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### **A Young Composers' Workshop**

**Monday, March 23, 2009, 8 p.m.**

Free admission

New works by talented young composers specially written for ALEA III.

Brian Buch  
Jean Francois Charles  
Phivos-Angelos Kollias  
Mary Montgomery Koppel  
Michael Maganuco  
John Muniz  
Ilias Nikolaidis  
Tolga Tüzün  
Josh White

Theodore Antoniou, *conductor*

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### **Celebrating Yehudi, a Great Master**

**Wednesday, April 22, 2009, 8 p.m.**

Free admission

ALEA III celebrates Yehudi Wyner, a great master, with an evening exclusively devoted to his music.

*The Second Madrigal: Voices of Women*  
*Quartet*  
*Horntrio*  
*Passage*

Yehudi Wyner, *piano*

Francisco Noya, *conductor*

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*Thirty-First Season*  
*2008 - 2009*

# ALEA III

**Theodore Antoniou,**  
***Music Director***

Contemporary Music Ensemble  
in residence at  
Boston University

**Talented Youth is the Future**

**26th International Composition Competition**

**TSAI Performance Center**  
**October 5, 2008, 7:00 pm**

Sponsored by Boston University and the George Demeter Realty.

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## PRODUCTION

Alexandros Kalogeras

10 Country Lane

Sharon, MA 02067

(781) 793-8902

kalogeras@earthlink.net

## ALEA III STAFF

Sunggone Hwang, *Concert Coordinator*

## OFFICE

855 Commonwealth Avenue

Boston, MA 02215

(617) 353-3340

www.aleaiii.com

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

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# OUR NEXT ALEA EVENTS

## Harps, Strings, Colors, etc...

**Wednesday, November 12, 2008, 8 p.m.**

Free admission

A concert including works of unusual instrumentation.

Joshua Fineberg

Theodore Antoniou

Donald Martino

Nikos Skalkottas

Michalis Economou

Martin Amlin

*Recueil de pierre et de sable*

*Colors*

*Romanza*

*Octet*

*Allilon*

*Sonata No.2 for Flute and Piano*

Yevgeny Kutik, *violin*

Martin Amlin, *piano*

Michalis Economou, *conductor*

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## When the Piano Acts

**Wednesday, February 4, 2009, 8 p.m.**

Free admission

The many personalities of the piano: from the traditional performance, to piano and electronics, to extended techniques, to music theater.

Samuel Barber

Mauricio Kagel

Theo Abazis

Lorenda Ramou

Stathis Gyftakis

José Manuel López López

Sotiria Adam

*Sonata*

*MM 51*

*New work*

*Autobiography*

*Home suite, home*

*Lo fijo y lo Volátil*

*Megan and Morag*

Konstantinos Papadakis, *piano*

Lorenda Ramou, *piano*

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Notes

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**ALEA III**

Theodore Antoniou, Music Director

**Talented Youth is the Future**

**26th International Composition  
Competition**

Sunday, October 5, 2008, 7:00 p.m.  
Tsai Performance Center, Boston

**Theodore Antoniou, conductor**

**PROGRAM**

*Im Anfage ruhiges* Giovanni Bertelli (Italy)

Krista Buckland Reisner, *violin*

*Antyphony: Kasparov vs. Deep Blue* Timothy Ernest Johnson (USA)

*Difracción* Josué Zamora (Mexico)

Rebekah Alexander, *soprano*

*Stax I* Jelle Tassyns (Belgium)

- - - *Intermission* - - -

*IneSplicable* José Minguillón (Spain)

*Apophis* Marios Joannou Elia (Cyprus)

*Open Cluster* Kazumoto Yamamoto (Japan)

The ALEA III Prize will be awarded after the conclusion  
of the concert.

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**The Alea III International Composition Prize** was established at Boston University to promote and encourage the creation of new music by young professional composers of all nationalities under 40 years old. Unperformed and unpublished works of all styles and esthetic directions are eligible and may be scored for any combination of single orchestral instruments, guitar, voice and/or electronics utilizing from 1-15 musicians. Compositions range between 6 and 15 minutes in duration and are submitted by March 15 of each year.

During the preliminary stage of the competition, members of the Boston University Music Faculty select 6-9 works for the finals. Tonight, Theodore Antoniou conducts the performances of the finalists' compositions, and after the concert a monetary prize of \$2,500 will be awarded. The judges are well known personalities of the Boston music scene. The panel, consisting of composers, performers, conductors, musicologists and educators, aims for a balance among a variety of musical approaches.

The Prize was established in 1979 by Charles Politis, a Greek American industrialist. It was re-established by an anonymous donor in 1984 to honor Melanya Kucyna, and again in 1989 as the Alea III International Composition Prize.

During the past 30 seasons more than 5,500 scores have been submitted and 183 have been performed. All scores are kept in the ALEA III library for the perusal of students, performers and any other interested individuals.

For the 2008 competition, 210 scores were submitted from 45 countries, ranging from USA, Italy, England, Russia and Germany to Ecuador, Japan, Argentina, Mexico, Armenia, South Africa, Chile, Malaysia and Iceland.

More information regarding the Competition guidelines is available at

**[www.aleaiii.com/ALEACompetition.html](http://www.aleaiii.com/ALEACompetition.html)**

The 2008 ALEA III International Composition Competition  
is sponsored by Boston University and the George Demeter Realty.

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**Panel of Judges**

**Gunther Schuller**, *chair*  
*Composer, Conductor*

**Martin Amlin**  
*Composer, Pianist*  
Associate Professor, Boston University

**Richard Cornell**  
*Composer, Conductor*  
Associate Professor, Boston University

**Joshua Fineberg**  
*Composer*  
Associate Professor, Boston University

**Samuel Headrick**  
*Composer*  
Assistant Professor, Boston University  
Visiting Professor, Brown University

**David Kopp**  
*Theorist, Pianist*  
Associate Professor, Boston University

**Yuri Mazurkevich**  
*Violinist*  
Professor, Boston University

**Ketty Nez**  
*Composer, Pianist*  
Assistant Professor, Boston University

**André de Quadros**  
*Conductor and Music Educator*  
Professor of Music  
Director, Boston University School of Music  
Artistic Director, Boston University Tanglewood Institute  
Chair, Department of Music, College and Graduate School of Arts and Sciences

**Yehudi Wyner**  
*Composer, Pianist*  
Professor Emeritus, Brandeis University

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## 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 more than 1,197 works by 697 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 at Boston University. He studied violin, voice, and composition at the National 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 and since 1989 the president of the National Greek Composers' Association and 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 about two hundred of his works have been published by Baerenreiter 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 Greek National Radio Broadcast Corporation awarded him the Dimitris Mitropoulos Award for his lifelong contribution to music. In 2003 the Ionian University conferred upon him an honorary doctorate. In 2004 the University of Vienna and the Alfred Toepfer Foundation of Hamburg, Germany, awarded him the prestigious 2004 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 a second 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 was the first to receive the "Karolos Koun" award 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 (a prize usually awarded to stage artists), in appreciation of his prominence in the theatrical arena. His most recent distinction is the "Commander of the Order of Honour", presented by the President of the Hellenic Republic (March 2007).

-Eftychia Papanikolaou

### Tonight's Performers

Jacqueline DeVoe, *flutes*, Nancy Dimock, *oboe*,  
Diane Heffner, *clarinets*, Janet Underhill, *bassoon*, Ellen M. Marins, *horn*,  
Patrick Doyle, *trumpet*, Denis Lambert, *trombone*, Greg Fritze, *tuba*,  
Thomas Schmidt and Joe Becker, *percussion*,  
Yukiko Shimazaki, *piano*, Berit Strong, *guitar*,  
Krista Buckland Reisner, Emily Stewart and Piotr Buczek, *violin*,  
Scott Woolweaver and Joan Ellersick, *viola*,  
Nancy Hair, *cello*, Irving Steinberg, *double bass*.

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**1980 Finalists**

Elizabeth Vercoe (USA)	Herstory II
John Melby (USA)	Concerto for Violin and Computer-synthesized Tape
Jeffrey Wood (USA)	Wounded Bird
Joseph Pelphrey (Germany)	Pianto
Chinary Ung (Cambodia)	Khse Buon
Daniel A. Kessner (USA) Honorable Mention	Chamber Concerto no. 3
Adrian David (USA)	String Quartet
Marc-Antonio Consoli (USA) First Prize	Vuci Siculani

**1981 Finalists**

Rupert Bawden (England)	Scena
Ronald Lubetsky (USA)	Sonnet Cycle
Zack D. Browning (USA)	Quintet for Winds
Simon Kenneth Holt (England)	Wyrđ Changing
Brian Fennelly (USA)	Scintilla Prisca

**1985 Finalists**

Josefino Toledo (Phillipines)	Tula-li
Luis Jorge Gonzalez (Argentina)	Luminescences
Robert Bradford Carl (USA)	Windriver
Andrew Vores (England) First Prize	Humming Harvest Gone Snow Motor
Giuseppe Colardo (Italy)	Novelletta
James Harley (Canada)	String Quartet
Franco Balliana (Italy)	Dove la Luce
Federico Emirio (Italy)	Musica Concertante per Viola e 15 Esecutori
Max E. Keller (Switzerland)	Zustand

**1986 Finalists**

Minas Alexiadis (Greece)	Dodekagon
Philip Cashian (England)	Gulliver
William Coble (USA)	Brass Mirrors
Mark Gustavson (USA)	Four Love Songs
Aaron Jay Kernis (USA)	Passacaglia-Variations
Martin Matalon (Argentina)	Five Monotypes for Piano
Christopher Vassiliades (USA)	Les Metamorphoses du Vampire
Param Vir (India) First Prize	Pragati
Judith Lang Zaimont (USA)	De Infirmitate Caeleste

**1987 Finalists**

Daniel Doura (Argentina)	Quintet 1984
Bernd Franke, (Germany) First Prize	Die Zeit
Thomas Oboe Lee (USA)	String Quartet No. 5
Joseph Papadatos (Greece)	Braarmarapha
Ilias Papadopoulos (Greece)	Mirolói

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Paolo Ricci (Italy)	Green Self -Portrait
Uros Rojko (Yugoslavia)	Music for Twelve
Su Lian Tan (Malaysia)	Translutions for Nine
Bruce Taub (USA)	Extremities II

**1988 Finalists**

James W. Bennett III (USA)	Array! Surrection!
Konstantin Bokas (Greece)	Painting
Pietro Borradori (Italy) First Prize	Dialogues Entre Mètopes
Eleanor Cory (USA)	String Quartet
Dimitrios Minakakis (Greece)	Trilogy Erotical
Sydney Hodkinson (Canada)	Das Lebewohl
Kenneth Olson (USA)	Sérénade Magique
William Susman (USA)	Twisted Figures
Hans Vogt (Germany)	Serenade and Tarantella
Cheng-Yong Wang (China)	Sonchrivated

**1989 Finalists**

Luigi Abbate (Italy)	Eremo
Javier Giménez-Noble (Argentina)	Tritimes
Michail Goleminov (Bulgaria)	Chamber Concerto
Alexandros Kalogeras (Greece)	Lokrion
David Macbride (USA)	String Quartet
David Pickel (USA)	On a Ray of Winter Light
Andrew Vores (England)	The World, the World, and the World
Christos Samaras (Greece) First Prize	Apologie II
Cheng-Yong Wang (China)	Four Preludes

**1990 Finalists**

Christos Anastassiou (Greece)	Anakyklisis
Nag Bhushan (India) First Prize	On the Edge of the Sea
Kim Bowman (Netherlands)	Phenomena in Spectra
Jorge Horst (Argentina)	Madrigale a Gesualdo
Daniel Kastner (USA)	Tracer (Igor's View)
Thomas Allen LeVines (USA)	Velocities
Georgia Molfeta (Greece)	Epikon
Riccardo Nova (Italy)	Carved Out
Zhou Long (China)	Shi Jing Cantata

**1991 Finalists**

Christophe Looten (France)	Incoronato Poeta
MG Hynes (Canada)	L'ombre Du M. Haller
Michalis Lapidakis (Greece)	Vera Quartet
Andrew List (USA)	String Quartet Nr. 1 in Eight Movements
Yong Yang (China) First Prize	Octette
Katharine Norman (England)	Memory Places

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Michail Goleminov (Bulgaria)	"Konzertstück" II
Corrado Vitale (Italy)	Rajas
David Pickel (USA)	Soft Voices in the Memory

#### 1992 Finalists

Andreas Argyrou (Cyprus)	Variations for Chamber Orchestra
Cindy Cox (USA)	Sonnets to Orpheus
John Drumheller (USA)	Ragged Tree at Olive Ridge
Jun Fu (China)	String Quartet No. 1
David Lefkowitz (USA)	Calder's Closet
Luca Macchi (Italy)	Concerto per Contrabasso e Ensemble
Marin Michaylov (Austria/Bulgaria)	String Quartet
Nicolas Papadimitriou (Greece)	Prélude et Danse
Dmitry Yanov-Yanovsky (Uzbekistan) First Prize	Presentiment

#### 1993 Finalists

Paul Barsom (USA) Second Prize	Vesper
Richard Nelson (USA)	Illuminations
Heather Anne Schmidt (Canada)	Cinq Pièces Brèves
Stamatis Athanasoulas (Greece) First Prize	Elegia
Giorgio Tedde (Italy)	Vocello
Tom Williams (England) Second Prize	Ironwork
Yong Yang (China)	Twilight in a Cold Gorge

#### 1994 Finalists

Anthony Cornicello (USA)	<i>Le città invisibili III: Zaira</i>
Kui Dong (China) First Prize	<i>The Blue Melody</i>
Carlos Grätzer (Argentina)	<i>Mouvements</i>
Paolo Minetti (Italy)	<i>Choreographik</i>
Apostolos Paraskevas (Greece)	<i>Invocation</i>
Thomas Reiner (Germany)	<i>Bali Suite</i>
Beth Wiemann (USA)	<i>Canopy</i>

#### 1995 Finalists

James Boznos (USA)	The Shamen bk. 1
Ian J. Crutchley (Canada)	Triptych
Evangelia Kikou (Greece)	Noneto
Jing Jing Luo (China)	The Spell
David Charles Martin (England)	The Dance of the Maenades
Laura Elise Schwendinger (USA) First Prize	Chamber Concerto
Thomas Whitman (USA)	The Deathwatch Beetle
Jongwoo Yim (Korea)	Reaction for 12 Instruments

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#### 1996 Finalists

Eliane Aberdam (France)	<i>Passages</i>
George Hatzimichelakis (Greece)	<i>Samandakas' Dance</i>
Drew Hemenger (USA) First Prize (shared)	<i>The Unforgettable Hour</i>
Hendrik Pienaar Hofmeyr (South Africa)	<i>Fragment from "Prometheus Unbound"</i>
Jorge Liderman (Argentina)	<i>B'reshit</i>
João Pedro Oliveira (Portugal) First Prize (shared)	<i>Peregrination</i>
Paolo Tortiglione (Italy) First Prize (shared)	<i>L'Attimo Rapito</i>
Gregory C. Smith (USA)	<i>Fire Mountain</i>

#### 1997 Finalists

Caterina Calderoni (Italy)	<i>Here and Somewhere</i>
Jongwoo Yim (South Korea)	<i>Helix</i>
Roman Yacub (Ukraine)	<i>Castalian Dances</i>
Vincent Paulet (France) First Prize	<i>Musique pour Douze Instruments</i>
Athina Pavlaki (Greece)	<i>Thunderings</i>
Vicente Avella (Venezuela)	<i>En el Fondo Forestal del Día</i>
James R. Kallembach (USA)	<i>Four Songs on Poems of e. e. Cummings</i>
Bruce Hamilton (USA)	<i>Verges</i>

#### 1998 Finalists

Jason Edward Brown (USA)	<i>String Quartet</i>
Joseph Diermaier (Austria)	<i>Harmonices et Cadenza</i>
Dimitri Sykias (Greece)	<i>Winter Night's Variations</i>
Ana Mihajlovic Van Leyden (Yugoslavia)	<i>Full Auto Shut-Off</i>
Luminita-Cristina Spinu (Romania)	<i>Songs and Poems without Words</i>
Michalis Economou (Greece) First Prize	<i>Ealo o Adis</i>

#### 1999 Finalists

Jude Weirmeir (USA) First Prize	<i>Fragments of Prometheus Unbound</i>
René Mense (Germany)	<i>En Face d' en Face</i>
Nickos Panayiotakis (Greece)	<i>Peristrofes I &amp; II</i>
Aureliano Cattaneo (Italy)	<i>Poisson Soluble</i>
Balázs Horváth (Hungary)	<i>Timesongs</i>

#### 2000 Finalists

Efstathios Gyftakis (Greece)	<i>Interludes</i>
Marc Faris (USA)	<i>Facing</i>
Leontios Hadjileontiadis (Greece)	<i>Amphichrona</i>
Tonino Tesei (Italy) Second Prize	<i>Five Portraits</i>
Itamar Erez (Israel)	<i>Concerto for 13 Instruments</i>
Vladimir Beluntsov (Russia) First Prize	<i>Serenade 2000</i>

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**2001 Finalists**

Sabang Cho (Korea)  
Moritz Eggert (Germany)  
Lior Navok (Israel) First Prize  
Kurt Rohde (U.S.A.)  
Athanasia Tzanou (Greece)  
Tonino Tesei (Italy)

*Reflection*  
*Croatoan III: Perpetuum Mobile*  
*Three Episodes*  
*Five Dickinson Settings*  
*Triptique*  
*Portrait of George Dyer Riding a Bicycle*

**2002 Finalists**

Mei-Fang Lin (Taiwan)  
Timothy Melbinger (USA)  
Panagiotis Liaropoulos (Greece) ALEA III Prize  
Orie Sato (Japan)  
Sara Carvalho (Portugal)  
Diego Vega (Colombia) 20th Anniversary Prize

*Time Tracks*  
*Clarinet Quintet*  
*Orientations Beta*  
*Last Words*  
*nothing can both be and not be*  
*Movement for Piano and Ch. Orchestra*

**2003 Finalists**

Yumiko Morita (Japan)  
Frank Zabel (Germany)  
Iossif Valette (Greece)  
Tony K. T. Leung (Canada)  
Jimmy López (Peru) First Prize  
Bjorn Berkhout (USA)

*Braided Color*  
*Concertino for Piano and Ensemble*  
*Muses' Sacred Gift*  
*Six Degrees of Separation*  
*K'asa*  
*Zapstar*

**2004 Finalists**

Hee Yun Kim (Republic of Korea)  
Jorge Sancho Cebollero (Spain)  
Joseph Sheehan (USA)  
Éric Marty (Canada) First Prize (shared)  
Karl Fiorini (Malta) First Prize (shared)  
Basil Athanasiadis (Greece)

*“Reversion is the Movement of Tao”*  
*“Et Resurrexi”*  
*Dance Dance Revelation*  
*Buoyancy*  
*Trio “Lamina”*  
*this leaf is selected . . .*

**2005 Finalists**

John Patrick Anderson (USA)  
Mario Carro Gigosos (Spain) First Prize (shared)  
Smaro C. Gregoriadou (Greece)  
Jorge Grossmann (Brazil)  
Martha C. Horst (USA) First Prize (shared)  
Michael Pelzel (Switzerland)

*Slippery Slopes*  
*Glosas*  
*3 Fragments of Heraclitus*  
*Siray*  
*Threads*  
*... par la brume flottante...*

**2006 Finalists**

Tim Sullivan (USA)  
Tasos Stylianou (Cyprus) Honorable Mention  
Iluminada Pérez Frutos (Spain)  
Cheryl Frances-Hoad (England)  
Nicolas Tzortzis (Greece)  
Sebastian Rapacki (Sweden) First Prize

*Thoughts*  
*“Stoes”*  
*Callado lamento sin orilla*  
*The Dream Bearer*  
*Senza Memoria*  
*Rhapsodie*

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**2007 Finalists**

Matthew Ricketts (Canada) 1st Prize (shared)  
Voro García Fernández (Spain)  
Byron Weigel (U.S.A.)  
Dimitris Gogosis (Greece)  
Tom Rojo Poller (Germany)  
Stephen Yip (Hong Kong/China) 1st Prize (shared)

*Double Concerto*  
*Territoris de la memòria*  
*Lucid Dreams*  
*Concerto for Eight*  
*Gehen*  
*Shadow of Golconda*



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## Tonight's Program

**Giovanni Bertelli** was born in Verona, Italy, in 1980. He obtained a diploma in piano and composition from the conservatoire of his city, while also graduating in philosophy at Verona University in 2004. Of great importance for his development was him meeting Stefano Gervasoni, with whom he studied at the academy of music in Bergamo; earlier this year he moved to the conservatoire de Paris (CNSMDP), where he is pursuing further studies with Stefano Gervasoni (composition), Jan Maresz (orchestration), Yann Geslin and Tom Mays (New technologies). During the last year, he was commissioned by organizations such as Tampere Biennale, Druskomanjia Festival, Divertimento Ensemble. He was awarded second prize at the latest edition of the "Valentino Bucchi" international competition in Rome.

Schumann's last work, the *Morning Songs* op. 133, is marked *Im Anfange ruhiges, Verlauf bewegtes Tempo*. Thanks to the German composer, this piece of mine is a tribute to Luciano Berio, who died 5 years ago. Through a slow process of construction-deconstruction, my piece represents a really short "tragedy of hearing", as in Berio's *Sinfonia* and *Coro*: starting from an unrecognizable Berio quotation, the piece swings continuously from harmony to timbre, from timbre to melody and back to harmony, arriving at last *Im Anfange ruhiges*, to a Schumann's fragment...

- - G. B.

**Timothy Ernest Johnson** is a multifaceted creative and performing artist with a lifelong commitment to cultivating deeply engaging, substantive and moving artistic expressions. He is honored to be a finalist in the 2008 Alea III International Composition Competition. His most recent electronic work *Tensile Strength*, a co-commission with his wife Kyong Mee Choi, will be performed at EMM 2008 at Lewis University. His algorithmically composed *Electric Meditation* was most recently performed at the 2005 International Lisp Conference. His orchestra piece *Antyphony: Paul Morphy vs. Duke of Brunswick and Count Isouard* won the 2004 University of Illinois Orchestra Prize. Tim won the 21st Century Piano Commission Award (2001) for which he wrote *Sonata Urbana*. As a guitarist Tim's most recent premiere was *It only needs to be seen* for guitar and electronics by Kyong Mee Choi at the 2007 SEAMUS national conference. Tim is an active researcher in microtonality and has published several papers in the area of interactive electronics.

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**Antyphony: Kasparov vs. Deep Blue** is based on the second chess game in the 1996 match between Garry Kasparov and the IBM chess supercomputer Deep Blue. The game was played on February 11, 1996 with Kasparov playing white using a variation of the Catalan opening. Kasparov prevailed in this game, after a stunning upset by Deep Blue in Game 1 the day before. In contrast to his normal attacking style, Kasparov played a very careful positional game in which he contained every attempt by Deep Blue to open its position. Kasparov's rock-solid play, coupled with the computer's ill-advised acceptance of a sacrifice led to Deep Blue's demise in this game, and restored faith (if only temporarily) that humans were still superior to computers in the realm of chess. Kasparov would go on to win this match, though he would later be defeated by Deep Blue in a subsequent match in 1997.

- - T. E. J.

**Josué Zamora** was born in San Luis Potosí, Mexico, in 1977. He begun his musical studies at the Conservatorio Potosino de Música. Later he studied composition with José Luis Castillo, Roberto Morales (electronic music) and Ramón Montes de Oca. He has also worked with composers Johannes Maria Staud, Emanuel Nunes, Julio Estrada, Ignacio Baca Lobera, Alla Zagaykevych and Rodigo Sigal in workshops such as Programa de Fortalecimiento de Jóvenes compositores, Prácticas de Vuelo (electroacoustic) in México, and in the International Workshop for Composers in Mazsalaca Latvia.

His music has been performed on several forums including the Festival Internacional Ceervantino, the Festival de Arte Contemporaneo de León, Callejón del Ruido, Festival de Arte Sonoro, and by soloists and ensembles such as Mari Kimura, Hector Fernández, Octavio Zapién, Camerata de las Américas, Orquesta de Baja California, Quintus Anima, Duplum Dúo, Ehecalli Ensemble and Dúo Arai-Tradatti among others.

In **Difracción** the musical material is divided in two categories: the ensemble plays material from a unison fragmented into several polyphonic lines and developed; in a completely different way, the soprano's material consists of a small number of very long notes, which are profusely ornamented with microtones, in this way giving the impression of one single static note, motionless. The texts are fragments from two poems:

*Firstone* by Benjamín Valdivia

Vivir el propio ver, en la ciudad marchita  
(To live the own seen, in the faded city)

The second is by Octavio Paz

Te hablaré un lenguaje de sangre, respondes con una torre de pájaros  
(I'll speak you a blood language, you answer with a bird's tower).

- - J. Z.

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**Jelle Tassyns** was born on July 21, 1979 in Dendermonde. He received his basic musical training in piano, flute and percussion at the local art school. Later he studied flute and composition at the conservatories of Ghent and Antwerp. In 2000 his studies with Luc Van Hove resulted in a Master's Degree in Composition from the Royal Conservatory of Antwerp.

His compositions are played on a regular basis by both national and international ensembles, including the Flemish Radio Orchestra (Belgium), The Runfunk Orchestra Leipzig (Germany), Banda della Pillizia de Stato (Italy), The Flemish Philharmonic Orchestra, ensemble resonance (Czech Republic), Group C, Spectra Ensemble, FSU String Quartet (Florida, USA) and many more.

He has received several distinctions and prizes: in 1999 he was awarded with the Flemish Culture Prize; in 2001 he won the Romualdo Marenco Contest in Italy; in the same year he was First laureate of the Aquarius Music award (Belgium) and the award for new Music of Hilvaerenbeek (Holland). In 2005 he won the Ladislav Kubik Music Prize of the Florida State University. In 2006 he was featured composer in 'Componisten NV' on the Belgian National Culture Radio (Klara).

Several of his scores are published by Beriato Music and Schott Mainz.

**José Minguillón** was born in Madrid in 1979. Graduated from the Conservatory, where he studied Composition under the guidance of Jesús Torres. His music has been performed and broadcasted in Spain, Germany, Russia, Austria and México by ensembles such as *Grup Instrumental de Valencia*, *Proyecto Guerrero*, *Grupo Dhamar*, *Heinrich Schütz Duet*, *Nure Ensemble Contemporáneo*, *Mark Pekarsky Ensemble* and *Sisco Aparici*.

He has won awards from the Young Composers Contest from CDMC in 2005 (Spain), by the government of Madrid in 2004, by the Contemporary Music Composer's Encounter by INJUVE in 2007, as well as the International Composers' Competition of DTKV Region Sachsen in Germany in 2005, and the International Jurgenson Composition Contest in Russia in 2005.

In 2008 Minguillón will be premiering some of his most recent chamber works interpreted by *Grupo Illana* and *Taller Sonoro*, both in Spain. Currently he is composing music for the project "Purcell: Yesterday & Today" which will be premiered by the ensemble *24 Strings* in 2009.

In 2007 he founded his own school of music *Mingui Estudio* in Madrid, where he currently teaches.

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In my music I give utmost importance to sound, which ultimately is the generating force of the musical piece. When I refer to sound I try to be generous and grateful towards it and all its properties. This results in combinations and variations of durations, intensities, frequencies and timbre without pre-conceived notions. These processes have given me pieces in "sonorous suits" tailored to measurement. All my works live necessarily in different worlds, but were composed by the same flow between creation and the disappearance of sound, independently of each other.

In reference to *IneSplicable*, I only want to say that it is a septet for flute, bass clarinet, percussion, piano, violin, alto and cello, and it is dedicated to Ciarka.

- - J. M.

**Marios Joannou Elia** (\*1978) studied composition with Adriana Hoelszky at the Salzburg Mozarteum and with Klaus Huber at the Music Academy of Basel. His education has been enriched by participation in several master classes for composition and multimedia art with composers including Georges Aperghis, Helmut Lachenmann and Karlheinz Stockhausen.

*Apophis* takes reference to the song *Das Kinderspiel* (K.V. 598) by W. A. Mozart.

**Kazutomo Yamamoto** was born in Japan in 1975. He studied literature and modern poetics at Wako University (Japan). He is self-taught as a musician. His works have been performed in Japan, Canada, Romania, Germany, and Ireland. He won first prize in the Molinari Quartet's International Composers' Competition in 2006 (Canada) and the AIC/Mostly Modern International Composers' Competition in 2007 (Ireland). He also was finalist at the 12th, 13th and 14th Jeunesses Musicales Romania International Competition (Romania), and in Dresden 2006 "Sound-City-Silence" (Germany).

The term *Open cluster* reminded me of the astronomical concept of a "star cluster," which further led me to the musical concept of the "opened tone cluster". An "opened tone cluster" is when tones gather in a single sonority and then scatter freely.

- - K. Y.

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