

ALEA III

Theodore Antoniou, Musical Director

Thursday, March 27. 1986 8 PM  
Boston University Concert Hall Boston, MA

Featuring

Mimist Melodie Hicks Arterberry and Co.  
and  
Dancers of Dance Collective of Boston

PROGRAM

Match (1964) Mauricio Kagel  
(b. 1932)

Freya Oberle, violoncello  
William Rounds, violoncello  
Jeffrey Fischer, percussion

Octet (1984) Yinam Leef  
"Eight Miniatures for eight (b. 1953)  
players after paintings by  
Wassily Kandinsky"

Mimists

INTERMISSION

Perspectives (1955) Bernd Alois Zimmermann  
(1918-1970)

Dancers

Septet (1952-3) Igor Stravinsky  
(1882-1971)

Mimists and Dancers

## PROGRAM NOTES

Composer, film maker, dramatist and performer MAURICIO KAGEL was born in Buenos Aires in 1931. He studied privately piano, theory, cello, organ, singing and conducting, but as a composer he is self-taught. After devoting much of his time on behalf of new music in Argentina, he moved to Cologne in 1957. He has worked at several electronic studios in Germany and since 1960, has lectured at the International Holiday Courses for New Music in Darmstadt. As one might imagine, Kagel's diverse musical and artistic background has led to a diverse and innovative output, which includes films and plays, for both radio and stage, in addition to his music. The influence of the theater inevitably found an outlet in his music. "Instrumental theater," of which Kagel has been the most influential exponent, proposes a music in which the actions of the performers contribute as much as their sound. He integrates the most complex and imaginative instrumental techniques with the theatrical techniques of expressionism, surrealism and dadaism. Match, composed in 1964 for two cellos and percussion, serves as a perfect example of instrumental theater. Of the piece, the composer writes:

"When I woke up on the morning of 1 August, 1964, I suddenly became aware of the fact that I had dreamed the complete course of a piece of music, and to an incredibly detailed degree.

"I was still able to remember all the particulars, above all - naturally - the fact that the two cellists were placed near the front of the platform on either side, with the percussion between them as "umpire." The details of performance, with types of sound, methods of articulation and gesticulation, and above all the markedly "sporting" character of the piece, remained in my mind with the utmost clarity... - I wrote this match of sound within seven days. The dream has never again been repeated, which is a pity, because I should like to compare it with the finished score.

Born in Jerusalem in 1953, YINAM LEEF attended the Rubin Academy of Music where he studied

composition with Mark Kopytman. In 1979 he came to the United States in order to do graduate work at the University of Pennsylvania. There his teachers were Richard Wernick, George Crumb and George Rochberg. While a Margaret Lee Crofts Fellow at Tanglewood during the summer of 1982, he studied composition with Luciano Berio. Among his awards are a CBS Fellowship and Halstead and Nietzsche Prizes. He has taught at the University of Pennsylvania, Swarthmore and Haverford Colleges, Philadelphia College, the Philadelphia College of Performing Arts and the New School of Music. During the current year he is back in Israel teaching at the Rubin Academy. The composer writes the following concerning his piece on tonight's program.

"Kandinsky Miniatures, originally called Octet, is a set of eight miniatures for eight instruments based on paintings of Wassily Kandinsky, painted between 1911 and 1915. These are musical moments, impressions that try to capture some aspects characteristic to Kandinsky's work, namely his acute sense of balance, sensitivity to line and form, and his great economy of means. These aspects transcend stylistic changes and creative periods.

"While some of the miniatures relate to some degree to the form of their respective paintings, others may concentrate on a group of details, a color contrast or another striking element, and others still may express the unseen, the impressions hidden behind the surface.

"The miniatures carry the paintings' titles and appear in the following order: Succession, Small Dream in Red, Little Accents, Impression 3 (Concert), Two Green Points, Improvisation 19, Weighty Circles, and Sweet Bagatelles.

Tonight's performance will include, in coordination with the mime production, a visual presentation of Kandinsky's works. Because of a lack of availability of the paintings to which Leef's music alludes, Melodie Hicks Arterberry has chosen paintings which go well with the music, its general sequence and the theme of movement.

Born in 1918, BERND ALOIS ZIMMERMANN attended the Cologne Musikschule and the Universities of

Cologne and Bonn. His studies, however were impeded by the war and his subsequent draft into the military. While serving in France, he first encountered the works of Stravinsky and Milhaud, and in 1942, he resumed his studies with Lemacher and Jarnach. From 1948-50 he attended the Darmstadt Summer courses where he worked with Fortner and Liebowitz. He lectured at Cologne University from 1950-52 and from 1957 to his death in 1970 taught at the Cologne Musikschule.

Musically, Zimmermann was never associated with the teachers of new music in the early 1950's. Instead, he maintained a style rooted in the classics of the past while drawing on the innovations of his contemporaries. Not surprisingly, the technique of quotation plays an important role in his music. Zimmermann could be both solemn, reflecting his childhood training in the monastery school of the Salvatorians in Steinfeld, or exuberant, reflected in the sumptuous colors and dynamic rhythms of his many dance scores, of which Perspectives (1955) for two pianos is one.

IGOR STRAVINSKY's Septet (1952-3) for clarinet, horn, bassoon, piano, violin, viola and cello represents one of the last of the composer's "neo-classic" works. He had just completed his remarkably successful opera The Rake's Progress, the culmination of his neo-classic period, and within a year, he would be composing Threni, his first completely serial score. With the aid of hindsight, one can clearly discern transitional elements in the works composed between 1951-3, namely the Septet. In this work, Stravinsky restricts himself to the melodic shape and intervals of his thematic material, not unlike the techniques applied to 12-tone rows.

The second movt. is a passacaglia on a 16-note theme, from which he, by serial and canonic manipulation, derives most of the contrapuntal texture around it. In the final gigue, he assigns eight-note rows (all transposed versions of the same row) to the various instruments, deriving a succession of fuge subjects. As a result, the contrapuntal action in the Septet moves in a direction which clearly forsee's Stravinsky's later 12-tone efforts.

## BIOGRAPHIES

### Mimists

Melodie Hicks Arterberry has been working in theater for over 15 years. She studied mime in Paris with Etienne Decroux, sculpture at the Museum of Fine arts and liberal arts at UCLA. Currently she performs and directs freelance in the Boston area.

R. Berred Ouellette, production manager, has had 15 years of experience in Multimedia in the US, England and South America. He continues to experiment with ideas and technology as artist-in-residence in the studio for interrelated media at the Mass. College of Art.

Linda Hall has a degree in the Arts from the University of Michigan. Currently Linda is studying Modern/Jazz dance with Christine Polos and composes solo vocal music for dance pieces.

Tom Krusinski started modern dance training in 1973, got smitten by the movement bug, and has continued to explore western and eastern theatrical and dance forms ever since.

Drucilla Markle-Bloom, BA in painting from the Museum of Fine Arts and Tufts University, began theater training in 1973. Her interest as an artist is concerned with blending the visual with theater arts.

### Dancers

Judith Chafee received her undergraduate degree from Skidmore College, and a graduate degree from Smith College. She has been choreographing and performing in the area since 1973 and has been a member of Dance Collective since 1976. She has received many grants and awards for her work, including a Choreography Fellowship from the Mass. Artists Foundation. She has performed with Beth Soll & Co., the Five College Moving Co., and the Harvard summer Repertory Co. She has taught at the Drama Studio in London, the Walnut Hill Performing Arts School and the Boston University Theater Institute, where she started the six week summer dance program. Ms. Chafee is Assistant Professor of Theater arts at Boston University where she teaches movement for actors and dance technique.

Micki Taylor-Pinney received her MFA from the University of North Carolina. She has performed with Zellsworth Dancers, Erica Drew, and Miguel Lopez. She studies dance with Susan Rose and is Dance Program Coordinator at Boston University.

Cathy Cahoon, BFA at the University of Utah, MFA at Boston University, has performed with various dance companies both in Canada and the US (including the American Dance Madrin and her own Company Montage Dance Theater). She is currently teaching at Boston University and Clark and performing with Judith Chafee and the Boston Liturgical Dance Ensemble.

Ramelle Adams is a full time member of the dance faculty at Boston University and coordinator of the BU Evening Instructional Program. She currently dances with two Boston based modern dance companies: "Kraus and..." and "Choreo". As a member of "Choreo" she also works as a choreographer and as the Assistant Artistic Director.

#### ALEA PERSONNEL

##### Flute

Randall Bowman

##### Clarinet

Dianne Heffner

##### Bassoon

Ronald Haroutunian

##### Horn

Tom Haunton

##### Violin

Claton Hoener

##### Viola

Scott Woolweaver

##### Violoncello

Freya Oberle

William Rounds

##### Bass

Greg Koeller

##### Piano

John McDonald

Rebecca Plummer

##### Percussion

Jeffrey Fischer