

Berberian, who has performed many of his vocal works. Together with Sequenza V for trombone, both of which were composed in 1966, these two works represent his closest contact with action music.

Altogether, Berio has written 12 sequenzas, including ones for harp, viola, violin and percussion not heard on tonight's concert. In each, he experiments with the instrument, seeking new possibilities and directions, and in the process, challenges both the performer and the listener.

*in residence at Boston University*

ALEA III

*Theodore Antoniou,  
Music Director*

presents

SOLOISTS OF ALEA III

in

AN EVENING OF LUCIANO BERIO'S  
SEQUENZAS

February 20, 1986  
Boston University Concert Hall  
8 p.m.

This Concert is Free and Open to the Public.

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PROGRAM NOTES

Program

"Call" for Brass Quintet  
The Atlantic Brass Quintet\*

Sequenza for Flute  
Randolph Bowman

Sequenza for Clarinet  
Dianne Heffner

Sequenza for Oboe  
Disa English

Sequenza for Voice  
Joan Heller

Sequenza for Trombone  
Robert Couture

\* Atlantic Brass Quintet personnel  
Joseph Foley, trumpet  
Tsuvooshi Teramoto, trumpet  
Robert Rasmussen, french horn  
John Faieta, trombone  
Julian Dixon, tuba

Born in Oneglia, Italy in 1925 the son of an organist and composer, Luciano Berio stands now as the most internationally recognized postwar Italian composer. He studied music with his father and grandfather from the age of six. At 19, an accident to his right hand prevented further study at the keyboard, but he continued his efforts in composition. After the war, he moved to Milan where he attended Dallapiccola's courses at Tanglewood on a Koussevitsky Foundation scholarship. This encounter encouraged Berio to reach beyond the 12-tone serialism which had guided his earlier efforts. The American musical world also offered new mediums, such as electronic music. From 1954-8, he attended the Darmstadt courses, where he met Maderna, Pousseur and Stockhausen, all exponents of the post-Webern avant-garde. All of these elements provided a highly eclectic background for the young Berio. By the late 1950's, he became a well respected teacher in his own right. After holding many brief positions throughout Europe and the United States, Berio moved permanently to the U.S. in 1963 where he taught at Mills College, Harvard, and the Juilliard School. In 1972, he returned to Italy, where he remains today.

Profoundly affected by the experimental pieces of the 1950's, notably those of John Cage, Berio made his first exploration into aleatoric writing with his Sequenza I for flute (1958). Here he employs proportional notation, where musical events are paced by the performer's reaction to the spacial layout of the printed page. In Sequenza III for female voice, he explores theatrical features. He composed this piece for his wife, Cathy