.

*Eftychia Papanikolaou*

### Tonight's Performers

Tudor Dornescu, Marcio Candido, Alexandra Labinska, *violin I*  
John Bian, Chen Ti Lin, *violin II*  
Scott Woolweaver, Kathleen Kalogeras, *viola*  
Kevin Crudder, Arnold Friedman, *violoncello*  
Nathan Varga, Alexander Trampas, *double bass*  
Jessie Wenchieh Lo, *piano*

Alea has been an inspiration for us - for many years. Contemporary music is a lifeline for us performers.

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for many years.

Contemporary music is a lifeline  
for us performers.

*Roman Totenberg 4/22/12*

**Roman Totenberg** was born in Poland on January 1, 1911 and was a child prodigy. He had an illustrious concert career, making his debut with the Warsaw Philharmonic at age 11 and going on to win the Wieniawski and Ysaye Medals of Poland and Belgium, the Mendelssohn Prize (Berlin Academy), BU's prestigious Metcalf Cup and Prize in 1996, and being named Artist Teacher of the Year in 1981 by the American String Teachers Association.

Mr. Totenberg has toured South America with Arthur Rubinstein, and has given joint recitals with Karol Szymanowski. He has given many concerts comprising the complete cycle of Beethoven sonatas and all Brandenburg concertos. His diversified repertoire includes more than thirty concerti. Among the many contemporary works he has introduced are the Darius Milhaud *Violin Concerto No. 2*, the William Schuman *Concerto*, and the Krzysztof Penderecki *Capriccio*. He also premiered Paul Hindemith's *Sonata in E* (1935), the Samuel Barber *Concerto* (new version) and the Bohuslav Martinu *Sonata*, as well as giving the American premiere of Arthur Honegger's *Sonata for violin solo*. Under the patronage of the eminent violinist Yehudi Menuhin, Roman Totenberg along with pianist Adolph Baller and cellist Gabor Rejto formed the Alma Trio in 1942-43 at Menuhin's Alma estate in California.

He has appeared with numerous American orchestras including the New York Philharmonic, the Boston Symphony, the Cleveland, Minneapolis, Indianapolis, Los Angeles, and Washington Symphonies. In Europe he has performed with all major orchestras such as the Berlin Philharmonic, the London Philharmonic and the Concertgebouw. He performed with such a great conductors as Stokowski, Kubelik, Szell, Rodzinski, Fitelberg, Jochum, Rowicki, Krenz, Monteux, Wit, Steinberg and Golschmann. In recital he has appeared at the White House, Carnegie Hall, the Library of Congress, the Metropolitan Museum of Art, and in every major American and European city. He has been featured with the most important music festivals of the world, notably at Salzburg's Mozarteum, the Aspen Music Festival, Tanglewood Music Center, Kneisel Hall Chamber Music Festival, and at the Music Academy of the West in Santa Barbara where he became chairman of the string department in 1947.

Boston University is proud that Roman Totenberg has been one of its most distinguished faculty members for more than fifty years (joined the Boston University School of Music as Professor of Music in 1961). Still an active teacher, his extraordinary talent as a solo violinist has paralleled his passion for teaching and mentoring countless musicians throughout the decades and throughout the world. In 1990 the Roman and Melanie Totenberg String Scholarship Fund was established to support outstanding young musicians enrolled at the Boston University College of Fine Arts.

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## *Tonight's Conductor*

**Andreas Tselikas** was born in Athens, Greece in 1978. He studied violin, composition and orchestral conducting under N. Bergerstock and Theodore Antoniou. In 2001 he continued his studies on composition and conducting at the University for Music in Vienna, in the classes of Leopold Hager, Erwin Acel and Herbert Laueremann.

In 2001, 2004 and 2005 he won the 1st Prize at the International Competition for Orchestral Conducting in Wiener Musikseminar (Vienna University) and on September 2005 he won the unique given award "Encouragement Award" at the 3rd International Conducting Competition Sibelius in Helsinki, Finland.

He has conducted orchestras in Austria, Denmark, Rumania, Hungary, Finland, Albania and all of the major symphony orchestras in Greece. From 2006 to 2010 he was the Associate conductor of the Greek National Opera and since 1998 he has been the permanent conductor of the Athens Municipality Symphony Orchestra.

## *Our guest speaker*

**Jacques Cohen** is the TJX-Feldberg Professor Emeritus of Computer Science at Brandeis University. A native of Brazil, he started playing the violin when he was eight years old.

During his doctoral studies at the University of Illinois Urbana-Champaign, Cohen studied computers, structural engineering and also had lessons with the renowned violinist Paul Rolland who was the founder of the American String Teachers Association.

After obtaining a second doctorate in Computer Science in France, Cohen has resided in Boston, where he taught at MIT, Brown University and served as a member of the faculty at Brandeis University from 1968 until his retirement in 2008.

An avid amateur violinist, Cohen has been studying with Professor Roman Totenberg for the past forty four years. He is a close friend of the Totenberg family and continues to enjoy frequent conversations with Roman about his memorable musical life and his interactions with many of the 20th Century composers and performers.

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## *Tonight's Program*

Composer, conductor, and creative thinker - **John Adams** occupies a unique position in the world of American music. His works, both operatic and symphonic, stand out among contemporary classical compositions for their depth of expression, brilliance of sound, and the profoundly humanist nature of their themes. Over the past 25 years, Adams's music has played a decisive role in turning the tide of contemporary musical aesthetics away from academic modernism and toward a more expansive, expressive language, entirely characteristic of his New World surroundings.

Born and raised in New England and educated at Harvard, Adams moved in 1971 to California, where he taught for ten years at the San Francisco Conservatory and was composer-in-residence at the San Francisco Symphony. Adams's operatic works are among the most successful of our time. *Nixon in China*, *The Death of Klinghoffer*, and *Doctor Atomic*, all created in collaboration with stage director Peter Sellars, draw their subjects from archetypal themes in contemporary history.

*On the Transmigration of Souls*, written for the New York Philharmonic to mark the first anniversary of the World Trade Center attacks, received the 2003 Pulitzer Prize for Music, and won a rare "triple crown" of Grammy awards: "Best Classical Recording", "Best Orchestral Performance", and "Best Classical Contemporary Composition". *City Noir*, a 35-minute orchestral work that takes as its jump-off point the "noir" sensibility of Los Angeles culture, was premiered by Gustavo Dudamel and the Los Angeles Philharmonic in a concert that was televised worldwide and toured the US.

Adams has been awarded honorary degrees and proclamations by Cambridge University, Harvard University, Yale School of Music, Phi Beta Kappa, the National Endowment for the Arts, Governor Arnold Schwarzenegger of California, the French Legion of Honor, and Northwestern University, where he was awarded an honorary doctorate and the first Michael Ludwig Nemmers Prize in Music Composition.

Nonesuch Records released Adams's *Harmonielehre* in 1985, and all of his works since then have appeared first on that label. A ten-CD set, "The John Adams Earbox", documents his recorded music through 2000.

Adams's much praised autobiography *Hallelujah Junction* (Farrar, Straus & Giroux) was named one of the "most notable books" of 2008 by the New York Times and was the winner of the 2009 Northern California Book Award for creative nonfiction. Adams also maintains a popular and controversial blog "Hell Mouth" about music, literature and politics.

John Adams is active as a conductor, appearing with the world's greatest orchestras. A regular guest at the BBC Proms, in recent seasons he has also conducted the London

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Symphony Orchestra, Los Angeles Philharmonic, and New York Philharmonic as well as orchestras in Atlanta, Amsterdam, Berlin, Stockholm, Pittsburgh, Montreal San Francisco, and Detroit. In 2011 he conducted six performances of *Nixon in China*, including a live international HD telecast, at the Metropolitan Opera.

The official John Adams web site is [www.earbox.com](http://www.earbox.com).

*Shaker Loops* was composed in the fall of 1978 using fragments from a string quartet, *Wavemaker*, written earlier in that year. First performance: December, 1978 in Hellman Hall, San Francisco by the New Music Ensemble of the San Francisco Conservatory, conducted by the composer. The version for string orchestra was made in 1983 and first performed in April of that year at Tully Hall, New York, by the American Composers Orchestra conducted by Michael Tilson Thomas.

The original "modular" score, published by Associated Music Publisher, has since been withdrawn and replaced by the 1983 "string orchestra" version. The "string orchestra" version can be played either by a septet of soloists or by a string orchestra of any size.

John Adams has written about *Shaker Loops*:

“At the time I composed *Wavemaker*, like many a young composer, I was essentially unaware of the nature of those musical materials I had chosen for my tools. Having experienced a few of the seminal pieces of American Minimalism during the early 1970's, I thought their combination of stripped-down harmonic and rhythmic discourse might be just the ticket for my own unformed yearnings. I gradually developed a scheme for composing that was partly indebted to the repetitive procedures of Minimalism and partly an outgrowth of my interest in waveforms. The "waves" of *Wavemaker* were to be long sequences of oscillating melodic cells that created a rippling, shimmering complex of patterns like the surface of a slightly agitated pond or lake. But my technique lagged behind my inspiration, and this rippling pond very quickly went dry. *Wavemaker* crashed and burned at its first performance. The need for a larger, thicker ensemble and for a more flexible, less theory-bound means of composing became very apparent.

Fortunately I had in my students at the San Francisco Conservatory of Music a working laboratory to try out new ideas, and with the original *Wavemaker* scrapped I worked over the next four months to pick up the pieces and start over. I held on to the idea of the oscillating patterns and made an overall structure that could embrace much more variety and emotional range. Most importantly the quartet became a septet, thereby adding a sonic mass and the potential for more acoustical power. The "loops" idea was a technique from the era of tape music where small lengths of prerecorded tape attached end to end could repeat melodic or rhythmic figures ad infinitum. (Steve Reich's *It's Gonna Rain* is the paradigm of this technique.) The Shakers got into the act partly as a pun on the musical term "to shake", meaning either to make a tremolo with the bow across the string or else to trill rapidly from one note to another.

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The flip side of the pun was suggested by my own childhood memories of growing up not far from a defunct Shaker colony near Canterbury, New Hampshire. Although, as has since been pointed out to me, the term "Shaker" itself is derogatory, it nevertheless summons up the vision of these otherwise pious and industrious souls caught up in the ecstatic frenzy of a dance that culminated in an epiphany of physical and spiritual transcendence. This dynamic, almost electrically charged element, so out of place in the orderly mechanistic universe of Minimalism, gave the music its *raison d'être* and ultimately led to the full realization of the piece.

*Shaker Loops* continues to be one of my most performed pieces. There are partisans who favor the clarity and individualism of the solo septet version, and there are those who prefer the orchestral version for its added density and power. The piece has several times been choreographed and even enjoyed a moment of cult status in the movie *Barfly*, an autobiographical account of the poet Charles Bukowsky's down and out days on LA's Skid Row. In a famous scene Bukowsky (Mickey Rourke), having been battered and bloodied by his drunken girlfriend (Faye Dunaway), holes up in a flophouse room, writing poems in a fit of inspiration to the accompaniment of the insistent buzz of "*Shaking and Trembling*".

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**Federico Ermirio** was born in Genova, Italy in 1950. Following studies in the Humanities and Architecture he focused on Music Composition and Choir Music at the Conservatory of Genova under the guidance of Sergio Lauricella. Further he pursued advanced studies with Goffredo Petrassi at the "Accademia di Santa Cecilia" (Roma, 1977 - 79). He also studied Conducting with Daniele Paris and Otmar Suitner at the Hochschule für Musik in Wien (1980 - 82). He has been awarded numerous prizes in important international composers competitions such as Angelicum, Guido d'Arezzo, Marinuzzi, Stockhausen, Bucchi, Filarmonica Umbra, Kucyna Prize (Alea III, Boston), Trio Basso Wettbewerb (Frankfurt), Olympia Prize (Athens), New Music Composers (New York), Ibla Grand Prize (best composer winner 2005).

His music has been performed in Europe (Roma, Milano, Paris, Genève, Alicante, Madrid, Warsaw, Budapest and London among many other cities), USA, Argentina, Brazil and Japan. He has received commissions by ensembles and orchestras such as Orquestra de Porto Alegre, Orchestra de Salta, University of Georgia Symphony Orchestra, Solisti Aquilani, Orchestra del Teatro Carlo Felice, Musik Unsere Zeit, Repertorium Ensemble, Ensemble Antidogma, Hellenic Group for Contemporary Music, Orchestra Milano Classica, North-South Chamber Orchestra and many other.

Federico Ermirio has been tenured professor in Choir Music and Composition at the Conservatories of Cagliari, La Spezia and Genova respectively. Since 1990 he has been the Director of the State Music Conservatory "Antonio Vivaldi" in Alessandria and Artistic Director of the International Composers Competition "M. Pittaluga".

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Composed during spring 2009, *Ode 1959 (alla memoria di Heitor Villa-Lobos)* for strings was commissioned by the Orchestra Milano Classica for the celebration of the fiftieth anniversary of the death of Heitor Villa-Lobos. Short and free excerpts of *Bachianas Brasileiras No. 1* and the famous *Prelude No.1* for guitar creep into the work as a tender homage to the great composer. An opening rhythmic impulse introduces the solar and optimistic climate running throughout the piece. The other element emerges in soft harmonics waving, as an ornament on Villa-Lobos' recalled memories, freely moving to create panels of stillness and reflection.... Gradually the piece goes to end with exhausting rhythm and dynamic energies.

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“Music, like life itself, is inconceivable without romanticism. Romanticism is a high dream of the past, present, and future--a force of invincible beauty which towers above, and conquers, the forces of ignorance, bigotry, violence, and evil.” --*Giya Kancheli*

Born in Tbilisi on 10 August 1935, **Giya Kancheli** is Georgia's most distinguished living composer and a leading figure in the world of contemporary music. Kancheli's scores, deeply spiritual in nature, are filled with haunting aural images, varied colors and textures, sharp contrasts and shattering climaxes. His music draws inspiration from Georgian folklore and sings with a heartfelt, yet refined emotion; it is conceived dramaturgically with a strong linear flow and an expansive sense of musical time. A man of uncompromising artistic integrity, Kancheli has been called by Russian composer Rodion Shchedrin, "an ascetic with the temperament of a maximalist -- a restrained Vesuvius."

Best-known as a composer of symphonies and other large-scale works, Kancheli has written seven symphonies and a "liturgy" for viola and orchestra, *Mourned by the Wind*. His *Fourth Symphony ("In Memoria di Michelangelo")* received its American premiere with the Philadelphia Orchestra, Yury Temirkanov conducting, in January 1978, shortly before the cultural freeze in the United States against Soviet artists. The advent of glasnost brought growing exposure for and recognition of Kancheli's distinctive musical voice, leading to prestigious commissions and increasingly frequent performances in Europe and America. Dennis Russell Davies, Jansug Kakhidze, Gidon Kremer, Yuri Bashmet, Kim Kashkashian, Mstislav Rostropovich and the Kronos Quartet are among his passionate champions. In recent seasons, world premieres of specially commissioned works have taken place in Seattle (*Piano Quartet in L'istesso Tempo* by the Bridge Ensemble, 1998) and New York (*And Farewell Goes Out Sighing...* for violin, countertenor and orchestra by the New York Philharmonic under Kurt Masur, 1999). North American premieres of major scores by Kancheli have been presented by the Philadelphia and Chicago Symphony Orchestras and at the Vancouver International New Music Festival. In May 2002, he returns to these shores for the eagerly awaited premiere performances of *Don't Grieve*, a commission by the San Francisco Symphony for baritone and orchestra, with Dmitri Hvorostovsky as soloist and Michael Tilson Thomas conducting.

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Kancheli's compositional style owes much to his work in the theatre. For two decades he served as Music Director of the Rustaveli Theatre in Tbilisi. His opera, *Music for the Living*, which has won considerable praise in the former Soviet Union and Western Europe since its June 1984 premiere, was written in collaboration with the Rustaveli's director Robert Sturua. In December 1999, the original collaborators restaged the opera for the Deutsches National Theater in Weimar. Among Kancheli's other recent scores are *Diplipito* for cello, counter-tenor and chamber orchestra, *Time... and Again* for violin and piano (1997), *Rokwa* for large symphony orchestra (1999) and *Styx* for viola, mixed chorus and orchestra (1999). After electrifying performances of *Mourned by the Wind* at the Brooklyn Philharmonic in the fall of 1993, critics raved: "superb," "there is no denying the powerful sincerity of this music and its riveting hold on the imagination -- a grip that doesn't relent until the consoling conclusion in which the individual and his turbulent, unpredictable universe arrive at a reconciliation."

Dislocated by political and social turbulence in his homeland, Kancheli currently resides in Antwerp. Recordings of his music are available on the Nonesuch, Sony and ECM New Series labels.

*The Above info is available from:* [www.schirmer.com/composers/kancheli\\_bio.html](http://www.schirmer.com/composers/kancheli_bio.html)

*A Little Daneliade* was composed in 2000 and is dedicated to film maker Georgy Danelia and violinist Gidon Kremer. It is based on Kancheli's incidental music for Danelia's film *Kin-dza-dza* (therefore the title *A Little Daneliade*).

The film is a dark and grotesque parody of human society and may be described as a dystopia. It depicts a desert planet, depleted of its resources, home to an impoverished dog-eat-dog society with extreme inequality and oppression. The story takes place on the desert planet "Pluke" in the "Kin-dza-dza" galaxy, where two Soviet humans previously unknown to each other ("Uncle Vova", a gruff construction foreman from Moscow Vladimir Moshkov, and "The Fiddler", a student from Georgia Gedevan Aleksidze) are stranded due to an accidental encounter with an alien teleportation device. The movie describes their long quest to find a way back home.

The natives of the planet appear human, with deceptively primitive-looking technology and a barbaric culture, which satirically resembles that of humans. They are telepathic; the only spoken words normally used in their culture are "ku" (koo) and "kyu" (kew), the latter being a swear word.

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**Witold Lutoslawski** was indisputably one of the major composers of the twentieth century. Born in Warsaw in 1913, he showed prodigious musical and intellectual talent from an early age. His composition studies in Warsaw ended at a politically difficult time for Poland so his plans for further study in Paris were replaced by a period which included military training, imprisonment by the Germans and escape back to Warsaw, where he and his compatriot Andrzej Panufnik played in cafes their own compositions and transcriptions.

After the war, the Stalinist regime banned his first symphony (1941-47) as 'formalist', but he continued to compose and in 1958 his *Musique Funèbre, in memory of Bartok* established his international reputation. His own personal aleatoric technique whereby the performers have freedom within certain controlled parameters was first demonstrated in his *Jeux Venitiens* (1961) and is to be found in almost all the later music. Over the years, Witold Lutoslawski was frequently inspired by particular ensembles and artists including the London Sinfonietta, Sir Peter Pears, Heinz and Ursula Holliger, Dietrich Fischer-Dieskau, Mstislav Rostropovich and Anne-Sophie Mutter. His Symphony No. 4 was commissioned by the Los Angeles Philharmonic Orchestra and received its world premiere in February 1993 under the baton of the composer. A powerful work, it reflected his increasing concern with expansive melody.

Among many international prizes awarded to this most modest man were the UNESCO Prize (1959,1968), the French order of Commandeur des Arts et des Lettres (1982), Grawemeyer Award (1985), Royal Philharmonic Society Gold Medal (1986), in the last year of his life, the Swedish Polar Music Prize and the Inamori Foundation Prize, Kyoto, for his outstanding contribution to contemporary European music, and, posthumously, the International Music Award for best large-scale composition for the fourth symphony. Lutoslawski's contribution to the musical world was enormous and his loss in February 1994, at the age of 81, will continue to be deeply felt.

The above is available at:

[http://www.chesternovello.com/default.aspx?TabId=2431&State\\_2905=2&composerId\\_2905=966](http://www.chesternovello.com/default.aspx?TabId=2431&State_2905=2&composerId_2905=966)

Lutoslawski composed his *Partita for violin and piano* in the autumn of 1984 for Pinchas Zuckerman and Marc Neikrug at the request of The Saint Paul Chamber Orchestra. They first performed it during a concert of Lutoslawski's works on January 18, 1985 at the Ordway Music Theatre, Saint Paul, Minnesota. A later version for violin and orchestra (and piano *obligato*) was especially composed for Anne-Sophie Mutter and was dedicated to her.

In November 1984, Lutoslawski speaking of the original version said: "The work consists of five movements. Of these, the main movements are, the first (*Allegro giusto*), the third (*Largo*), and the fifth (*Presto*). The second and fourth are but short interludes to be played *ad libitum*. A short *ad libitum* section also appears before the end of the last movement.

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The three major movements follow, rhythmically at least, the tradition of pre-classical (18th century) keyboard music. This, however, is no more than an allusion. Harmonically and melodically, *Partita* clearly belongs to the same group of recent compositions as the *Symphony No. 3* and *Chain 1*."

Regarding his choice of title Lutoslawski has explained: "The word 'partita,' as used by Bach to denominate some of his suite-like works, appears here to point out a few allusions to Baroque music, e.g. at the beginning of the first movement, the main theme of the *Largo*, and the gigue-like Finale."

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Theodore Antoniou has written about tonight's work:

“*Celebration VII* for string orchestra was composed in March 2000 for the Greek orchestra Kamerata. All my works with the same title celebrate specific events, friends, orchestras or ensembles. *Celebration I* for the National Orchestra of Armenia; *Celebration II* (for brass) was a wedding present to one of my collaborators; *Celebration III* was written for the Greek Metropolitan Choir of New York; *Celebration IV* was written for Babis Farandatos, a distinguished Greek clarinetist; *Celebration V*, for Jacques Cousteau, the famous oceanographer; *Celebration VI*, for Tassos Kypreos, a wonderful Greek trombone teacher.

*Celebration VII* could be considered a concerto for strings, with free form, free use of tonality and atonality. Like all my works, the piece has a virtuoso character and often uses material of the Greek musical tradition.”

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## *Tonight's Soloists*

A native of Lviv, Ukraine, **Yuri Mazurkevich** studied with the legendary David Oistrakh at the Moscow Conservatory, where he received his Master's Degree, the Honors Diploma, and the Artist's Diploma. A winner in the Helsinki, Munich, and Montreal International Competitions, he performed extensively in Europe and the Soviet Union while living in the Soviet Union. For his accomplishments as a concert violinist, he was designated "Outstanding Artist of the Ukraine."

After leaving the Soviet Union in 1975, Mr. Mazurkevich made his highly acclaimed solo debut with the Toronto Symphony. Since then he has performed throughout the US, Canada, Europe, the Soviet Union, South America, Australia, and Asia. He has worked with many great artists including Sir Andrew Davis, Raphael Hillyer, Igor Markevitch, John Ogdon, Leslie Parnas, William Primrose, Lawrence Leighton Smith, Saulius Sondeckis, and Quartet Italiano.

Mr. Mazurkevich is also an active recitalist. He was the violinist of the Quartet Canada and was the first violinist of the Leontovych Quartet for many years. As the Mazurkevich Duo, he and his violinist wife, Dana Pomerants-Mazurkevich, also a prominent student of Oistrakh, have toured numerous countries, receiving high accolades.

He has recorded on Melodiya, Masters of the Bow, SNE, and TNC/Cambria labels, and has been featured on television and radio performances for the BBC, ABC (Australia), CBS, Radio France, Sender Freis Berlin, and Radio Moscow. Besides performing a vast repertoire of major concertos and other solo works for violin, he has also premiered and recorded many contemporary works.

Mazurkevich taught at the Kiev State Conservatory in the Soviet Union, and he is a Professor of Violin at Boston University where he has taught since 1985. He has participated in numerous summer festivals including the Tanglewood Institute, Victoria International Festival, Banff Center for the Arts, Heifetz International Music Institute, and various European festivals.

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Hailed for his dazzling command of the violin and its repertoire, as well as a communicative immediacy that harkens back to the legendary Romantic masters, Russian-American violinist **Yevgeny Kutik** has become a highly sought-after artist on the concert stage worldwide.

Of his New York City orchestral debut with the Riverside Symphony, *The New York Times* said his violin projected "an old-fashioned rhapsodic style, which was magnified by (his) rich, sweet tone." In his German debut with the WDR Rundfunk Orchestra, Yevgeny Kutik "enraptured the crowd" (*Der Westen*) with his performance. Recently, he was the featured artist at the 25th International March of the Living, performing for over 10,000 people at Auschwitz-Birkenau to commemorate the Holocaust. Other recent performances have included highly successful appearances with the Tokyo Vivaldi Ensemble in Japan, the world-premiere performance of the 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 and Keith Lockhart. As a recitalist, he has been presented by the Phillips Collection in Washington D.C., National Arts Club in New York City, Dame Myra Hess Series in Chicago and in Europe at the esteemed Ludwigsburger Schlossfestspiele (Germany) and Verbier (Switzerland) festivals.

In his 2011-2012 season, Yevgeny Kutik is featured in debuts with The Riverside Symphony at Lincoln Center's Alice Tully Hall, The Norddeutsche Philharmonie Rostock, The East Texas Symphony Orchestra, Washington DC's Embassy Series and a residency at the University of Massachusetts Amherst, performing a recital and with orchestra, as well as conducting a masterclass. The season will also feature his Prague debut at the Lobkowitz castle by invitation of Prince William Lobkowitz.

Of special note, January 2012 featured the international release of Yevgeny Kutik's debut album, *Sounds of Defiance: Music of Shostakovich, Schnittke, Pärt and Achron*, on the Marquis Classics label.

Yevgeny continues his close association with the Jewish Federations of North America Speaker's Bureau, annually performing throughout the United States to raise awareness and promote the assistance of refugees from around the world, a cause to which he is particularly dedicated.

Yevgeny first made his debut with the Boston Pops and Maestro Keith Lockhart in 2003 playing the Sibelius Concerto as the 1st prize recipient of the Boston Symphony Orchestra Young Artists Competition. He has also been awarded a 2006 Salon de Virtuosi Grant as well as the 2006 Tanglewood Music Center Jules Reiner Violin Prize. A native of Minsk, Belarus, Yevgeny Kutik immigrated to the United States at age five. Shortly thereafter, he began violin lessons with his mother, Alla Zernitskaya, and continued with the late Zinaida Gilels. Other principal teachers have included Shirley Givens, Roman Totenberg and Donald Weilerstein. Mr. Kutik holds a bachelor's degree (*cum laude*) from Boston University and a master's degree from the New England Conservatory in Boston where he makes his home.

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Since being named a Beethoven Fellow of the American Pianist Association, **Timothy Bozarth** has concertized around the globe as soloist and collaborative pianist, being heard in many of the world's greatest concert halls. Performances by Timothy Bozarth have been praised by *Ongaku No Tomo* "supple and warm, reflecting a noble atmosphere...," *The Washington Post* "stunning... brilliant...," *The Boston Globe* "lurid color and visceral energy...," and *The Boston Herald* "boldness and daring, precision and passion... a blaze of glory, a triumphant performance..."

Born in Abilene, Texas, constantly moving as a youth and finally settling in the small, remote town of Valdez, Alaska, Timothy Bozarth was an autodidact as a musician and didn't give his first public piano performance until after entering college. This did not prevent him from earning music degrees and an Artist Diploma at the Cleveland Institute of Music, studying with Paul Schenly. Further piano studies were with Vitya Vronsky Babin and Jerome Lowenthal.

In addition to being a Beethoven Fellow, Timothy Bozarth is also a prizewinner of the Robert Casadesus, and San Antonio Competitions. At the Casadesus International Piano Competition, he was awarded the S.A.C.E.M. prize for best performance of a work by a 20th-century French composer.

Timothy Bozarth is an avid collector of Japanese Woodblock Prints and when in Tokyo he will disappear into the nearest antique shop if given the slightest opportunity. He lives in Brookline, Massachusetts with his wife Miki and daughter Ai.

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