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**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*

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**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)	<i>Shaker Loops (I)</i>
Federico Ermirio (Italy)	<i>Ode 1959</i>
Witold Lutoslawski (Poland)	<i>Partita</i>
Theodore Antoniou (Greece)	<i>Celebration VII</i>
Heitor Villa-Lobos (Brazil)	<i>Suite for Strings (I &amp; III)</i>
Giya Kancheli (Georgia)	<i>A Little Daneliade</i>

Special Guests:

Dana Mazurkevich and Yevgeny Kutik, *violin*  
Timothy Bozarth, *piano*  
The Boston University Strings  
Andreas Tselikas, *conductor*

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*Thirty-Fourth Season  
2011 - 2012*

# ALEA III

**Theodore Antoniou,**  
*Music Director*

Contemporary Music Ensemble  
in residence at  
Boston University

**BU Composers  
Conduct Their Own Works**

**TSAI Performance Center  
February 1, 2012, 8:00 pm**

Sponsored by Boston University.

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

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Notes

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# ALEA III

Theodore Antoniou, Music Director

## BU Composers Conduct Their Own Works

Wednesday, February 1, 2012, 8:00 p.m.  
Tsai Performance Center, Boston

### PROGRAM

<i>Invention and Pantoum</i>	Linda Toote, <i>piccolo</i> Martin Amlin, <i>piano</i>	Martin Amlin
<i>Toccata</i>	Jessie Wenchieh Lo, <i>piano</i>	Richard Cornell
<i>Tremors arranged for ensemble by Davide Ianni</i>	Davide Ianni, <i>conductor</i>	Joshua Fineberg
<i>Concertante 314</i> (for eight double basses)	Edwin Barker, <i>double bass soloist</i> Trio: Yi-Jung Su, Christian Gray, John (Bebo) Shiu Quartet: Brandon Mason, Alexander Edelmann, Zach Camhi, Ben Green Samuel Headrick, <i>conductor</i>	Samuel Headrick
- - - <i>Intermission</i> - - -		
<i>Scherzo</i>	Mark Berger, <i>viola</i> Yukiko Shimazaki, <i>piano</i>	Richard Cornell
<i>Songs from Delmore Schwartz</i>	Ceceilia Allwein, <i>soprano</i> Rodney Lister, <i>conductor</i>	Rodney Lister
<i>Five Miniatures</i>	John H. Wallace, <i>conductor</i>	John H. Wallace

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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).

*Eftychia Papanikolaou*

## Tonight's Performers

Kathleen Boyd, *flute*, Diane Heffner, *clarinet*,  
Craig McNutt, *percussion*, Yukiko Shimazaki, *piano*,  
Krista Buckland Reisner, *violin*, Mark Berger, *viola*,  
Mark Simcox, *cello*, Nathan Varga, *double bass*.

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## *Tonight's Program*

**Martin Amlin** is Chair of the Department of Composition and Theory at Boston University and Director of the Boston University Tanglewood Institute Young Artists Composition Program. He has received grants from ASCAP, the Massachusetts Cultural Council, and the National Endowment for the Arts. He has recorded for the Albany, Centaur, Crystal, Hyperion, MSR Classics, and Wergo labels, and his compositions are published by the Theodore Presser Company.

*Invention* and *Pantom* are the outer movements of *Sonata for Piccolo and Piano*, dedicated to Zart Dombourian-Eby, piccoloist of the Seattle Symphony, and premiered by her and the composer at the 25th annual National Flute Association Convention in Chicago. Two symmetrical tone rows and set (024579) generate the musical material for the entire piece.

A native of New York, **Linda Toote** is the Principal Flutist of the Boston Lyric Opera. She performs regularly with the Boston Symphony and the Boston Pops and Esplanade Orchestras, having appeared as soloist with these groups on several occasions. She has held Principal Flute positions with the Tampa, Atlanta and Milwaukee Symphony Orchestras, and the Santa Fe and Lake George Opera Orchestras. Invitations from the Baltimore, Detroit and St. Louis Symphonies have included recent recording and touring with these orchestras.

Ms. Toote is currently on faculty at the Boston Conservatory and at Boston University. During the summer months she is on faculty at the Aria Institute, has coached at the Tanglewood Music Center and serves as Director of the Flute Workshop of Boston University's Tanglewood Institute. From 2008-2009, Ms. Toote organized flutists from over 20 countries in four days of concerts and classes as the Program Chair for the 37th Annual convention of the National Flute Association, in New York City. The convention saw a record-breaking attendance of over 4600 flutists. Nationwide, she has appeared at many National Flute Association conventions in recital.

Upcoming invitations include performances and masterclasses at the Long Island Flute Club, and the premiere of a concerto by Martin Amlin at the NFA convention in Las Vegas, Nevada. Her recordings include many symphonic works with the Atlanta Symphony on the Telarc label and works of many genres with the Boston Symphony and Boston Pops.

A graduate of the Mannes College of Music, where she studied with John Wion, Ms. Toote was also a student of Thomas Nyfenger at Yale University.

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**Richard Cornell** has held faculty positions at Massachusetts Institute of Technology, Longy, the Berkshire Music Center, and has been at Boston University since 1990. He has received awards from the National Endowment for the Arts, Massachusetts Cultural Council, MacDowell Colony, Yaddo, and New England Foundation for the Arts. Boston Musica Viva, Pro Arte Orchestra, Alea III, Muir Quartet, Collage New Music, Triple Helix, Harvard Musical Association, International Trumpet Guild, A Far Cry and others have commissioned his works. Cornell joined the legendary Composers In Red Sneakers, participating in concerts and recording projects until 1987. As Composer-in-Residence of the New England Philharmonic he composed seven orchestral works. His virtual reality artworks, developed with visual artist Deborah Cornell at Boston University's Computer Graphics Laboratory, have been presented at Indiana University, Boston CyberArts, SuperComputing, Not Still Art Festival, Taipei Biennale, at Boston's Institute of Contemporary Art, and worldwide over high speed computer networks. Recordings of his works are on Northeastern Records, Seagull (Norway) and EMI/Virgin Veritas.

My 2010 *Toccata* was written as the compulsory piece for the Richmond Piano Competition. Such pieces face the problem of demonstrating various styles of playing, including advanced virtuosity, within a short form, and without losing coherence. Within an etude-like continuity in nearly constant rhythmic values, technique and register combine to affect radical changes in character. (- - R. C.)

Born in Taipei, Taiwan, Ms. **Jessie Wenchieh Lo** grew up in a musical household and showed talent for music, literature, and language in a young age. Aside from many national awards in her native country, Ms. Lo is prizewinner in international competitions such as "2nd International Vienna Piano Competition" (Nagoya, Japan), "6th Taipei International Chopin Piano Competition" (Taipei, Taiwan), "3rd European Piano Competition Citta del Vasto" (Vasto, Italy), etc. She has also received "Beethoven Prize" from "Wiener Beethoven Gesellschaft" for the best interpretation at the 2002 "Vienna International Pianists" music festival; and "Chopin Prize" at the International Competition at Vasto, Italy in 2004.

Ms. Lo's performances can be heard in many countries around the world: Taiwan, Japan, Austria, Germany, San Marino, Spain, Italy, Belarus, and in the U.S. She earned her Bachelor's and Master's degree in piano performance at the University of Music and Performing Arts Vienna, Austria, where she studied with Hans Petermandl and Michael Krist. She also learned from Karl Heinz Kaemmerling, Andrei Jasinski, Leonid Brumberg, Heinz Medjimorec, Noel Flores, Gabriel Chodos, John Perry, etc.

Ms. Lo has given piano master classes, solo recital, and chamber recitals at the Boston University Tanglewood Institute. She is also staff pianist for instrumental workshops, working with John Ferrillo and Ken Radnofsky. Ms. Lo is Doctoral Candidate of Musical Arts in piano performance from Boston University, where she had been Teaching Assistant for private piano lessons, as well as Collaborative Piano Assistant. Her teachers at Boston University include Jonathan Bass and Boaz Sharon.

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**Joshua Fineberg** began his musical studies at the age of five; (violin, guitar, piano, harpsichord, conducting, and composition). After studying composition at the Peabody Conservatory, he moved to Paris where he studied with Tristan Murail and at IRCAM, then worked as a freelance composer. In the Fall of 1997, he returned to the US to pursue a doctorate at Columbia University. In Fall 2000, after teaching at Columbia for a year, he went to Harvard University where he taught for seven years. In September 2007, Fineberg assumed a professorship in composition and the directorship of the electronic music studios at Boston University. In addition to composing and teaching, he actively collaborates with computer scientists and music psychologists to help develop tools for computer assisted composition, acoustic analysis and sound modification and in music perception research.

Fineberg has won numerous awards and is published by Editions Max Eschig and Gérard Billaudot Editeur. Fineberg's works are widely performed in the US, Europe and Asia. A monographic CD of his music recorded by the Ensemble Court-Circuit was released in 2002 as a part of Unviersal France's Accord/Una Corda collection and another CD recorded by the Ensemble FA was released by Mode Records in June 2009. A new recording of his complete piano works is currently in production with pianist Marilyn Nonken. In 2011, Fineberg was named an Artist Fellow of the Massachusetts Cultural Council.

*Tremors* was written as the compulsory piece to be played by the twelve semifinalists in the American Pianists Association's 1997 National Fellowship Auditions. The current performance features an arrangement of the piece by Davide Ianni for chamber ensemble. The original note for the piano piece follows:

Although many contemporary composers have focused on the percussive and melodic aspects of the piano, for me, the real magic of the piano is its resonance. The shock that is delivered by the hammers, when notes are struck, produces a continuous vibration. Small impacts can color this vibration, pushing it in one direction or another. Large shocks, on the other hand, are capable of completely eradicating the previous color, or leaving only the faintest trace of what had been. Very delicate interventions can even shift the evolution of the resonance without being truly perceptible as independent events. All of this activity can be seen as a series of surface tremors on the underlying resonance (color), where the heart of the music lies. The interaction between the punctuated surface and the continuous undercurrent make up the form and movement of the piece. (- - *J. F.*)

Davide Ianni, provided the following note about today's arrangement:  
"My orchestration of *Tremors* is a rendering of the original version for piano set for a prearranged medium-size ensemble. Despite some difficultly translatable moments in the piano score, this version closely follows the original with regards to tempi and meter changes, as well as complex rhythmical activity. Most importantly, this orchestration is predominantly concerned with highlighting the interplay of resonances of the piano version. The result is a rendering of the piece that has lost the percussive impacts and rhythmical agility of the piano version, and has gained a more vivid delivery of the dynamic colors of its harmonies." (- - *D. I.*)

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**Davide Ianni** was born in Rieti, Italy in 1978. He began his musical career as guitar player of classical, rock, jazz, free-improvisation. Ianni majored in Music Composition and Film Scoring at Berklee College of Music, and received his DMA in Composition from Boston University. Ianni has worked with many leading composers in the US and Europe, including: Theodore Antoniou, Joshua Fineberg and Gunther Schuller.

Ianni's music spans from solo to orchestral works including pieces for fixed media and live electronics. His works have been performed in festivals and concerts around the world. He has been commissioned by numerous virtuoso performers and ensembles including: Philipp Steudelin, Alexandre Lecarme, Lorenzo Tomio, Sound Icon, Alea III, Moscow Contemporary Music Ensemble, Forth Wall. Along side his compositional activities, Ianni has taught electronic music and musicianship at Boston University. He also has been collaborating with the Boston Youth Symphony Orchestras since 2005, teaching theory and composition as well as working as a guest conductor.

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**Sam Headrick**, received his B.M. and M.M. in Composition from the University of North Texas before earning his PhD in Composition at the Eastman School of Music, where he studied with Samuel Adler, Warren Benson, and Joseph Schwantner. Other studies include Horn with Roland Pandolfi, Guitar with Alan Rosenkoetter, and Computer Music at M.I.T. with Barry Vercoe. Professor Headrick has presented his own music and given lectures and master classes in composition and analysis for such institutions as the University of California at Berkeley, Williams College, UCLA, M.I.T., the Peabody Conservatory of Music, the Eastman School of Music, the University of North Texas, Southern Methodist University, the Berklee College of Music, the Boston Conservatory of Music, the 2008 Opera & Society Interdisciplinary Conference, the St. Louis Symphony Orchestra, the Boston Symphony Orchestra, and Brown University, where he was appointed as Visiting Associate Professor in Composition for the fall term of 2008.

He has served as Guest Conductor for the St. Louis Symphony On-Stage Series, Co-Director of the Boston University New Music Ensemble, and Music Director and Composer for the Huntington Theater Company. Honors include the National Endowment for the Arts Composers Fellowship, the National Endowment for the Arts Collaborative Fellowship in Opera, the Massachusetts Artist Fellowship in Composition, two Composer Residencies with the St. Louis Symphony Orchestra, and Artists Residencies with the Berklee College of Music, Webster University, and the State University of New York. He has also received two Meet The Composer Grants and yearly ASCAP PLUS Awards since 1986. Performances and commissions have come from such artists as Lukas Foss, Theodore Antoniou, Edwin Barker, and Sanford Sylvan, and from such organizations as the St. Louis Symphony Chamber Players, Alea III, Dinosaur Annex, Boston Musica Viva, the Atlantic Brass Quintet, the Huntington Theater Company, the Opera Laboratory Theater Company, the Boston University Mainstage Theater, the Concordia Trio, the Esterhazy Quartet, the Synergy Brass Quintet, the Boston Conservatory Wind Ensemble, and the Armory Brass Quintet. Festival performances and commissions include the Warebrook Contemporary Music Festival, the Savannah Onstage International Arts Festival, the 4th Annual New York City Festival of New Trumpet Music (FONT), and the Iraklion International Festival of the Arts. A video of Mr. Headrick's one-act opera and audio recordings of his Second Symphony and various other compositions are available to watch and hear on his website at [www.samheadrick.com](http://www.samheadrick.com).

*Concertante 314* for eight double basses is a re-writing of a piece I composed in 2004 that was premiered by Edwin Barker, Theodore Antoniou, and seven students from Professor Barker's studio. It was commissioned in memory of our recently deceased Boston University colleague, John Daverio.

It was Professor Daverio's dedication to teaching that provided me, in part, with the conceptual spark to write the piece. I would not write a composition for Double Bass Octet, but rather for a Master Teacher and his 7 talented students, presenting them with musical and technical challenges that double bass students might not normally have the opportunity to try. The Master Teacher is the soloist, while the 7 students are divided into a Quartet and a Trio. Loosely stated, they form a "Double Bass Orchestra," and the Quartet is placed in a

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semicircle in front of the conductor where the string section of the orchestra would normally be located, while the Trio forms a second row, located where the winds or brass might be. The visual score itself is organized with the same "roles" in mind - Solo in the middle, Quartet below, and Trio on top.

The composition has two movements which are connected without pause - an *Allegro*, which was completely re-cast for this performance, followed by a lyrical *Elegy*, which remains basically unaltered from the 2004 version. The duration of the complete work is approximately 12 minutes.

I would like to thank Mr. Barker and the students in his 2012 studio for providing me with the opportunity to re-write and "re-premiere" this composition. (-- S. H.)

**Edwin Barker** is recognized as one of the most gifted bassists on the American concert scene. Acknowledged as an accomplished solo and ensemble player, Mr. Barker has concertized in North America, Europe, and the Far East. He has performed and recorded with the Boston Symphony Orchestra, the Boston Symphony Chamber Players, and with the contemporary music ensemble Collage, a Boston - based contemporary music ensemble, and is a frequent guest performer with the Boston Chamber Music Society. Mr. Barker gave the world premiere of James Yannatos' *Concerto for Contrabass and Chamber Orchestra* and of Theodore Antoniou's *Concertino for Contrabass and Chamber Orchestra*; he was the featured soloist in the New England premiere of Gunther Schuller's *Concerto for Double Bass and Chamber Orchestra*, conducted by the composer with The Pro Arte Chamber Orchestra.

Mr. Barker graduated with honors from the New England Conservatory in 1976, where he studied double bass with Henry Portnoi. That same year, while a member of the Chicago Symphony, he was appointed at age 22 to the position of principal double bass of the Boston Symphony Orchestra. His other double bass teachers included Peter Mercurio, Richard Stephan, Angelo LaMariana, and David Perleman.

Mr. Barker was invited to inaugurate the 100th anniversary season of the Boston Symphony Orchestra with a solo performance of the Koussevitzky Bass Concerto; other solo engagements have included appearances at Ozawa Hall (Tanglewood), Carnegie Recital Hall's "Sweet and Low" series, and at major universities and conferences throughout the world, as well as concerto performances with the Boston Classical Orchestra, the Athens State Orchestra (Greece) and with the Boston Symphony Orchestra in Boston and Europe. He was a featured premiere soloist with the Boston Symphony of John Harbison's *Concerto for Bass Viol and Orchestra* at Tanglewood's 2007 Festival of Contemporary Music.

Mr. Barker is an Associate Professor at the Boston University College of Fine Arts where he teaches double bass, orchestral techniques, and chamber music. His other major teaching affiliations include the Boston Symphony Orchestra's Tanglewood Music Center, where he is Chairman of Instrumental and Orchestral Studies.

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This *Scherzo* for viola and piano is a “down payment” on a projected multiple movement work for the Two Composers, Ketty Nez and Mark Berger. The piece might be subtitled something like “Fast Forward”, because I am exploiting the rapidity of interchange between two musical characters, and pushing them on with velocity. The viola, naturally lyrical, is quickly involved by a somewhat nervous piano into an almost frenetic dance. In the ensuing slightly jazzy conversation, the viola (chameleon-like) adopts a new character. Headlong momentum leaves no room for contemplation. (--R. C.)

**Mark Berger** is highly active as a performer in the Boston freelance scene and has performed with many of Boston's finest ensembles, including the Boston Symphony Orchestra, Boston Pops Esplanade, Emmanuel Music, Boston Modern Orchestra Project, Opera Boston, and Boston Lyric Opera, ALEA III and Sound Icon. An avid chamber musician, he is a member of Music at Eden's Edge, the Worcester Chamber Music Society, has a duo partnership “The Two Composers” with pianist/composer Ketty Nez, and has performed with Boston Musica Viva, the Lydian String Quartet, Radius Ensemble, and Ludovico Ensemble. Mark has performed at summer festivals such as Kneisel Hall and Tanglewood, where he was a member of the New Fromm Players, new music ensemble-in-residence. Mark can be heard performing the music of Ketty Nez on Albany Records.

Also a gifted composer, Mark's works have been presented locally by Boston Musica Viva, the New York New Music Ensemble, Dinosaur Annex, ALEA III, the Worcester Chamber Music Society, Xanthos Ensemble, Music at Eden's Edge, QX String Quartet, and the Lydian String Quartet, as well as nationally and internationally by the Third Coast Percussion Quartet, Ensemble Permutaciones (Mexico) and the Hellenic Ensemble of Contemporary Music (Greece). Mark has received awards from the League of Composers/ISCM and ASCAP, and he has received grants from NEFA and the Brannen-Cooper Fund. Mark is currently on the music faculty at Clark University, UMass Lowell, Middlesex Community College, and the Boston University Tanglewood Institute.

Born in Tokyo, Japan, pianist **Yukiko Shimazaki** graduated from Oberlin Conservatory where she received a Bachelor of Music with a major in Piano Performance and a minor in Organ Performance. She received a Master of Music in Piano Performance from Boston University. Yukiko is a certified Musikgarten instructor and specializes in teaching 18-months to 3 year olds. Yukiko teaches piano at her thriving private studio, and Music and Movement classes at Winchester Community Music School where she is an accompanist as well. Yukiko performs actively as a freelance pianist /organist and is a member of Alea III, a contemporary ensemble group in residence at Boston University. Her involvement in new music includes appearances with Dinosaur Annex Music Ensemble and recent performances at UMass Boston, Berklee College of Music and Brown University. She also co-chairs the Winchester Center of National Guild of Piano, a division of American College of Musicians where she serves as an adjudicator as well. She has two daughters, 14 and 11 year olds. Currently Yukiko is training to acquire a private pilot license.

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**Rodney Lister** has received commissions, grants, and fellowships from the Berkshire Music Center, the Fromm Foundation at Harvard, the Koussevitzky Music Foundation at the Library of Congress, the Fires of London, the Poets' Theatre, the Virgil Thomson Foundation, the Preparatory School of the New England Conservatory, Dinosaur Annex Music Ensemble, the MacDowell Colony, and the Virginia Center for the Creative Arts, among others. His works have been performed at Tanglewood, the Library of Congress, the Edinburgh Festival Fringe, and in New York and London, among other places, by performers including Joel Smirnoff, Tammy Grimes, Phyllis Curtin, Jane Manning, Mary Thomas, Michael Finnissy, Kathleen Supove, Jane Struss, Boston Cecilia, the Blair Quartet, the Chiara Quartet, Collage New Music, and the Fires of London. As a pianist, he has been involved in premieres, first US performances, first UK performances or first Boston performances of works by Virgil Thomson, Peter Maxwell Davies, Milton Babbitt, Michael Finnissy, Philip Grange, Lee Hyla, and Paul Bowles, among others. In addition to being on the composition and theory faculty of the Boston University School of Music, he is on the faculty of The New England Conservatory Preparatory School where he teaches composition, piano, theory, and chamber music and is co-director of the annual contemporary music festival. He is also a music tutor at Pforzheimer House, Harvard University, and is on the faculty of Greenwood Music Camp.

Rodney Lister received his early musical training at the Blair School of Music in Nashville, Tennessee. He was a student at the New England Conservatory of Music, and at Brandeis University. In between his stay at those two institutions, he lived in England, where he studied privately with Sir Peter Maxwell Davies. He subsequently was a member of Davies's composition seminar at the Dartington Hall Summer School of Music. He was a Bernstein fellow at the Berkshire Music Center at Tanglewood in 1973. His composition teachers, aside from Davies, have been Malcolm Peyton, Donald Martino, Harold Shapero, Arthur Berger, and Virgil Thomson. He has also studied piano with Enid Katahn, David Hagan, Robert Helps, and Patricia Zander.

The composer provided the following note fro tonight's work:

I first knew anything about Delmore Schwartz from reading *Saul Bellow's Humboldt's Gift* (where Humboldt is Delmore Schwartz, and everything that happened between the narrator of the book and Humboldt happened in “real” life between Bellow and Schwartz). I got further interested in Schwartz through the wonderful biography of him by James Atlas, and from talking about him with Arthur Berger, who had been a close friend of Schwartz's for a while. Finally I got interested enough to actually get to know any of his work, a lot of which, including the short story *In Dreams Begin Responsibilities* and some number of the poems, are really wonderful. These songs are three of a set of four written over a number of years for a number of reasons. The first (not to be played tonight), *The Ghosts of James and Peirce in Harvard Yard*, was written to be done in a concert to be give at Harvard one summer a long time ago. It seemed appropriate to set a poem of Schwartz as an 80th birthday present for Arthur Berger, so I set *Far Rockaway* for a concert celebrating that event. (I have only the vaguest notion of where *Far Rockaway* actually is.) *That Beautiful American Word Sure* was

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written as present for Esther Geller, the wife of Harold Shapero, who also had been friend of Delmore's. The *Ballad of the Children of the Czar* (which I think very well may Schwartz's best poem) was written for a Dinosaur Annex concert, and also was a 60th birthday present for Peter Maxwell Davies. Max, of course, had no connection to Schwartz at all, but it was time to do something to finish the set, and that seemed like a good reason for doing it.

(- - R. L.)

Beginning with her concert debut with the Ft. Wayne Philharmonic, **Ceceilia Allwein** has performed in venues around the world ranging from Boston Center for the Arts to Radio Papesse in Siena, Italy, and appeared in full and partial operatic roles, including Adele in *Die Fledermaus*, Cunegonde in *Candide*, Eurydice in *Orphée aux Enfers*, Marie in *La Fille du Régiment*, First Spirit in *The Magic Flute*, and Fire/Nightingale in *L'Enfant et les Sortilèges*.

Ceceilia is also no stranger to the unconventional and has established herself as a savvy performer of contemporary, avant garde, chamber music. Highlights from recent seasons include the only recorded performance of Ricky Ian Gordon's *Love, My Sweet Rain* with the Boston Gay Men's Chorus and performances of György Kurtag's *Kafka-Fragmente* with internationally acclaimed violinist Hye-Jin Kim at Yellow Barn Music Festival. As a member of the nonce ensemble, Ceceilia has been featured in works such as Mark Andre's *Kontra-Etu.de*, Kaija Saariaho's *Lonh*, Stockhausen's *Tierkreis*, and Scelsi's *Canti del Capricorno*. Her favorite moment from the past season though was a highly political, upclose-and-personal performance of Sarah Palin's aria from Curtis Hughes' opera *Say It Ain't So, Joe*. She has participated in master classes and coaching with renowned artists such as Ursula Oppens, Susan Narucki, Violaine Melançon and Stuart Gerber and performed with Tony Rymer, Diamanda LaBerge Dramm, Maartin Stragier, Eric Malson and Gabriela Diaz.

Ceceilia is also dedicated to teaching and creating opportunities for young musicians and composers. To that end, she serves as a founding member and resident vocalist in the Composers Lab Ensemble at New England Conservatory, which provides open-rehearsal-style master classes with a live, teaching ensemble and mentorship from internationally recognized composers such as Anthony Coleman and Sivan Cohen-Elias.

Ceceilia resides in Boston, where she works at ArtsBoston, a non-profit audience development and strategic marketing firm serving Boston's artistic community.

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A composer of growing reputation, **John H. Wallace** has studied with Lukas Foss, Charles Fussell, Alan Stout, Raymond Wilding-White and Darleen Cowles-Mitchell. He received his doctoral degree from Boston University (Composition), masters degree from Northwestern University (Composition), and bachelors degree from DePaul University (Composition/French Horn Performance). He is currently Director of Undergraduate Studies, Coordinator of On-Line Theory, and an Assistant Professor in the College of Fine Arts-School of Music at Boston University, where he teaches composition and music theory courses. He won a 2009 Excellence in Distance Learning Teaching Award from the United States Distance Learning Association.

An active member of the Chicago Composers' Consortium from 1996-2004, he chaired that organization from 1996-98. As chair, he was interviewed for the premiere edition of the American Music Center's webzine, *NewMusicBox*. In addition to his current activities at Boston University, he has taught at the Massachusetts Institute of Technology, DePaul University and the Greater Boston Youth Symphony Orchestra, and guest lectured at the Mary Pappert School of Music at Duquesne University, The Boston Conservatory, and Middlesex Community College.

His music had been performed by a diverse collection of performers and organizations such as Alea III, the Tanglewood Institute, Music at Eden's Edge, New Music DePaul, Arcadian Winds, the Chicago Chamber Music Collective, The Riverway Trio, the Chicago Clarinet Trio, Pinotage, singers Penelope Bitzas, Krista River, Gary Durham and Julia Bentley, pianists Shiela Kibbe and Kurt Westerberg, harpist Barbara Poeschl-Edrich, and members of the Boston, Chicago and Philadelphia symphony orchestras. He is the recipient of Meet the Composer and NEFA grants. In Europe, his Piano Quintet received a series of performances by the renowned Vilnius String Quartet and Lithuanian-American pianist, Rokas Zubovas. His *Symphonia* for large orchestra was one of three works selected for the Chicago Civic Orchestra's 1990 Illinois Composer's Reading Sessions, coordinated by then Chicago Symphony Orchestra Composer-in-Residence, John Corigliano, and conducted by Michael Morgan.

As a horn player, he has performed with various ensembles, including the Park Forest Orchestra, Waukegan Symphony, Lake Shore Brass Quintet, Bristol Renaissance Faire, and Disney's All-American College Marching Band. Additional notable performances include the first inauguration of Chicago Mayor Harold Washington, and performances for Illinois Governor James R. Thompson and President Ronald Reagan.

*Five Miniatures* is a mixed octet for flute, clarinet, piano, percussion, violin, viola, cello and bass. The odd-numbered movements, "Entrada," "Interlude" and "Finale," form a linear narrative which is interrupted by the even-numbered movements. These interruptions, "Nachtmusik I and II," provide quiet reflections on the surrounding movements. The work cycles through a series of "proto-chords" of fixed registration which generate all of the harmonic and motivic material. The work was written for ALEA III and is being premiered tonight with the composer conducting.

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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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