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**Celebrating Lukas**

**Tuesday, March 2, 2010, 7:30 p.m.**

Free admission

Alea III celebrates the life and work of Lukas Foss, a great master,  
with an evening devoted exclusively to his music.

*Echoi*  
*For Toru*  
*Elegy for Anne Frank*  
*For Aaron*

Plus

*Eighteen Epigrams*

a new work written by Lukas Foss's students:

Apostolos Paraskevas, Panos Liaropoulos, Michalis Economou, Jakov Jakoulov,  
Mark Berger, John H. Wallace, Ronald G. Vigue, Julian Wachner, Jeremy Van Buskirk,  
Mauricio Pauly, Matt Van Brink, Ivana Lisak, Ramon Castillo, Pedro Malpica,  
Paul Vash, Po-Chun Wang, Margaret McAllister, Sunggone Hwang.

Theodore Antoniou, *conductor*

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**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>Rotations</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*

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*Thirty-Second Season*  
2009 - 2010

# ALEA III

**Theodore Antoniou,**  
*Music Director*

Contemporary Music Ensemble  
in residence at  
Boston University

## Composers' Workshop

**TSAI Performance Center**  
**January 27, 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*

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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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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:

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

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

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\$25  \$50  \$100  \$250  \$500  \$1000  
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Contributions to ALEA III are deductible for federal income tax to the extent provided by law.

Thank you for your consideration.

# ALEA III

Theodore Antoniou, Music Director

## Composers' Workshop

Wednesday, January 27, 2010, 7:30 p.m.  
Tsai Performance Center, Boston

### PROGRAM

*Symphony No. 2* Mohammed Fairouz (United Arab Emirates)  
I. Memorial for the War Dead  
II. Dabkeh  
III. Apotheosis

*Prismatic* Lina Tonia (Greece)

*Phoenix* Miles Bergsma (USA)

*Yeol-doo-dal* Eun Young Lee (Korea)  
I  
II  
III

- - - *Intermission* - - -

*Villa R. (homage à Paul Klee)* Antonis Anestis (Greece)  
Janet Underhill, *bassoon*

*Kittinger's Fall* Graham Dixon (United Kingdom)  
I. Project Excelsior  
II. The Highest Step in the World  
III. Freefall

*Asterisk* Aaron Krerowicz (USA)

*Cosmorleans Concerto* Gon Hwang (Korea)  
Yukiko Shimazaki, *piano*

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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 1,233 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*, Jennifer Slowik, *oboe*,  
Diane Heffner, *clarinets*, Janet Underhill, *bassoon*, Laura Carter, *horn*,  
Joe Foley, *trumpet 1*, Taylor Graham, *trumpet 2*, Robert Hoveland, *trombone*,  
Andres Trujillo, *tuba*, Thomas Schmidt and Jenica Anderson, *percussion*,  
Yukiko Shimazaki, *piano*, Franziska Huhn, *harp*,  
Annegret Klaua and Emily Chao, *violin*, Scott Woolweaver, *viola*,  
Mark Simcox, *cello*, Tony D' Amico, *double bass*.

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## *Tonight's Conductor*

**Iakovos Konitopoulos** was born in Greece in 1963. He studied Advanced Theory, Harmony and Instrumentation - Band Conducting with Kostas Samsarelou, Counterpoint and Fugue with Dimitris Dragatakis, Composition and Orchestral Conducting with Theodore Antoniou. In 1997 he received his Diploma in Composition with distinction, first prize and a financial award in the memory of Manos Hadjidakis.

He has collaborated with the Megaron - the Athens Concert Hall, Camerata, the Megaron Resident Orchestra, the Orchestra of Colours, the Cultural Center of the Municipality of Ambelokipi (Thessaloniki), the Municipal Conservatory of Helliniko, the Piraeus Music Center, where he created the Center's Symphony Orchestra of Young Musicians. He participated as a conductor in the creation of the Athens Student Symphony Orchestra. In Zakynthos, he created the New Zakynthos Chorus and the Contemporary Vocal Ensemble of Zakynthos.

He has conducted various orchestral and choral ensembles, among them the Hellenic Group of Contemporary Music, the Orchestra of Patras, the Athens Municipality String Orchestra, the Athens Municipality New Music Ensemble and the Chamber Ensembles of Athens State Orchestra.

In September - October 2005 he participated at Megaron's production of the opera *Lulu* by Alban Berg, as conductor of the interno orchestra and as assistant conductor of the Orchestra of the Radio Prague.

In January 2007 he participated in Megaron's production of the ballet *A Midsummer night's Dream* with the Zuercher Opera Ballet, and the Camerata Orchestra.

In June 2008 he conducted the musical ensemble of the Experimental National Opera of Greece, presenting the operas *Orpheus* by Vaggelis Katsoulis, *Orfeus: a chamber symphony with active voices* by Dimitris Sykias and *Der Kaiser von Atlantis* by Viktor Ullmann.

Mr. Konitopoulos's works have been performed in Greece and abroad. On commission, he has composed music for the Theatre, for the Hellenic Group of Contemporary Music, the Orchestra of Patras, Megaron - the Athens Concert Hall, the National Greek Opera, the orchestra Alea III (residence in Boston University), the Greek Composers' Union, the Third Programme of Greek Radio and for many distinguished Greek and international soloists. He conducts regularly the Hellenic Group of Contemporary Music and is a member of the Greek Composers' Union Board of Directors.

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## *Tonight's Program*

The music of **Mohammed Fairouz** has been received with performances throughout the United States, Europe, the Middle East and Australia in venues such as New York's Carnegie Hall, Boston's Symphony Hall and, the New England Conservatory's Jordan Hall. He has been featured on the New England Conservatory's Composers' Series, Massachusetts College of Art and Design's Eventsworks Festival and other festivals. Among the awards that Fairouz has received for his work are the Tourjée alumni award, the NEC Honors Award and awards from the Merit Funds of the New England and Boston Conservatories.

He has composed a substantial body of work including song cycles for Soprano, Mezzo Soprano, Tenor and Baritone; a symphony; a choral mass and a piano sonata in addition to chamber music for winds, percussion, strings and numerous other instrumental and vocal combinations. His song cycles and art songs have been performed literally hundreds of times, being featured on recital programs across the United States.

Fairouz is active in the promotion and education of music. He has arranged forums for prominent living composers to discuss their ideas with the young. Among the composers that he has brought to New England is his mentor, Halim El-Dabh, Egypt's most influential living composer, by facilitating a performance, at Jordan Hall of El-Dabh's 1958 ballet masterpiece *Clytemnestra*.

As an educator, Fairouz has worked with the New England Conservatory's senior faculty member Malcolm Peyton in teaching topics in 18th, 19th and 20th century tonal composition. Fairouz has been invited to lecture across the country at institutions such as Chestnut Hill College in Philadelphia and Boston Conservatory's Liberal Arts Department and has spoken on topics ranging from post-colonial critical theory to Mahler's *Sixth Symphony* to Al-Kindi and the Arab golden age's contribution to European music of the renaissance.

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**Lina Tonia** was born in Greece, in 1985. She started music studies at the age of six. She studied composition close to Professor Christos Samaras, at the Department of Music in Aristotle University of Thessaloniki. She has been participating in National and International composition competitions acquiring 11 prizes. She was awarded with the title of “Young composer 2008” from the Union of Greek Music and Theatre Critics. She is a PhD student in composition at Edinburgh University under the supervision of the professor Nigel Osborne, where she is studying with the support of IKY, the Greek National Scholarship Foundation. She has attended analysis and composition seminars with Theodore Antoniou, Marcus Weiss, Jose Manuel Lopez - Lopez, Hans Werner Henze, Simon Bainbridge and Diana Burrell among others. Her compositions include works for solo instruments, chamber ensembles and orchestra that have been performed in Greece, United Kingdom, United States, Russia, Bulgaria and Albania.

The title *Prismatic* comes from the process of prism when the light goes through the glass and creates different colors. In this way, I use one music idea that turns around changing dynamic, pitches and orchestration and creates every time different color in music. .

**Miles Bergsma** is a recent Composition and Film Scoring dual major graduate of the Berklee College of Music. While at Berklee, Miles had great success in the field of composing as he won First Prize in the 2008 Music Teacher's National Association Composition Competition for the state of Massachusetts and an Honorable Mention in the Divisional Level Competition. During his senior year at Berklee, the Composition Department at Berklee awarded Miles the Youth Concerts at Symphony Hall Award celebrating his achievement in Composition. Miles has recently moved to Los Angeles where he has interned with film composer Klaus Badelt (Pirates of the Caribbean, The Recruit, Gladiator, Shanghai), and he is now pursuing his own career in film scoring.

*Phoenix* is essentially three short movements played as one movement for string quintet. I have been wanting to write a string quintet for some time, so I saw ALEA III as the perfect opportunity. The intro and ending are similar in thematic material, like the birth and death of a Phoenix. The middle section is much more frantic as it is played in almost entirely pizzicato strings, a contrast to the intro and ending which are entirely arco strings. This was a fun piece for me to write and my overall goal was to make the string quintet sound as large as possible even with only five players.

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**Eun Young Lee** received the first prize at Tsang-Houei Hsu International Music Composition Award; the 2008 Max Di Julio Prize at the Nevada Encounters of New Music (N.E.O.N.) Festival; won the SCI/ASCAP student composition commission (2006,2009); a recipient of the MacDowell Colony Fellowship 2010, Gerald Oshita Memorial Fellowship for the 2010 Djerassi Resident Artist Program, and Virginia Center for the Creative Arts Fellowship. Her music is chosen for broadcasts through Art of the States, EBU and KBS and is featured in the SCI Journal of Music Scores (Vol. 41) and CD series (No. 23). Prominent ensembles - including New York New Music Ensemble, eighth blackbird, Pacifica String Quartet - have performed her works. Her music is featured in festivals/concerts in many countries. She is a PhD candidate at the University of Chicago where her teachers include Shulamit Ran, Marta Ptaszynska, Jan Radzynski, Bernard Rands, and computer music with Howard Sandroff and Kotoka Suzuki.

*Yeol-doo-dal* means twelve months in Korean. Each movement represents different characters of each month. The first movement (October) functions as an introduction for the entire piece: it is scored with four brief solo lines, one in each section. The second movement (November) is a trio for oboe, clarinet, and bassoon, and is accompanied by the other instruments. In the third movement (December), we hear the fewer instruments but a more diverse mixture of tone colors.

Today's performance includes only three movements, October, November and December. *Yeol-doo-dal* was written for ALEA III, Young composers workshop 2010.

**Antonis Anestis** was born in Thessaloniki. He studied piano and music theory at Philippos Nakas Conservatory and continued his studies in harmony counterpoint and fugue at the Macedonian Conservatory of Thessaloniki. He is also and a professional bouzouki player and has performed in various music stages in Thessaloniki and Athens, Since 2005 he is taking classes in composition with Professor Theodore Antoniou. His works *Concertino*, *A game of chess* and *villa R. - homage a Paul Klee*, have been awarded composition prizes (D. Dragatakis Composition Competition 2nd prize, Young Composers' Workshops - University of Patras Concert Hall 2006 and Young Composers' Workshops - Athens Concert Hall 2008). He has attended seminars given by various composers such as: Theodore Antoniou, Helena Tulve, Iakovos Konitopoulos, Leontios Hadjileontiadis, Christos Samaras, Joseph Papadatos, Michalis Lapidakis.

*villa R. - homage a Paul Klee* was composed in December 2007 after Athens Concert Hall commission for the Young Composer's Workshop, which took place in Athens Concert Hall in January 2008. As the title suggests, it is composed after Paul Klee's painting "Villa R.(1919)" and it is a tribute to this great artist. The work has a narrative - dramatic character with the bassoon having a soloistic part and the rest instruments being in a continuous dialogue with it. It is not written in the classical concert form, although it has all the other elements (such as musical dialogues, tempo alterations etc.) which usually exist in a concert. The reason I selected to give the bassoon a protagonistic role, is because I believe that its "dark" and playful character - when the piece is performed with the required dexterity - could express better my thoughts on Klee's painting.

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**Graham Dixon** (b. 1977) is a doctoral music composition student at Boston University in his third year. He won the Boston University Soloists Competition in 2008, leading to a performance of his orchestral piece *Horizon* by the BUSO. Graham had written for chamber ensembles, soloist with piano, and orchestra. He has a background in historical performance on the Baroque trumpet and has performed in his native England as well as in Europe, Australia and the US. Graham holds graduate degrees from Oxford University and Trinity College of Music, London.

The composer has provided the following note about *Kittinger's Fall*:  
“On August 16th, 1960 a 32-year old US Air Force pilot named Joseph Kittinger ascended to 102,800ft over New Mexico in a specially-constructed balloon. Encased in a pressure suit and able to see the Earth's curvature from his 19-mile high vantage point, Kittinger checked his equipment, took a deep breath and jumped out. He spent over four and a half minutes in freefall before deploying his parachute at 17,500ft, having reached 614 mph as he hurtled through the atmosphere. Surprisingly, for much of this incredible jump, Kittinger had little sense that he was falling at nearly the speed of sound; only the rocket-like ascent of the balloon above him proved that he was, indeed, heading earthward.

This remarkable tale from the era of the 'Right Stuff' resonates strongly, even fifty years later. Writing about Kittinger's Fall was an opportunity to meditate on the fragile, whispy division between earth and space, the role of the horizon as both a uniting and dividing line, and the profound change in world-view granted those fortunate enough to experience truly high-altitude flight.

Each of my pieces is an area for experimentation, here most obviously with the octatonic scale, and I also test out ideas related to the layering of material and contrapuntal dialogue. Cast in some senses as a 'triple concerto' for the three instrumental groups, with percussion reinforcing and often contributing a fourth line, *Kittinger's Fall* makes extensive use of solo contributions (most notably from the vibraphone, violin and horn). Melodic fragments heard at the opening inform most of the remainder of the piece; we hear them stretched into longer melodies, stacked into verticalities, hocketed around the group and finally reformed in the final measures.

*Project Excelsior*, the name of Kittinger's parent unit, is in some ways programmatic. We await release of the balloon, patient throughout the endless tests and pauses; we observe the correlation of physical forces necessary to begin the experiment (a metaphor which calls for several different musical lines, independent of each other but ultimately forming parts of a larger whole) and, in the last measures of the movement, witness Kittinger's departure into the sky. *The Highest Step in the World*, a sign painted on Kittinger's exit step is more spacious; soloists mark the loneliness of the floating gondola while a jittery oboe signals Kittinger's preparations for his jump.

*Freefall* relies, much more than the other movements, on the unfolding of tightly-organized processes, all of which relate to the hurtling descent of the astronaut. Early material returns (notably the flute solo from *Excelsior*) while an endless 16th-note stream establishes itself

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as an *idée fixe*, passed between solo strings and winds, before a closely-argued canon in the strings and a piling up of voices brings the movement to its serene *coda*.

I am sincerely grateful to the Alea III ensemble for their encouragement in the writing of this piece.

An avid new-music supporter and indefatigable concert-goer, composer **Aaron Krerowicz** graduated from Butler University in Indianapolis, Indiana with a Bachelor's of Music degree in Theory and Composition with high departmental honors in May 2008. His composition teachers there were Dr. Frank Felice and Dr. Michael Schelle. Other Butler mentors include Dr. James Briscoe, Dr. Robert Grechesky and Dr. Eric Stark. He is currently pursuing a Master's of Music in Composition at Boston University under the supervision of Dr. Samuel Headrick.

The composer has provided the following note about *Asterisk*:

*"I miss playing baseball. I miss simply being a baseball player."* - Alex Rodriguez, 2/17/2009

My first year in Boston saw a significant resurgence of interest in my boyhood obsession with baseball. The previous five years of my life (since the notorious “Steve Bartman Incident” at Wrigley Field in 2003) were spent focusing on musical studies, relegating the sport to the distant background of my interests. During that hiatus, I missed many significant events: the crowning of a new home run king, both the Red and White Sox snapping their epic World Series title draughts, and the *Moneyball* revolution come to mind. But perhaps the single biggest issue of the time was performance enhancing drugs: Steroids.

During the closing decade of the Twentieth Century, the competition from other players and teams, the desire for fame, and the rewards of ever-skyrocketing salaries drove abuse of performance enhancing drugs (PEDs) to unprecedented heights. Steroids had become so ubiquitous and rampant in the sport that the period from roughly 1994 (with the players' strike) to 2007 (with the publication of “The Mitchell Report”) has become known as “The Steroid Era.”

With the fall of some of baseball's most revered records during this period, many fans and sports writers have viewed PEDs as cheating - a way of artificially inflating the game and its statistics, rather than earning those numbers through dedication, hard work and discipline the way previous generations of ballplayers had done - which turned the game into a freak show rather than a sport. As a result, some have suggested placing an asterisk next to names in the record books to show which players “earned” their statistics and which players “cheated.” Thus, asterisks have come to symbolize this era and the animosity from outraged fans.

In the wake of all the celebrations and controversies, Major League Baseball has only relatively recently implemented much more comprehensive anti-steroid policies, and increased the severity of penalties for violations of those policies. Thus, steroid usage has

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been severely reduced to the point that The Steroid Era that we have known for the last decade and a half now exists only in history.

The Steroid Era needed to exist. It was a period that revolutionized baseball as we know it today by taking the game to the next level by allowing players to build super-human strength and stamina. This resultant elevated intensity of play served to reawaken the sport's popularity following the devastating players' strike of 1994, and that popularity has continued to grow right up to the present day. But whether one ultimately believes PEDs to be beneficial to the game, or views them as a scar on the face of our national pastime, one fundamental truth remains constant: The Steroid Era is over and *it's time to move forward!*

**Gon Hwang** was born in Busan, South Korea, and studied composition in Seoul National University (BA, MA). He attended the compositional seminar of Sukhi Kang who is one of Isang Yun's notable students and teacher of Unsuk Chin. Since then, he has been interested in Jazz as well as radical new music, and participated as a pianist in several Jazz concerts held in Seoul. In 2004 he came to New England Conservatory to pursue graduate studies in Jazz. Following his graduation (MA), he entered Boston University as a DMA student in music composition. Recently, his Piano Sextet *Noble Savage* was performed by TIMF Ensemble in Seoul, on December 15, 2009 as a part of the concert of Korean Composers' Night.

The composer has provided the following note about *Cosmorleans Concerto*:

“I dreamed of a fantasy of Jazz. Perhaps, it might not be associated with realistic events. It is like a mosaic or collage in which Jazz musicians, instruments, and performance are mingled like scattered puzzle. The place looked like New Orleans in old black-and-white films. I was not actually thinking specific Jazz style, but because of it, I was more excited. At the same time, I hoped the sonic dream would be as pure as possible. I hoped some kind of hybrid music which radical new music and Jazz idioms can be blended well in an intentionally organized and stylized way. First of all, I adopted the famous Jazz theme *Take a Train* as introductory material, and then I put my own theme which doesn't sound like Jazz after a certain amount of time. Finally, I transformed the *Take a Train* over and over until it get fully assimilated like my own theme.

Such a morphing is the primary technique in this piece. The title is the mixture of the word Cosmo and New Orleans which is the birth place of Jazz.”

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## *Tonight's Soloists*

Hailing from British Columbia, Canada, **Janet Underhill**, has been a bassoonist, teacher, conductor and administrator in the Boston area for over 20 years. Currently she is the director of Preparatory Winds for Boston Youth Symphony Orchestras and Director of Senior Wind Ensemble for Community Music Center of Boston. As an administrator, Ms. Underhill is the Director of Private Lessons and Instrumental Music for St. Mark's School of Southborough. Ms. Underhill is also teaches bassoon at North Eastern University, Boston College and South Shore Conservatory. Janet is a founding member of Arcadian Winds, a woodwind quintet specializing in contemporary music that has commissioned and premiered more than 50 works. As a soloist she has performed at the International Double Reed Conference in Minneapolis, The Fromm Series at Harvard University, the Gaudeamus Competition in Rotterdam, Holland, The Women's Avant Festival in Chicago, The Warebrook Contemporary Music Festival in Vermont, The Outoftowners series in New York City, CrossSounds in Alaska and Soundwaves in St. Petersburg, Russia. Also interested in archival projects, she has developed a cataloguing system for ethnic recordings with composer Martin Bartlett, and has organized Gunther Schuller's personal collection.

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.

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