

ALEA III

Contemporary Music Ensemble in residence at
Boston University since 1979

Theodore Antoniou, founder

ALEA Contemporary Guitar Series

April 19, 2024, 7:00 p.m.

Marsh Chapel at Boston University
735 Commonwealth Avenue

Curator of tonight's event:

Apostolos Paraskevas

PROGRAM - A Part

Tal Hurwitz

guitar

Adagio from Sonata No. 3 (2023)
(dedicated to Tal Hurwitz)

Nikita Koshkin (b.1956)

Twelve Études (1929)

Heitor Villa Lobos (1887-1959)

- No. 1 in E minor: Animé (Prelude)
- No. 2 in A major: Très animé
- No. 3 in D major: Un peu animé
- No. 4 in G major: Un peu modéré - Grandioso
- No. 5 in C major: Andantino - Un peu moins
- No. 6 in E minor: Un peu animé
- No. 7 in E major: Très animé - Modéré
- No. 8 in C-sharp minor: Modéré
- No. 9 in F-sharp minor: Un peu animé
- No. 10 in B minor: Animé - Modéré - Très animé - Vif
- No. 11 in E minor: Lent - Animé
- No. 12 in A minor: Un peu animé - Plus vite - Un peu plus animé

Intermission

PROGRAM - B Part

Joaquin Clerch
guitar

Elogio de la Danza (1964)

- I *Lento*
- II *Obstinato*

Leo Brouwer (b.1939)

Espiral Eterna (1971)

The Eternal Feminine (2008/2016)

- I *Aphrodite*
- II *Artemis*
- III *Athena*

Apostolos Paraskevas (b.1964)

Sonata, Op. 47 (1976)

- I *Esordio*
- II *Scherzo*
- III *Canto*
- IV *Finale*

Alberto Ginastera (1916-1983)

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The soloists



Classical guitarist **Tal Hurwitz** is a well-known figure in the world of music. He has gained international recognition for his technical expertise and artistic clarity, which he showcases in his concerts and masterclasses worldwide. Tal is deeply passionate about music and strongly desires beauty and aesthetics in interpretation. He constantly searches for ways to combine the old with the new. His devotion to music has led to an extensive performance career, including notable appearances at venues such as the Moscow House of Music, the Großer Saal of the Stiftung Mozarteum, and the Sala de Espectáculos in Mexico.

Tal graduated from the Mozarteum University and has since performed and given masterclasses at festivals around the globe, including the Festival Hispanoamerica de Guitarra (Mexico), Guitar Foundation of America (USA), Petrer Guitar Festival (Spain), Forum Guitar Wien (Austria), Guitar Art Festival (Serbia), International Guitar Festival J.K Mertz (Slovakia), and Essonne Guitar Festival (France). He has also performed with orchestras such as the New

Russian Symphony Orchestra and the Camerata Salzburg. Tal is a top prize winner in numerous international competitions as a performer and composer. Notable awards include the Boston Guitar Composition Competition for his solo guitar sonata, Michele Pittaluga International Competition for Composers for his Sonata for Two Guitars "Omaggio a Olivier Messiaen", Sinaia International Guitar Competition (Romania), the Internationaler Gitarrenwettbewerb Nürtingen (Germany), and the Norba Caesarina International Guitar Competition, Caceres, (Spain).

Tal holds two bachelor's and a master's degrees in music, obtained while studying under some of the world's most renowned pedagogues, first in Israel with Joseph Urshalmi and then in Europe with Costas Cotsiolis, Marco Tamayo, and Carlo Marchione. Additionally, he studied composition with Adam Stratyevsky. Several world-class composers, such as Nikita Koshkin, Daniel Akiva, Wulfin Lieske, and Ariel Man, have dedicated their works to him. Tal is also an enthusiastic and dedicated teacher who has worked with countless students, guitar teachers, and guitar enthusiasts worldwide. Finally, Tal's debut recording, 'Guitar Recital', was published in 2023 by Emmaya Records.



Joaquín Clerch was born in Cuba on August 8th, 1965. He received the prestigious artistic award "La Orden por la Cultura Nacional" from the Cuban government. He studied guitar, music, and composition in Cuba and completed his education at the University of the Arts in 1989. Later, he continued his studies at the Mozarteum University in Salzburg, where he studied guitar with Eliot Fisk and early music with Anthony Spiri and Nikolaus Harnoncourt. He completed his studies in Salzburg with honors in 1991 and received the Austrian Federal Ministry of Science and Research's appreciation award for his remarkable artistic achievements. In the same year, he started his international teaching career as an assistant to Professor Fisk at the Salzburg Mozarteum, and then

became a lecturer at the Munich Academy of Music. He has been a Guitar Professor at the Robert Schumann University of Music in Düsseldorf since 1999. He is known for being one of the leading guitar teachers, and many of his students have received international awards and prizes at the most important competitions. They are now considered among the top guitarists worldwide and teach at conservatories and music academies around the globe.

Joaquín Clerch has won several major guitar competitions, including the Andres Segovia in Granada, Heitor Villa Lobos in Rio de Janeiro, Printemps de la Guitare in Charleroi/Brussels, and the ARD competition in Munich. His guitar playing has taken him to essential concert halls around the world such as Concertgebouw / Amsterdam, Palacio de la Musica / Barcelona, Theatre Royal de la Monnaie / Brussels, Alte Oper / Frankfurt, Semperoper / Dresden, Auditorio Manuel de Falla / Granada, Teatro Nacional / Havana, Cemal Resit Rey / Istanbul, Kölner Philharmonie / Cologne, Brucknerhaus / Linz, Auditorio Nacional de Musica / Madrid, Münchener Philharmonie / Munich, Radio France / Paris, Beijing Concert Hall / Beijing or Konzerthaus / Vienna. As a soloist, he has performed with the Bavarian Radio Symphony Orchestra, the Orquesta Sinfónica Nacional de España, the Orquesta Nacional de Cuba, the Filarmónica de Bogotá, the Stuttgart Philharmonic Orchestra, the Mozarteum Orchestra Salzburg, the Orchestre National du Capitole de Toulouse (under the direction of Michel Plasson) and also with the Orquesta Filarmónica de Gran Canaria under the direction of Adrian Leaper, with whom he made the world's first recording of the two guitar concertos by Leo Brouwer and Carlos Fariñas (El Concierto de la Habana, 1998, and Concierto, 1996), both dedicated to him. Leo Brouwer and Carlos Fariñas were Joaquín Clerch's teachers and are undoubtedly among the most influential composers in the history of Cuba. Alongside his concert activities, Joaquín Clerch is also active as a composer. Schott Music Group publishes his compositions for guitar under the Edition Chanterelle label and can also be heard on the Naxos label. Duo-phon records and MDG have released his recordings of his guitar concertos. He has received significant prizes for his CD recordings, including the Echo Prize for the CD [Classica Cubana](#) and the Cuba Disco Prize for recording the complete guitar works of Carlos Fariñas.

Tonight, he performs on the guitar model *Deseada* by Alhambra.

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Program notes

Nikita Koshkin was born in Moscow in 1956. He discovered his love for Shostakovich and Stravinsky's music at age four. However, his parents had different plans for him and wanted him to pursue a diplomatic career. Until the age of 14, rock music was his only interest. But his life changed when his grandfather gifted him a guitar and a recording by Segovia. From then on, composing and playing the guitar became his double passion. He studied guitar with George Emanov at the Moscow College of Music and Alexander Frauchi at the Gnesin Institute (Russian Academy of Music). He also studied composition with Victor Egorov. Nikita Koshkin says the third sonata is the most romantic and passionate one. It is structurally different from his second sonata, and the slow final changes everything. The rhythmical peculiarities and syncopation in melody lines create an unsure feeling. Koshkin believes that nothing can last forever and that everything comes to an end.

Heitor Villa-Lobos (March 5, 1887 – November 17, 1959) was a Brazilian composer, conductor, cellist, and classical guitarist described as "the single most significant creative figure in 20th-century Brazilian art music". Villa-Lobos has become the best-known South American composer of all time. A prolific composer, he wrote numerous orchestral, chamber, instrumental, and vocal works, totaling over 2,000 by his death in 1959. His music was influenced by Brazilian folk music and stylistic elements from the European classical tradition, as exemplified by his *Bachianas Brasileiras* (Brazilian Bachian pieces) and his *Chôros*. His *Études* for classical guitar (1929) were dedicated to Andrés Segovia, while his *5 Preludes* (1940) were dedicated to his spouse Arminda Neves d'Almeida, a.k.a. "Mindinha". Both are essential works in the classical guitar repertory. The *Douze Études* display all the wealth of Villa-Lobos' polycentric cultural influences, which extends from Bach's music to Chopin's romantic lyricism, finally touching on Brazil's traditional music through either its urban form or its African and Amazonian influences in the last études.

Leo Brouwer (b. 1939) is a Cuban composer, guitarist, and conductor. Born on 1st March in Havana, he went to the United States to study music at the University of Hartford and later at the Juilliard School, where Stefan Wolpe taught him composition. Brouwer's early works show the influence of Cuban folk music. Still, during the 1960s and 1970s, he became interested in the music of modernist composers such as Luigi Nono and Iannis Xenakis, using indeterminacy in works such as *Sonograma I*. Other works from this period include the guitar pieces *Canticum* (1968), *La Espiral Eterna* (1971), *Parábola* (1973), and *Tarantos* (1974). In the early eighties, Brouwer's works leaned toward tonality and modality. The solo guitar works *El Decamerón negro* (1981), the *Sonata* (1990, for Julian Bream), and *Paisaje Cubano con*

Campanas (1996) exemplify this tendency. Brouwer has held several official posts in Cuba, including directing the Cinema Institute of Cuba's music department. Among his works are many solo guitar pieces, several concertos, and over forty film scores. One of Brouwer's most critical avant-garde works, which has become a significant piece of guitar literature, is the solo guitar work *Elogio de la Danza* (1964). In two movements—Lento and Ostinato—it was initially composed for dance with choreography by Luis Trápaga. It references primitive dances and mysticism and conveys an image of stamping feet and gyrations, among other dance elements.

In the 1970s, Brouwer continued to work on post-serial and aleatory ideas, for instance, in *La Espiral Eterna* for guitar. But by the 1980s, a 'new simplicity' had begun to take hold, involving neo-Romantic, minimalist, and new tonal elements.

Elogio de la Danza (1964) - *The Praise of Dance* - was initially written to be choreographed and performed with the participation of a dancer. Here, the composer returns to his experimental compositional approaches: the music begins with a single note (E), which returns many times throughout the piece, acting as a tonal and rhythmic ostinato, while the irregularity of the rhythm constitutes another essential element of the work. A strike on the bridge, another feature characteristic of the second part of the piece, and a tragic last chord bring the work to a close.

La Espiral Eterna (1971) - *The Eternal Spiral*. Mr. Brouwer writes: "This piece is based entirely on *three chromatic notes that develop circularly*. The score includes an inscription from the book entitled *The Structure of the Universe* by Whitrow: "...for the first time the structure of the spiral was revealed in the sky, used extravagantly by nature in the organic world". The work is divided into five sections, the last composed of elements from the first part as an epilogue. It reveals new sound effects and techniques for the guitar: chromatic semi-arpeggios, pizzicato on the small bars, undetermined notes produced by placing both hands on the neck without plucking the string, etc. The exceptional aspect of this work lies above all in the economy of means with which it was composed. It does not contain one chord, yet it is not a monody. It does not contain one "winding" figure, yet its melody remains linear. There are still perpendicular attacks on the strings, which cause an initial humming sound and transform the "standard" tone of the instrument. Finally, the work should be played pianissimo with sudden strong contrasts."

Apostolos Paraskevas is a classical guitarist, composer, award-winning film director, and producer. He has received multiple international awards for his compositions and was nominated for a Grammy Award. He is the only guitarist ever to have a major orchestral piece performed at Carnegie Hall under the direction of Lukas Foss—and the only musician who has performed there in a Grim Reaper outfit. He has made over a dozen recordings of his music, and his orchestral music has been performed around the world by numerous symphony orchestras, including Albany, Boston Landmarks, Boston University, Newton, National Festival, Atlantic, Odessa, National Greek, Cyprus, Florida International University, Thessaloniki Municipal Symphony orchestras, and Boston Civic Orchestra. He was the founder and served 16 years as the artistic director of the International Guitar Congress Festival of Corfu, Greece. He is a voting member of the Recording Academy (Grammys). After his undergraduate music studies in Volos, he pursued advanced studies in classical guitar with Costas Cotsiolis (Diploma, 1990) and Leo Brouwer (Havana 1984, 1988), as well as postgraduate studies in composition with Lukas Foss and

Theodore Antoniou (DMA in composition, Boston University, 1998). Paraskevas embarked on a successful career as a guitar soloist and contemporary composer, achieving distinctions in both disciplines: Grammy nomination for *Chase Dance* (Bridge Records, 1999); first prize for *Night Wanderings* (Lukas Foss Composition Competition, 2000); first prize for *Phygein Adynaton* (National Composers Conference, 1997); and numerous prestigious commissions, performances, and publications. Following teaching posts at Northeastern and Boston Universities, Paraskevas has taught since 2001 at the Berklee College of Music in Boston.

The Groves Dictionary of Music

***Eternal Feminine* (2008)**

The thought of composing a piece for Joaquin Clerch was challenging and exciting at the same time. Writing music for a performer is one thing, but to write music for a performer-composer is different. I chose three Greek Goddesses: Aphrodite, Artemis, and Athena. All have different characteristics and charms: Aphrodite, the Goddess of Love and Beauty; Artemis, the Goddess of Hunt, Nature, and Birth; and last but not least, Athena, the Goddess of War and Wisdom.

Aphrodite's movement builds up from the first theme as if she is trying to perfect her beauty little by little. I was flirting with tonality but could never reach it. Artemis's movement is exciting in the sense of anticipation. A recurring ostinato-obsessive as an eminent killing is about to happen. The hunt is going on... Athena's movement surrenders to the dark force of calculating distraction. Technically challenging, it takes a severe turn to absolute music, with a recurring passacaglia theme as the main force of direction. The war goes on for a while, but wisdom prevails...

Apostolos Paraskevas, 2016

Alberto Ginastera (1916–1983) was the leading Argentinian composer of the twentieth century. He was born in Buenos Aires in 1916 and studied music privately as a child, later enrolling at the National Conservatoire of Music in his home city. In 1946–47, Ginastera spent a year in the United States on a Guggenheim fellowship, joining the teaching staff of the National Conservatory upon his return home. He was later the Dean of the Faculty of Musical Arts and Sciences at the Catholic University. His first opera, *Don Rodrigo*, premiered to immediate acclaim in 1966 and was soon followed by two others, *Bomarzo* (1967) and *Beatrix Cenci* (1971). In 1969, finding himself out of sympathy with the prevailing political climate in Argentina, Ginastera left the country, settling in Geneva. In the early 1950s, the nationalist element in his music gradually lost its dominance, and more explicitly, modernist characteristics began to make their presence felt in what Ginastera called his 'neo-expressionistic period'. He actively adopted the twelve-tone technique, and his works also incorporated microtones and polytonality. By his death on June 25, 1983, his modernism had softened, and he began to look again at the tonality and folk-music inflections of his early output.

Boosey & Hawkes

Alberto Ginastera shied away from writing any guitar music for many years. Writing for the instrument was difficult as a non-player, and he said, “*checked my creativity, although the guitar is the national instrument of my homeland.*” In the 1970s, when the Brazilian guitarist Carlos Barbosa-Lima asked for a composition, he finally wrote for the guitar. At that time, he said, he realized that the “guitar repertoire consisted solely of little pieces, with virtually no large, uniform works.” Therefore, he decided to write a **Sonata** in the standard four, albeit concise, movements, each lasting between two and four minutes. The sonata was quickly recognized as one of the significant pieces in the guitar repertory. Ginastera added a few musical “special effects” to the usual sounds of the guitar. The opening *Esordio* is built on two themes: One has the quality of an appeal, with the accompaniment of punctuating chords. The other theme is more lyrical, with percussion effects. The second-movement *Scherzo* is perhaps the most extreme in its use of unusual sound effects: glissandi of both single notes and chords, strumming on the strings in the area where they are attached to their tuning pegs and causing the strings to snap against the fingerboard punctuate a rhythmic movement. At times, the rhythm stops for some serious-sounding out-of-tempo statements, which are then interrupted by the scherzo. However, the third movement, the *Canto*, is entirely unmeasured, like a flowing, improvised serenade, with frequent changes of tempo and spirit. The final movement is a vigorous rondo, with rhythms that can be traced back to pre-Columbian cultures of the Pampas.

Primephonic

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Theodore Antoniou, *founder*

ABOUT ALEA III

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.

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

- - *Theodore Antoniou*

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