
Thirty-Second Season
2009 - 2010

ALEA III

Theodore Antoniou,
Music Director

Contemporary Music Ensemble
in residence at
Boston University

Saxes and Horns

TSAI Performance Center
April 28, 2010, 7:30 pm

Sponsored by Boston University.

ALEA III

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ALEA III

Theodore Antoniou, Music Director

Saxes and Horns

Wednesday, April 28, 2010, 7:30 p.m.
Tsai Performance Center, Boston

Eric Hewitt, *conductor*

PROGRAM

Saksti

Georgia Spiropoulos

Tsuyoshi Honjo, *tenor saxophone*
Gabriel Solomon, *sound engineer*

Perpetuum Mobile

Gunther Schuller

Janie Berg, Keyondra Price,
Samantha Benson and Jeremy Moon, *horns*
Justin Worley, *tuba*

Duo Sonata for Two Baritone Saxophones

Sofia Gubaidulina

Jared Sims, *baritone saxophone*
Tsuyoshi Honjo, *baritone saxophone*

la grenouille

Eric Hewitt

The Boston University Horn Studio

From the Radnofsky Ensemble:

Brenna Noonan, Anthony Balestar, *tenor saxophones*
Rebecca Wellons, Lauren Haley, Ben Sorrell, *baritone saxophones*
Brandon Valerino, *bass saxophone*
Rob O'Brien and Miles Salerni, *percussion*

- - - *Intermission* - - -

Music for 9

Eric Ruske, *horn*
The Boston University Horn Studio

Theodore Antoniou

Dialogue de l'ombre double (Boston Premiere)

Pierre Boulez

Sigle initial
Strophe I
Transition I à II
Strophe II
Transition II à III
Strophe III
Transition III à IV
Strophe IV
Transition IV à V
Strophe V
Transition V à VI
Strophe VI
Sigle Final

Tsuyoshi Honjo, *soprano/alto saxophones* (live and recorded)
Gabriel Solomon, *sound engineer*

Saxissimo

The Radnofsky Ensemble

Drake Mabry

The Radnofsky Ensemble

Sean Mix, Sean Wright, Adam Pelandini, Rebecca Wellons, Lauren Haley,
Karen Cubides, Pei Yin, Anthony Balester, Benjamin Sorrell, Matthew Kim,
Vitalijus Lisovskis, Brandon Valerino, Brenna Noonan

The Boston University Horn Studio

Laura Carter, Daniel Doyle, Janie Berg, Samantha Benson,
Keyondra Price, Jon Anderson, Jeremy Moon, Young Kim

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

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

Tonight's Conductor

At age 30, saxophonist, conductor, composer/arranger, and educator **Eric Hewitt** enjoys an active and diverse musical career throughout the world. Based in Boston, Massachusetts, he serves primarily as Chair of the Boston Conservatory Woodwind Department, and is the music director and conductor of The Boston Conservatory Wind Ensemble. He also serves as music director and conductor of White Rabbit avant-garde ensemble-in-residence at Harvard University, and the Charles River Wind Ensemble in Watertown, MA. He is a founding member of the Yesaroun' Duo (with percussionist Samuel Z Solomon), the Radnofsky Saxophone Quartet, and has performed as soloist or guest artist with the Boston POPS, The New World Symphony, The Ryles Jazz Orchestra, The FROMM Players at Harvard, The Tanglewood Music Center, and can be heard with the Boston Modern Orchestra Project on several BMOP Sound recordings, as well as on the Albany, Troy, Vee Records, and Innova labels. Yesaroun' Duo's most recent recording project, HeavyUp/HeavyDown, is available on GM recordings, and can be found on iTunes. Yesaroun' Duo's self titled album, Yesaroun' Duo, is also available on iTunes. In addition to his regular activities, he has presented performances in Italy, Ireland, France, Belgium, Germany, the UK, Japan, Canada, Venezuela, and Cuba.

Passionate, experienced, and active in all musical styles, Mr. Hewitt is known as a champion of the music of our time. Working as a conductor, soloist, and chamber musician he has presented over 50 world premieres by dozens of composers from around the world. He is committed to challenging established musical aesthetics, and regularly stimulates musicians and audiences alike by programming cutting edge music in the context of our inherited musical tradition. Deeply interested in the expression of human existence, his performances focus on the communication of the shared human experience embodied in music.

Mr. Hewitt holds two degrees from the New England Conservatory: a BM in 2001 in saxophone performance with Kenneth Radnofsky and an MM in 2003 in conducting with Charles Peltz, both with a distinction in performance and academic honors. From NEC he has also received the George W. Chadwick Medal as the single outstanding undergraduate candidate, the Gunther Schuller Medal as the single outstanding graduate candidate, the Toujé Alumni Award, and the John Cage Award for commitment to the music of our time. After a four year, live-in apprenticeship under Gunther Schuller, he and his family now reside in Medford, MA.

Tonight's Program

Georgia Spiropoulos (Athens - Greece, 1965) studied classic and jazz piano, harmony, counterpoint and fugue in Athens. During 10 years she worked as performer, arranger and subscriber of Greek aural/oral-tradition music (CD LYRA UCD0009, Athens 1997).

In 1996 she moved to Paris to study composition, electro-acoustic & computer music with Philippe Leroux and form analysis with Michael Lévinas. She also worked with George Crumb and Günter Kahovez in France, Austria and Greece.

The year 2000-01 she is one for the 10 selected composers (among 400) to participate to the IRCAM's Composition and Musical Computing Annual Course and works with Jonathan Harvey, Tristan Murail, Brian Ferneyhough, Marco Stroppa, Philippe Hurel and Ivan Fedele.

She collaborates with many ensembles (Ensemble Intercontemporain, San Francisco Contemporary Music Players, 2E2M, L'Itineraire, Ensemble Aventure, Octopus Ensemble, Prism saxophone quartet, Habanera saxophone quartet, Accentus Choir, Les Cris de Paris Choir, Le Jeune Choeur de Paris Choir), soloists (Claude Delangle, Vincent David, Erwan Fagant, Valérie Joly, Katerina Xirou, Athanassios Zervas) and conductors (Laurence Equilbey, David Milnes, Pierre Roulier, Mark Foster, Guillaume Bourgoigne, Geoffroy Jourdain, Nicolas Krüger).

She has received commissions from IRCAM-Centre Pompidou, the Ensemble Intercontemporain, the French Ministry of Culture, the Baden-Württemberg Ministry of Culture & the GegenWelten Festival of Heidelberg, Radio France, Sacem, La Muse En Circuit, the Itineraire Ensemble, the Accentus Choir, Le Jeune Choeur de Paris Choir, the Habanera Saxophone Quartet, the Cries De Paris Choir, and the saxophone player Claude Delangle.

Her works are performed internationally, in France, USA, Germany, Austria, Japan, Greece and Poland at IRCAM, Centre Pompidou, Cite de la Musique, Louvre Auditorum, Duo Dijon, Symphony Space (New York), Yerba Buena Center for the Arts (San Francisco), Ooizumi-gakuen Yumeria Center (Tokyo), Shizuoka Concert Hall (Shizuoka), Hiroshimashi Nishikumin Bunka Center (Hiroshima), Radial System V (Berlin), Elisabeth-Schneider-Stiftung (Freiburg), Kulturhaus Karlstorbahnhof (Heidelberg), Hessisches Staats Theater (Wiesbaden), Alte Schmiede (Vienna), Music Akademie of Krakow, CNSM de Paris, Forum Culturel de Blanc-Mesnil, Goethe Institut of Athens, Ionio University (Corfu).

Georgia Spiropoulos is the winner of the VILLA MEDICIS Hors-les-Murs Award 2002 of the AFAA & the French Ministry of Foreign Affairs; she worked as a composer-in-residence in the USA (New York, Boston & Cambridge, 2004) on the interactive interfaces for the conductor's gesture capture.

On 2004 she was participated at IRCAM reading panel for the Composition & Computer Music Programs (cursus, stage).

She was recently appointed composer-in-residence at the Cité Internationale des Arts (Paris) and she is working at IRCAM as a composer-in-research with the project "Mask: Voice transformations and computer tools for live performance" (2008). She has recently been commissioned by Ircam for a new work for solo male voice and live electronics

Georgia Spiropoulos worked as music & sound supervisor for *CharismaX - Iannis Xenakis*", a documentary film directed by Efi Xirou & produced by Greek Film Center, Greek TV1 & Media Europe.

She gave lectures about her work at Columbia University (NYC), University of California Santa Barbara (UCSB), IRCAM, Hochschule für Musik und Theater München, SMC, Alte Schmiede-Vienna.

Saksti has been composed during the annual cursus of IRCAM and is dedicated to Vincent David. For *Saksti* [sax+t(enor)], my idea was that time could be considered as a flow of sound events of different nature (duration, pitch, amplitude, timbre, density). Therefore, I thought that we could "filter" (brightening or darkening) some of these events, in different time proportions, without nevertheless letting this kind of organization turn into a totalitarian structure. This procedure, valid also for the real time sound processing, was calculated by the means of the musical computing.

A Max/Msp algorithm for sampling was used for the sound treatment. The data, in form of lists generated with OpenMusic, is able to generate monophonic lines and polyphonic structures giving the possibility to the composer to choose and define sample parameters such as: duration, starting-ending time, pitch/speed, amplitude and samples superimposition. AudioSculpt has been used for additional sound processing such as filtering, time-stretching or for glissandi generation.

The sounds used for *Saksti* are mainly sounds of different saxophones, vocal sounds (blows, fragments of speaking-whispering voice) as well as combined sounds (played and sung simultaneously).

The composer **Gunther Schuller** (born in New York, in 1925) is, famously, a man of many musical pursuits. He began his professional life as a horn player in both the jazz and classical worlds, working as readily with Miles Davis and Gil Evans as with Toscanini; he was principal horn of the Cincinnati Symphony from age sixteen and later of the Metropolitan Opera Orchestra until 1959.

In the 1950s he began a conducting career focusing largely on contemporary music, and thereafter conducted most of the major orchestras of the world in a wide range of works, including his own. He was central in precipitating a new stylistic marriage between progressive factions of jazz and classical, coining the term "Third Stream" and collaborating in the development of the style with John Lewis, the Modern Jazz Quartet, and others.

An educator of extraordinary influence, he has been on the faculties of the Manhattan School of Music and Yale University; he was, for many years, head of contemporary music activities (succeeding Aaron Copland) as well as a director of the Tanglewood Music Center, and served as President of the New England Conservatory. He has published several books and recently embarked on the writing of his memoirs.

In the late 1970s he started the GunMar and Margun music publishing companies and later the GM Recordings label. (The GunMar/ Margun catalogs are now part of G. Schirmer/Music Sales/AMP.) Composition has had a continual central presence in Schuller's musical life: he has written more than 180 works dating back to the beginning of his career when, at age nineteen, he was soloist in his own Horn Concerto with the Cincinnati Symphony Orchestra under Eugene Goossens. His works range from solo works to concertos, symphonies, and opera, and many fall outside of any genre (for which reason there can be no such thing as a brief and comprehensive overview of his output).

Gunther Schuller's orchestral works include some of the classics of the modern repertoire written for the major orchestras of the world. Prominent among these are several masterful examples in the "Concerto for Orchestra" genre, though not all of them take that title. Most recently, the Boston Symphony Orchestra and James Levine premiered *Where the Word Ends* in February 2009. An early example is *Spectra* (1958), commissioned by the New York Philharmonic for the orchestra's departing music director Dimitri Mitropoulos. Schuller reconfigured musical space by organizing the ensemble onstage into smaller chamber groups within the larger orchestra, and also concentrated on instrumental timbre as a defining aspect of the piece's form and expression; both of these aspects were cutting-edge for the time, foreshadowing concerns of later composers. *Spectra* remains a compelling orchestral essay alongside such other works as the *Concerto for Orchestra No. 1: Gala Music* (1966), written for the Chicago Symphony Orchestra; *Concerto for Orchestra No. 2* (1976) for the National Symphony Orchestra; and *Farbenspiel (Concerto for Orchestra No. 3)* (1985), written for the Berlin Philharmonic. The title of the latter, translatable as "play of colors," echoes the visual metaphor of *Spectra*.

Many of Schuller's other purely orchestral works draw explicitly on visual influences while invoking the Impressionist and late Romantic tone poems of Debussy and Schoenberg.

These include *An Arc Ascending* (1996), which was inspired by photographs by Alice Weston. Orchestral works of similar origin are his *Four Soundscapes (Hudson River Reminiscences)* and *Shapes and Designs*.

Only one of Schuller's large orchestral pieces takes the generic title of "symphony": his colorful *Symphony* (1965), written for the Dallas Symphony Orchestra and premiered that year. Schuller himself, however, has described his *Of Reminiscences and Reflections* (1993) as a "symphony for large orchestra." Written for the Louisville Orchestra and winner of the 1994 Pulitzer Prize in Music, *Of Reminiscences and Reflections* is Schuller's large-scale memorial to his wife of 49 years, Marjorie Black. (Another orchestral tribute to Marjorie is *The Past Is the Present*, written for the centennial of the Cincinnati Symphony and premiered in May 1994.) One of his first works performed by a major orchestra was his *Symphony for Brass and Percussion*, played in 1949 by Mitropoulos and the New York Philharmonic; his *Symphony No. 3, In Praise of Winds* (1981) is also for wind ensemble. He has also written a *Chamber Symphony* and a work for solo organ titled, simply, *Symphony*.

Concertos and concertante works for solo or small ensemble with orchestra form a large subgroup within Schuller's output. To go along with the two piano concertos (1962 and 1981), two violin concertos (1976 and 1991), two horn concertos (1943 and 1976), and concertos for trumpet, for flute, and for viola, Schuller has championed as soloists unusual but deserving instruments including alto saxophone, bassoon, contrabassoon, organ, and double bass. He has shown a predilection for works combining small ensemble and orchestra in his classic *Contrasts for Wind Quintet and Orchestra* (1961), *Concerto Festivo for Brass Quintet and Orchestra*, and the *Concerto for String Quartet and Orchestra*, to name a few. For concert band are *Diptych for Brass Quintet and Concert Band* (1967), *Eine Kleine Posaunenmusik* for trombone and band (1980), and *Song and Dance* for violin and band (1990). He added notably to the percussion ensemble repertoire with his *Grand Concerto for Percussion and Keyboards*, featuring more than 100 percussion instruments, written for the New England Conservatory Percussion Ensemble. The *Grand Concerto* was premiered at Tanglewood in July 2005 by Tanglewood Music Center Fellows under the composer's direction.

Schuller's two operas date from the early-middle of his compositional career. *The Visitation* (1966), a full-evening work in three acts based on a Kafka story, was produced by the Hamburg State Opera and the San Francisco Opera and was produced for television by the BBC in 1969. His hour-long 1970 children's opera *The Fisherman and His Wife* features a libretto by John Updike drawn from the Grimm fairy tale.

As in his concertos, Schuller's chamber music is for a range of both traditional and non-traditional forces, from the four string quartets, brass and woodwind quintets, to works for solo instrument or voice with piano and mixed-ensemble pieces. These works appear frequently on the programs of local and internationally known ensembles throughout the US, Europe, and Japan. His *String Quartet No. 3* (1986) is prominent in the repertoire of, and has been recorded by, the Emerson String Quartet, and the Juilliard Quartet has championed his *String Quartet No. 4* (2002). The outstanding, exotic mixed-media work *Symbiosis* (1957)

for violin, piano, and percussion, written for a Metropolitan Opera Orchestra violinist and his wife, a dancer, is but one example of Schuller's embrace of unusual performance opportunities and instrumental combinations.

Not to be overlooked are Schuller's original jazz compositions such as *Teardrop* and *Jumpin' in the Future*, works that epitomize the composer's Third Stream approach combining the total-chromatic language of Schoenberg and the structural sophistication of the contemporary classical composer with the ensemble fluidity and swing of jazz. Schuller's realizations and orchestrations of music by composers from Tallis and Monteverdi to John Knowles Paine and Charles Ives coexist with his concert ensemble arrangements of classic jazz, standards, and ragtime music by Jelly Roll Morton, Dizzy Gillespie, Duke Ellington, and many others. Of special importance is his work with the music of Scott Joplin. His performances and arrangements of Joplin's music resulted directly in an immense resurgence of interest in the composer and in ragtime music generally in the 1970s.

Schuller's advocacy of other composers through performance, publishing, recording, teaching and administration has been as unflagging in its energy and scope as his pursuit of his own musical expression as performer, conductor, and composer.

The composer has provided the following note for tonight's work:

"My *Perpetuum Mobile* is a lighthearted bagatelle, which I wrote in one afternoon in 1948 on a sudden whim. It was a novelty then ---and maybe still is--- since no one had ever written a piece entirely for *muted* horns, not to mention some of the jazz harmonies that flourished at the time in bebop jazz (with its famous 'flatted fifths') --- which were, of course, nothing more than the tritone related bitonality heard in the music of Debussy and Ravel and a host of other turn-of-the-century composers.

What was also very unusual at the time --- even daring--- was to write a first horn part with a very high lying tessitura: thirty-one high F's, three F #s. (In horn study and exercise books F# wasn't even listed in the fingering charts.)

The piece was also my private little homage to two French composers, Francis Poulenc and Jean Françaix, whose music I admired greatly, even though stylistically their music was so different from my burgeoning twelve-tone stylings.

It's what we call a "fun piece."

- - G. S.

Sofia Gubaidulina was born in Chistopol in the Tatar Republic of the Soviet Union in 1931. After instruction in piano and composition at the Kazan Conservatory, she studied composition with Nikolai Peiko at the Moscow Conservatory, pursuing graduate studies there under Vissarion Shebalin. Until 1992, she lived in Moscow. Since then, she has made her primary residence in Germany, outside Hamburg.

Gubaidulina's compositional interests have been stimulated by the tactile exploration and improvisation with rare Russian, Caucasian, and Asian folk and ritual instruments collected by the "Astreia" ensemble, of which she was a co-founder, by the rapid absorption and personalization of contemporary Western musical techniques (a characteristic, too, of other Soviet composers of the post-Stalin generation including Edison Denisov and Alfred Schnittke), and by a deep-rooted belief in the mystical properties of music.

Her uncompromising dedication to a singular vision did not endear her to the Soviet musical establishment, but her music was championed in Russia by a number of devoted performers including Vladimir Tonkha, Friedrich Lips, Mark Pekarsky, and Valery Popov. The determined advocacy of Gidon Kremer, dedicatee of Gubaidulina's masterly violin concerto, *Offertorium*, helped bring the composer to international attention in the early 1980s. Gubaidulina is the author of symphonic and choral works, two cello concerti, a viola concerto, four string quartets, a string trio, works for percussion ensemble, and many works for nonstandard instruments and distinctive combinations of instruments. Her scores frequently explore unconventional techniques of sound production.

Since 1985, when she was first allowed to travel to the West, Gubaidulina's stature in the world of contemporary music has skyrocketed. She has been the recipient of prestigious commissions from the Berlin, Helsinki, and Holland Festivals, the Library of Congress, the Chicago Symphony Orchestra, the New York Philharmonic, and many other organizations and ensembles. The major triumph of the recent past was the premiere in 2002 of the monumental two-part cycle, *Passion and Resurrection of Jesus Christ according to St. John*, commissioned respectively by the International Bachakademie Stuttgart and the Norddeutschen Rundfunk, Hamburg.

Gubaidulina made her first visit to North America in 1987 as a guest of Louisville's "Sound Celebration." She has returned many times since as a featured composer of festivals - Boston's "Making Music Together" (1988), Vancouver's "New Music" (1991), Tanglewood (1997) - and for other performance milestones. From the retrospective concert by Continuum (New York, 1989) to the world premieres of commissioned works - *Pro et Contra* by the Louisville Orchestra (1989), *String Quartet No. 4* by the Kronos Quartet (New York, 1994), *Dancer on a Tightrope* by Robert Mann and Ursula Oppens (Washington, DC, 1994), the *Viola Concerto* by Yuri Bashmet with the Chicago Symphony conducted by Kent Nagano (1997), *Two Paths* ("A Dedication to Mary and Martha") for two solo violas and orchestra, by the New York Philharmonic conducted by Kurt Masur (1999), and *Light of the End* by the Boston Symphony Orchestra under Masur (2003) - the accolades of American critics have been ecstatic.

In January 2007, Gubaidulina was the first woman composer to be spotlighted by the BBC during its annual “composer weekend” in London. Among her most recent compositions are *Feast During a Plague* (2005), jointly commissioned by the Philadelphia Orchestra and the Pittsburgh Symphony Orchestra - and conducted in Philadelphia by Sir Simon Rattle and in Pittsburgh and New York by Sir Andrew Davis - and *In Tempus Praesens*, a new violin concerto unveiled at the 2007 Lucerne Festival by Anne-Sophie Mutter with the Berlin Philharmonic under the baton of Rattle.

Gubaidulina is a member of the Akademie der Künste in Berlin and the Freie Akademie der Künste in Hamburg, of the Royal Music Academy in Stockholm and of the German order "Pour le mérite." She has been the recipient of the Prix de Monaco (1987), the Premio Franco Abbiato (1991), the Heidelberger Künstlerinnenpreis (1991), the Russian State Prize (1992), and the SpohrPreis (1995). Her most recent awards include the prestigious Praemium Imperiale in Japan (1998), the Sonning Prize in Denmark (1999), the Polar Music Prize in Sweden (2002), the Great Distinguished Service Cross of the Order of Merit of the Federal Republic of Germany (2002) and the Living Composer Prize of the Cannes Classical Awards in 2003. In 2004, she was elected as a foreign honorary member of the American Academy of Arts and Letters.

Her music is now generously represented on compact disc, and Gubaidulina has been honored twice with the coveted Koussevitzky International Recording Award. Major releases have appeared on the DG, Chandos, Philips, Sony Classical, BIS, and Berlin Classics labels.

Gubaidulina's music is published in North America by G. Schirmer, Inc.

Duo Sonata was composed in 1977 for two bassoons and is dedicated to Valery Popov. The work was adapted for two baritone saxophones in 1994 and was premiered by Claude Delangle and Johannes Ernst in 1995. The composer makes use of microtones and semi-glissandi to produce a mysterious world of sounds, reminiscent of the human voice.

A biography of Eric Hewitt is included earlier in the program.

Mr. Hewitt has provided the following note for *la grenouille*:

la grenouille was originally composed as a short ballet for my sister Sarah, written for her birthday in 2007. She loves frogs, and dancing. The piece depicts an early morning lakeside scene, with frogs. A generally optimistic frog sings a melancholy song - the sun rises, and warms the frogs mood. The frog leaves the scene with its mood improved.

- - E. H.

A biography of Theodore Antoniou can be found earlier in the program.

The composer has provided the following note for *Music for 9*:

Music for 9 for solo horn and 8 horns was composed in 2007. The composer has provided the following note:

“Eric Ruske is a great soloist, a wonderful person and a special colleague. I feel very happy, to write once again, another piece for him. The *Concerto for Horn and Orchestra*(2002) and the *Lament for John* (2003), were the pieces I wrote for him before the present one. In addition to the solo part, *Music for 9* intends to celebrate Eric as a teacher. He is a generous and highly inspired teacher for his students.

The piece, as almost all works of mine, is highly virtuoso and explores several contemporary instrumental techniques. A fast and energetic introduction and a short dialogue of the soloist with the ensemble leads to an ethnic-like meditative passage. One by one the horns, as a canon, play the same material. A dance-like rhythmic section follows, adding percussive sounds produced by players hitting the mouthpiece with their palm and the floor with their foot. A similar to the first ethnic-like section follows, reaching a homophonic climax. After some dialogues between the soloist and the ensemble, the piece ends with similar to the opening varied material.”

- - T. A.

Pierre Boulez (b. March 26, 1925, Montbrison France) is not only the most renowned French composer of his generation, but also a brilliant conductor and pianist, teacher, author of articles and books about new music and probably the strictest critic of traditional music business.

After having studied mathematics and music in Lyon, he moved to Paris in 1942, where he studied with composer and organist Olivier Messiaen (harmony, 1945/46) at the Paris Conservatoire, with René Leibowitz (12-tone technique, 1946/47) and Andrée Vaurabourg (counterpoint). In 1954, then music director (since 1946) of the Marigny (a theater founded by Jean-Louis Barrault), he founded the Concerts Marigny. This series of avantgarde concerts, later called *Domaine Musical*, took place in Paris and were revolutionary in content and presentation.

At this time Boulez had already begun experimenting with serialism. He applied this technique, in which not only the 12 tones but also the pitches, durations and dynamics are systematically structured, in works like *Structures I* for two pianos (1951) and *Le marteau sans maître* (The Hammer without A Master, after three poems by René Char, 1952-54/57). With the latter, which was first performed at the IGMN World Music Days in 1955, he won international recognition as a composer.

In *Le marteau sans maître*, which deals with the relationship between music and words, had used a further developed, less strict form of serialism - and had started looking for other methods of composition, declaring that serialism had died of academism. (In 1995 he explained that "one made use of time, but no music was produced out of it.") New concepts - also using aleatory music - led to the composition of *Pli selon pli* (1960), *Piano Sonata No. 3, Eclat/Multiples* for 25 instruments (1965/70) and *Figures, Doubles, Prismes* for orchestra (1957/63); in *Poesie pour Pouvoir* for three orchestras and tape after Henri Michaux (1958) and *Rituel* for eight orchestral groups (1974/75) he created a flexible, stereophonic sound concept. After researches at the IRCAM (Institut de Recherche et de Coordination Acoustic/Music) he composed *Répons* for solo instruments, instrumental ensemble and live electronics (1980/84) and *...explosante-fixe...* for flutes and ensemble (1993), which also involves electro-acoustic realization. In recent years he has revised and reorchestrated earlier works (e.g. *Notations* and *Répons*).

"Rien n'est plus important pour moi que la creation." (Nothing is more important for me than creation.) Boulez once said, but it is likely that he not only talked about composing new music. His way of conducting is both, creative and precise, and conducting is nearly as important as composing for him. After having led *Domaine Musical* concerts, his international career started at a concert with the Südwestfunk Orchestra in Baden-Baden (Germany) in 1958. In the sequel he became principal guest conductor of the Cleveland Orchestra (1967) and principal conductor of the BBC Symphony Orchestra (1971-74) and the New York Philharmonic (1971-1978). In 1995 he was named principal guest conductor of the Chicago Symphony Orchestra and - to celebrate his 70th birthday - undertook a worldwide tour including concerts with several orchestras, ensembles and world-famous soloists.

Many of his recordings - for CBS (Sony), Erato and nowadays exclusively for Deutsche Grammophon - have been honored: With the Ensemble InterContemporain he won the Prix Caecilia 1994, the Gramophone Award 1995 and the Edison Award 1995, the recording of Belá Bartók's *The Wooden Prince* and *Cantata Profana* with the Chicago Symphony Orchestra was awarded the US Grammy Award four times. In 1995 Pierre Boulez was awarded the Preis der deutschen Schallplattenkritik (Germany) and named Artist of the Year by Gramophone Magazine.

Beside composing, conducting, teaching (a.o. at the Darmstädter Ferienkurse, Germany, and in 1963 at Harvard University) and writing Pierre Boulez has always been concerned with the nonartistic circumstances of writing and performing music. He often had sharp words for the traditional music business, but also seized opportunities to change it. In 1974 he accepted French President Georges Pompidou's invitation to found and direct a musical research center, the IRCAM, which first was established inside the Centre Pompidou, later in a partly subterranean building vis a vis planned by Italian architect Renzo Piano. Today the IRCAM, which has the status of an academy, is one of the most important and noted new music research institutes in the world. Being its homebase, the IRCAM is also closely associated with the Ensemble InterContemporain, which was founded by Boulez in 1976 and is - beside the Ensemble Modern Frankfurt (Germany) and the Klangforum Wien (Austria) - one of the best European Ensembles for the performance of contemporary music. Although Boulez resigned his directorship of the IRCAM in 1991, he is still president of the Ensemble InterContemporain.

The second "Grand Project" he took part in was the Cité de la musique in Parisian district La Villette. The city of music, planned by Christian de Portzamparc, contains rehearsal rooms for the Ensemble InterContemporain and a concert hall with 1200 seats. This concert hall was created for the performance of some compositions, Pierre Boulez had shown to the architect: *Carré* for four orchestras and choirs and *Gruppen* (Groups) for three orchestras by Karlheinz Stockhausen, *Allelujah* by Luciano Berio and *Rituel* and *Répons* by Boulez himself. In January 1995 Boulez was the first to test the quality of this concert hall. He led the opening concert of the Cité de la musique, conducting works of Mahler, Rameau and Stravinsky.

-- Esther Pirchner

The above text is available at: <http://classical.net/~music/comp.lst/boulez.php>

Pierre Boulez composed *Dialogue de l'ombre double* to celebrate Luciano Berio's sixtieth birthday in 1985. The title, which translates to *Dialogue of the Double Shadow*, was inspired by an excerpt from the 1924 play *Le Soulier de satin* by Paul Claudel. Originally written for live clarinet and its pre-recorded counterpart, it is an atonal tour de force of technical virtuosity and timing. The piece also has the elements of Berio's works, *Sequenza 9b* and *Chemins IV*. *Dialogue de l'ombre double* is divided into thirteen sections beginning with "Sigle initial" and ending with "Sigle final" with alternating Strophes (live instrument) and Transitions (pre-recorded instrument). The "shadow" effect and interplay between the two entities is spellbinding, as the tape serves not only as a reflection of the soloist but also as a

means of transformation and magnification. As in other compositions by Boulez, spatial relationships dictated by the placement of performers and audience play an integral part. The soloist is stationed in the center of the hall. They, in turn, are placed between the live player and a six-point speaker system resulting in a fascinating challenge to the listener's acoustical perspective. Because the direction of the sound of the same instrument emanates from various speakers, it is like looking at a piece of sculpture from different sides.

In 2001 *Dialogue de l'ombre double* was adapted for saxophone by Vincent David.

In an article by Joe Rogers, published in *Perspectives of New Music*, June 22, 2000, we read: "The thirteen sections are ordered in two ways, and both versions appear in the same publication. One order is the "version aux chiffres romains," and the other is the "version aux chiffres arabes." The relationship between the two versions is interesting, with the live clarinet (la clarinette premiere sur scene) playing the same strophic material in both arrangements but numbered and ordered differently. The recorded material (la clarinette double en registree) is altered only slightly in all but one section in each ordering, transition IV a V and transition 5 a 6, both unique to their respective arrangements. *Sigle initial* and *sigle final* are unchanged except for the end of initial and the beginning of final. The transitions and the sigles include slight variations at their endings, perhaps to offer better links from strophe to strophe in their particular versions. In both Roman and Arabic versions, the transitions remain coupled with the same strophes they are preceded by.

Boulez's use of a mobile structure is not unique to *Dialogue*; indeed, a sort of formal open-endedness is present in other works of his as well, notably the *Third Piano Sonata*, which is also divided into strophes (A, B, C, and D). Boulez explains that a publication of Stephane Mallarme's *Livre* with an accompanying Jacques Scherer essay inspired him to consider form malleable and fluid. In his *Livre*, Mallarme's poems are not designed to be read only as they are ordered in the book, but rather they should be viewed as a loose collection of pieces, with each poem independent and yet a part of the total collection. Speaking of "the many advantages of page mobility," Mallarme writes, "the volume, in spite of its fixed impression, becomes, like a game, mobile--from death it becomes life" (Scherer 1957, 60). With this orientation, Mallarme understands the form of the "book" to be no longer static, but instead dynamic and mobile. Likewise, one can see that Boulez has redefined, at least in his work, the laws a composition must obey. Scherer on Mallarme: "If the system is arranged in a coherent and viable manner, the conclusions that were true in one dimension the first time will be true in a different dimension the second time, and therefore will bring really new results. . ." (60-61). And Boulez: "There is ... one major task ahead--the total rethinking of the notion of form.... Fluidity of form must be integrated with fluidity of vocabulary. It must be our concern in the future to follow the example of. . . Mallarme and... jettison the concept of a work as a single journey starting with a departure and ending with an arrival" (Boulez 1986, 144). By refusing to limit *Dialogue de l'ombre double* with a lone chronological narrative, Boulez releases the piece from traditional linear form and infuses it with an *elan vital*."

Tonight we present the Roman version of Vincent David's adaptation for saxophone.

Drake Mabry has made his home in France since 1988 and has worked as a performer, composer and teacher. From 1999 to 2006 he was director of the French government subsidized CEFEDM School of Music in Poitiers, France. He is also a member of the French Ministry of Culture's commission to develop the future of higher education in Europe. His musical studies were with Harold Gomberg (oboe) at the Juilliard and Manhattan Schools of Music where he received his Bachelors degree in 1971. He holds a Masters of Music degree in composition from Rice University and a Doctorate in composition from the University of California in San Diego. His principal composition teachers were Will Ogdon, Paul Cooper, Krzysztof Penderecki, and John Cage.

In 1971 he began his musical career as principal oboe with orchestras in the United States, Canada, and England. In 1975 he pursued his interests in the jazz world playing saxophone, flute and clarinet in the Aspen Music Festival Big Band and in his own quintet. Since 1978 he has concentrated on composition and improvisation.

Drake Mabry has written over 100 works including 50 commissions (7 Commandes de l'Etat) for soloists, ensembles, and orchestras. He has received numerous performances of his music in the United States, Israel, Asia, and Europe. He is regularly invited as composer in residence and received the "Bourse de la Création 1996" from the Conseil Général des Vosges.

His music is published by Editions Musicales Européenes, Editions Henry Lemoine, Editions Transatlantiques, Shawnee Press and Drake Mabry Publishing. His music is recorded on the compact disc labels: Musique Française d'Aujourd'hui Radio France, Neuma, l'Atout Vosgien, Hopi, and Berlioz Historic Brass.

He has taught at Rice University, and Dartmouth College in the US and at the University of Strasbourg, University of Rennes, and the University of Poitiers in France.

He performs regularly with his wife and pianist, Catherine Schneider, in the improvisation ensemble *Convergences* playing his own bamboo clarinets (sopranino to contrabass) as well as the single reed oboe, wood saxophone, serpent and darbouka. In 1995 Radio France broadcast a 5-part series on his compositions and improvisations.

He is a published poet and his poetry, paintings and photographs have been used by theatre groups, performers and composition students as resources for improvisation and composition in their concerts.

Saxissimo was written in 1999 for Claude Delangle, French saxophone soloist and professor of saxophone at the Paris Conservatory. The premiere took place during the World Saxophone Congress on July 7, 2000 in Montreal, Canada by the CNSM Saxophone Ensemble. This short work is part of a tryptich which also includes a *Meditation* and a *Tango*. *Saxissimo* could be referred to as a nonstop 'barn burner' piece featuring the virtuosity of all twelve saxophones.

Tonight's Performers

Horn soloist **Eric Ruske** has established himself as an artist of international acclaim. Named Associate Principal Horn of The Cleveland Orchestra at the age of 20, he also toured and recorded extensively during his six-year tenure as hornist of the Empire Brass Quintet. His impressive solo career began when he won the 1986 Young Concert Artists International Auditions, First Prize in the 1987 American Horn Competition, and in 1988, the highest prize in the Concours International d'Interprétation Musicale in Reims, France.

Of his recording of the complete Mozart Concerti with Sir Charles Mackerras and the Scottish Camber Orchestra, the New York Times stated, "Mr. Ruske's approach, firmly positioned with the boundaries of balance, coherence and good taste that govern the Classical Style, enchants by virtue of its confidence, imagination and ebullient virtuosity". Performances as soloist include appearances with the Baltimore Symphony, the Indianapolis Symphony, the Shanghai Radio Broadcast Symphony, the Cleveland Orchestra, the Jacksonville Symphony, the European Camerata, the San Diego Symphony, the Boston Pops Orchestra, the Kansas City Symphony, the Seoul Philharmonic and a tour with the Israel Chamber Orchestra throughout Israel. His recitals have been presented in venues such as the Louvre in Paris, the 92nd Street Y in New York, the Kennedy Center in Washington D.C., Dukes Hall in London, and the Central Conservatory of Music in Beijing. _An active chamber musician, he has appeared with the Lincoln Center Chamber Music Society, the Santa Fe Chamber Music Festival, the Festival de Música de Santa Catarina in Brazil, the Moab Music Festival, the Newport Music Festival, the Spoleto Festival, the Festival de Musique in St. Barthlémy, the OK Mozart International Festival, the Evian Festival, La Musica in Sarasota, Bargemusic in Brooklyn, Music from Angel Fire, the Boston Chamber Music Society, and the Festival Pablo Casals both in Puerto Rico and in France. Mr. Ruske is in great demand as a teacher and clinician, and in addition to having given master classes at over one hundred universities and conservatories in the United States, he has taught at the Royal Academy of Music in London, the Central Conservatory of Music in Beijing, the Banff Centre in Canada, the Royal Scottish Academy of Music and Drama in Glasgow, the Tokyo College of Music, the Accademia Nazionale di Santa Cecilia in Rome, and the College of Music at Seoul National University.

On the Albany Records label, Mr. Ruske has released four solo discs: a collection of unaccompanied horn repertoire entitled *Just me and my horn*, two discs of virtuoso transcriptions for horn and piano, *The Classic Horn* and *Virtuoso Music for Horn and Piano*, and also *The Romantic Horn Concerti*, a complete recording of the Strauss and Glière horn concerti. He made the world premiere recording of the *Concierto Evocativo* for horn and string orchestra by Roberto Sierra, and the disc of Mozart Concerti on Telarc. The numerous arrangements and transcriptions Mr. Ruske created for these recordings are now available from Cimarron Music Press. A student of Dale Clevenger and Eugene Chausow, he grew up in

LaGrange, Illinois and is a graduate of Northwestern University. He has been the recipient of grants from the National Philanthropic Institute, the Saunders Foundation, the National Foundation for Advancement in the Arts, the International Institute of Education, and Boston University. Joining architect Ludwig Mies van der Rohe, trumpeter Miles Davis and comedian Richard Pryor, Mr. Ruske was inducted into the Illinois Hall of Fame in 2007. Professor of Horn and member of the faculty of Boston University since 1990, Mr. Ruske also directs the Horn Seminar at the Boston University Tanglewood Institute.

Saxophonist **Kenneth Radnofsky** has appeared as soloist with leading orchestras and ensembles throughout the world, including the Leipzig Gewandhaus Orchestra and New York Philharmonic under the direction of Maestro Kurt Masur, Dresden Staatskapelle, Boston Pops, Taipei and Taiwan Symphonies, New World Symphony, BBC Concert Orchestra, Oregon Symphony, Marlboro Festival, Portland String Quartet, and Moscow Autumn, a Russian new music festival. Mr. Radnofsky made his Carnegie Hall debut some years earlier with the NY premiere of Gunther Schuller's Concerto with the Natl. Orchestral Assn. The world premiere of the Schuller was also given by Radnofsky, with the Pittsburgh Symphony, with both of the highly acclaimed performances conducted by the composer. David Amram's Concerto, *Ode to Lord Buckley*, is also dedicated to Radnofsky, who premiered the work with the Portland Symphony, under Bruce Hangen's direction. He has also performed on numerous occasions for the Boston Symphony over the last 30 years.

Other American composers commissioned by Radnofsky, have included Chris Theofanidis, Larry Bell, Donald Martino, Milton Babbitt, Ezra Sims, Roger Bourland, Michael Horvit, John McDonald, Allen Johnson and an innovative commission of Pulitzer Prize winning composer John Harbison for a Sonata, premiered Dec. 3, 1995 by 43 saxophonists in different locations around the globe in an effort organized by Radnofsky, entitled World-Wide Concurrent Premieres, Inc. (WWCP). Mr. Radnofsky is Founder of WWCP, and has created a network of musicians commissioning today's finest composers. Vincent Plush (Australia), and Georgy Dmitriev (Russia) have also written for Radnofsky.

Current solo CD releases include Debussy Rhapsody with the NY Philharmonic (Teldec 13133), 'Radnofsky. com' (Boston Records 1043, w/conductor Hangen), 'Fascinating Rhythms' (Boston Records 1044), Donald Martino's Saxophone Concerto (New World 80529-2), Michael Colgrass' Sax Concerto 'Dream Dancer,' (Mode 125), and Elliott Schwartz 'Mehitabel's Serenade (Sax Concerto) on Albany-Troy 646. He is featured sax soloist with the Hollywood Bowl Orch, in Franz Waxman's *A Place in the Sun*, under John Mauceri's direction (Philips 4321092).

During the last few years, Kenneth Radnofsky has commissioned and premiered additional solo works by Schuller, Gandolfi, Yang Yong, David Amram, Michael Colgrass, John McDonald, Armand Qualliotine, Jaime Fatas, Pasquale Tassone, Shih-Hui Chen, Andy Vores, Lei Liang, Jakov Jakoulov, Donald Martino, and Elliott Schwartz, all while celebrating over 30 years of teaching, with concerts in Rome, Taipei, Havana, Los Angeles, San Francisco,

Boston, Mexico City, Montreal, Caracas, Manchester, UK, Beijing, Shanghai and elsewhere. His Radnofsky Saxophone Quartet performs the works of Schwartz, Wuorinen and Donatoni, as well as vintage saxophone works by Glazounov and Pierne.

2010 includes birthday concerts for Gunther Schuller (85) and David Amram (80) as soloist at Seiji Ozawa Hall at Tanglewood with the BUTI Wind Ensemble (this July), El Paso Symphony and Boston's historic Jordan Hall, all with the composer(s) in attendance, in works specifically written for Radnofsky. Radnofsky will also be featured playing Bach's 2nd Brandenburg Concerto with the Boston Classical Orchestra and Betty Olivero's Concerto *Kri'ot*, with the Jerusalem Symphony. 2009 included the world premiere of the original orchestration of Aaron Copland's *Quiet City* (saxophone, clarinet, trumpet and piano), presented in Jordan Hall at New England Conservatory. 2008 included the premieres of new works written for Radnofsky by Israeli composers Gil Shohat and Betty Olivero (commissioned by David Keidan, for Harvard Judaica, in honor of the 60th Anniversary of the State of Israel), with performances at Harvard, with the Portland String Quartet, Boston Modern Orchestra Project, and a performance at Tanglewood as soloist with John Williams and the Boston Symphony in Franz Waxman's Suite for Saxophone, *A Place in the Sun*. Concurrent with his performing and 60 hour teaching week, Radnofsky has designed and implemented a saxophone program for Venezuela, and in the summer of 2010 begins teaching in Brazil. Radnofsky is committed to outreach on an international scale, nationally and locally; his editorial on such was published in the Christian Science Monitor. Radnofsky has given literally thousands of outreach performances. They include a teaching component and investment in community to which he is deeply committed.

Kenneth Radnofsky's principal teachers were Joseph Allard, Jeffrey Lerner, David Salge, Steven Hoyle, Terry Anderson and Duncan Hale. Kenneth Radnofsky is currently teaching at Boston's three conservatories- The Boston Conservatory, New England Conservatory, The Longy School, as well as students at Boston University. He performs on a Buffet Gold Plated Saxophone.

Please visit his website at: www.KenRadnofsky.com
e-mail: ken@kenradnofsky.com

The Radnofsky Ensemble was formed at The Boston Conservatory 10 years ago by Ken Radnofsky, primarily to perform new music for multiple saxophones. It is made up of Radnofsky's current students, chosen from his teaching at Boston University, New England Conservatory, the Longy School and the Boston Conservatory. They have given premieres by some of Boston's leading younger composers, including Curtis Hughes, Colin Stack and Lei Liang, as well performances of Stravinsky's *Pulcinella* and Mussorgsky's *Pictures at an Exhibition*, performed without a conductor!

Saxophonist **Tsuyoshi Honjo**, a native of Iwate, Japan has received BM in Jazz Fusion guitar from Berklee College of Music and both MM in Modern American Music (Jazz and Contemporary saxophone) and AD in classical saxophone from Longy School of Music. He has appeared in numerous ensembles including the Habanera Academy Saxophone Ensemble in France as a soloist. He has been active as a classical, jazz, and contemporary improvisation saxophonist, which he has performed in France, Germany, Japan, Thailand, and the US. He has world and American premiered many new works by composers around the world including, Stockhausen, Georgia Spiropoulos, Diana Rotaru, Florent Motch, and Jose Perez. Honjo participated numerous festivals including the Habanera Saxophone Quartet Academy in France, the Saxophone Masterklass in Germany, and the Ogikubo Classical Music Festival in Tokyo and studied with Vincent David, Arno Bornkamp, Jean Michael Goury, Hirano Masataka, and Habanera Quartet. Honjo has received some awards including the third Prize of the International Chamber Music Competition. He is currently studying under Kenneth Radnofsky in the doctoral program of Boston University.

Jared Sims began to study piano and saxophone at a young age in his home state of Virginia. He earned a jazz performance degree from West Virginia University and a Masters with Distinction from the Third Stream Department at the New England Conservatory. He has performed throughout the United States and in Europe, South America, and India. Sims has appeared on more than thirty different recordings and has been a studio musician for television shows and video games. Currently a guest artist/teacher at University of Rhode Island, Sims has taught at the University of New Hampshire and Southern New Hampshire University, and is completing his DMA at Boston University, where he studies with Kenneth Radnofsky.

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