

Boston University School of Music

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**Alea III**

Theodore Antoniou  
Music Director

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**Politis Composition  
Prize Performances**

**New Commissioned Works**

**Twentieth-Century Masterworks**

Boston University Concert Hall  
855 Commonwealth Avenue  
Boston, Massachusetts

Friday, Saturday, and Sunday  
May 9, 10, and 11, 1980 8 P.M.



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Herstory II  
Elizabeth Vercoe

Lady Murasaki Shikibu  
(974–1031)

Someone passes,  
And while I wonder  
If it is he,  
The midnight moon  
Is covered with clouds.

Lady Kasa  
(eighth century)

I love and fear him,  
Steadily as the surf  
Roars on the coast at Ise.

Lady Kasa

I dreamed I held  
A sword against my flesh.  
What does it mean?  
It means I shall see you soon.

Lady Otomo No Sakanoe  
(eighth century)

Do not smile to yourself  
Like a green mountain  
With a cloud drifting across it.  
People will know we are in love.

Lady Suo  
(eleventh century)

That spring night I spent  
Pillowed on your arm  
Never really happened  
Except in a dream.  
Unfortunately I am  
Talked about anyway.

Lady Horikawa  
(twelfth century)

Will he always love me?  
I cannot read his heart.  
This morning my thoughts  
Are as disordered  
As my black hair.

Lady Ukon  
(ninth century)

It does not matter  
That I am forgotten,  
But I pity  
His foresworn life.

Lady Otomo No Sakanoe

You say, "I will come."  
And you do not come.  
Now you say, "I will not come."  
So I shall expect you.  
Have I learned to understand you?

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Lady Akazome Emon  
(eleventh century)

I should not have waited.  
It would have been better  
To have slept and dreamed,  
Than to have watched night pass,  
And this slow moon sink.

The Mother of the  
Commander Michitsuna  
(tenth century)

Have you any idea  
How long a night can last, spent  
Lying alone and sobbing?

The Poetess Ono  
No Komachi  
(834–890)

Imperceptible  
It withers in the world,  
This flower-like human heart.

Lady Izumi Shikibu  
(eleventh century)

I go out of the darkness  
Onto a road of darkness  
Lit only by the far off  
Moon on the edge of the mountains.

Lady Izumi Shikibu

Will I cease to be,  
Or will I remember  
Beyond the world,  
Our last meeting together?

Japanese lyrics translated by Kenneth Rexroth. Used by  
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Wounded Bird

Jeffrey Wood

Text by Yevgeny Yevtushenko

Here to these wild stretches of the north  
where the world first quacked and spawned,  
I flew, a wounded bird, a drake,  
and settled down on the Pechora.

From my covert by the woods  
all my nerve-ends tingled  
at the smell of ice-floes and seals,  
the majesty, the vibrant breath, of ocean.

The sea was what I breathed,  
it was sorrow I exhaled,  
and the scattered buckshot in my blood  
I gave as keepsake for Pechora,

my gift of leaden pellets  
to the cold river bed. And trembled  
and rose again and flapped my wings,  
beating the air with a sudden power.

The winds rocked me gently,  
adrift over mosses and bushes,  
muskrats showed me the way, puffing down trails  
behind their wet whiskers.

Through corridors of unplowed lands,  
past flowering brakes and stands of hazelnut  
tender-eyed deer bore me  
on the velvet buds of their antlers.

Then the tussocks received me,  
the tundra said, "Taste me,"  
proffering its Iceland moss,  
its cranberries sweetened through the winter.

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And I—tuned to the clang of bolts and breechblocks—  
knew that my life was precious,  
only because you, shining, touched me,  
caressed me, Pechora.

Sometime again, a mighty drake,  
unrecognized by you, Pechora,  
I'll fly over the north country,  
flashing the brocade fan of my feathers

And you will scan the arc of sky,  
lost in plumage and the flight,  
forgetting that the gift was yours,  
the saving gift, Pechora;

and how one spring you harbored me,  
when unremittingly  
that plumage spilled its tears of blood  
into your light blue hem, Pechora.

"Wounded Bird" from *Stolen Apples* by Yevgeny Yevtushenko,  
translated by Stanley Kunitz with Anthony Kahn. Copyright  
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## Songs, Drones, and Refrains of Death George Crumb

The important formal elements of the work are identified in the title. These are settings of four of Lorca's most beautiful death-poems: *The Guitar*, *Casida of the Dark Doves*; *Song of the Rider, 1860*; and *Casida of the Boy Wounded by the Water*. Each of these settings is preceded by an instrumental "refrain" (also containing vocal elements projected by the instrumentalists, in most cases purely phonetic sounds) which presents, in various guises, the rhythmic, fateful *motif* heard at the beginning of the work. And finally, three long "Death-Drones" (based on the interval of the fourth, and played by the amplified contrabass) dominate the musical texture in the first and last songs, and in Refrain 3.

García Lorca's poetry, with its fantastically rich expression and evocative power, provides an admirable vehicle for musical re-creation. *The Guitar*, starkly fatalistic, portrays a mood of utter desolation; and yet, there is also a sense of wonder, of profound mystery. The opening lines of the poem—"The lament of the guitar begins. The wine cups of daybreak are broken. The lament of the guitar begins. It is useless to hush it. It is impossible to hush it."—contain one of Lorca's oft recurrent images: the guitar as the primitive voice of the world's darkness and evil (in another poem, *Malagueña*: "Black horses and villainous people move along the deep paths of the guitar"). My setting of this poem includes cadenzas in quasi-Flamenco style for the more surreal electric guitar.

The *Casida of the Dark Doves*, with its undercurrent of irony (indicated in the score: "gently sardonic; in a bizarre, fantastic style"), provides a necessary moment of relief from the prevailing darkness and intensity of the work. I have sought to enhance the eerie whimsy of the poem by directing the baritone to sing in variously stylized manners ("mock-lyric," "mock-menacing," or "in mock-chant style"). The instrumental parts in the score are laid out in circular notation, which represents, symbolically, "el Sol" and "la Luna" (Sun and Moon).

The *Song of the Rider, 1860* is a poem of violence and terror. In my earlier *Madrigals, Book II* I had set only the refrain lines ("Little black horse. Whither with your dead rider? Little cold horse. What a scent of the flower of a knife!"), but in this complete setting of the poem I feel that I have more faithfully conveyed the demonic power of Lorca's imagination. The song is headed with the direction: "breathlessly, with relentlessly driving rhythm!" and the image of the galloping little horse is projected by the wild, hammered rhythms of lujon, crotales, drums, mallet instruments, and electric harpsichord. The climax of the song is marked by a thundering passage entitled "Cadenza appassionata for two drummers." The prototype of the genre represented by *Song of the Rider, 1860* is obviously Schubert's *Erlkönig*.

The final *Casida of the Boy Wounded by the Water* is my favorite of the various Lorca poems I have set over the years. The dream-like beginning of this song, with its gentle oscillation between the pitches B–G sharp and the tender lyricism of the baritone melody, is consciously reminiscent of Mahler. The third and final "Death-Drone" announces the dark, impassioned central stanza of the poem. The drone takes the form of a huge, sustained crescendo; at the point of maximum intensity ("What a fury of love, what a wounding

edge, such nocturnal murmurs, such a white death!") the screaming voice of a flexitone is heard; the drone seems to "explode," and as the intensity subsides the music takes on an aura of transfiguration. The opening music is heard once again, this time punctuated by the deep bourdon sounds of piano and contrabass. Two gently flowing phrases played on water-tuned crystal glasses conclude the work.

Lorca's haunting, even mystical vision of death—which embodies, and yet transcends, the ancient Spanish tradition—is the seminal force of his dark genius. In composing *Songs, Drones, and Refrains of Death* I wanted to find a musical language which might complement this very beautiful poetry.

—George Crumb

## Poems of Federico García Lorca

### The Guitar

The lament of the guitar  
begins.  
The wine cups of daybreak  
are broken.  
The lament of the guitar  
begins.  
It is useless to hush it.  
It is impossible to hush it.  
It weeps monotonous  
as the water weeps,  
as the wind weeps  
over the snowfall.  
It is impossible to hush it.  
It weeps for things far away.  
Sand of the warm South,  
asking for white camellias.  
It weeps arrow without target,  
evening without morning,  
and the first dead bird  
upon the branch.  
Oh guitar!  
Heart grievously wounded  
by five swords.

### Casida\* of the Dark Doves

Through the branches  
of the laurel  
I saw two dark doves.  
The one was the sun,  
the other the moon.  
Little neighbors,  
I said to them,  
where is my tomb?  
In my tail, said the sun.  
In my throat, said the moon.  
And I who was walking  
with the earth at my belt  
saw two eagles of marble  
and a naked girl.  
The one was the other  
and the girl was no one.  
Little eagles,  
I said to them,  
where is my tomb?  
In my tail, said the sun,  
in my throat, said the moon.  
Through the branches  
of the laurel  
I saw two naked doves.  
The one was the other  
and both were no one.

\*Casida is an Arabic poetical form.

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Song of the Rider, 1860

In the black moon  
of the highwaymen,  
the spurs sing.  
Little black horse,  
Whither with your dead rider?  
... The hard spurs  
of the motionless bandit  
who lost his reins.  
Little cold horse.  
What a scent of the flower  
of a knife!  
In the black moon  
bled the mountainside  
of Sierra Morena.  
Little black horse.  
Whither with your dead rider?  
The night spurs  
its black flanks  
piercing with stars.  
Little cold horse.  
What a scent of the flower  
of a knife!  
In the black moon,  
a shriek! and the long  
horn of the bonfire.  
Little black horse.  
Whither with your dead rider?

Casida of the Boy Wounded by the Water

I want to go down to the well,  
I want to go up the walls of Granada,  
to watch the heart pierced through  
by the dark thrust of water.  
The wounded boy was moaning  
under his crown of rime.  
Pools, cisterns, fountains  
raised their swords to the wind.  
What a fury of love, what a wounding edge,  
such nocturnal murmurs,  
such a white death!  
Such deserts of light were crumbling  
the sands of dawn!  
The boy was alone,  
the city was asleep in his throat.  
A water spout out of his dreams  
wards off the hungry algae.  
The boy and his agony, face to face,  
were two green rains enlaced.  
The boy stretched out on the ground,  
and his agony bent over.  
I want to go down to the well,  
I want to die my own death, by mouthfuls,  
I want to stuff my heart with moss,  
to watch the boy wounded by the water.

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Program II

Saturday, May 10, 1980

Pianto (1978) Joseph Pelphrey\*  
Elisabeth Van Ingen, soprano

Khse Buon (1980) Chinary Ung\*  
Freya Oberle, violoncello

Chamber Concerto no. 3 (1980) Daniel A. Kessner\*  
Janice Weber, piano

INTERMISSION

String quartet (1979) Adrian David\*  
Movement I  
Movement II  
Passaggio I  
Movement III  
Passaggio II  
Analysis

Diane Nicholeris, violin  
Sarah Reed, violin  
Anne Black, viola  
Michael Romanul, violoncello

Vuci Siculani (1979) Marc-Antonio Consoli\*  
Karen Lykes, mezzo-soprano

\*Politis Composition Prize finalist

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Pianto

Joseph Pelphrey

THE VIRGIN: My son, your soul has gone, son of the lost woman,  
son of the lifeless one, son who have been poisoned.

My son, white and red, son without compare, son, whom  
shall I hold to? son, you have left me then?

My son, white and fair, son of joyful face, son, why has the  
world so despised you?

My son, sweet and pleasant, son of the grieving one, son, the  
people have used you wickedly.

O John, my new son, your brother is dead: I have felt the  
blade that was prophesied,

Which has killed son and mother, both seized by hard death:  
let them be found embraced, mother and son embraced.

English translation ©1958, 1965 by George R. Kay in *The Penguin Book of Italian Verse* (rev. ed. 1965). Reprinted by permission of the publisher, Penguin Books, Ltd.

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Vuci Siculani (Sicilian Voices)

Marc-Antonio Consoli

It is an attempt to assimilate the sounds, sights, colors, social and cultural characteristics of Sicily, with its rich heritage, beginning with the first civilized Greek colonies around 750 B.C. to the Roman colonization (ca. 150 B.C.) followed by the Byzantine, Arabian, Norman, Aragonese and Spanish dominions, and finally from the Bourbon influence (eighteenth century) to the present. The work is divided into three movements with an Epilogue. I attempt to portray the essence of certain social and moral characteristics (Movement I); the religious rites of a culture still living somewhere between the Renaissance and the present (Movement II); and the sentiment of a native romanticizing his childhood from a distant land (Movement III).

The first movement is subtitled "sturmentu I," meaning *canzona*, and it is a love song. The poem tells of a situation (a commonplace situation for Sicilian women in matters of love and marriage) where a woman sings of her lost love. Her father refused to give her hand in marriage, and her lover leaves town, but not before she has sworn eternal fidelity to him alone. Clearly the social and moral issues of the poem spring more from another era, most likely that of the Renaissance, the romanticized world of *Orlando Furioso* by Ariosto. To some extent these social conventions still obtain in modern Sicily.

The second movement, subtitled "processionem Corporis Christi" deals with two Sicilian religious customs related to the Easter holidays, celebrated in the form of processions. The first occurs on the eve of Good Friday: Mary,

the mother of Jesus, heads the procession, which is meant to symbolize her search for her Son, whose dead body is carried at the very end. As a child I loved to watch the marching crowd bearing lit torches, the band playing funeral marches. In fact, a fragment of one of these marches permeates the entire movement, at times being sung by the instrumentalists as they play. Most memorable were the praying women directing their prayers to the figures in the procession, in the hopes that some miracle would resolve their particular problems (as happens in the first and last parts of the movement).

The text of these sections represents such moments. The first deals with a woman whose husband is very ill; she prays that he will be cured. In the second instance the soloist assumes the role of a mother asking for a miracle to cure her two children—one blind and the other paralyzed.

The central part of the movement deals with the Eucharistic rites which were instituted forty days after the resurrection of Christ. The Latin text *Pange Lingua* (first stanza) as well as another Latin prayer for the same rite are used. The music is solemn and more arioso than the previous and following sections.

The third movement is subtitled "sturmentu II." Here I wanted to emphasize the Middle-Eastern influence in Sicilian music, especially the use of small-range movement of the melodic line, with its colorful tone bends, and so on. In writing the poem I was looking for words that would give me the color and sound quality I needed to match this sort of vocal line. The word "Fuddia" came to mind. It is the name of my home town in Sicilian dialect, and it provided a good opening word around which to build a poem concerning my romanticized Sicilian childhood as seen from New York.

The Epilogue is a shortened instrumental version of the first movement.

—Marc-Antonio Consoli

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Program III

Sunday, May 11, 1980

Five Greek Dances (1946)	Nikos Skalkottas (1904–1949)
Epirotikos Kretikos Tsamikos Arkadikos Kleftikos	
Impromptu (1980)*	George Couroupos (b. 1942)
Martin Amlin, piano David Sussman, guitar Diane Nicholeris, violin Freya Oberle, violoncello	
Chorochronos II (1973)	Theodore Antoniou (b. 1938)
Sanford Sylan, baritone	
INTERMISSION	
Sweet Alchemy, op. 16 (1980)**	Roger Bourland (b. 1952)
Praxis for 12 (1960)	Jani Christou (1926–1970)
Ionisation (1931)	Edgard Varèse (1883–1965)

\* Commissioned for Alea III by Phoebus and Kleio Koskos in memory of Jani Christou.

\*\* Commissioned for Alea III by Mrs. Lori Margariti and Konstantin Kakavelakis in memory of Lori Margariti.

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Five Greek Dances

Nikos Skalkottas

Out of Schoenberg's hundreds of students Nikos Skalkottas is mentioned in Schoenberg's *Style and Idea* as one of his outstanding pupils, one who went on to "become a composer." Except for eight years studying in Berlin (where he also studied with Kurt Weill) Skalkottas spend most of his life in his native Greece where, in addition to being a composer, he was an accomplished violinist and conductor. Although his output exceeds 170 works, he was entirely unknown as a composer in his own country during his own lifetime. His style evolved from a light, transparent, ironical sort of writing (until 1938) to more compactness and richness in works of 1939–45. Even having no connection with Arnold Schoenberg after 1931, Skalkottas developed a very personal and original use of the twelve-tone system. During the last years folklike elements more frequently appeared, along with new virtuosic demands on performers. Skalkottas has written various sets of Greek dances for different combinations, which use a simple tonal or modal harmonic idiom and are fairly light in nature.

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Impromptu

George Couroupos

The main idea in composing *Impromptu* was to imitate the patterns and characteristics of an "imaginary" and "ideal" improvisation. Each of the four instruments in the ensemble takes turns playing a leading role to which the other instruments respond appropriately. As a bee sting effects a reaction from its victim, the leading instrument requires a spontaneous reaction from the remaining three.

The form of *Impromptu* is in three parts, although due to the improvisatory aspects of the piece there is great flexibility within this basic structure. The first section is *Espressivo* with romantic exaltations, the second *Adagio*, slow and atmospheric, and the third *Allegro* with folk elements. There is a focus on each idea, on the beauty of the sound in every moment, on dynamic and rhythmic alterations and the growth of every new idea from the preceding one, like the surface of a sea which undulates and constantly changes color and shape.

—George Couroupos



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Chorochronos II  
Theodore Antoniou

*Chorochronos II* is the second in a series of dramatic pieces of the same title in which the composer questions the relationship of the "humane quality" of man to his experience of the technological achievements through the ages. The texts, taken from different sources, are related to this idea and if possible, they should be recited in their original languages as a symbolic expression of the "pan-anthropoc" nature of the concept. The text of the aria is based on transformations into words of generic roots common to different languages.

The piece was composed in the summer of 1973 for German Southwest Radio. It is dedicated to the memory of Dimitri Mitropoulos, whose ideas, altruism, greatness, and enthusiasm dominated my mind, since I was reading his letters during the time I was composing *Chorochronos II*.

—Theodore Antoniou

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Translation of Texts

I. GOD

The heavens declare the glory of God; and the firmament showeth His handiwork. Day unto day uttereth speech, and night unto night showeth knowledge. Which is a bridegroom coming out of his chamber, and rejoiceth as a strong man to run a race.

*David's Psalm 19:2,3,5*

II. TIME

Time present and time past are both perhaps present in time future, And time future contained in time past. If all time is eternally present, All time is unredeemable.

*T. S. Eliot*

III. COSMOS

A. And God saw everything that He has made, and behold, it was very good. And the heaven and the earth were finished, and all the host of them.

*Genesis 1:31; 2:1*

B. Listen to the voice within, gaze into the infinity of space and time. There sound the song of the stars, the voice of hummer, and the harmony of the spheres.

*Sacred Book of Egypt*

C. 1. Heaven—beginning of all and end of all.  
2. Earth Goddess—mother of blissful mortals and man.  
3. Titans—beginnings and sources of suffering mortals.

*Orphic Fragments (Greek)*

D. He who creates uninterruptedly the worlds is triple in sense, substance, and life.

*Brahman Teaching (Krishna)*

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IV. DEATH

So they took the body of Jesus and bound it in linen clothes with the spices as the custom of Jews is to bury. Now in the place where he was crucified there was a garden and in the garden a new tomb wherein was never man yet laid. There then because of the Jews' preparation (for the tomb was nay at hand) they laid Jesus.

*John 19:40,41*

V. Know thyself and thou shalt come to know the universe and the gods.

*Pythagorean epigram on the Temple of Delphi*

VI. MAN

Man is a rope suspended between beast and superman—rope over an abyss. What is great about Man is that he is a bridge and not a destination: what can be loved in Man is that he is both a going over and going under.

VII. THE MAN

The skin is one Graha, and that is seized by touch as the Atigraha, for with the skin one perceives touch. These are the eight Grahas and the eight Atigrahas.

*Brahmanas and Upanishads (Hindu)*

VIII. BEING

At the beginning was Tao. And the cosmos was chaos, amorphous and nameless. And like everything, it is born from nothing. And takes shape and grows. This is the beginning of the cosmos.

*Lao Tsu I*

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Sweet Alchemy  
Roger Bourland

*Sweet Alchemy* is a symphonic poem in one movement and seven parts: Introduction, the Flame Appears, the Inner Jungle, Silent Nightmare, the Flame Speaks, the Grand Alchemical Dance, and the Grand Alchemical Fusion. The alchemy is the transmutation of mortal man into immortal spirit. This is reflected in the seventh part where all of the themes are fused over a seven-bar chaconne. The work was commissioned by Alea III in memory of Lory Margariti.

—Roger Bourland

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Praxis for 12  
Jani Christou

Jani Christou was born in 1926 to a Greek family in a suburb of Cairo. He studied philosophy under Wittgenstein, obtaining his M.A. in 1948, and studied composition with Redlich and Lavagnino. Nicolas Slonimsky wrote in 1969: "I regard *Tongues of Fire* as an unquestioned masterpiece of the second half of the century"; and in the *Los Angeles Times* of November 8, 1964, he had written: "I discovered an authentic genius in Jani Christou."

This work was written within a day in March 1966 for the "First Hellenic Week of Contemporary Music" during which it was given its world premiere on April 18, 1966.

"The purpose of this work," says the composer, "is to provide an opportunity for action to the eleven string performers and to their pianist-conductor." This action (Greek: "Praxis") is embodied for the pianist-conductor with ritual movements of his on the stage; for the double bass player (who always remains seated on his stool) with appropriate soloistic action; and for the six violins, towards the end of this work, with their moving towards the grand piano, where they continue to play inside it (by the strings); and, for all, with a general "metapraxis," just before the end, when everybody shouts names of notes fortissimo, while playing their instruments in a frantic way. The work starts abruptly fortissimo, but ends up on a long diminuendo leading to an imperceptible pianissimo. Naturally, this piece exploits to the utmost the potentialities for new sounds of the strings, the piano, and even the few percussion instruments (a cymbal and a deep gong) that serve merely as an extension of the piano. This is one of the most frequently played works by Christou, both in Greece and abroad.

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Ionisation  
Edgard Varèse

Edgard Varèse, one of the prime shapers of modern music, completed *Ionisation* in 1931 in Paris; it was the second work in the western tradition (Amadeo Roldan's *Ritmicas* of 1930 was the first) composed specifically for a percussion ensemble. Calling upon thirteen musicians to play more than forty instruments, Varèse is precise down to the last detail of the score. Thus under "sirens" in the preface he indicates: "Sterling Type H (Part No. 73 PU. PB.), operated by hand, with a button for instantaneous stopping (thumb brake)... Mouth sirens not to be used." In its early hearings *Ionisation* scandalized many with its instrumentation. Varèse creates a multidimensional universe in which space is defined by many differing textures and timbral combinations, arranged in blocks and levels of sound rather than by such traditional means as thematic statement and development. True to its title, *Ionisation* magically transcends previous norms of musical continuity and progression to supplant them with new ones of its own.

—Harvey Sollberger

## Theodore Antoniou



Born in Athens, Theodore Antoniou studied violin, voice, and composition at the National Conservatory and Hellenic Conservatory, Athens, with Manolis Kalomiris and Yannis A. Papaioannou. Conducting and further composition studies were taken at the Hochschule für Musik, Munich, at the Siemens Studio for Electronic Music, Munich, at the International Music Courses, Darmstadt, and with Boulez, Berio, Stockhausen, and Ligeti. His many prizes and awards include the Richard Strauss Prize by the city of Munich (1964), First Prize from the city of Stuttgart for *Violinkonzert* (1966), "Premio Ondas" from Radio-Television Barcelona for his ballet *Cassandra*

(1970), commissions from the Fromm and Koussevitzky foundations, and fellowships from the National Endowment for the Arts and the John Simon Guggenheim Foundation. He has conducted many orchestras and ensembles around the world, including the Bavarian Radio Orchestra, Radio Orchestra of Paris, Tonhalle Orchestra (Zürich), Berkshire Music Center Orchestra, National Opera of Greece, State Opera of Munich, and new music groups of Philadelphia, Buffalo, Boston University, and New England Conservatory.

Antoniou was co-founder and vice president of the International Society of Contemporary Music, Greece, and of the International Heinrich Schütz Society, Greek section. He founded and directed the Hellenic Group of Contemporary Music, Athens, the Philadelphia Musical Academy New Music Ensemble, the Philadelphia New Music Group, Alea II (Stanford), Alea III (Boston), as well as establishing the Politis Composition Prize at Boston University. Antoniou has taught at the National Conservatory in Athens, Stanford University, the University of Utah, the University of Pennsylvania, and the Philadelphia College of Performing Arts. He is the director of contemporary activities at the Berkshire Music Center, Tanglewood, where he also serves on the faculty. From 1979 he has been professor of composition at the Boston University School of Music.

Despite his intense activity as a teacher, organizer, lecturer, and conductor, which takes him around the globe several times a year, Antoniou's output as a composer is abundant. His works for orchestra, chamber orchestra, choir, theatre, ballet, television, and electronic media are performed internationally, and are published by Bärenreiter Verlag, Germany, and G. Schirmer, U.S.A. Theodore Antoniou has emerged as a considerable force in the avant garde, and as a proponent of new music all over the world.

*"Alea in Latin means dice game. The term 'aleatoric music' is used to indicate chance music. In reference to a musical ensemble, it indicates great variety in musical directions, functions of performance, and musical periods."*

Theodore Antoniou

### Alea III

Alea III, performing arts ensemble in residence at Boston University, was organized in 1978 by Theodore Antoniou. The members of the ensemble are expert interpreters of all music from the traditional to the most avant garde, including chance, open form, serial, sound action, and instrumental theatre. The programming is both selective and adventurous, and while the emphasis is on contemporary music, performances frequently include works from the more standard repertory. Alea III annually commissions new works as part of its commitment to serve contemporary creative artists around the world. The group participates in several music festivals internationally and is the principal vehicle for the performances of works chosen for the Politis Composition Prize.

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### HORN

Laurel Bennert  
Cheryle Obstfelder

### TRUMPET

Dana Russian

### TROMBONE

Walter Brauer  
Nicholas Orovich

### GIUITAR

Jose Iguina  
David Sussman

### PIANO

Martin Amlin  
Elizabeth Reed  
Janice Weber

### HARP

Kathy Moreno

### PERCUSSION

Robert Cross  
Larry Dash  
Braham Dembar  
George Durkin  
Gary Fieldman  
Jeffrey Fischer  
Richard Flanagan  
Neil Grover  
Patrick Hollenbeck  
Neil Larrivee  
Paul Pitts  
Ted Silon

### SOPRANO

Elisabeth Van Ingen

### MEZZO-SOPRANO

Karen Lykes

### BARITONE

Sanford Sylvan

### VIOLIN

Brett Allen  
Alice Bodnar  
Craig Burkett  
Barbara Englesberg  
Joyce Kim  
Wende Namkung  
Diane Nicholeris  
Sarah Reed  
Alexander Romanul  
Victor Romanul  
Jennie Shames  
Louis Torrick  
Elizabeth Wilson

### VIOLA

Brett Allen  
Anne Black  
Joan Ellersick  
Jan Karlin  
George Ohlson  
Elizabeth Wilson  
Scott Woolweaver

### CELLO

Deborah Milan  
Freya Oberle  
Michael Romanul

### BASS

Robert Caplin  
Aldo Fabrizi