
Thirty-Eighth Season
2015 - 2016

ALEA III

Theodore Antoniou,
Music Director

Contemporary Music Ensemble
in residence at
Boston University since 1979

**The 2016 Young
Composers Workshop**

Tsai Performance Center
February 10, 2016, 8:00 pm

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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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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*

THE NEXT ALEA III EVENTS

Greek Modernism

Wednesday, March 2, 2016, 8:00 p.m.

Brown Hall - New England Conservatory

Free admission

Students from New England Conservatory (NEC) present a program on Nikos Skalkottas and the Legacy of Greek Modernism, curated and directed by NEC Composition and Theory Faculty member Stratis Minakakis.

Nikos Skalkottas

Nikos Skalkottas

George Aperghis

Iannis Xenakis

Iannis Xenakis

Theodore Antoniou

Ten Sketches for String Quartet

Selections from the *32 Pieces for Solo Piano*

Selections from *Recitations*

Dikhtas

Psappha

Celebration VII

For the Violin

Friday, April 8, 2016, 8:00 p.m.

Free admission

Works for one to multiple violins in usual and unusual combinations, performed by the studios of Yuri and Dana Mazurkevich

Works by:

Zoltán Kodály

Eugène Ysaÿe

Niccolò Paganini

Arvo Paert

Performers:

Mariana Chen, Daniel Farris

Hyung Ji Kim, Kun Shao

Subaiou Zhang, Shinhye Noh

Chae Yeon, Courtney Chang

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

ALEA III

Theodore Antoniou, Music Director

The 2016 Young Composers Workshop

Wednesday, February 10, 2016, 8:00 p.m.
Tsai Performance Center, Boston

Stratis Minakakis, *conductor*

PROGRAM

New Geometry Katherine Balch (USA)

A Night at Boulders Beach Allan Xiangnan Chen (South Africa)

In a World of Doubts Gilad Barakan (Israel)

--- *Intermission* ---

Shan (Faraway mountains. Faraway home. Faraway time) Yuhao Wu (China)

A Study in Silver: Suite for Chamber Orchestra Daniel Collins (USA)

I. Exposition

II. Variations

III. Scherzo

IV. Finale

Terra Incognita Manos Markantonis (Greece)

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 1,450 works by 830 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 former 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), and the 2011 “Honoring Greek Culture” Award of Harvard University. In May 2014, he became a full member of the Academy of Athens.

- - *Eftychia Papanikolaou*

The Performers:

Caitlyn Schmidt, *flutes*, Elif Cakmut, *oboe*
Steven Jackson, *clarinets*, Janet Underhill, *bassoon*
Reese Williams, *horn*, Eric Rizzo, *trumpet*, Mariel Austin, *trombone*
Thomas Schmidt, *percussion*
Ashley Zhang, *piano*
Leo Marillier, *violin I*, Sherri Zhang, *violin II*, Maureen Heflinger, *viola*
Allan Toda-Ambaras, *cello*, Lizzie Burns, *double bass*

The 2016 ALEA III
Young Composers Workshop

Investing in the young and restless mind.

15 Musicians
6 Composers
5 Countries - 4 Continents
3 Music Colleges
2 Universities

1 Goal:

Serve new music by supporting
young composers and performers,
creating an indispensable and exhilarating experience
for young musicians and audiences alike.

A 5-month-long project with 6 young composers from 5 countries around the world and 15 musicians reaches its final stage with masterclasses, rehearsals, recordings and a free concert tonight premiering six new works for chamber orchestra.

ALEA III, dedicated in promoting new music, is giving a voice to composers and performers of our time. Tonight's unique opportunity aims to satisfy the growing need for larger ensemble performances, which can be very difficult to attain. For this purpose, ALEA III collaborates with a collective of composers, performers and soloists who are passionate about new music and willing to push boundaries.

Late last summer, Theodore Antoniou, on recommendations by his colleagues, asked six young composers to compose pieces to be premiered by ALEA III in early 2016. The young composers worked with their teachers composing the pieces and with Stratis Minakakis and the ALEA III musicians preparing them for this evening's performance. The young composers have been presented with a unique opportunity to work with a large professional ensemble under the guidance of senior composers, thus getting experience in all stages of the musical creative process: composing a piece, notating the music, preparing the score and parts, rehearsing and finally the actual performance and recording. At the end of the project each composer will receive a digital recording to use for study and as a demo.

Participating composers and performers are affiliated with:

Boston University
New England Conservatory
Berklee College of Music - Boston Conservatory
Hellenic-American University

Tonight's conductor

Stratis Minakakis is a composer and conductor whose creative work engages issues of memory, cultural identity, and art as social testimony; it also explores the rich possibilities engendered by the interaction between arts and sciences.

As a composer, he has collaborated with leading performers and ensembles across Europe, North America, and Japan, such as The Crossing choir, the PRISM and Stockholm saxophone quartets, the Harry Partch ensemble, the Arditti String Quartet, Ensemble Counter)induction, Noh actress Ryoko Ayoki, recorder virtuoso Tosiya Suzuki, and conductors Donald Nally and Rüdiger Bonn.

As a conductor, he has directed and coached numerous chamber music and orchestral ensembles in contemporary repertory, including works by Milton Babbitt, Henri Dutilleux, György Ligeti, Fabien Levy, Eric Maestri, John Mallia, Katarina Miljkovic, Dimitris Minakakis, Joan Arnau Pamiès, Y. A. Papaioannou, and Iannis Xenakis.

Also active in the field of music theory, his recent work focuses on interpretive analysis of the late string quartet manuscripts by Beethoven. This line of work builds upon the pioneering research of violinist Nicholas Kitchen on the expressive markings and articulations of Beethoven manuscripts. Other areas of interest include early Modernism, and the music of Xenakis and Ligeti.

He is the recipient of numerous artistic prizes, grants, and academic awards from institutions such as the Pew Center for Arts and Heritage, Princeton University, the University of Pennsylvania, the New England Conservatory, the Takefu International Festival in Japan, the Fondation Royaumont in France, the Center for Mediterranean Music in Greece, and the International Society for Contemporary Music. Deeply committed to music pedagogy, he was awarded the Dean's Award for Distinguished Teaching at the University of Pennsylvania and the prestigious Louis Krasner Award at the New England Conservatory.

He studied piano, theory, and composition at Atheneum Conservatory (First Prize in Composition), Princeton University (Phi Beta Kappa, summa cum laude), the New England Conservatory (Toru Takemitsu Award in Composition, summa cum laude, Distinction in Performance), and the University of Pennsylvania (Nitze and Hallstead Prizes for Composition, Dean's Scholar Award, George Crumb Fellowship). He currently lives in Cambridge, Massachusetts and teaches Music Theory and Composition at the New England Conservatory.

Tonight's composers

Katherine Balch (b. 1991) writes music that explores lyricism through textural soundscapes. Her music has been commissioned and performed by the Albany Symphony Orchestra, the New York Youth Symphony (First Music Commission), the Yale Philharmonia, Ensemble Intercontemporain (IRCAM ManiFeste), Collage New Music, the Yale Camerata, Aspen Contemporary Ensemble, Antico Moderno, FLUX Quartet (Santa Fe Chamber Music Festival), ZOFO duo, and the New York Virtuoso Singers, with upcoming performances by American Modern Ensemble (NYC), Departure Duo (Boston), and Contemporaneous (NYC). Katherine has received fellowships from Aspen Music Festival, Norfolk, and Fontainebleau, where she won the Prix-du-Composition. Other recognitions include two ASCAP Morton Gould awards, New England Conservatory's Donald Martino Prize, and first prize in American Modern Ensemble's composition competition. An alumna of the Tufts University/ New England Conservatory double degree program, Katherine double majored in history and political science at Tufts (*summa cum laude*) and is a published author in the field of political theory, as well as the recipient of many academic awards and grants. At NEC, she studied composition with Kati Agócs and Stratis Minakakis. She is currently pursuing her Master's at Yale School of Music, studying with David Lang. Aside from composing, Katherine enjoys being the program annotator for Yale School of Music concerts and a teaching fellow at Yale College.

New Geometry takes its title from a scene in Tom Stoppard's play, *Arcadia*. In this scene, young Thomasina Coverly discovers a recursive function that allows her graph the intimate design of an apple leaf, which she calls "New Geometry of Irregular Forms." Thomasina's math allows her to zoom into the miniscule veins and fine details of a shape that appears very simple to the naked eye. In my piece, I play with the opposite process: zooming out from compact gestures through the harmonic trajectory of the piece, which passes from microtonal to chromatic to diatonic landscapes. But this exploration is not as bound to a strict process as Thomasina's math. As another character remarks, "real data is messy", and in the search for mathematical truth, "it's all very noisy out there, very hard to spot the tune...the unpredictable and the predetermined unfold together to make everything the way it is." This piece was premiered by Ensemble Intercontemporain on 27 June 2015 at Centquarte, Paris, France.

Born and raised in South Africa with parents who emigrated from China, **Allan Xiangnan Chen** started his musical studies on the violin. While also singing in the school choir his musical interests took off, leading to studies in music theory and performance in local ensembles, such as the South African National Youth Orchestra and Eastern Cape Philharmonic Orchestra. Throughout primary and high school, he sat the Associated Board of the Royal School of Music Exams in violin performance and music theory. While his

education has been predominantly through the Western Classical Tradition, his musical upbringing has been diverse and multi-cultural, with a family heritage rooted in Chinese culture coupled with exposure to the traditional music of South Africa and the Electronic Dance Music of it's youth culture.

In pursuit of tertiary education Allan moved to the United States, where he started his composition lessons with Martin Amlin and piano lessons with Victor Cayres at Boston University. He currently studies composition under Samuel Headrick and will graduate in May with a Bachelor of Music in Composition and Theory.

During his undergraduate years, Allan has diversified his compositional experiences, composing instrumental music, electronic music, and even scoring student films. He has expressed an interest in multiple musical genres and constantly attempts to expand his knowledge of instruments, composition and music. In 2013 he worked closely with London-based sound engineer, Marc Bakos, in producing an album of Library tracks in the style of orchestral film music. In 2014 he was awarded the Boston University Wainwright Prize for best song composed on the themes of Nature. In 2015 he studied composition in Berlin, Germany, under Samuel Adler, where his piece, Into the Rose Garden, for 4 piano hands, was premiered. He has worked with the JACK Quartet, Sound Icon ensemble, as well as violinist, Marco Fusi. His composition experience has even reached the Czech Republic, where he competed as a finalist in the 6th Annual Antonin Dvorak Composition Competition in Prague.

Allan is strongly interested in continuing his education and extending his musical and compositional knowledge, while also adamant in reaching back to his roots. He consistently travels between the United States, South Africa, Europe, and China, hoping to one day make his mark on music through his diverse experiences.

A Night at Boulders Beach is, in part, dedicated to my friends from South Africa, Andrew and Matthew Kebble. They provided me with the experience that inspired such a piece when they hosted my twin brother and me at their house on Boulders Beach. The progression of the piece is not strictly governed, or attempting to simulate exactly, the experience of that awesome night, where we shared stories over a braai and drinks. Instead of trying to emulate the human and social experience of that encounter, I have attempted to recreate gestures and sensations of the natural qualities of Boulders Beach - the crashing of waves, the smooth sea-side breeze, the clouds opening to a starlit sky etc. By nature, the music is narrative, but rather than giving the listener my narrative where words could disrupt or limit an individuals personal experience with the music, I would like the listener to invent his/her own narrative based on the gestures and sensations I have created.

Gilad Barakan grew up in Jerusalem, Israel. In 2009 he graduated Musicians Institute, receiving the 'Outstanding Player' award for guitar, presented by Scott Henderson. He was also one of the recipients of the Stanley Clarke scholarship that year. In 2013, Gilad moved to Boston, where he recently finished his degree in Composition at Berklee College of Music.

The title of tonight's work, *In a World of Doubts*, was inspired by Joseph Conrad's words, as written in his novel *Lord Jim*: "Youth is insolent; it is its right - its necessity; it has got to assert itself, and all assertion in this world of doubts is a defiance, is an insolence..."

Yuhao Wu (born 1992 in Chongqing, China) is a composition major student at Berklee College of Music, currently studying with Alla Elana Cohen.

Daniel Collins is a freshman at Boston University (BU), where he studies music composition and physics. He resides in Bushnell, IL, and is a recent graduate of the Illinois Mathematics and Science Academy (IMSA). Daniel first became interested in composition during the fifth grade, when he began to play the clarinet. He later went on to pick up piano and conducting. As a student at IMSA, he played significant roles in the school's wind ensemble and symphony orchestra, as well as Aspiring Artists' Sinfonia, an on-campus, student-lead chamber orchestra, which he conducted. Musically, his main areas of interests include composition, theory, and history, and he is an avid proponent of lesser-known music from the late Nineteenth and early Twentieth Centuries, especially works by composers Bernard Herrmann, William Walton, and Kurt Atterberg. Daniel's compositions have been recognized at both the state and national levels. He is repeat winner of the Illinois Music Education Association's All-State Composition Contest and was recognized in 2014 as one of only twelve winners in the National Association for Music Education's Student Composers Contest. He currently studies composition with Samuel Headrick at BU.

A Study in Silver: Suite for Chamber Orchestra was composed during the late winter of 2016 for the ALEA III Composers Workshop. The title, *A Study in Silver: Suite for Chamber Orchestra*, makes various allusions to both the acclaimed Sherlock Holmes novel *A Study in Scarlet*, written by Sir Arthur Conan Doyle, and the work's prominent use of augmented chords. The former is characterized by the music's sense of brooding intensity and mystery, while the latter is a play on the chemical symbol for silver, Ag, which can be thought of as referring to the prevalence of augmented harmonies, most notably in the key sequence of the four movements. It should also be noted that, much like a detective story, clues or fragments of the work's main theme are scattered throughout the sonic landscape, allowing the listener to piece them together prior to the theme's revelation at the work's conclusion.

Manos Markantonis was born in Greece in 1984. He is currently studying Advanced Theory and Composition at the Hellenic American University and Hellenic Conservatory of Music and Arts with Professor Theodore Antoniou. He holds Harmony, Counterpoint and Fugue Degrees, having studied alongside Professor Vicky Gerahi, at the Hellenic Conservatory of Music and Arts, as well as the Electric Organ Degree of Yamaha Music Foundation, having studied alongside Professor Leonidas Fassaros, at the Nakas Conservatory.

His interests are mainly focused on the research and study of classical and contemporary music of the 20th and 21st century, on composition and music teaching. He is also interested in electronic music production, computer aided synthesis and scoring, complementary to visual content & Multimedia.

In 2014, he was selected to participate in the Young Greek Composer's Workshops, organised by the Greek Composer's Union at the Athens Concert Hall, featuring his work "Genesis - for chamber orchestra", performed by the Hellenic Ensemble of Contemporary Music. In the recent past, he has worked as an orchestrator in numerous television and music productions, with Mabrida Studios in Athens.

Terra Incognita is a 15th century Latin term translated as "unknown land". It was being used in cartography, for regions that had not already been mapped. It is closely related with Claudius Ptolemy's work, during the Age of Discovery. Nowadays, the term is mainly used metaphorically, to roughly describe any unknown subject or field of research.

Terra Incognita is a piece of work, featuring free form, and thus exposing an expanded "palette" of techniques and timbres, combining sound effects and passages, expressive in character. Although certain sections incorporate a free use of the twelve tone series, the overall workpiece is quite close to the concept of free tonality.

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Robert Levin, EDITOR
WWW.CLASSICAL-SCENE.COM

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As the 2015-2016 season is well under way, the need for meeting our budget is 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 38th season. Please consider becoming a Friend of ALEA III by completing the form to the right and sending it to:

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