
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*

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*

Thirty-Second Season
2009 - 2010

ALEA III

Theodore Antoniou,
Music Director

Contemporary Music Ensemble
in residence at
Boston University

Generations

TSAI Performance Center
November 16, 2009, 7:30 pm

Sponsored by Boston University.

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

OUR NEXT ALEA EVENTS

A Young Composers' Workshop

Wednesday, January 27, 2010, 7:30 p.m.

Free admission

New works by talented young composers specially written for ALEA III.

Graham Dixon

Aaron Krerowicz

Lina Tonia

Eun Young Lee

Antonis Anestis

Sunggone Hwang

Mohammed Fairouz

Miles Bergsma

Iakovos Konitopoulos, *conductor*

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*

Although our 2009-2010 season has started, 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
Boston University
School for the Arts
855 Commonwealth Ave.
Boston, MA 02215

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.

I would like to support ALEA III.

Please find enclosed my contribution of \$ _____ payable to ALEA III

\$25 \$50 \$100 \$250 \$500 \$1000
 other

I would like to volunteer my time for ALEA III in:

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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

Generations

Monday, November 16, 2009, 7:30 p.m.
Tsai Performance Center, Boston

PROGRAM

Whimsies

- I. Clustered
- II. Diatonic-canon
- III. Enharmonic
- IV. Octatonic
- V. Lyric
- VI. Stuck
- VII. Free
- VIII. Homeward Bound (Fantasy on *Pierrot*)

Fenwick Smith, *flute*
Yukiko Shimazaki, *piano*

John Heiss

Kengir, 5 Sumerian Love Songs

- II. Enlil
- V. Dumuzi

Elissa Alvarez, *mezzo soprano*

François-Bernard Mâche

Impetus

- I. Impetus
- II. Dormancy
- III. Reintegration

Yuko Yoshikawa, *marimba*
Yukiko Shimazaki, *piano*

George Dousis

Hebrew Melodies

Robert DiDomenica

- I. My Soul is Dark
- II. I Saw Thee Weep
- III. If That High World
- IV. A Spirit Passed Before Me

Karyl Ryczek, *soprano*
Krista Buckland Reisner, *violin*
Yukiko Shimazaki, *piano*

- - - *Intermission* - - -

Inter Nos

Davide Ianni

Philipp A. Stäudlin, *saxophone*

Gazing at the Inaccessible

Altin Volaj

Krista Buckland Reisner, *violin*
Yukiko Shimazaki, *piano*

Poems of Louis Zukofsky

Elliott Carter

- I. Tall and Singularly Dark
- II. Alba (1952)
- III. Finally a Valentine
- IV. O Sleep
- V. The Rains
- VI. Rune
- VII. Strange
- VIII. Daisy
- IX. You Who Were Made for This Music

Karyl Ryczek, *soprano*
Katherine Matasy, *clarinet*

Korea for Kwartludium

Lawrence Moss

Katherine Matasy, *clarinet*
Krista Buckland Reisner, *violin*
Thomas Schmidt, *percussion*
Yukiko Shimazaki, *piano*

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 Program

John Heiss is an active composer, conductor, flutist, and teacher. He is the Director of the Contemporary Ensemble at New England Conservatory, where he teaches in the flute, chamber music, composition, music history and musicology, and music theory departments. His works have been performed worldwide, receiving premieres by Speculum Musicae, Boston Musica Viva, Collage New Music, the Da Capo Chamber Players, Aeolian Chamber Players, Tanglewood Festival Orchestra, and Alea III. He has received awards and commissions from the National Institute of Arts and Letters, Fromm Foundation, NEA, Rockefeller Foundation, Massachusetts Council on the Arts and Humanities, ASCAP, and the Guggenheim Foundation. His principal publishers are Boosey & Hawkes, E.C. Schirmer, and Elkus & Son.

Heiss has been principal flute of Boston Musica Viva and has performed with many local ensembles, including the BSO. His articles on contemporary music have appeared in *Winds Quarterly*, *Perspectives of New Music*, and *The Instrumentalist*.

Heiss has directed twelve of NEC's annual festivals, plus visits by many composers including Ligeti, Lutoslawski, Berio, Carter, Messiaen, Schuller, and Tippett. Along with Juilliard faculty Joel Sachs, Heiss has designed and written a book/CD-Rom classical music primer for Blue Marble Music entitled *Classical Explorer*. His compositions are recorded on TelArc, Nonesuch, CRI, Golden Crest, Arista, Turnabout, Video Artists International, Boston Records, AFKA.

John Heiss writes of *Whimsies*: “The title came to mind during the composing. It suggests sudden inspirations which, while seeming capricious, do arise from an underlying logic. After completing an extended, sober work (my *Apparitions* for flute, piano and electronic sound), I wanted to try its opposite. These *Whimsies* are brief, amusing vignettes, which expand as they unfold, yet end somewhere near where they began.

“(I) Clustered: major and minor seconds rub against one another. (II) Diatonic-canonic: a pianist plays altered echoes of the flute line. (III) Enharmonic: a single tone can occupy many different harmonies. But is it always the same note? [The performer's answer: No!] (IV) Octatonic: this pungent, sparkling eight-note scale is marvelously fertile. (V) Lyric: we still need melody. (VI) Stuck: waltzes are everywhere, but so are cuckoos. (VII) Free: we all seek this. (VIII) Homeward bound (fantasy on *Pierrot*): that olden fragrance ever beckons.”

Mâche, François-Bernard (b. April 4, 1935, Clermont-Ferrand). French composer of mostly orchestral, chamber, choral, vocal, piano, and electroacoustic works that have been performed throughout the world; he is also active as a writer.

Mr. Mâche was born into a family of musicians and began composing at age eight. He studied harmony with Émile Passani at the Conservatoire de Clermont-Ferrand and graduated with prizes in piano in 1951 and harmony in 1952. He later studied with Olivier Messiaen at the Conservatoire National Supérieur de Musique de Paris, where he earned the Prix de Philosophie de la Musique in 1960. In addition to music, he had studies in classical literature at the École Normale Supérieure de la Rue d'Ulm from 1955-59 and there earned a diploma in Greek archaeology in 1957 and a teaching certificate (Agrégation de Lettres classiques) in 1958. He later studied in Southeast Asia (Indonesia, Singapore and Thailand) in 1972.

His honors include the Prix de la Biennale de Paris (1963, for *Safous Mèlè*, Op. 5), the Grand Prix du Disque (1971, for a recording of *Danaé*, Op. 21), the Prix Georges Enesco from SACEM (1973), and the Prix Italia (1977). More recently, he has received the Prix Chartier from the Académie des Beaux-Arts (1984), the Grand Prix National de la Musique (1988), the Prix Rossini from the Académie des Beaux-Arts (1998), and the Grand Prix de la Musique Symphonique from SACEM (2002) and has been a member of the Académie des Beaux-Arts since 2002, where he occupies the chair left by [Iannis Xenakis](#). In addition, he received a composition grant from the Ministère de la Culture in 1978 and was named a Docteur d'État ès Lettres et Sciences Humaines in 1980 and a Commandeur de l'Ordre des Arts et des Lettres in 1990. More than 40 portrait concerts have been given in the Americas, Asia and Europe. As a writer, he served as music critic of the *Nouvelle revue française* from 1969-78 and has written more than 100 articles, mainly on musicological subjects. His books are *Musique, mythe, nature ou les dauphins d'Arion* (1983, Méridiens-Klincksieck; second edition, 1991; Italian translation as *Musica, mito, natura*, 1992, Cappelli; English translation as *Music, Myth, Nature*, 1993, Harwood Academic Publishers), a collection of his articles *Entre l'observatoire et l'atelier* (1998, Kimé), *Un demi-siècle de musique* (2000, L'Harmattan), *Musique au singulier* (2001, Odile Jacob) and *F-B.Mâche, la musique, la nature, les oiseaux, entretiens avec Bruno Serrou*, (2007 Ina, Michel de Maule).

Moreover, he has made translations of modern Greek poems, including ones by Odysseus Elytis, and was the chosen editor of the books *Music, Society and Imagination in Contemporary France* (1993, Harwood Academic Publishers) and *Portrait(s) de Xenakis* (2002, Bibliothèque Nationale de France).

Mr. Mâche is also active in other positions. He produced experimental films for RTF in 1958 and was a member of the Groupe de Recherches Musicales in Paris from 1958-63, during which time he also served as a second lieutenant in Algeria from 1960-62. He worked at the electronic music studio in Gravesano in 1965, on an invitation from Hermann Scherchen, and worked in Warsaw in 1966. He produced a broadcast series for France-Musique in 1976 and served as president of the French section of ISCM from the late 1970s to the early 1980s.

He taught literature at the Collège Sévigné in 1959-60, the Lycée Marceau in Chartres in 1962-63 and the Lycée Pasteur in Neuilly-sur-Seine from 1963-68. He taught at Middlebury College and Sarah Lawrence College in 1968 and taught classical French, Greek and Latin literature at the Lycée Louis-le-Grand in Paris from 1968-83. He then taught musicology at the Université de Strasbourg from 1983-93, where he founded the Centre Primus in 1987, and served as director of studies at the École des Hautes Études en Sciences Sociales in Paris from 1993-97. Since then, he has lectured widely, notably throughout France and in China, U.S.A., Argentina, Estonia, Italy, Poland, Portugal, Venezuela, and elsewhere.

Éditions Durand publishes most of his music, but Éditions Salabert publishes a few pieces and many of his recent scores are unpublished.

- - Notice from the Living Composers project

Kengir is the ancient Sumerian name for themselves. Their language is probably the most ancient written language and is related to no other. Among the Assyrians, it played the role of a classical, dead language. I have tried to extract the essential musicality from poems written more than four millenia ago, as a kind of imaginary archaeology.

Indeed, the texts of *Kengir* are the oldest love poems known, and among the most beautiful. More than 1000 years before King David and the Canticle of Canticles, they express the sacred might of desire and love, symbolized by the goddess Inanna. Dumuzi is Inanna's lover. Here his name is associated with a melancholic remembrance of past happiness.

The five pieces of *Kengir* were composed in 1991, and were first performed in Paris by Françoise Kubler, soprano, and Fuminori Tanada, sampler.

Tonight we are presenting the second song, *Enlil*, and the fifth song, *Dumuzi*. Enlil was the big god in the sky. Inanna's lover, Dumuzi, which the Assyrians inherited with the name Tammouz, is the example of a young sacrificial god, which we see historically in different forms, for instance, Adonis, Attis and Christ.

Kengir is composed for mezzo soprano and sampler. Nevertheless it can also be presented with a prerecorded sampler part.

- - F. B. M.

George Dousis was born in Tripolis, Greece at 1975. He studied music theory and piano receiving Harmony, Counterpoint, Fugue and Composition degrees as well as piano Diploma with 1st medal from Greek Conservatoires in Athens. He also studied orchestration with K. Klavas, orchestration and composition with Theodore Antoniou and Michalis Lapidakis and attended compositional seminars with B. Ferneyhough, W. Rihm, M. Stroppa I. Fedele and B. Mantovani. He was a student at the Music Department of the National University of Athens, where he took the 5 years musicology and theory bachelor course starting in 1993. In 2000, he left for the U.K., under a state scholarship, where he was awarded the MA in Composition of music for film, TV and Theatre with commendation from the University of Bristol. His compositional work is often performed in Greece and abroad, while his *String quartet no.2* was distinguished at the Greek Chamber Music Festival (2005), and *Xoroxronos sikhronos*, his music for clarinet, piano, electronics and lights, received the third place at D. Dragatakis Competition (2006). As an orchestrator, he has been collaborating with the most important Greek performers and orchestras (National Symphonic Orchestra of E.R.T, State Symphonic Orchestra of Thessaloniki, Orchestra of Colors, Kamerata e.t.c.). He is now writing his Ph.D. in composition (Aristoteleion University of Thessaloniki), and mainly works in Athens as a composer, piano performer and orchestrator.

I composed *Impetus* for Marimba and Piano between August and September 2009 especially for Alea III. The piece is divided in three parts: I.Impetus, II.Dormancy and III.Reintegration. In terms of form, it has the following structure: ABA', where A (Part I, Impetus) and A' (Part III, Reintegration) are in fast tempo and B (Part II, Dormancy) in slow. The basic musical material appears on the first two bars in both piano and marimba, and prominently exists throughout the piece. This material is being reconfigured and developed, leading to the next part each time. The writing is generally dense and requires high technical skills on performance.

-- G. D.

Robert Di Domenico lives with his wife, Ellen Bender in Needham, MA. He retired in 1992 from teaching at New England Conservatory. He is the author of 50 works including five operas.

Hebrew Melodies was written for soprano and violinist Carol and Eric Rosenblith. The work's structure and atmosphere is derived from the poems of Lord Byron. The work was premiered in 1983 at New England Conservatory by Carol and Eric Rosenblith and the composer's first wife, pianist Leona DiDomenica.

Davide Ianni is a composer primarily working in the realm of sounds and their behavior. His compositions include works for orchestra, chamber ensemble, solo and electronics. Davide Ianni is been performed in the US and Europe by a number of solo instrumentalists and contemporary ensembles. He is currently completing the DMA program in composition and theory at Boston University under the supervision of Professor Joshua Fineberg.

Inter Nos is based on some specific multiphonic sounds of the soprano saxophone. The virtuosic phrasings of the piece and the interactive electronic materials are all drawn from the instrument's sound world. Such sounds have been manipulated through spectral processes, which provided the pitch material of the piece. *Inter Nos* was written for and dedicated to the incredible performer and friend Philipp Stäudlin.

Altin Volaj studied composition study with Lukas Foss, Theodore Antoniou, Lawrence Moss, Vladimir Tarnopolski, Allain Gaussin, André Bon, and Leontios Hadjileontiadis. He has been recognized as one of the most gifted and thought-provoking composers of his generation. He has won various prizes, fellowships, and scholarships, including Nadia Boulanger Prix in Composition, Walsum Composition Competition Prize Winner (2005), Fontainebleau Fellowship, Robert Casadesus Fellowship, and ASCAP Awards, 2005-2009, to mention a few. Altin's work as a composer has given him the international exposure. He has participated in workshops, music festivals, and seminars throughout Europe, and America. His music has been conducted and performed internationally by well-known conductors such as Theodore Antoniou, and performed by music ensembles such as the Greek Ensemble of New Music, the Alea III New Music Ensemble, the Left Bank Quartet, the Boston University Symphony Orchestra, the University of Maryland Symphony Orchestra, and the Maryland Opera Studio. Other performances include readings by the Kronos Quartet, and the Bang on a Can All-Stars Ensemble. Altin's recent opera *ION*, was performed in February 2008 by the Maryland Opera Studio, in collaboration with librettist Nick Olcott, directed by Leon Major. Commissions include Alea III, the Thomas Stone High School in Waldorf, Maryland, and clarinetist Yannis Samprovalakis. He is a member of Pi Kappa Lambda National Music Honor Society, the Society of Composers, the American Composers Forum, and ASCAP.

Altin Volaj has previously held full-time position at Northern Conservatory of Greece (Thessaloniki, Greece), teaching assistant positions at Boston University, University of Maryland, College Park, and adjunct position at the University of Maryland, Baltimore County. He is currently a Research Fellow at The Centre for Research in Opera and Music Theatre (University of Sussex), collaborating with Dr. Nicholas Till.

Although, Altin works in an essentially Western Contemporary music language, the sensibility, the philosophy, and the language of his homeland are never far away. His music is rooted in the sounds of Southeastern Europe: not just in the sound of traditional Balkan music, but the whole range of Eastern European sounds as well. These are the sounds of ancient rituals; of traditional Balkan folk music; and lastly of a Nature which is peculiar to

that region. The synthesis of these contrasts - East and West, traditional and experimental, simple and complex, local and global - gives him an enormous possibility to develop a complex palette of his own musical sounds.

Gazing at the Inaccessible, after the poem of the Modern Greek poet Panaiotis Argyropoulos, is scored for violin and piano and was written in August 2008. The work was commissioned by Alea III and dedicated to the memory of Dr. Natarajan Thiagarajan (1936-2005).

Elliott Carter was born on December 11, 1908. Twice winner of the Pulitzer Prize, first composer to receive the United States National Medal of Arts, one of the few composers ever awarded Germany's Ernst Von Siemens Music Prize, and in 1988 made "Commandeur dans l'Ordre des Arts et des Lettres" by the Government of France, Elliott Carter is internationally recognized as one of the leading American voices of the classical music tradition. He recently received the Prince Pierre Foundation Music Award, bestowed by the Principality of Monaco, and is one of only a handful of living composers elected to the Classical Music Hall of Fame.

First encouraged toward a musical career by his friend and mentor Charles Ives, Carter was recognized by the Pulitzer Prize Committee for the first time in 1960 for his groundbreaking *String Quartet No. 2*. Stravinsky hailed Carter's *Double Concerto* for harpsichord, piano, and two chamber orchestras (1961) and *Piano Concerto* (1967), as "masterpieces." While he spent much of the 1960s working on just two works, the *Piano Concerto* and *Concerto for Orchestra* (1969), the breakthroughs he achieved in those pieces led to an artistic resurgence that gathered momentum in the decades that followed. Indeed, one of the extraordinary features of Carter's career is his astonishing productivity and creative vitality as he embarks on his eleventh decade.

Of his creative output exceeding 130 works, Carter composed more than 40 pieces in the past decade alone. This astonishing late-career creative burst has resulted in a number of brief solo and chamber works, as well as major essays such as *Asko Concerto* (2000) for Holland's ASKO Ensemble. Some chamber works include the playfully humorous *Mosaic* (2004), *Two Thoughts About the Piano* (2005-06), now widely toured by Pierre-Laurent Aimard, and *In the Distances of Sleep* (2006), for mezzo soprano and ensemble. Carter continues to show his mastery in larger forms as well, with major contributions such as *What Next?* (1998), a witty first opera premiered in both Berlin and New York City, *Boston Concerto* (2002), *Three Illusions for Orchestra* (2004), called by the Boston Globe "surprising, inevitable, and vividly orchestrated," *Horn Concerto* (2006), and a piano concerto, *Interventions* (2008), which premiered on Carter's 100th birthday concert at Carnegie Hall with James Levine, Daniel Barenboim, and the Boston Symphony Orchestra (December 11, 2008).

Elliott Carter is published by Boosey & Hawkes.

Elliott Carter writes about ***Poems of Louis Zukofsky***:

"As an admirer of Louis Zukofsky's poetry, I have often thought of setting it to music. This was encouraged by recently finding out that Ezra Pound was very impressed by it. So I chose nine short poems and set them for voice and clarinet, the last of which refers to his son Paul, the eminent violinist."

The world premiere of the complete work was done on 8/9/2009 at Tanglewood by soprano Lucy Shelton and clarinetist Stanley Drucker.

Born in 1927 in Los Angeles, **Lawrence Moss** received his doctorate from the University of Southern California (1957) where his principal teachers were Leon Kirchner and Ingolf Dahl. He has been a professor of composition at Yale University (1960 - 1968) and the University of Maryland, where he still teaches. He received a Distinguished Scholar/Teacher Award from the University in 1982.

He has been commissioned by, among others, the Fromm Commission, the Chamber Music Society of Baltimore, the Kindler Foundation, the National Endowment for the Arts, and, most recently, the Warsaw Autumn Festival. He has held grants from the Guggenheim Foundation (twice) and the Fulbright Association. His works have been performed by such distinguished performers as Phyllis Bryn-Julson, Harry Sparnaay and Esther Lamneck. Performing groups have included the Baltimore Symphony, Theater Chamber Players of Kennedy Center, Continuum, Speculum Musicae, the Left Bank Concert Society, the New Juilliard Ensemble of New York, Monday Evening Concerts of Los Angeles, and the San Francisco Contemporary Music Players. His opera, *The Brute*, was the US. entry to the "20th International Youth Festival" held in Bayreuth in 1971. In addition he has been invited to the Bourges 1989 Electronic Music Festival, the British Royal Academy's "American Music Festival" of 1990, and the Rockefeller Center in Bellagio, Italy.

Selected works include: *Village Scenes* for violin & piano; *Emily's World* for soprano, mezzo-soprano and piano; *Either/Or* for soprano and percussion solo (2009); *Emily's Song* (2007) for bass-baritone and trombone; *String Quartet #IV* (2006); *Korea for Kwartludium* (2005) for clarinet, violin, percussion and piano - commissioned by the Warsaw Autumn Festival; *Ancient Voices of China* (2005) for flute, clarinet, violin, viola, cello and piano; *Flutepaths* (2003) for flute and tape; *East/West* (2004) for erhu, clarinet, cello and piano; *Suite* (2002) for flute, clarinet and piano; *New Dawn* (2001), a tone-poem for orchestra; *Nature Studies* (2001) for piano, violin and cello; *Chiaroscuro* (2001) for clarinet and piano; *The Swan* (2000) for violin and cello; *Three Chinese Poems* (1999) for cello and soprano; *Harried* (1999) for bass clarinet and tape; *Dao Ditties* (1998) for clarinet, violin, percussion and piano; *Lifelines* (1998) for clarinet and tape; *Conversations* (1997) for oboe and string trio; *From Dawn to Dawn* (1996), a setting of 5 Tang Dynasty poems for baritone, oboe soloist and orchestra; *Rivermusic* (1996) for saxophone quartet; *Racconto* (1996) for piano solo; *Into the Woods* (1996) for flute and tape.

The Musicians

Fenwick Smith joined the Boston Symphony Orchestra as second flutist in 1978, and played his final concert as a member of the Orchestra on August 27, 2006. During that time he spent five years as acting assistant principal flute of the BSO, and first flute of the Boston Pops Orchestra. He has always been interested in all kinds of classical music -- before joining the BSO he was a member of the New England Woodwind Quintet; he has performed on Baroque flute with Boston's leading early-music ensembles, and for thirteen years he was a member of the contemporary-music ensemble Boston Musica Viva. He has been a member of the Boston Chamber Music Society since 1984. After thirty three seasons, his annual September recitals (in Jordan Hall since 1983) are a prominent feature of Boston's concert calendar. As a concerto soloist he has introduced to Boston audiences Lukas Foss' *Renaissance Concerto*, and the flute concertos of John Harbison and Christopher Rouse. His interest in bringing unusual and little-known flute music to a broader public has resulted in premiere recordings of works by Copland, Foote, Gaubert, Ginastera, Koechlin, Dahl, Harbison, Cage, Pinkham, Schulhoff, Schuller, Schoenberg, Rorem, and Reinecke.

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.

Originally from Houston, Texas, soprano **Elissa Alvarez** is an avid interpreter of both concert and operatic repertoire. Her diverse interests, spanning early to modern music, have allowed her to work closely with coaches, conductors, and composers alike, including David Syrus and Roger Vignoles. Recent engagements included *Annunciata* in the staged premiere of William Bolcom's opera *Lucrezia* with the Boston University Fringe Festival, Mozart's *Mass in C Minor* under the baton of Maestro Craig Jessop at Boston's Symphony Hall, a world premiere for voice and marimba by George N. Gianopoulos, and the Crested Butte Music Festival where she sang La Princesse in *L'enfant et les sortilèges* and was the winner of the Rosalind Jackson, PhD Award. Ms. Alvarez is a third-year Doctor of Musical Arts candidate at Boston University where she studies with Ms. Penelope Bitzas.

Yuko Yoshikawa is an active performer based in Boston, having wide range of repertoire of marimba, percussion literature. As a committed contemporary musician, Yuko takes an active interest in performing and commissioning new music collaborating with living composers. She has commissioned and premiered solo marimba and chamber works by numerous living composers. She has served residencies at University of South Florida and Music Festivals such as: KoSA X, SMARTS Institute, Hih Zeltsman Marimba Festival and PASIC, and will be at University of Hawaii in 2010 performing both as solo, and duo "Walala Duo", works including Marimba Concerto by Don Womack, 'Yayoi Impressions' by Takeo Kudo, 'Imaginary Ceremonies' by Thomas Osborne both commissioned by the duo. More at myspace.com/yukoyoshikawa or www.yuko_yoshikawa.com

Karyl Ryczek, soprano, has enjoyed a varied and rich performance career on the opera, oratorio and concert stages. Her singing has been described as intelligent, dramatically informed and in possession of opulent tone. A frequent soloist with the Cantata Singers, Ms. Ryczek has also appeared with Boston Baroque, the Monadnock Music Festival, Boston Musica Viva in addition to numerous orchestral engagements. Ms. Ryczek made her Symphony Hall debut with the Cantata Singers in a world premier of T.J. Anderson's, *Slavery Documents II* and in a remounted performance of Donald Sur's, *Slavery Documents*.

She made her Boston operatic debut with Collage New Music in a premier of Charles Fussell's chamber opera, *Astronaut's Tale*. Ms. Ryczek also created the role of Madame Dubarry in the opera, *Grace*, a production created for *Opera on the Edge*.

She has performed the widely popular *Third Symphony* of Gorecki with the Boston University Orchestra and she has performed Robert Kapilow's children's operas, *Green Eggs and Ham* and *Gertrude McFuzz* with the Hingham Symphony.

Favoring the recital stage, Ms. Ryczek has sung the Boston premiers of Aaron Jay Kernis' song cycle, *Valentines* and of Revol Bunin's, Russian song cycle, *Romance*. She has also premiered the work of John Harbison. Ms. Ryczek sang with the Grammy Award winning Pacifica String Quartet in a performance last season at the Regatta Bar in Cambridge.

Ms. Ryczek was recently appointed as Assistant Dean of Program Development at the Longy School of Music and also maintains her position as Chair of the Voice department.

"Things done right.."(Boston Globe), "...Excellent left hand.."(Toronto Star), "...lovely tonal bloom..."(LeDROIT), and "...heartbreaking.."(Worcester Telegram & Gazette) are words that describe the performances of violinist **Krista Buckland Reisner**. An artist of great diversity, she has toured across her native Canada as a recitalist, performed concertos in cities ranging from New York City to St. John's, Newfoundland, toured internationally throughout Europe, Russia and New Zealand and has created multi-media works for herself involving dance and movement. Krista's love of working with singers led her to be Principal Second Violin of the Canadian Opera Company Orchestra for five years, perform Wagner's

Ring Cycle with the Arizona Opera, hold a position with the Santa Fe Opera Orchestra, and act as Concertmaster of Opera Boston.

Viewing early music akin to new music, which she approaches as boundariless musical maps not mired in tradition, she has sought out period instrument work with Canada's Aradia, was formerly the music librarian and a period violinist for Boston Baroque, is a tenured member of the Handel and Haydn Society period orchestra and recently began playing with Arcadia Players. Her involvement in new music includes winning the Eckhardt Gramatté Competition for New Music, serving as Principal Second Violin of Boston Modern Orchestra Project, premiering concertos written for her by Canadian composers and developing countless collaborative relationships with living US composers like Charles Dodge, Yehudi Wyner, Theodore Antoniou, John MacDonald, Paul Moravec, Joseph Summer, Peter Child, Charles Shadle, Matthew Malsky, Mark Berger and John Alyward, and their students at institutions like Massachusetts Institute of Technology, Clark University, Boston University, Tufts University and Boston Conservatory of Music.

As a chamber musician, Krista is first violinist of the string quartet QX, which is in residence at Clark University in Worcester and has run the Thayer Chamber Music Festival in Lancaster, MA for the past 4 years. She is also lead violinist of the Worcester Chamber Music Society and AleaIII, a frequent player with Boston MusicaViva, and performs annually as part of the Shakespeare concerts, held in Jordan Hall, which mixes chamber musicians and vocalists with music both freshly written and classic, synergizing many of her passions. She can be heard on many recording labels including Naxos, Albany, Filharmonika, BMOPsound, Telarcand CBC.

Philipp A. Stäudlin, a native of Friedrichshafen, Germany has appeared as a soloist with numerous orchestras and ensembles throughout Germany and Switzerland, including the Basel Symphony, the Niederrheinische Synphoniker, and the Bielefeld Orchestra. He has performed hundreds of concerts as a chamber musician in Germany, Switzerland, Russia, Austria, Sweden, France, Italy, Japan, and in the U.S., as well as performing at mayor music festivals in Schleswig-Holstein, Tanglewood, and at Gidon Kremer's Lockenhaus Festival. He was invited to be the representative of German musical culture on a visit to South Korea and Mongolia with Bundespresident Roman Herzog.

Mr. Stäudlin has won many awards as both a saxophone soloist and chamber musician. As the youngest competitor, Stäudlin won First Prize in the Gustav Bumcke International Saxophone Competition. As a member of the New Art Saxophone Quartet he has received First Prize in the Chamber Music Competition of the German Music Foundation and the Artist in Residence newcomer's award with German Radio, in which Jessye Norman received the main award.

Graduated from Basel Musikhochschule in 1999, Stäudlin received a Soloist Diploma with Honors, having studied with Marcus Weiss and Iwan Roth. Philipp A. Stäudlin has been funded by a full scholarship from the German Academic Exchange Service (DAAD) to study

with Kenneth Radnofsky at Longy School of Music, where he received the Artist Diploma and the Victor Rosenbaum Medal as the most outstanding student in 2002.

Mr. Stäudlin teaches as the applied faculty at Tufts University. He is the soprano saxophonist of the Radnofsky Quartet, and a member of the White Rabbit new music group. During the past few years, Stäudlin premiered about fifty works. Current CD releases with the New Art Saxophone Quartet on the Ars Musici and Enja labels.

One of the area's most versatile musicians, **Katherine Matasy** has been described by The Boston Globe as "a musician of depth and refinement" with "technique to burn" and her playing praised as "riveting," "ravishing," "brilliant" and "a rare feat." Most frequently heard as a clarinetist and bass clarinetist in chamber music and orchestra settings, she has performed with most of the region's major musical organizations. Highly regarded as an interpreter of new music, she is a founding member of Dinosaur Annex and a frequent performer with Boston's many new-music groups. In addition to "doubling" on flute, piccolo and saxophone in musical theater, she is highly reputed as an accordionist, and has appeared in that capacity with the Boston Symphony Orchestra, Boston Pops, Mark Morris Dance Group, and in many other classical music venues. After training at the New England Conservatory of Music (BM, MM in clarinet performance), she now teaches at Wellesley College, New England Conservatory Preparatory School, and the Community Music Center of Boston (where she co-chairs the wind department). She has recordings on CRI, Bridge, Newport Classic, Centaur, Northeastern, Erato and RCA.

Thomas Schmidt graduated from The University of Maine, with a Bachelor's degree in Percussion Performance in 2003 and from The Boston Conservatory, with a Masters degree in Percussion Performance in 2005. In Maine he studied with Dr. Stuart Marrs, and in Boston with Pat Hollenbeck, Salvatore Rabbio, and Nancy Zeltsman. He is currently a free-lance percussionist and educator in the Boston area. He has performed with The Boston Philharmonic, The Boston Lyric Opera, Boston Landmarks Orchestra, The Rhode Island Philharmonic, National Opera Company of New York, Harvard-Radcliff Chorus, Indian Hill Symphony, Newburyport Chorale Society, Boston Brass, new music ensembles ALEAIII and Dinosaur Annex, and with various productions associated with the cities Broadway in Boston series.