Celebrating Lukas

Tuesday, March 2, 2010, 7:30 p.m.
Free admission
Alea III celebrates the life and work of Lukas Foss, a great master, with an evening devoted exclusively to his music.

Echoi
For Toru
Elegy for Anne Frank
For Aaron
Plus
Eighteen Epigrams
a new work written by Lukas Foss’s students:


Theodore Antoniou, conductor

Saxes and Horns

Wednesday, April 28, 2010, 7:30 p.m.
Free admission
Works of unusual instrumentation, featuring 18 saxophones and 9 French horns.

Pierre Boulez          Dialogue de l’ombre double
Theodore Antoniou     Music for Nine
Gunther Schuller      Perpetuum Mobile
Sofia Gubaidulina     Duo
Georgia Spiropoulos   Rotations
Eric Hewitt

Eric Ruske, horn, Tsuyoshi Honjo, Eric Hewitt and Jared Sims, saxophones
Special guest: Radnofsky Saxophone Ensemble

Eric Hewitt, conductor

ALEA III

Theodore Antoniou,
Music Director

Contemporary Music Ensemble in residence at Boston University

27th International Composition Competition

TSAI Performance Center
October 4, 2009, 7:00 pm

Sponsored by Boston University and the George Demeter Realty.
BOARD OF DIRECTORS

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Konstantinos Kapetanakis
Marilyn Kapetanakis
Marjorie Merryman
Panos Voukydis

OUR NEXT ALEA EVENTS

Generations

Monday, November 16, 2009, 7:30 p.m.
Free admission
Chamber music by senior and younger composers from around the world.

Elliott Carter
Robert DiDomenica
George Dousis
John Heiss
Davide Ianni
Francois-Bernard Mache
Lawrence Moss
Altin Volaj

Poems of Louis Zukofsky
Hebrew Melodies
New Work
Whimsies
Inter Nos
Kengir, 5 Sumerian Love Songs (excerpts)
Korea for Kwartludium
New Work

Karyl Ryczek, soprano, Penelope Bitzas, mezzo soprano,
Katherine V. Matasy, clarinet, Philipp Staeudlin, saxophone

A Young Composers’ Workshop

Wednesday, January 27, 2010, 7:30 p.m.
Free admission
New works by talented young composers specially written for ALEA III.

Graham Dixon
Aaron Krerowicz
Lina Tonia
Eun Young Lee
Antonis Anestis
Sunggone Hwang
Mohammed Fairouz
Miles Bergsma

Iakovos Konitopoulos, conductor

This season is funded by Boston University, the Greek Ministry of Culture, the George Demeter Realty and individual contributions.
The Greek word alea taken from Homer, means "to wander."

In Latin, it refers to "a die or dice used for playing at games of chance."

The term aleatoric music indicates music based upon the principles of indeterminacy as evidenced by certain random and/or statistical procedures of composition.

In regard to the ensemble, aleatoric is concerned with the expression of a multiplicity of musical directions, historical styles, and performance practices.

- - Theodore Antoniou

ALEA III
Theodore Antoniou, Music Director

27th International Composition Competition

Sunday, October 4, 2009, 7:00 p.m.
Tsai Performance Center, Boston

Theodore Antoniou, conductor

PROGRAM

Sensations from a Faded Dream
Simone Scazzocchio (Italy)

Eurydissos
Otto Muller (USA)

November Rain
Constantinos Chizaris (Greece)

Beyond Distance
Janet Jieru Chen (Taiwan)

I. A Glimpse of Passing Beauty
II. Memory I
II. Tiled Red Roofs
V. Memory II
V. Clocking

- - - Intermission - - -

Convergencias
Miguel Farias (Chile)

Lines of Hues
Young-Shin Choi (Korea)

Who lights the hearth of dawn...
Juan José Bárcenas (Mexico)

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

Gunther Schuller, chair
Composer, Conductor

Martin Amlin
Composer, Pianist
Associate Professor, Boston University
Head, Composition and Theory, Department of Music Studies

Anthony di Bonaventura
Pianist
Professor, Boston University

Richard Cornell
Composer, Conductor
Professor, Boston University

Joshua Fineberg
Composer
Associate Professor, Boston University

Samuel Headrick
Composer
Assistant Professor, Boston University

David Kopp
Theorist, Pianist
Associate Professor, Boston University

Yuri Mazurkevich
Violinist
Professor, Boston University

Ketty Nez
Composer, Pianist
Assistant Professor, Boston University

James Yannatos
Composer, Conductor
Professor Emeritus, Harvard University

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 31 seasons more than 5,500 scores have been submitted and 190 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 2009 competition, 220 scores were submitted from 45 countries, ranging from USA, France, Italy, Germany, Finland, Poland, England, and Russia to Colombia, Venezuela, Japan, Argentina, Mexico, Lithuania, Peru and Turkey.

More information regarding the Competition guidelines is available at

www.aleaiii.com/ALEACompetition.html

The 2009 ALEA III International Composition Competition is sponsored by Boston University and the George Demeter Realty.
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-premiere opportunities for dozens of contemporary composers, often under the composer's direction, and with extended program notes or comments. The group has performed 1,233 works by 713 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. He studied violin, voice, and composition at the National Conservatory and the Hellenic 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, president of the Greek Composers' Union since 1989 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 around three hundred of his works have been published by Bärenreiter 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 Hellenic Broadcasting Corporation awarded him the Dimitri Mitropoulos Award for his lifelong contribution to music. In 2004 the University of Vienna and the Alfred Töpfer Foundation of Hamburg, Germany, awarded him the prestigious 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 an 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 Baccchae 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 has also been awarded with “Karolos Koun” award (he was the first one to receive it 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 awarded to stage artists, in appreciation of his prominent presence in that area until today. His most recent distinctions are the “Commander of the Order of Honor”, presented by the President of the Hellenic Republic (February 2007), Professor Emeritus at the College of Fine Arts at Boston University (October 2008) and an Honorary Doctorate bestowed upon him by the National and Kapodistrian University of Athens (March 2009).

-Efthychia Papanikolaou

Tonight's Performers

Kathleen Boyd, flutes, Jennifer Slowik, oboe,
Diane Henffer, clarinets, Janet Underhill, bassoon, Sophie Flood, horn,
Laura Carter, horn(Muller), Jared Tanner, trumpet, Robert Hoveland, trombone,
Craig McNutt and Thomas Schmidt, percussion,
Yukiko Shimazaki, piano, Martha Moor, harp,
Krista Backlund Reiser and Emily Chao, violins, Joan Ellersick, viola,
Mark Simcox, cello, Tony D’ Amico, double bass.
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<tr>
<th>Year</th>
<th>Finalists</th>
<th>First Prizes</th>
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<td>Elizabeth Vercoe (USA)</td>
<td>Herstory II</td>
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<td>John Melby (USA)</td>
<td>Concerto for Violin and Computer-synthesized Tape</td>
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<td>Jeffrey Wood (USA)</td>
<td>Wounded Bird</td>
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<td>Khse Buon</td>
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<td>Daniel A. Kessner (USA) Honorable Mention</td>
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<td>Adrian David (USA)</td>
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<td>Marc-Antonio Consoli (USA) First Prize</td>
<td>Vuci Siculani</td>
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<td>1981</td>
<td>Rupert Bawden (England)</td>
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<td>Ronald Lubetsky (USA)</td>
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<td>Zack D. Browning (USA)</td>
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<td>Brian Fennelly (USA)</td>
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<td>1985</td>
<td>Josefinito Toledo (Philippines)</td>
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<td>Luis Jorge Gonzalez (Argentina)</td>
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<td>Andrew Vores (England) First Prize</td>
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<td>James Harley (Canada)</td>
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<td>Franco Balliana (Italy)</td>
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<td>Musica Concertante per Viola e 15 Esecutori</td>
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<td>Max E. Keller (Switzerland)</td>
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<td>1986</td>
<td>Minas Alexiadis (Greece)</td>
<td>Dodekagon</td>
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<td>Philip Cashian (England)</td>
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<td>William Coble (USA)</td>
<td>Brass Mirrors</td>
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<td>Martin Matalon (Argentina)</td>
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<td>Param Vir (India) First Prize</td>
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<td>Judith Lang Zaimont (USA)</td>
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<td>1987</td>
<td>Daniel Doura (Argentina)</td>
<td>Quintet 1984</td>
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<td>Bernd Franke, (Germany) First Prize</td>
<td>Die Zeit</td>
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<td>Thomas Oboe Lee (USA)</td>
<td>String Quartet No. 5</td>
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<td>Joseph Papadatos (Greece)</td>
<td>Braarmarapha</td>
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<td>Ilias Papadopoulos (Greece)</td>
<td>Miroloi</td>
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<td>Paolo Ricci (Italy)</td>
<td>Green Self -Portrait</td>
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<td>Uros Rojko (Yugoslavia)</td>
<td>Music for Twelve</td>
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<td>Su Lian Tan (Malaysia)</td>
<td>Translations for Nine</td>
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<td></td>
<td>Bruce Taub (USA)</td>
<td>Extremities II</td>
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<td>1988</td>
<td>James W. Bennett III (USA)</td>
<td>Array! Surrection!</td>
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<td>Konstantin Bokas (Greece)</td>
<td>Painting</td>
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<td>Pietro Borradori (Italy) First Prize</td>
<td>Dialogues Entre Mètopes</td>
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<td>Eleanor Cory (USA)</td>
<td>String Quartet</td>
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<td>Dimitrios Minakakis (Greece)</td>
<td>Trilogy Erotical</td>
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<td>Sydney Hodkinson (Canada)</td>
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<td>Hans Vogt (Germany)</td>
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<td>Cheng-Yong Wang (China)</td>
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<td>1989</td>
<td>Luigi Abbate (Italy)</td>
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<td>Javier Giménez-Noble (Argentina)</td>
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<td>Alexandros Kalogeris (Greece)</td>
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<td>David Pickel (USA)</td>
<td>On a Ray of Winter Light</td>
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<td>Andrew Vores (England)</td>
<td>The World, the World, and the World</td>
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<td></td>
<td>Christos Samaras (Greece) First Prize</td>
<td>Apologie II</td>
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<td>Cheng-Yong Wang (China)</td>
<td>Four Preludes</td>
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<td>1990</td>
<td>Christos Anastassiou (Greece)</td>
<td>Anakyklisis</td>
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<td>Nag Bhushan (India) First Prize</td>
<td>On the Edge of the Sea</td>
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<td>Kim Bowman (Netherlands)</td>
<td>Phenomena in Spectra</td>
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<td>Jorge Horst (Argentina)</td>
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<td>Daniel Kastner (USA)</td>
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<td>Velocities</td>
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<td>Riccardo Nova (Italy)</td>
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<td>Zhou Long (China)</td>
<td>Shi Jing Cantata</td>
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<td>1991</td>
<td>Christophe Looten (France)</td>
<td>Incoronato Poeta</td>
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<td>MG Hynes (Canada)</td>
<td>L'ombre Du M. Haller</td>
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<td>Michalis Lapidakis (Greece)</td>
<td>Vera Quartet</td>
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<td>Andrew List (USA)</td>
<td>String Quartet Nr. 1 in Eight Movements</td>
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<td>Yong Yang (China) First Prize</td>
<td>Octette</td>
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<td>Katharine Norman (England)</td>
<td>Memory Places</td>
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<td>Year</td>
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<td>1992</td>
<td>Jongwoo Tom (Canada)</td>
<td>Dmitry Yanov-Yanovsky (Uzbekistan) First Prize</td>
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<td>Thomas Catalin (Scotland)</td>
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<td>Laura Elise Schwendinger (USA) First Prize</td>
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<td>1993</td>
<td>Paul Barsom (USA) Second Prize</td>
<td>Bruce Hamilton (USA)</td>
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<td>Richard Nelson (USA)</td>
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<td>1994</td>
<td>Anthony Cornicello (USA)</td>
<td>Michalis Economou (Greece) First Prize</td>
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<td>Kui Dong (China) First Prize</td>
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<td>Apostolos Paraskevas (Greece)</td>
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<td>Thomas Reiner (Germany)</td>
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<td>Beth Wiemann (USA)</td>
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<td>1995</td>
<td>James Boznos (USA)</td>
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<td>Ian J. Crutchley (Canada)</td>
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<td>Evangelia Kikou (Greece)</td>
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<td>1996</td>
<td>Eliane Abergam (France)</td>
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<td>George Hatzimichalakis (Greece)</td>
<td>Samandakas' Dance</td>
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<td></td>
<td>Drew Hemenger (USA) First Prize (shared)</td>
<td>The Unforgettable Hour</td>
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<td>Hendrik Pienaar Hofmeyr (South Africa)</td>
<td>Fragment from “Prometheus Unbound”</td>
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<td>Jorge Liderman (Argentina)</td>
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<td>João Pedro Oliveira (Portugal) First Prize (shared)</td>
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<td>Paolo Tortiglione (Italy) First Prize (shared)</td>
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<td>Caterina Calderoni (Italy)</td>
<td>Here and Somewhere</td>
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<td>Jongwoo Yim (South Korea)</td>
<td>Castalian Dances</td>
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<td>Musique pour Douze Instruments</td>
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<td>Vincent Paulet (France) First Prize</td>
<td>Thunderings</td>
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<td>Athina Pavlaki (Greece)</td>
<td>En el Fondo Forestal del Día</td>
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<td>Vicente Avella (Venezuela)</td>
<td>Four Songs on Poems of e. e. Cummings</td>
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<td>1998</td>
<td>Jason Edward Brown (USA)</td>
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<td>Joseph Diermaier (Austria)</td>
<td>Harmoniques et Cadenza</td>
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<td>Dimitri Sykias (Greece)</td>
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<td>Full Auto Shut-Off</td>
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<td>Luminita-Cristina Spinu (Romania)</td>
<td>Songs and Poems without Words</td>
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<td>Ealo o Adis</td>
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<td>1999</td>
<td>Jude Weirmeir (USA) First Prize</td>
<td>Fragments of Prometheus Unbound</td>
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<td>René Mense (Germany)</td>
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<td>2000</td>
<td>Efthathios Gyftakis (Greece)</td>
<td>Interludes</td>
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<td>Marc Faris (USA)</td>
<td>Facing</td>
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<td>Leontios Hadjileontiadiis (Greece)</td>
<td>Amphichrona</td>
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<td>Tonino Tesei (Italy) Second Prize</td>
<td>Five Portraits</td>
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<td>Itamar Erez (Israel)</td>
<td>Concerto for 13 Instruments</td>
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<td>Vladimir Beluntsov (Russia) First Prize</td>
<td>Serenade 2000</td>
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- **1992 Finalists**
  - Jongwoo Tom (Canada)
  - Thomas Catalin (Scotland)
  - Laura Elise Schwendinger (USA) First Prize
- **1993 Finalists**
  - Paul Barsom (USA) Second Prize
  - Richard Nelson (USA)
- **1994 Finalists**
  - Anthony Cornicello (USA)
  - Carlos Gritzer (Argentina)
- **1995 Finalists**
  - James Boznos (USA)
  - Ian J. Crutchley (Canada)
- **1996 Finalists**
  - Eliane Abergam (France)
  - George Hatzimichalakis (Greece)
  - Drew Hemenger (USA) First Prize (shared)
  - Hendrik Pienaar Hofmeyr (South Africa)
  - Jorge Liderman (Argentina)
  - João Pedro Oliveira (Portugal) First Prize (shared)
  - Paolo Tortiglione (Italy) First Prize (shared)
  - Gregory C. Smith (USA)
- **1997 Finalists**
  - Caterina Calderoni (Italy)
  - Jongwoo Yim (South Korea)
  - Roman Yacub (Ukraine)
  - Vincent Paulet (France) First Prize
  - Athina Pavlaki (Greece)
  - Vicente Avella (Venezuela)
  - James R. Kallembach (USA)
- **1998 Finalists**
  - Jason Edward Brown (USA)
  - Joseph Diermaier (Austria)
  - Dimitri Sykias (Greece)
  - Ana Mihajlovic Van Leyden (Yugoslavia)
  - Luminita-Cristina Spinu (Romania)
- **1999 Finalists**
  - Jude Weirmeir (USA) First Prize
  - René Mense (Germany)
  - Nickos Panayiotakis (Greece)
  - Aureliano Cattaneo (Italy)
  - Balázs Horváth (Hungary)
- **2000 Finalists**
  - Efthathios Gyftakis (Greece)
  - Marc Faris (USA)
  - Leontios Hadjileontiadiis (Greece)
  - Tonino Tesei (Italy) Second Prize
  - Itamar Erez (Israel)
  - Vladimir Beluntsov (Russia) First Prize
2001 Finalists
Sabang Cho (Korea)
Moritz Eggert (Germany)
Lior Navok (Israel) First Prize
Kurt Rohde (U.S.A.)
Athanasia Tzanou (Greece)
Tonino Tesei (Italy)

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

2003 Finalists
Yumiko Morita (Japan)
Frank Zabel (Germany)
Iossif Valette (Greece)
Tony K. T. Leung (Canada)
Jimmy López (Peru) First Prize
Bjorn Berkhout (USA)

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 Anthanasiadis (Greece)

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)

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

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)

2008 Finalists
Giovannis Bertelli (Italy)
Timothy Ernest Johnson (USA)
Josué Zamora (Mexico) Honorable Mention
Jelle Tassyns (Belgium) 1st Prize
José Minguillón (Spain)
Marios Joannou Elia (Cyprus)
Kazumoto Yamamoto (Japan)

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

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

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

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

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

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

Richard Pittman, Music Director

New England Philharmonic

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Manuel de Falla Nights in the Gardens of Spain
Stephen Drury, piano
Kathryn Safieller Dessin No. 1 (Call for Scores winner ’09)
Claude Debussy Iberia
Tsai Performance Center
685 Commonwealth Avenue, Boston, MA
Box office: (617) 353-8725

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$5 students and WGBH members

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Tonight's Program

Simone Scazzocchio was born in Rome, Italy, on April 30th 1981. At the age of six he started classical piano lessons. His path through the language of music led him to know the greatest composers of the history and he began to be passionate about composition. His will to understand the complexity and simplicity of music brought him to diverse studying/working experiences: from playing as a keyboard player throughout Europe to working as sound engineer, from arranging for other bands to spent hours experimenting with the orchestra. After several CD releases as a keyboard/piano player and working experiences as a composer, at the age of 23 Simone earned the piano “Diploma di Quinto Anno” (Conservatorio di Frosinone L. Refice) and at the age of 26 he completed his Degree in Musicology (DAMS at the University of Tor Vergata, Rome, Italy). He is currently enrolled in a dual major Degree in Film Scoring and Classical Composition at Berklee College of Music.

I wrote Sensation from a Faded Fream remembering the emotion of a morning, I woke up and I knew I dreamed something, but I could not remember what. No images, no visual, only this heavy emotion in my chest, a sensation that was spinning and was making my mind confused. I tried to reproduce this sensation in the piece, trying to give a sense of overlapping thoughts, always out of focus. A sense of home but far from home.

- - S. S.

Otto Muller (b. 1981) is a young American composer whose work investigates the peculiar semiotic residue that remains when recognizable musical images are forced through the deteriorating mechanics of modernism (an investigation that has at various times embraced Monteverdi, old cassette tapes, serial techniques, and puppetry). He received his Ph.D. from the University at Buffalo where he studied with David Felder as a Presidential Fellow. He has also studied at L'Accademia Musicale Chigiana and Northwestern University with Azio Corghi, Amnon Wolman and Amy Williams. Muller's music and multimedia collaborations have been performed across the US and Europe and have received accolades including the BMI Student Composer Award.

Otto Muller teaches in the interdisciplinary BA program at Goddard College, and is a founding member of the Open Music Foundation.

“...flexit amans oculos, et protinus illa relapsa est” (...he turned his longing eyes; and instantly she slipped into the depths.)

Eurydissos is a musical rendering of the myth of Orpheus and Eurydice that explores the themes of loss and unsuccessful recovery through my own relationship with the music of the past, employing Claudio Monteverdi's 1607 opera L’Orfeo. It proposes a hypothetical etymology of the name Eurydice as derived from the prefix “eury-,” meaning “encompassing a wide span,” and the root “dissos,” meaning a two-part division. I venture to translate the purgatorial space between success and failure, living and dead, Dionysus and Apollo, that is occupied by the original myth, into a musical texture that hovers between, tonality and atonality, indeterminate and prescriptive approaches to notational, and syntactic and semantic conceptions of musical meaning. Throughout the course of the piece, materials from L’Orfeo are thoroughly dismembered (like Orpheus himself in the hands of the Maenads) and are re-integrated into the underlying structures of my work.

- - O. M.

Costas Chizaris was born in Kavala, Greece in 1974. At the age of 16 he graduated as guitar soloist with honors. He has attended numerous guitar seminars of both Greek and foreign teachers as: C. Cotsiolis, L. Brouwer, D. Russel, M. Barrueco, A. Desiderio, H. Kappel, T. Muller-Pering, D. Kreidler, G. Morel, M. Socias and others. He has reached the final stage ten times in guitar competitions and awarded the First Prize four times.

In June 1998 he graduated with honors and Second Prize in composition under the supervision of Prof. Christos Samaras, while in March 1999 graduated from the Department of Music, Faculty of Fine Arts, Aristotle University of Thessaloniki with a Bachelor of Arts Degree in Musicology and Music Pedagogy.

Since 1999 he has been a member of the Greek and the International Union for the Musical Education. He is also member of the Greek Composers’ Union, the Living Composers’ Project and the Society for Music Theory.

As a composer, Mr. Chizaris has some significant distinctions: in March 2003 he received the First Prize at the young composers workshops held by the Athens Concert Hall (President of jury: Lucas Foss, USA), while in December 2006 he received the First Prize in the 4th composition competition for chamber music held by the Greek Union of the Literati. Also, in August 2007 he received the First Prize in the 8th International Composition Competition for Solo Instrument held in Povolotto (Udine), Italy, while in March 2008 he received the Second Prize in the 2nd International Composition Competition for string orchestra held in Valetta, Malta.

The music of Costas Chizaris covers a wide range of media, including solo and chamber works, orchestral works, works for choir, music for the theater and electronic music. His music is being performed by many Greek artists and his works have been published in Greece and Europe.
Currently he is working on his Ph.D. in composition under the supervision of Professor Dr. Michalis Lapidakis at the Aristotle University of Thessaloniki, Greece.

Although the title of tonight's composition, *November Rain*, implies descriptive music, this piece is a tribute to the grandeur of nature. The intention here is to restore, by musical means, a unique feeling I experienced a magic November morning, just before winter enters our lives again!

- - C. C.

A native of Taiwan, **Janet Jieru Chen** holds B.A. and M.A. degrees from Taipei National University of the Arts, under the instruction of Dr. Shyhji Pan-Chew. Her compositions have been performed by groups, such as the Luxembourg Sinfonietta (Luxembourg), the Orchestre National de Lorraine (France), the Présence Contemporaine (France), the Eighth Blackbird (USA), the Alarm Will Sound (USA), the VERGE ensemble (USA), the Kochi Ensemble (Japan), the Banff Chamber Ensemble (Canada), and Cantai Music Group (Taiwan). Ms. Chen has won several prizes including ISCM-ACL Young Composers Awards, William Klenz Prize, Judith Lang Zaimont Prize, Tzu-chi Artistic Scholarship, Shi-an Artistic Creation Prize on music, and the nomination for 2007 Taiwan President's Awards for Young Creation. She has also received scholarships to attend international music festivals and residencies including the Millay Colony for the Arts, the June in Buffalo, the International Music Courses in Darmstadt, the Composers Conference at Wellesley, the International Gaudeamus Music Week, the Acanthes Music Festival, the Banff Summer Arts Festival and the Cantai Summer Music Festival.

She was selected as a representative of Taiwan for the 2007 and 2005 ACL Young Composers Awards. In 2004, she was selected as a member of “National Taiwan Young Composer's Project” by the National Council for Cultural Affairs of Taiwan. Her piece, *A Stream of Clouds*, has been awarded as one of the best three compositions for the 2003 National Young Composer Project. Her string quartet “*Tranquility after Rain*” is not only credited as “2002 Young Voice From Taiwan” by the National Council for Cultural Affairs of Taiwan but also received its New York premiere in 2003.

Ms. Chen not only demonstrates her talent in music composition, but also reveals her superb arts administrative management skill. She is now the administrative director of Canada-Taiwan Music and Arts Exchange and the artistic director of Asian Young Musicians' Connection, promoting contemporary music and chamber music for the young talents. The most recent event was the “Series of Lectures, Seminars, and Composition Workshops by Chou Wen-chung” and “Chou Wen-chung Music Festival Special Album” (including a CD and a DVD).

She currently is a doctoral student at Duke University, where she is studying with Prof. Stephen Jaffe.

At the beginning stages of composing *Beyond Distance*, my idea was to transform the image of distance in its different aspects. My title refers not only to physical distance, but also to aspects of mental distance. The third and fifth movements express physical distance. The third movement, *Tiled Red Roofs* was inspired by a trip to _esk_ Krumlov (a small town in Czech Republic) in the summer of 2008, and the final *Clocking* movement begins with the ratchet and the snare drum, evoking the sounds of an antique wind-up pocket watch. The other three movements (mvt. I, II and IV) involve and intertwine with my emotions of distance between memories, between reality and illusion, between existing and vanishing, and beyond. When I finished composing it, I realized this piece suggests freedom within distances. That is, overcoming the boundaries of distance.

- - J. J. C.

**Miguel Farías**, Chilean composer, was born in Maracaibo, Venezuela, in 1983. From 2001 to 2008 he studied in the « Universidad de Chile » with Aliocha Solovera and Jorge Pepi-Alos, and from 2009 in the Haute Ecole Musique de Geneve, with Michael Jarrell.

His works have been played in Chile, Spain, France, Austria, Belgium and Corea. He is the laureate of many prizes : Injueve 2007 (Spain), Luis Advis 2007 (Chile), Isang Yun Music Prize 2007 (finalist, Korea), Patronize Award of the BMW Musica Viva Competition (Germany), Frederic Mompou 2007 (Spain) and Tactus 2008 (finalist, Belgium), Honorable Mention in Xicoati Competition (Salzburg).

During 2008 he was composer in residence for the 5th Forum for Young Composers of the Ensemble Aleph, in France.

Recently he has been selected finalist in the « Reina Sofía » competition, Madrid, in the ALEA III competition, Boston, and in the Luxembourg Sinfonietta 2009 Competition, Luxembourg.

In *Convergencias* I worked with rhythmical processes through the entire piece. Rhythmic systems are developed creating a homogenous form. The processes are based on the concept of accumulation. At the final stage, in the section of chords for the whole ensemble, these rhythmical processes are simultaneous.

- - M. F.
Young-Shin Choi is a doctoral candidate at the University of California, Santa Cruz, where he studies composition with David Evan Jones, Paul Nauert, and Hi Kyung Kim and electronic music with Jon Appleton and Peter Elsea. Choi is striving to cultivate an aesthetic based upon a unique combination of musical elements drawn from Korean traditional music and modern Western musical idioms. He has received numerous awards in important Korean competitions, including the Fourteenth Youngnam Composers' Association Competition and the Second Percussive Arts Society of Daegu 2001. In 1999, he was awarded a Monbusho scholarship to study at Nagasaki University, Japan where he studied composition and Japanese music with Mikami Jiro. Choi was also the 2007 Winner of the David Cope Award for Music Composition Excellence for his trio Hyang. Recently Choi's work has been widely performed in the United States, Europe, and Asia, including the Kentucky New Music Festival, the San Francisco BluePrint New Music Ensemble, the Western Oregon New Music Festival, the Region VI SCI (Society of Composers Inc.) Annual Festival, Electronic Music Midwest, the New West Electro-Acoustic Music Organization Festival, 2007-2009 April in Santa Cruz Contemporary Music Festivals, the Synthese 2009 Festival (Bourges, France), and the 2009 Oregon Bach Festival Composers Symposium.

Lines of Hues for flute, clarinet, violin, and cello (2009), is an outcome of my fascination with the brush calligraphy practices, which I find very close to music. For example, a stroke might look like a simple hook-shaped line. However, internal gestures of the brush have very complicated directional movements with initial attack, long continuous line, and final decay like ornaments in Korean traditional music. These internal gestures were the starting point of tonight's work. The first piece associated with my interests in Brush Calligraphy was the Solo Cello Suite which is in a series of Stroke Etudes that portray seven basic strokes chosen by the composer. Although there are many other components to consider completing a character in calligraphy, for example, size of strokes, amount of brush pressure, various speeds of stroke, shades of ink, today's piece is focusing on transforming the gestures inside of the strokes into music. In Lines of Hues, my second work influenced by calligraphy, I expanded the ideas of basic stroke to music engaging four instruments (flute, clarinet, violin, and cello) and using idiomatic ornaments of Korean traditional folk music.

- - Y. S. C. -

Juan José Bárcenas was born in Santiago de Querétaro, Mexico on April 26, 1982. He started his musical studies as a self-taught musician. Later, he earned a Bachelor's degree in Music at INBA National Institute for Fine Arts, where he studied with Felipe de las Casas. Continued his Graduate studies in Composition with Mauricio Beltrán and Ignacio Baca-Lobera.


He has received commissions from: Eva Zollner, International Contemporary Ensemble, Wilfrido Terrazas, Ensemble Integrales, Festival Cervantino, Pablo Gomez, Ensemble 3, Fernando Dominguez and Instituto Estatal para la Cultura y las Artes de Queretaro.

He currently lives in Queretaro-Mexico and, since 2005, he has been teaching Music Analysis, Composition, Harmony and Ear Training as a full time professor at the Center for artistic education (CEDART) Queretaro. His compositions have been performed in the following countries: Belgium, Costa Rica, France, Germany, Korea, Malaysia, Mexico, Portugal, The Netherlands, Spain, Venezuela, United Kingdom & United States.

Who lights the hearth of dawn... was written in 2009, and scored for large ensemble (14 performers). The piece is conceived as a musical evocation of the poem Motion by Mexican writer Octavio Paz. Motion is one of the most deep, intelligent and complex poems by Paz.

In my recent works I have tried to create music full of philosophy and ideas about the role of the individual and poetics. In the creation of this piece, I sought poetic acts and moments more so than poetry itself as the primary objective. This piece describes different sonically poetic landscapes in a work of great expressive difficulty. The narrative is composed with the greatest attention to both emotional and psychological elements.

- - J. J. B. -
Notes

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We hope you enjoyed tonight’s program and we look forward seeing you in our future events.

Thank you for your consideration.