
THE NEXT ALEA III EVENTS

Boston New Music Festival Kick-off Concert

Wednesday, November 2, 2016, 7:00 p.m.

Oberon
2 Arrow Street, Cambridge

ALEA III joins several other area-based new music ensembles in the Boston New Music Festival, planned to take place in the Fall of 2017, organized by the *Juventas New Music Ensemble*.

The November 2, 2016 Kick-off concert will feature several ensembles in a variety of performances.

More information: www.juventasmusic.com/201617-bnmf.html

New music for 2 Guitars

Sunday, November 13, 2016, 3:00 p.m.

An event free to the public, featuring new and recent music composed for two guitars.

More information will be available soon on our website www.aleaiii.com

32nd International Composition Competition

Saturday, November 19, 2016, 7:00 p.m.

Marsh Chapel - Boston University Campus
735 Commonwealth Avenue

Free admission

Special event for the performance of the finalists' works.

This year's competition was for new works of 1-10 bassoons.

On November 19 *ALEA III* will perform 6-8 works by the finalist composers.

At the end of the concert, three monetary prizes will be awarded by a distinguished panel of judges.

Updated info at: www.aleaiii.com

Thirty-Ninth Season
2016 - 2017

ALEA III

Theodore Antoniou,
Music Director

Contemporary Music Ensemble
in residence at
Boston University since 1979

Pain and Promise

with special guests

VOICES 21C

André de Quadros, *artistic director*

Concert Hall
Boston Univ. College for the Arts
October 9, 2016, 7:30 pm

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

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ALEA III was conceived by Boston University faculty and has been operating in affiliation with and with major intellectual, artistic and financial contributions from Boston University faculty, students and alumni.

ALEA III STAFF

Niki Harlafti, *Office Manager and Concert Coordinator*

The Greek word *alea* taken from Homer, means "to wander." In Latin, it refers to "dice used for playing at games of chance." The term *aleatoric music* indicates music based upon the principles of indeterminacy as evidenced by certain random and/or statistical procedures of composition. In regard to the ensemble, *aleatoric* is concerned with the expression of a multiplicity of musical directions, historical styles, and performance practices.

-- *Theodore Antoniou*

As the beginning of the 2016-2017 season, the need for meeting our budget is very 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 39th 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:

___ publicity

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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

Pain and Promise

Sunday, October 9, 2016, 7:30 p.m.
Concert Hall
Boston University. College of the Arts

The program explores the multiple dimensions of pain together with hope.
Issues of war, death, longing are raised by pieces
that make us disquieted and unsettled,
but in other pieces, a redemptive view of humanity is offered.

PROGRAM

- Trilo* trad./arr by A. Möller (1955 -)
- Unter deinem Schirmen* J.S. Bach (1685-1750)
from "Jesu, meine Freude" BWV 227
Text by Johann Frank
- There Will Come Soft Rains* Ivo Antognini (1963 -)
Text by Sara Teasdale
- Quel Augellin Che Canta* Claudio Monteverdi (1567-1643)
Text by Giovanni Battista Guarini
- The King of Yellow Butterflies* Carol Barnett (1949 -)
Text by Vachel Lindsay
- Til Ungdommen* Otto Mortensen, arr. by Henning Sommerro (1952 -)
Text by Nordahl Grieg
- Anoj Pusej Dunojelio* Vaclovas Augustinas (1959 -)
- If Ye Love Me* Thomas Tallis (1505-1585)
Text: John 14:15-17

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- Weicht, ihr Trauergeister* J.S. Bach (1685-1750)
from "Jesu, meine Freude" BWV 227
Text: Romans 8:1-2,9-11
- Adinu* Shireen Abu-Khader & André de Quadros
Text by Ibn Arabi
- The Gift To Be Simple* trad./arr. by Bob Chilcott (1955 -)
- My Lord, What A Mornin'* arr. by H.T. Burleigh (1866-1949)
African-American spiritual
- Cantate Domino* Josu Elberdin (1976 -)
Text: Psalm 98:1

Tonight's musicians

VOICES 21C

Sopranos

Katya Anoshkin, Lauren Extrom, Caroline Olsen, Athalya Salim, Carey Shunskis

Altos:

Anais Azul, Cheryl Engelhardt, Megan Helm, Nicolette Mingels, Mariah Wilson

Tenors:

Michael Genese, Sam Kjellberg, Trey Pratt, Chad Putka, Sean Watland

Basses:

Ryan Brown, Jamal Fairbanks, Paul Mansfield, Sean Marsh, Dalton Weaner

Artistic director: **André de Quadros**

Associate Director: **Krishan Oberoi**

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 1,495 works by 857 composers--most of them living. Frequent international touring has enhanced the relationships of American performers with their colleagues and composers from other parts of the world. With its inspiration, several other contemporary groups have been formed, offering growing opportunity to young composers and musicians to play and comprehend contemporary music.

-Theodore Antoniou, *Music Director*

Theodore Antoniou, *Music Director*

Theodore Antoniou, one of the most eminent and prolific contemporary artists, leads a distinguished career as composer, conductor, and professor of composition. He studied violin, voice, and composition at the National Conservatory and the Hellenic Conservatory in Athens, with further studies in conducting and composition at the Hochschule für Musik in Munich, and the International Music Center in Darmstadt. After holding teaching positions at Stanford University, the University of Utah, and the Philadelphia Musical Academy, he became professor of composition at Boston University in 1978.

As a conductor, Professor Antoniou has been engaged by several major orchestras and ensembles, such as the Boston Symphony Orchestra Chamber Players, the Radio Orchestras of Berlin and Paris, the Bavarian Radio Orchestra, the Tonhalle Orchestra (Zurich), the National Opera of Greece, and the Berkshire Music Center Orchestra. In 1974 he became assistant director of contemporary activities at Tanglewood, a position he held until 1985. An ardent proponent of new music, Professor Antoniou has founded various contemporary music ensembles, including ALEA II at Stanford University; ALEA III, in residence at Boston University; the Philadelphia New Music Group; and the Hellenic Group of Contemporary Music. He is also director of the ALEA III International Composition Competition, president of the Greek Composers' Union since 1989 and former director of the Experimental Stage of National Opera of Greece.

Many of Professor Antoniou's compositions were commissioned by major orchestras around the world, and around three hundred of his works have been published by Bärenreiter Verlag (Germany), G. Schirmer (USA) and Philippos Nakas (Greece). He has received many awards and prizes, including the National Endowment for the Arts Fellowship grants and the Richard Strauss Prize, as well as commissions from the Fromm, Guggenheim, and Koussevitzky

Foundations, and from the city of Munich for the 1972 Olympic Games. He has been recognized with ASCAP Awards for several years, and in 1991 he was awarded the Metcalf Award for Excellence in Teaching by Boston University. In December 1997 he was presented with the Music Award from the Greek Academy of Arts and Letters, one of the most prestigious awards and the highest academic distinction in music; and in January 2000, the Hellenic Broadcasting Corporation awarded him the Dimitri Mitropoulos Award for his lifelong contribution to music. In 2004 the University of Vienna and the Alfred Töpfer Foundation of Hamburg, Germany, awarded him the prestigious Herder Prize, in recognition of his contribution to mutual cultural understanding and peace among the countries of southeastern Europe. Kodaly, Lutoslawski and Penderecki are among the personalities awarded this Prize. In January 2005 the Ionian University conferred upon him an honorary doctorate, while in December 2005 the CFA faculty of Boston University awarded him with «The Distinguished Faculty Award», an award which is presented to honor CFA faculty members for their outstanding achievements, contributions to the arts, and distinguished service to the community.

Theodore Antoniou's works are numerous and varied in nature, ranging from operas and choral works to chamber music, from film and theatre music to solo instrumental pieces - his scores for theatre and film music alone number more than a hundred and fifty compositions. Among his works, the opera *Bacchae* premiered in the Athens Festival in Greece. His newest opera, *Oedipus at Colonus*, commissioned by the SWF (Sued-West Funk), Baden-Baden, in Germany, received the prestigious Music Award presented by the Hellenic Union of Music and Theatre Critics. For his theatre music, he has also been awarded with “Karolos Koun” award (he was the first one to receive it in 1988) and the “Dimitris Mitropoulos” award (for 2006) by the Museum and Study Centre of the Greek Theatre and the Judging Committee for Distinguished Awards awarded to stage artists, in appreciation of his prominent presence in that area until today. His most recent distinctions are the “Commander of the Order of Honor”, presented by the President of the Hellenic Republic (February 2007), Professor Emeritus at the College of Fine Arts at Boston University (October 2008) and an Honorary Doctorate bestowed upon him by the National and Kapodistrian University of Athens (March 2009), and the 2011 “Honoring Greek Culture” Award of Harvard University. In May 2014, he became a full member of the Academy of Athens.

- - *Efthychia Papanikolaou*

Tonight's program

This program is conceived to give expression to two aspects of human life - pain and promise. While each piece holds and speaks to the multi-dimensional, variously-layered meanings of "pain" and "promise," there are numerous questions that the program encourages us to consider. How can music represent pain, wounding, and suffering - not only the ugliness of pain, but the possible beauty and transformative quality of the pain of creation and procreation? What dreams hold promise, and how can this theme with its embedded disappointments and fulfillment be interrogated and amplified through music? In a world beset by injury, wounding, consolation, and hope, this program seeks to uncover how music may speak to these themes through eight languages, different styles, and periods. The opening, *Trilo*, is a wordless piece of waiting, of hope, with all the potential for

disappointment and joy. This is followed by the first of two chorales *Unter deinem Schirmen* from the monumental "Jesu meine Freude," in which Bach explores threat, protection, and consolation. Sara Teasdale writing *There will come soft rains* in 1920 could scarcely have imagined a world in which a nuclear holocaust was a possibility, and even in this stark text, the eloquence of a world that is liberated from human presence is sharply evoked. In Monteverdi's madrigal *Quel Augellin Che Canta*, the burning of love offers an alternative view of pain and longing. Carol Barnett's musical setting *The King of Yellow Butterflies* of Vachel Lindsay's poem game creates a scene of everyday life, a life in which the harshness of war and the loss of youth are emphasized in *Til Ungdommen*. This piece, the text of which was written just after the First World War, was given new expression in the wake of the 2011 slaughtering of young people in Norway, by the white extremist, Anders Brevik. The Lithuanian *Anoj pusej dunojelio* is particularly touching when the soldier tells the young women that they sing so beautifully that he is brought to tears - an example of where beauty can provoke pain. The three mystical pieces by Tallis *If ye love me*, Bach *Weicht, ihr Trauergeister*, and Abu-Khader/de Quadros *Adinu* talk about love, its comfort and release. In *Adinu*, Ab_'Abdull_h Mu_ammad ibn 'Al_ ibn Mu_ammad ibn `Arab_, the great Spanish Muslim Sufi theologian, was deeply connected to Christianity and Judaism, and this piece is specifically connected to the love-emotion that should transcend all else. These words from a medieval Muslim theologian belong to all humanity in our time. We explore the mystical even further through the final three pieces, from the "valley of love and delight" in *The Gift To Be Simple* to the ambiguous text from Revelations that inspired *My Lord, What a Mornin'* and the final, hopeful *Cantate Domino* by the Basque composer, Josu Elberdin.

Tonight's performers

VOICES 21C is a Boston-based, project chamber choir under the artistic direction of Professor André de Quadros of Boston University. The choir consists of approximately twenty-four advanced and professional singers from the northeastern United States. Exploring repertoire from various cultures, periods, styles, and languages, VOICES 21C approaches performances with creativity, joy, hope, playfulness, body imagery, and deep interaction with the audience. VOICES 21C gave its first performance to a standing ovation in the historic mid-sixteenth century church in Vallouise. The concert was part of France's CHORALP Rencontres Chorales Internationales, July 2016. The performance on October 9 is the choir's first US concert.

For more information on us and our singers, please visit www.voices21c.com.

VOICES 21C acknowledges those singers not performing this evening, who helped to develop this program for its initial performance in France in July, 2016: Eugenia Conte, Hailey Fuqua, Charles Kamm, Kevin Neel, Magdalena Tang, and Thomas Wilson. We also wish to thank the Boston University School of Music and the Boston University School of Theatre for their logistical support during the preparation of this program.

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greater Boston

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WWW.CLASSICAL-SCENE.COM

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