
Saxes and Horns

Wednesday, April 28, 2010, 7:30 p.m.

Free admission

Works of unusual instrumentation, featuring 18 saxophones
and 9 French horns.

Pierre Boulez	<i>Dialogue de l'ombre double</i>
Theodore Antoniou	<i>Music for Nine</i>
Gunther Schuller	<i>Perpetuum Mobile</i>
Sofia Gubaidulina	<i>Duo</i>
Georgia Spiropoulos	<i>Saksti</i>
Eric Hewitt	<i>la grenouille</i>

Eric Ruske, *horn*, Tsuyoshi Honjo, Eric Hewitt and Jared Sims, *saxophones*
Special guest: Radnofsky Saxophone Ensemble

Eric Hewitt, *conductor*

Thirty-Second Season
2009 - 2010

ALEA III

Theodore Antoniou,
Music Director

Contemporary Music Ensemble
in residence at
Boston University

Celebrating Lukas

TSAI Performance Center
March 2, 2010, 7:30 pm

Sponsored by Boston University.

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

In Latin, it refers to
"a die or 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*

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

Farewell my friend

I met Lukas Foss in 1962. He came to Greece all the way from L.A. to conduct the works of the finalists of the composition competition of the Athens Technological Institute. I was one of the finalists. Since that year, and until his death, Lukas proved to be a dear faithful friend and colleague. I never had a brother and though he was older than I, I felt that he was my "little brother."

I was honored to be affiliated with one of the greatest musical personalities I ever met. A great talent, a continuous source of inspiration and imagination. A restless mind who never stopped inventing and introducing new ideas. In short, as his friend Leonard Bernstein used to tell me, "Lukas is a genius"...
For all of us, he is one of the most important people of American and International music of our time.

My idea was to have short Epigrams, written by his students. The enthusiasm with which all of them responded to my request indicated another side of this unique musical phenomenon: he had the wonderful ability to inspire his students and all of us to be creative, inventive, and above all, to be ourselves.

Farewell my friend. You stay always with us.

Theodore

ALEA III

Theodore Antoniou, Music Director

Celebrating Lukas

Tuesday, March 2, 2010, 7:30 p.m.
Tsai Performance Center, Boston

Theodore Antoniou, *conductor*

PROGRAM

For Toru Lukas Foss

Kathleen Boyd, *flute*

Echoi Lukas Foss

I
II

Elegy for Anne Frank Lukas Foss

Yukiko Shimazaki, *piano*
Carly Waldman reads excerpts from Anne Frank's diaries

- - - *Intermission* - - -

The Prairie Lukas Foss

Via Cool Prayers
VII Tomorrow

Behold! I Build an House Lukas Foss

Boston University Chamber Chorus
Justin Blackwell, *piano*
Ann Howard Jones, *conductor*

- - - *Short Intermission* - - -

Nineteen Epigrams

19 short pieces written by Lukas Foss' former students,
commissioned by ALEA III and Theodore Antoniou to honor their teacher.

<i>Foss Epigram</i>	John H. Wallace
<i>Echoes</i>	Panagiotis Liaropoulos
<i>Epigram for Lukas</i>	Ronald G. Vigue
<i>Postune</i>	Po-Chun Wang
<i>Little Memory</i>	Gon Hwang
<i>Lament for Lukas Foss</i>	Michalis Economou
<i>One Lukas Epigram</i>	Mauricio Pauly
<i>Epigram for Lukas: Baroque Remembrances</i>	Julian Wachner
<i>Epigram for Lukas</i>	Margaret McAllister
<i>Lukas Wake</i>	Jakov Jakoulov
<i>1922 and 2009: In Memory Lukas Foss</i>	Apostolos Paraskevas
<i>Call the Show</i>	Ramon P. Castillo
<i>Blackbird</i>	Ivana Lisak
<i>All the Wonder in the World</i>	Jeremy Van Buskirk
<i>In Honor of Foss</i>	Paul Vash
<i>Epigram Foss</i>	Pedro Malpica
<i>For Lukas</i>	Jorge Grossmann
<i>Guru</i>	Matt Van Brink
<i>Epigram: Lukas Foss In Memoriam</i>	Mark Berger

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 1,233 works by 713 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, *flutes*, Kyoko Hida-Battaglia, *oboe*,
Diane Heffner, *clarinets*, Janet Underhill, *bassoon*, Daniel Doyle, *horn*,
Taylor Graham, *trumpet*, Robert Hoveland, *trombone*,
Chris Whyte and Alex Delgado, *percussion*,
Yukiko Shimazaki, *piano*,
Annegret Klaua and Emily Chao, *violin*, Peter Sulski, *viola*,
Mark Simcox, *cello*, Irving Steinberg, *double bass*.

Ann Howard Jones is a professor of music and Director of Choral Activities at Boston University. Recognized for her expertise in conducting technique, choral and vocal pedagogy, rehearsal procedures and performance practice, Dr. Jones has delivered presentations at the national convention of the Music Educators National Conference and lectured on rehearsal techniques at the International Federation of Choral Music Symposium. She has been a guest faculty member at the universities of Missouri, Miami, Drake, San Diego State, Missouri at Kansas City, Michigan State and North Texas. She delivered a lecture on score preparation for a professional training workshop at Carnegie Hall, and the following year she was invited to prepare the chorus for Charles Dutoit's performance of Stravinsky, Poulenc and Fauré at Carnegie Hall. She was invited by Chorus America to lead a workshop for conductors of children's choruses on the campus of Northwestern University and in San Francisco with the San Francisco Girls Chorus, and she was invited to lecture on vocal technique in the choral rehearsal at Juilliard. Dr. Jones has also conducted the Mormon Tabernacle Choir in live broadcasts. She has served on panels for the Chorus America National Convention in Washington, D.C. and for the Conductors Guild.

Equally acclaimed as a conductor, her guest conducting appearances have included many all state, district, regional and festival choruses. She has conducted the Boston University Symphony Orchestra and Symphonic Chorus in the Verdi *Requiem* in Symphony Hall, which the Boston Globe called "stirring" and "memorable." Dr. Jones conducted the Buffalo Philharmonic Orchestra and Chorus, the Boston University Symphonic Chorus and Orchestra's performance of Britten's *War Requiem* for the 2004 Eastern Division Convention of the American Choral Directors Association, and the 2006 BU Symphonic Chorus and Orchestra performance of Vaughan Williams' *Dona Nobis Pacem* in Carnegie Hall for the inauguration of Robert Brown, the current president of Boston University.

Dr. Jones was Assistant Conductor for Choruses with the Atlanta Symphony Orchestra from 1984 to 1998, where she was closely associated with the late Robert Shaw, Music Director Emeritus and Conductor Laureate. She was the first Conductor of the Atlanta Symphony Youth Chorus. She served as Musical Assistant with the Robert Shaw Chamber Singers and Festival Singers, whose performances led to numerous recordings on TELARC and critical acclaim at Carnegie Hall. As one of the organizers of the Robert Shaw Institute, she assisted Mr. Shaw in the musical preparations for the Institute, which rehearsed, performed and recorded in France from 1988 to 1994.

Among the awards Dr. Jones has received are Boston University's coveted Metcalf Award for Excellence in Teaching, an award based on peer evaluation of work in the classroom and student letters of support, and an invitation to lecture for the Lily Foundation's conference on the humanities.

In March of 2009, she was invited to conduct chorus and orchestra in the Vaughan Williams *Dona Nobis Pacem* and *Cenotaph*, a premiere by Dominick Argento, at the National Convention of American Choral Directors Association in Oklahoma City.

Lukas Foss

A true Renaissance man, **Lukas Foss** (born August 12, 1922, Berlin, Germany) was that rare breed of musician, equally renowned as a composer, conductor, pianist, educator and spokesman for his art. The many prestigious honors and awards he received testify to his importance as one of the most brilliant and respected figures in American music. As a composer, Mr. Foss eagerly embraced the musical languages of his time, producing a body of over one hundred works that Aaron Copland described as including "among the most original and stimulating compositions in American Music." As Music Director of the Buffalo Philharmonic Orchestra, Brooklyn Philharmonic and Milwaukee Symphony, Foss was an effective champion of living composers of every stripe and has brought new life to the standard repertoire. His legendary performances as a piano soloist, in repertory ranging from J. S. Bach's D Minor Concerto to Leonard Bernstein's *Age of Anxiety*, have earned him a place among the elite keyboard artists of our time.

As a conductor, Mr. Foss has been hailed for the adventurous mix of traditional and contemporary music that he programs, and he appeared with the world's greatest orchestras, including the Boston, Chicago, London and Leningrad Symphonies, the Philadelphia and Cleveland Orchestras, Santa Cecilia Orchestra of Rome, and the New York, Berlin, Los Angeles and Tokyo Philharmonics.

In 1937, as a fifteen-year old prodigy, Lukas Foss came to America to study at Philadelphia's Curtis Institute of Music. By that time, he had already been composing for eight years, starting under the guidance of his first piano teacher, Julius Herford, in Berlin the city of his birth. He also studied in Paris with Lazare Levy, Noel Gallon, Felix Wolfes and Louis Moyses, after his family fled Nazi Germany in 1933. At Curtis, his teachers included Fritz Reiner (conducting) and Isabelle Vengerova (piano). By age 18, the young musician had graduated with honors from Curtis, and was headed for advanced study in conducting with Serge Koussevitsky at the Berkshire Music Center, Tanglewood and in composition with Paul Hindemith at Tanglewood and Yale University. From 1944 to 1950, Foss was the pianist in the Boston Symphony Orchestra and in 1945 he was the youngest composer ever to receive a Guggenheim fellowship.

When Foss succeeded Arnold Schoenberg as Professor of Composition at the University of California at Los Angeles in 1953, the University probably thought it was replacing a man who made traditions with one who conserved them. But that was not how things turned out. In 1957, seeking the spontaneous expression that lies at the root of all music, he founded the Improvisational Chamber Ensemble, a foursome that improvised music in concert, working not from a score, but from Foss' ideas and visions. The effects of these experiments soon showed in his composed works, where Foss began probing and questioning the ideas of tonality, notation and fixed form. Even time itself came up for scrutiny in his pioneering work, *Time Cycle*, which received the New York Music Critic's Circle Award in 1961, and was

recorded on the CBS label. At its world premiere (for which the Improvisational Chamber Ensemble provided improvised interludes, between the movements), Leonard Bernstein and the New York Philharmonic performed the entire work twice in the same evening, in an unprecedented gesture of respect.

Lukas Foss' compositions of the last fifty years prove that a love for the music of the past can be reconciled with all sorts of innovations. Whether the musical language is serial, aleatoric, neoclassical or minimalist, the “real” Lukas Foss is always present. The essential feature of his music is the tension, so typical of the 20th Century, between tradition and new modes of musical expression. Many of his works - *Time Cycle* (1960) for soprano and orchestra, *Baroque Variations* (1960) for orchestra, *13 Ways of Looking at a Blackbird* (1978) for soprano and small ensemble, *Tashi* (1986), for piano, clarinet and string quartet and *Renaissance Concerto* (1985), for flute and orchestra - are landmarks of the 20th Century repertoire.

His ideas - and his compelling way of expressing them - garnered considerable respect for Foss as an educator as well. He taught at Tanglewood, and has been composer-in-residence at Harvard, the Manhattan School of Music, Carnegie Mellon University, Yale University and Boston University. In 1983 he was elected to membership in the American Academy of Arts and Letters and in May, 2000 received the Academy's Gold Medal in honor of his distinguished career in music. The holder of eight honorary doctorates (including a 1991 Doctor of Music degree from Yale), he was in constant demand as a lecturer, and delivered the prestigious Mellon Lectures (1986) at Washington's National Gallery of Art.

Still an active musician into his 80s, Foss continued to teach, conduct and compose. Recent works include two new string quartets (No. 4 - 1999; No. 5 - 2000), a *Piano Concerto for the Left Hand and Orchestra* (1993), *Toccata: Solo Transformed* (2000) for Piano and Orchestra, *Symphonic Fantasy for Orchestra* (2002), *Concertino: Baroque Meditations* (2003) for Orchestra, *For Aaron* for Chamber Ensemble or Chamber Orchestra (2002) and a *Concerto for Band* (2002), written for a consortium of independent secondary schools and private colleges.

Lukas Foss, a long time resident, of New York City, died there at home on February 1, 2009. He is survived by his wife Cornelia, a noted painter, two children, a grown son and daughter, and three grandchildren.

The above text can be found at <http://www.carlfischer.com/fischer/fossbio.html>

Tonight's Program

For Toru is scored for flute and string orchestra or string quintet. It was commissioned by “Music from Japan” for the 1997 Festival New York. Lukas Foss writes on the cover page of the printed score: “Toru Takemitsu is a much admired composer. He was a great friend. *For Toru* was composed in his memory.”

Echoi was completed in 1963, fulfilling a commission from the Fromm Music Foundation. The new work derived from Foss' experimental efforts with the Improvisation Chamber Ensemble in Los Angeles at the University of California (with Howard Colf, cello Richard Dufallo, clarinet and Charles Delancy, percussion). *Echoi* is dedicated to the composers wife, the distinguished painter, Cornelia Foss. The work received the prestigious New York Music Critics Award in 1964.

Lukas Foss has provided the following commentary:

Work Notes for *Echoi*

The Byzantine Echoes: somewhere between Rage and Row perhaps. (The chants composed with the *Echoi* were like a mosaic of melodic formulae).

Echoi I - four simultaneous cadenzas? Could be an opening, a gate, a not-yet-music. on the way. introducing the four virtuosi in a joint disorderly display of virtuosity. let order creep in, as if by mistake. imitations, as if by accident. (players stepping on each others phrases.) imitations will produce a semblance of order, so will the serially permutated cadenzas.

Step 1. construct a chain of notes, every one of the twelve followed by every one of the remaining eleven. total 132. Contains very interval on every degree of the chromatic scale. (can be done with the help of grecolian squares.) copy many times, each time applying a numerical system (chart) for the distribution of various elements, of anything that can be structured, of held notes, accents. pauses, fermatas, overlappings, fast note groups, moderately paced groups of notes, grace notes, surround myself with all this material, pin it on the walls, arbitrary note formations, the more the better. No longer an empty page to be populated by music, but note-crowded pages, a jungle gradually cleared for inhabitation.

Step 2. to clear for inhabitation, to compose, to make choices. I circle what I like - groups of notes. these may number as few as 7 notes, as many as, say 17, now collect the circled note groups, melodic formations. Discard everything that is not circled, liquidating the serial order, the system, like scaffold no longer needed, composition by deletion. (only way I can work with series.)

Second stage: manipulation of chosen formations, casting, four players: they can play ♯4, ♯3, ♯2, ♯1. Available distributions: four solos, 6 duos, 3 trios, 1 quartet. total: 14.

Step 1. apply all 14 combinations to each formation. (takes too long. IBM programming for quicker assembling, permutating? - someday.)

Step 2: compose with resultant raw material. again by circling what I like, than building with obtained designs, patterns, groups. There are many steps and subscription-steps. It would be presumptuous to include so much detail here; but it is important to distinguish the two principal steps: the pre-compositional one - accumulation of an abundance of raw materials via an act of composition.

I have now obtained the desired "quasi-music." notation? leave the rhythm rubato (proportional rather than metrical). fade-outs and climaxes can be notated so as to guarantee the proper "no-coordination" no counting. everyone plays from the score, all coordination is via eye and ear (the "ideal" chamber music?) dotted vertical lines, to show where exact simultaneity is necessary. elsewhere the vertical picture on the page must reveal a "precise elasticity" allowing every player to be a note off to the right or to the left without harm to the resulting effect. check this. the slight freedom, of rather. license is necessary - in view of the fast tempo, and desirable - in view of the free cadenza concept. presto rubato. will require a lot of practicing.

Echoi II - let the completely composed (in every sense of the word) follow the not-yet-music of *Echoi I*. symmetry, clarity, order on the heel of anarchy.

First: a short piano. Proceed similar to *Echoi I*, step 1 except use a row for pitches to arrive at intervallic unity. [whenever a row is used in the piece, it is one and the same, throughout.] use 132 chain to obtain maximum variety in other parameters.

Step 2: again encircle what I like. look for possible opening and closing phrases among the circled areas. juggle, edit a dozen circled formations, until they "fall into line," that is, show continuity, Gestalt (minimum of the improvisatory).

Follows: vibraphone shadowing clarinet (close canon at the unison) sticks to him like glue. clarinet should make futile attempts to escape its own shadow, like an insect trying to extricate itself from a spider web. cello joins in the pursuit (canon at the minor second). this takes a special kind of playing at and against one another as in our chamber improvisation experiments. (difficult to write down, to pin down.)

Piano solo da capo but shadowed at the minor second and only a sixteenth note apart. pitchless percussion also shadowing, imitating, everyone wanting to get in the act.

- - Lukas Foss, 1964

Elegy for Anne Frank was composed for the Cathedral of St. John the Divine, and Caroline Stoessinger, piano. The world première was given June 12, 1989 at the Cathedral of St. John the Divine, the composer conducting the Brooklyn Philharmonic, with Caroline Stoessinger as the solo pianist. The performance was in commemoration of the 60th birthday anniversary of Anne Frank.

The work's instrumentation is variable. The minimum requirements are solo piano, two brass (one high, one low - horn and trombone for tonight) one percussionist, and strings. To the above, 2 clarinets, 2 bassoons, a trumpet and a tuba can be added to double existing parts.

In tonight's performance Carly Waldman is reading excerpts from Anne Frank's diaries.

The following information on *The Prairie* can be found at <http://www.providencesingers.org/Concerts06/Season06-07/Mar07Foss.php>

On May 15, 1944, when the legendary American choral conductor Robert Shaw presented the world première of Lukas Foss's The Prairie, the printed program included the composer's own prologue:¹

The attempt to develop an oratorio style based on the American soil and spirit is not new, but Sandberg's epic poem, it seems to me, offers new possibilities in its earthy and almost religious approach. It is a new expression of an old faith drawn from the native soil. The protagonist, simply, is the prairie, but through this poem the prairie grows until it becomes the symbol for the all-embracing principle of growth itself.

Foss has written the following about the themes and structure of his cantata:

The opening movement, which has the nature of a prologue, speaks of the prairie as we are accustomed to visualize it. The author, in a pastoral tenor solo, sings of open valleys and far horizons, and the music breathes fresh air.

After this pastoral introduction, a fugue is heard in the orchestra, above which the chorus takes up a new theme in the manner of a chorale. This is the voice of the prairie: "I am here when the cities are gone. I am here before the cities come. ... I am dust of men. ... I who have seen the red births and the red deaths of sons and daughters, I take peace or war, I say nothing and wait."

As a complete contrast, a folk-like movement follows, but the melodies remain original throughout the work, no native tunes having been used. With the re-entry of the chorus, the prairie becomes "mother of men, waiting." Then the author reaches far back into the past and we see the cities rising on the prairie, out of the prairie, while the chorus chants of the years when the red and the white man met. A male voice calls out: "To a man across a thousand years I offer a handshake; I say to him: 'Brother, make the story short, for the stretch of a thousand years is short.'"

In rugged 5/4 and 7/4 rhythms follows what may be styled the industrial section, ending with a fugue for male voices on the words: "What brothers these in the dark of a thousand years."

A lyrical intermezzo brings us back to the prairie. This consists of a short *a cappella* chorus, "Cool Prayers," a soprano song, "O Prairie Girl," and a scherzando duet, "Songs Hidden in Eggs." These are held together by a dreamy little shepherd's lay, a nostalgic woodwind refrain of the prairie.

The tenor's voice introduces the seventh and last section, and everyone joins in the final hymn to the future, expressing the healthy and sunny optimism unique to this country: "I speak of new cities and new people. I tell you the past is a bucket of ashes. ... I tell you there is nothing in the world, only an ocean of tomorrows."

Thus, having opened to us the past and the present, the prairie announces the future, "Tomorrow is a day."

Text of *The Prairie*

Via. Cool prayers

After the sunburn of the day
handling a pitchfork at a hayrack,
after the eggs and biscuit and coffee,
the pearl-gray haystacks
in the gloaming
are cool prayers
to the harvest hands.

VII. Tomorrow

O prairie mother, I am one of your boys.
I have loved the prairie as a man with a heart shot full of pain over love.
Here I know I will hanker after nothing so much as one more sunrise
or a sky moon of fire doubled to a river moon of water.
I speak of new cities and new people.
I tell you the past is a bucket of ashes.
I tell you yesterday is a wind gone down,
a sun dropped in the west.
I tell you there is nothing in the world
only an ocean of to-morrows,
a sky of to-morrows.
I am a brother of the cornhuskers who say at sundown:
Tomorrow is a day.

Text adapted by the composer from Carl Sandburg's "The Prairie."

¹ Cited in Robert Bagar and Louis Biancolli, *The Concert Companion*, (New York: McGraw-Hill Book Company Inc.; ©1947 by The Philharmonic-Symphony Society of New York), pp. 267-268.

Nineteen Epigrams

John H. Wallace studied with Lukas Foss from 1999-2001, receiving his doctoral degree from Boston University in 2003. He is currently an Assistant Professor in the College of Fine Arts - School of Music at Boston University, where he is also Coordinator of On-Line Theory and Director of Undergraduate Curriculum.

"I first met Lukas while I was an undergraduate at DePaul University in Chicago and he was Music Director of the Milwaukee Symphony in the early-80s. I was inspired by his passion, enthusiasm and the joy with which he approach all aspects of music creation. Having had the opportunity to study with him for two years in my doctoral program was a joy that I will never forget!"

- - *John H. Wallace*

Panagiotis Liaropoulos studied with Lukas Foss at Boston University as a Doctoral student during 2000 - 2001. Currently he works actively as a composer and pianist and he is a faculty member at the University of Massachusetts, Boston.

"*Echoes* is inspired by Lukas Foss' own affinity for the music of the Baroque period and it is based on vivid reminiscences of his teachings as well as of his music."

- - *Panagiotis Liaropoulos*

Ronald G. Vigue studied with Lukas Foss from 1997-2003 at Boston University. Mr. Vigue is currently the Executive Director of Orchestra 2001, Philadelphia's award-winning new music ensemble.

"For my *Epigram*, the main melodic material in the first section (and then the returning section) comes from the opening of *Time Cycle*, one of Lukas' most celebrated, and honored works, which frankly, should have been more acclaimed. I wanted to evoke Auden's poignant text that Lukas was drawn to. Specifically the last two lines, that read, "What happens to the living when we die? Death is not understood by Death; nor You, nor I." It is incomprehensible to me that a man so full of life could be allowed to stop living. It is also immeasurable how much better my life is because I knew Lukas. - The dedicatee is "Oggie," or as Lukas would say with his wry smile, "Oggie-the-Doggie," his beloved dog."

- - *Ronald G. Vigue*

Po-Chun Wang studied with Lukas Foss at Boston University as a Masters student from 2002-2003. She is currently a sound designer for Harmonix Music Systems.

"I once wrote a brass quartet for Lukas entitled *Blah Blah Blah*. He thought the title was very fitting and that every brass quartet should be called this. "

- - *Po-Chun Wang*

Gon Hwang is currently writing his dissertation for the doctoral degree at Boston University. In Fall 2010 he will join the faculty of the Kyungwon University in South Korea. He first met Lukas Foss in 2006 in his studio at Boston University.

“I still remember his last words I ever heard from him: “*keep composing!*” Despite his late years weakness, he was always energetic and optimistic. “

- - *Gon Hwang*

Michalis Economou studied with Lukas Foss at Boston University as a DMA student in 1999-2001. He is currently the Chairman and Artistic Director of the Music Department of the National Technical University of Athens, and the permanent conductor of the Athens Symphony Orchestra.

“*Foss*” in Greek language means light. We have all been so lucky absorbing some of Lukas' “*Foss*”.

- - *Michalis Economou*

Mauricio Pauly studied with Lukas Foss at Boston University as a masters student during 2002-2003. Currently he is a third year PhD at the University of Manchester, UK and teaches at the Royal Northern College of Music. Mauricio was recently awarded the Staubach Honoraria commission for the Darmstadt Courses 2010.

“The time I studied with Lukas was very special and very defining period for me. I will hold on very dearly to the memory of his lessons and group sessions.”

- - *Mauricio Pauly*

Julian Wachner became a student of Lukas' in 1992 and remained in close contact with him up until the year of his death. Currently he is *Music Director* of the GRAMMY® award-winning Washington Chorus, in residence at the Kennedy Center. In addition, he is professor of music at the Schulich School of Music at McGill University in Montréal, Québec where he serves as Principal Conductor of Opera McGill.

“My fondest memory of many with Lukas has to be his whipping around to the little spinet in Marjorie Merryman's office and demonstrating his solo from Bernstein's *Age of Anxiety* Symphony. After he perfectly and brilliantly played the selection he mischievously looked at me and said “not a bad little piano, huh?” Of course, with him playing, it sounded like a concert grand!”

- - *Julian Wachner*

Margaret McAllister, has received many awards and performances by outstanding soloists and ensembles. She is an Associate Professor of Composition at Berklee College of Music and teaches in the Preparatory School of the New England Conservatory. She studied with Lukas Foss at Boston University from 1992 to 2002.

“Lukas was a great composer, a visionary whose music has yet to be fully comprehended by the academics but is loved by those who can know and understand its vast vocabulary. A kind and generous teacher he believed in me as an artist, bolstering my courage when both life and creating were difficult. By inviting me to his home to meet his beloved wife and children, he honored me as a friend. For more, than it is possible to say in this short space, thank you Lukas.”

- - *Margaret McAllister*

Apostolos Paraskevas a Grammy-nominated musician and for decades a multi-published and recording artist, studied composition with Lukas Foss at Boston University between 1992-1998. Together they collaborated in numerous concerts including performances at Carnegie Hall and in various recording projects. Lukas' narration holds a quite emotional part in Dr. Paraskevas latest film *I Finally Did It!* Currently he is an Associate Professor at Berklee College of Music.

“1922 and 2009

The two dates that Lukas arrived and departed. The numbers of those years were assigned the few notes that create all the melodic material for my work. Four only notes starting with the F representing the number one. (1=F, 9=C#, 2= F#, 0=D). As the end approaches and while the piano slowly departs the rest of the orchestra rises and protests. Like the way *he* left us without fanfares and declarations. For my beloved friend and teacher Lukas.”

- - *Apostolos Paraskevas*

Ramon Castillo studied with Lukas Foss from 2002-2003 at Boston University. He was Lukas's assistant from 2004-2005. Ramon is currently an Assistant Professor of Composition at Berklee College of Music.

“Lukas, on a regular basis, would start our lessons by saying “they should call the show *Everybody Loves Ramon!*””

- - *Ramon Castillo*

Ivana Lisak studied composition with Lukas Foss at Boston University during the year of 2004-2005 while working on a DMA program. She is currently teaching music at Berklee College of Music and Harvard University.

“Lukas was very picky about his notes. His occasional comments about our students' works would be “These notes are not called for!” meaning that a composer should have a clear picture of the sound which he/she wants to convey to the audience and consequently, transfer that same soundscape on the page. Indeed, this Lukas' comment is the one that I repeat most often to my students today.”

- - *Ivana Lisak*

Jeremy Van Buskirk studied with Lukas Foss at Boston University in 2003-2004. He currently teaches at the Longy School of Music where he directs the Longy Computer Music Studio.

“Write what you love.” I heard this from Lukas every week. It is a simple statement, but it encompassed a great deal. I still hear his voice clearly every time I write, and I am better for it.”

-- *Jeremy Van Buskirk*

Paul Vash lives in Milwaukee and currently holds a position crunching numbers in a cubicle for a rather large corporation. When not repairing his house or walking his dogs, Paul moonlights as a rock star, music teacher, and composer. During the 2001-2002 academic year, he studied composition at Boston University with Lukas Foss.

“Here is a quick memory of Lukas Foss: the greatest professional compliment I have ever received was also the shortest. I completed a string quartet where the musical material had been generated from some complicated method I had devised. I handed it over to Lukas, who had recently finished a chocolate ice cream bar, and was attempting to discuss how this tiny world had been created by oh-so-clever me. He didn't want to hear explanations and immediately began to perform the string parts on his dusty grand piano and paging through my score, spreading chocolate fingerprints like exclamation points across the notes. Lukas was not only able to read my hastily written notes, but performed it exactly as I heard it in my mind. I was amazed. After he finished, he sat in silence for what seemed like a solid minute. He reorganized the pages of the score, handed it back to me, and with a nearly imperceptible smile he said, “This works!””

-- *Paul Vash*

Peruvian composer **Pedro Malpica** is a graduate of the Conservatory of Music of Puerto Rico, Boston University and The Juilliard School. He studied with Lukas Foss at Boston University while completing his master's studies during 2001-2003.

“Lukas always reminded me of the importance of composing the music that I loved rather than just to follow any trend. I remember once showing him the opening chords of a new piece I had composed using a recently learned compositional technique. He looked at the score for a few seconds and then played the chords on the piano... “So tell me, which of these chords do you really love?” Suffice it to say that the following week I had a new set of opening chords for him to listen to!”

-- *Pedro Malpica*

Jorge Grossmann studied with Lukas Foss from 2001 to 2004 at Boston University where he obtained his DMA in Composition in 2004. A former fellow at the Copland House, MacDowell Colony, and Atlantic Center for the Arts, Jorge served in the faculty at the University of Nevada Las Vegas from 2004 to 2010. He joins the faculty at Ithaca College as assistant professor of composition in Fall 2010.

“One of the things that always inspired me about Lukas was his ability to sight read-from piano music to orchestra music in open scores. Once I brought to him my own violin and piano pieces, and I asked him if we could read them together... “I can read it, but I am not sure I can play it,” said Lukas very modestly. He sight read, of course, in tempo!”

-- *Jorge Grossmann*

Matt Van Brink is a composer, pianist, and accordionist living in Brooklyn, NY, and is currently piano faculty and composer at Concordia Conservatory in Bronxville, NY. He studied with Lukas from 2001-2003 and received his DMA from BU in 2005.

“Studying with Lukas meant studying Lukas: An 80-year-old prodigy, an enemy of soulless “musical tasks,” and a paragon of “write what you love.” This short piece, *Guru*, is a small tribute to Lukas's uninhibited joy in composing.”

-- *Matt Van Brink*

Mark Berger studied with Lukas Foss at Boston University as a masters student in 2002-2003. Currently, he teaches music theory, music technology, chamber music, and viola at Clark University, Middlesex Community College, and UMass Lowell, in addition to being an active freelance performer, appearing frequently with all of the major ensembles in the Boston area.

“Anyone who has studied with Lukas has heard him say countless times, “Composition must never be just fulfilling a task. You must write what you love!” Here's to you, Lukas, and may we always continue to search for what we long to hear.”

-- *Mark Berger*

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Tonight's Soloists

Flutist **Kathleen Boyd** performs actively in Boston and throughout New England. She plays principal flute with the Boston Philharmonic and the Nashua Symphony, and has made several live concert recordings with the Boston Philharmonic. She is also a member of the Rhode Island Philharmonic, and performs frequently with the Boston Pops Esplanade Orchestra. She has enjoyed a long, working friendship with Theodore Antoniou and Alea III since she was a fellowship student at Tanglewood.

Ms. Boyd has performed with the Boston Symphony and Boston Pops Orchestras, Pro Arte Chamber Orchestra, Portland, New Hampshire, and Albany Symphonies, Cantata Singers, Boston Modern Orchestra Project, Monadnock Music, Boston Lyric Opera, and others. She has participated in the festivals at Tanglewood, Bach Aria, Grand Teton, Sandpoint, Opera Festival di Roma, and the Newport Music Festival. Previously, she played principal flute in the Orquesta Filarmonica de Caracas, Venezuela. Eager for travel and adventure, she has performed in concert tours in Spain, England, Rome, and in St. Petersburg, Russia with Alea III. In the summer of 2003, she was privileged to travel to Greece with Alea III, and perform in the ancient amphitheater of Epidauros, as part of their classic Greek drama festival. She has participated in several premieres and recordings of new works, including those of Antoniou, Harbison, Carter, and others.

Ms. Boyd received her BM and MM from the New England Conservatory of Music, and pursued doctoral studies at Boston University. Her principal teachers were Doriot Anthony Dwyer, James Pappoutsakis, and Lois Schaefer. Presently she teaches at Wellesley College, New England Conservatory Preparatory Division, and the Cambridge School of Weston.

Born in Japan, **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. Piano studies were with Victor Rosenbaum, Peter Takacs, Jonathan Shames and Benjamin Pasternack. Piano Pedagogy with Jean Stackhouse; Organ studies with Haskell Thomson and Fenner Douglass at Duke University. Ms. Shimazaki is a certified Musikgarten teacher and specializes in teaching 18-months to 3 year olds. Currently Ms. Shimazaki maintains her own private studio in Winchester and is a faculty member of Winchester Community Music School where she is an accompanist as well. She performs actively as a freelance pianist / organist. Recently Ms. Shimazaki has taken up on the art of Trapeze.

Carly Waldman is a sophomore acting major at Boston University. She is from San Francisco, CA. Carly recently performed in the show "What Dreams May Come" at BU. She is very excited to be included in this piece by Alea III!

Although our 2009-2010 season is well under way, the need for meeting our budget is critical. Despite the generosity of our various sponsors, ALEA III still needs the support of its audience. At this point we are short several thousand dollars for the 32nd season. Please consider becoming a Friend of ALEA III by completing the form to the right and sending it to:

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