
Workshop International

Monday, March 28, 2011, 8:00 p.m.

Free admission

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

Tristan Axelrod
Seongyoun Hong
Georgia Kalodiki
Joan Arnau Pàmies
Andrew Smith
Mischa Salkind-Pearl
Thomas Weaver
Thanasis Zlikas

Theodore Antoniou, *conductor*

Percussion International

Wednesday, April 27, 2011, 8:00 p.m.

Free admission

Works of unusual combinations of instruments,
featuring marimbas, vibes, percussion
and gamelan.

Toru Takemitsu	<i>Rain Tree</i>
Mario Davidovsky	<i>Synchronisms No. 5</i>
Claude Vivier	<i>Pulau Dewata</i>
Donald Martino	<i>Soliloquy</i>
Charles Wuorinen	<i>Ringing Changes</i>
Philippe Manoury	<i>Duo de Marimbas</i>
Jay Alan Yim	<i>Jam Karet</i>
Ramon Castillo	New Work for Percussion Ensemble and Gamelan

Special Guests:

Boston University Percussion Ensemble
Members of the Boston Conservatory Percussion Ensemble
Members of Gamelan Galak Tika

Samuel Z. Solomon, *conductor*

Thirty-Third Season
2010 - 2011

ALEA III

Theodore Antoniou,
Music Director

Contemporary Music Ensemble
in residence at
Boston University

28th International Composition Competition

TSAI Performance Center
October 3, 2010, 7:00 pm

Sponsored by Boston University and the George Demeter Realty.

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

OUR NEXT ALEA EVENTS

György Ligeti: An International Master

Wednesday, November 3, 2010, 8:00 p.m.

Free admission

Alea III celebrates the life and work of György Ligeti, an international master,
with an evening devoted exclusively to his music.

Chamber Concerto

String Quartet No. 1

Three Pieces

Melodien

6 Bagatelles

Yukiko Shimazaki, *piano*

Michalis Economou, *conductor*

Avant-garde International and Not Only

Wednesday, February 2, 2011, 8:00 p.m.

Free admission

Brian Ferneyhough

Brian Ferneyhough

Salvatore Sciarrino

Roger Redgate

Helmut Lachenmann

Gérard Grisey

Jani Christou

John Cage

Samuel Headrick

Superscriptio

Cassandra's Dream Song

Canzona di ringraziamento

New work for Iwona

Dal Niente (Interieur III)

Solo pour deux

Six T. S. Eliot Songs

Daughters of the Lonesome Isle

New Work

Soloists:

Margarita Syngenioutou, *mezzo soprano*

Iwona Glinka, *flute*, Diane Heffner, *clarinet*,

Don Lucas, *trombone*, and Yukiko Shimazaki, *piano*

ALEA III

Theodore Antoniou, Music Director

28th International Composition Competition

Sunday, October 3, 2010, 7:00 p.m.
Tsai Performance Center, Boston

Theodore Antoniou, conductor

The Greek word *alea* taken from Homer,
means "to wander."

In Latin, it refers to
"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 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.

PROGRAM

The Sun that Breathes by the Riverside Michael M. Lee (USA)

- I. The sun that breathes by the riverside
- II. Nocturne and waltz (a face in the crowd)

States Amir Safari (Iran)

I - II - III - IV - V

Diane Heffner, *clarinet*

Beatriz e suoi fantasmi Juan Mariano Porta (Italy)

Rebekah Alexander, *soprano*

Light Red Over Black Víctor Ibarra (Mexico)

--- *Intermission* ---

Kritikos Horos Haralabos [Harry] Stafylakis (Canada)

Maleviziotikos
Erotokritos
Pentozali
Rethymniotikos Syrtos
Tsakonikos

and hints and ripples and shafts

Prelude
Scherzo Jazz
Intermezzo
Tango

Fabián Harbeith Roa Dueñez (Colombia)

Funeral March No. 2

Stephanie Kacoyanis, *alto*

Yanpeng Zhang (China)

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

Panel of Judges

Anthony di Bonaventura
Pianist
Professor, Boston University

Richard Cornell
Composer, Conductor
Professor, Boston University

Robert K. Dodson
Cellist
Director, School of Music
College of Fine Arts
Boston University

Joshua Fineberg
Composer
Associate Professor, Boston University

Gregory Fritze
Composer, Tuba
Chair, Composition Department
Berklee College of Music

Samuel Headrick
Composer
Associate Professor, Boston University

Benjamín Juárez
Conductor
Dean, College of Fine Arts
Boston University

Yuri Mazurkevich
Violinist
Professor, Boston University

Malcolm Peyton
Composer
New England Conservatory

André de Quadros
Conductor, Music educator, Human rights activist
Professor of Music, Boston University

Andy Vores
Composer
Chair of Composition, Theory and Music History
The Boston Conservatory

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 32 seasons more than 5,700 scores have been submitted and 197 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 2010 competition, 201 scores were submitted from 40 countries, ranging from USA, Canada, Norway, Germany, Poland, England, and Russia to Israel, Switzerland, Italy, Turkey, Azderbaijan, Japan, Colombia, Argentina, Mexico, Bangladesh and Iran.

More information regarding the Competition guidelines is available at

www.aleaIII.com/ALEACompetition.html

The 2010 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-première opportunities for dozens of contemporary composers, often under the composer's direction, and with extended program notes or comments. The group has performed 1,286 works by 740 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 *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 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).

Eftychia Papanikolaou

Tonight's Performers

Kathleen Boyd, *flutes*, Jennifer Slowik, *oboe*,
 Diane Heffner, *clarinets*, Janet Underhill, *bassoon*,
 Kristen Sienkiewicz, *horn*, Joseph Foley, *trumpet*, Matt Wan, *trombone*,
 Thomas Schmidt and Colin Fleming, *percussion*,
 Yukiko Shimazaki, *piano*,
 Julia Cash and Emily Chao, *violin*, Peter Sulski, *viola*,
 Mark Simcox, *cello*, Tony D' Amico, *double bass*.

1980 Finalists

Elizabeth Vercoe (USA)
 John Melby (USA)

Jeffrey Wood (USA)
 Joseph Pelphrey (Germany)
 Chinary Ung (Cambodia)
 Daniel A. Kessner (USA) Honorable Mention
 Adrian David (USA)
 Marc-Antonio Consoli (USA) First Prize

1981 Finalists

Rupert Bawden (England)
 Ronald Lubetsky (USA)
 Zack D. Browning (USA)
 Simon Kenneth Holt (England)
 Brian Fennelly (USA)

1985 Finalists

Josefino Toledo (Phillipines)
 Luis Jorge Gonzalez (Argentina)
 Robert Bradford Carl (USA)
 Andrew Vores (England) First Prize
 Giuseppe Colardo (Italy)
 James Harley (Canada)
 Franco Balliana (Italy)
 Federico Emirio (Italy)

Max E. Keller (Switzerland)

1986 Finalists

Minas Alexiadis (Greece)
 Phillip Cashian (England)
 William Coble (USA)
 Mark Gustavson (USA)
 Aaron Jay Kernis (USA)
 Martin Matalon (Argentina)
 Christopher Vassiliades (USA)
 Param Vir (India) First Prize
 Judith Lang Zaimont (USA)

1987 Finalists

Daniel Doura (Argentina)
 Bernd Franke, (Germany) First Prize
 Thomas Oboe Lee (USA)
 Joseph Papadatos (Greece)
 Ilias Papadopoulos (Greece)

Herstory II
 Concerto for Violin and
 Computer-synthesized Tape
 Wounded Bird
 Pianto
 Khse Buon
 Chamber Concerto no. 3
 String Quartet
 Vuci Siculani

Scena
 Sonnet Cycle
 Quintet for Winds
 Wyrd Changing
 Scintilla Prisca

Tula-li
 Luminescences
 Windriver
 Humming Harvest Gone Snow Motor
 Novelletta
 String Quartet
 Dove la Luce
 Musica Concertante per Viola e
 15 Esecutori
 Zustand

Dodekagon
 Gulliver
 Brass Mirrors
 Four Love Songs
 Passacaglia-Variations
 Five Monotypes for Piano
 Les Metamorphoses du Vampire
 Pragati
 De Infirmitate Caeleste

Quintet 1984
 Die Zeit
 String Quartet No. 5
 Braarmarapha
 Miroloi

Paolo Ricci (Italy)
Uros Rojko (Yugoslavia)
Su Lian Tan (Malaysia)
Bruce Taub (USA)

1988 Finalists

James W. Bennett III (USA)
Konstantin Bokas (Greece)
Pietro Borradori (Italy) First Prize
Eleanor Cory (USA)
Dimitrios Minakakis (Greece)
Sydney Hodkinson (Canada)
Kenneth Olson (USA)
William Susman (USA)
Hans Vogt (Germany)
Cheng-Yong Wang (China)

1989 Finalists

Luigi Abbate (Italy)
Javier Giménez-Noble (Argentina)
Michail Goleminov (Bulgaria)
Alexandros Kalogeras (Greece)
David Macbride (USA)
David Pickel (USA)
Andrew Vores (England)

Christos Samaras (Greece) First Prize
Cheng-Yong Wang (China)

1990 Finalists

Christos Anastassiou (Greece)
Nag Bhushan (India) First Prize
Kim Bowman (Netherlands)
Jorge Horst (Argentina)
Daniel Kastner (USA)
Thomas Allen LeVines (USA)
Georgia Molfeta (Greece)
Riccardo Nova (Italy)
Zhou Long (China)

1991 Finalists

Christophe Looten (France)
MG Hynes (Canada)
Michalis Lapidakis (Greece)
Andrew List (USA)
Yong Yang (China) First Prize
Katharine Norman (England)

Green Self -Portrait
Music for Twelve
Translutions for Nine
Extremities II

Array! Surrection!
Painting
Dialogues Entre Mètopes
String Quartet
Trilogy Erotical
Das Lebewohl
Sérénade Magique
Twisted Figures
Serenade and Tarantella
Sonchriated

Eremo
Tritimes
Chamber Concerto
Lokrion
String Quartet
On a Ray of Winter Light
The World, the World, and the
World
Apologie II
Four Preludes

Anakyklisis
On the Edge of the Sea
Phenomena in Spectra
Madrigale a Gesualdo
Tracer (Igor's View)
Velocities
Epikon
Carved Out
Shi Jing Cantata

Incoronato Poeta
L'ombre Du M. Haller
Vera Quartet
String Quartet Nr. 1 in Eight Movements
Octette
Memory Places

Michail Goleminov (Bulgaria)
Corrado Vitale (Italy)
David Pickel (USA)

1992 Finalists

Andreas Argyrou (Cyprus)

Cindy Cox (USA)
John Drumheller (USA)
Jun Fu (China)
David Lefkowitz (USA)
Luca Macchi (Italy)

Marin Michaylov (Austria/Bulgaria)
Nicolas Papadimitriou (Greece)
Dmitry Yanov-Yanovsky (Uzbekistan) First Prize

1993 Finalists

Paul Barsom (USA) Second Prize
Richard Nelson (USA)
Heather Anne Schmidt (Canada)
Stamatis Athanasoulas (Greece) First Prize
Giorgio Tedde (Italy)
Tom Williams (England) Second Prize
Yong Yang (China)

1994 Finalists

Anthony Cornicello (USA)
Kui Dong (China) First Prize
Carlos Grätzer (Argentina)
Paolo Minetti (Italy)
Apostolos Paraskevas (Greece)
Thomas Reiner (Germany)
Beth Wiemann (USA)

1995 Finalists

James Boznos (USA)
Ian J. Crutchley (Canada)
Evangelia Kikou (Greece)
Jing Jing Luo (China)
David Charles Martin (England)
Laura Elise Schwendinger (USA) First Prize
Thomas Whitman (USA)
Jongwoo Yim (Korea)

"Konzertstück" II
Rajas
Soft Voices in the Memory

Variations for Chamber
Orchestra
Sonnets to Orpheus
Ragged Tree at Olive Ridge
String Quartet No. 1
Calder's Closet
Concerto per Contrabasso
e Ensemble
String Quartet
Prélude et Danse
Presentiment

Vesper
Illuminations
Cinq Pièces Brèves
Elegia
Vocello
Ironwork
Twilight in a Cold Gorge

Le città invisibili III: Zaira
The Blue Melody
Mouvements
Choreographik
Invocation
Bali Suite
Canopy

The Shamen bk. 1
Triptych
Noneto
The Spell
The Dance of the Maenades
Chamber Concerto
The Deathwatch Beetle
Reaction for 12 Instruments

1996 Finalists

Eliane Aberdam (France)
George Hatzimichelakis (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)

Bruce Hamilton (USA)

1998 Finalists

Jason Edward Brown (USA)
Joseph Diermaier (Austria)
Dimitri Sykias (Greece)
Ana Mihajlovic Van Leyden (Yugoslavia)
Luminita-Cristina Spinu (Romania)

Michalis Economou (Greece) First Prize

1999 Finalists

Jude Weirmeir (USA) First Prize

René Mense (Germany)
Nickos Panayiotakis (Greece)
Aureliano Cattaneo (Italy)
Balázs Horváth (Hungary)

2000 Finalists

Efstathios Gyftakis (Greece)
Marc Faris (USA)
Leontios Hadjileontiadis (Greece)
Tonino Tesei (Italy) Second Prize
Itamar Erez (Israel)
Vladimir Beluntsov (Russia) First Prize

Passages
Samandakas' Dance
The Unforgettable Hour
Fragment from "Prometheus Unbound"
B'reshit
Peregrination
L'Attimo Rapito
Fire Mountain

Here and Somewhere
Helix
Castalian Dances
Musique pour Douze Instruments
Thunderings
En el Fondo Forestal del Día
Four Songs on Poems of e. e. Cummings
Verges

String Quartet
Harmonices et Cadenza
Winter Night's Variations
Full Auto Shut-Off
Songs and Poems without Words
Ealo o Adis

Fragments of Prometheus Unbound
En Face d' en Face
Peristrofes I & II
Poisson Soluble
Timesongs

Interludes
Facing
Amphichrona
Five Portraits
Concerto for 13 Instruments
Serenade 2000

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 Athanasiadis (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

Reflection
Croatoan 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
Trio "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

2007 Finalists

Matthew Ricketts (Canada) 1st Prize (shared)	<i>Double Concerto</i>
Voro García Fernández (Spain)	<i>Territoris de la memòria</i>
Byron Weigel (U.S.A.)	<i>Lucid Dreams</i>
Dimitris Gogosis (Greece)	<i>Concerto for Eight</i>
Tom Rojo Poller (Germany)	<i>Gehen</i>
Stephen Yip (Hong Kong/China) 1st Prize (shared)	<i>Shadow of Golconda</i>

2008 Finalists

Gioannis Bertelli (Italy)	<i>Im Anfage ruhiges</i>
Timothy Ernest Johnson (USA)	<i>Antyphony: Kasparov vs. Deep Blue</i>
Josué Zamora (Mexico) Honorable Mention	<i>Difracció</i>
Jelle Tassyns (Belgium) 1st Prize	<i>Stax I</i>
José Minguillón (Spain)	<i>IneSplicable</i>
Marios Joannou Elia (Cyprus)	<i>Apophis</i>
Kazumoto Yamamoto (Japan)	<i>Open Cluster</i>

2009 Finalists

Juan José Bárcenas Cardona (Mexico)	<i>who lights the hearth of daen...</i>
Janet Jieru Chen (Taiwan) 1st Prize	<i>Beyond Distance</i>
Constantinos Chizaris (Greece)	<i>November Rain</i>
Young-Shin Choi (Korea)	<i>Lines of Hues</i>
Otto H. Muller (USA)	<i>Eurydissos</i>
Simone Scazzocchio (Italy)	<i>Sensations from a Faded Dream</i>

The Boston

Musical Intelligencer

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reviews, and articles about classical music in
greater Boston

Robert Levin, EDITOR

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"one of the 10 best in 2008" *Boston Herald*

Tonight's Program

Michael Lee is an American composer born in Atlanta, Georgia and is currently studying under Mr. Samuel Adler at the Juilliard School of Music in New York. A graduate of the Eastman School of Music, Michael was also a recipient of both the Bernard Rogers Memorial prize and Howard Hanson Award. His works have received praise from BMI, ASCAP awards; a \$1,000 professional performance award for his chamber work, which has been performed in the same program with the Van Cliburn Gold medalist, Jon Nakamatsu; and selected for professional orchestral performances in Europe. Michael has continuously received guidance and high commendations for his young, innovative and ambitious music compositions by a wide array of successful composers of various styles including Milton Babbitt, Christopher Theofanidis, Yehudi Wyner, Sir Nicholas Maw, and John Corigliano. Michael is open to various styles, but his developing and maturing interests have revolved around his pride and passion for being an American composer.

In addition to his studies, Michael seeks to actively pursue composition as a career. His mission is to prolong the growth of 21st century American classical music to a broad audience of both musicians and music lovers alike. His passion for classical music composition came to fruition at a young age while playing the trumpet in middle school. Michael is extremely motivated by his desire to teach composition while, at the same time, growing as a composer himself to become an influential artist who's goal is to accept and share new musical innovations. He firmly believes that a true musician understands that one's talent and technical abilities are merely tools for achieving success, and that it is one's own integrity and growth in character that defines success.

The composers says: "The music I compose for the musicians, audience, and myself is sometimes affected directly and many times unconsciously by the recent events of our times: economic hardships, terrorism, racism, middle-eastern wars and etc. As an American, I wish to express my feelings about the current hardships of the US and the world through music. Music is such a powerful way of communicating because without the use of words, it does not force upon a certain point of view. This allows each member in the audience and musician to let the music affect them differently about my musical expressions of the current climate the US and the global world is going through.

The Sun that Breathes by the Riverside, a highly energetic piece, starts with a dramatic rhythmic entry, carried along with it an expressive, yet simple melody. The constant rhythmic battle between the performers indirectly represents the climate of uncertainty, anxiety, and pain. Yet this piece, highly affected by the current climate of uncertainty and anxiety, slowly moves to a sense of hope and faith...shown through the peaceful harmony of strings at the end of piece, ending on a beautiful chord with senza (no) vibrato, imitating the early christian music of the 16th century.

Amir Safari was born in 1982. He was introduced to music at the age of 4, wrote his first compositions at the age of 6 and later attended a music school, at which he received his first diploma. He studied Composition at the University of Music and Performing Arts Vienna, with Iván Eröd and Detlev Müller-Siemens.

Besides composing, he is working on his dissertation on the perception of music and compositional design. He also works as a graphic designer and photographer and lives in Vienna, Austria.

The composer has written about tonight's work:

States (2009) is a documentation and description of a particular occurrence, in five parts. Though the piece should not be considered as program music, the expression of each musical part corresponds to a part of the occurrence. The knowledge about the exact situation, from which the idea of the piece arose, would be trivial to the listener. Only the emotional impact, the essence of the music is of importance.

The movements are neutrally called "states", as though we are just scientific observers of the situation and keep record of each state of a progression. No romantic pathos is propagated by the title, no extroverted theatrical use of a multitude of instruments. *States* is an inwardly directed drama for one.

When speaking of an expressive music, the "organizing principles" mainly serve the purpose of enunciating the musical ideas; like linguistic syntax, which is necessary to build a sentence, but is incapable of providing a meaning on its own. Please do not expect to read about sophisticated algorithms that *generated* this music. This piece is not an abstract study on formulas or permutations of serial rows. Instead, there should be a music beneath the meticulously notated gestures, the microtonal systems and the immanent harmonies that should speak for itself - or remain silent.

Diane Heffner is an active freelance clarinetist and teacher on both modern and historical instruments. On modern clarinet, she is a member of Alea III, Dinosaur Annex Music Ensemble, Alcyon Chamber Ensemble, Solar Winds, and has appeared with the Vermont Symphony Orchestra, the Boston Gay Men's Chorus, Emmanuel Music, Boston Musica Viva, and various other freelance ensembles.

As a period clarinet specialist, she performs regularly with Boston Baroque, Handel & Haydn Society, Philharmonia Baroque Orchestra (San Francisco), Arcadia Players, and has appeared with Opera Lafayette (DC), The American Classical Orchestra (Connecticut), Rebel Baroque Orchestra (New York), Musicians of the Old Post Road, Chicago Opera Theatre, the Classical Arts Orchestra (Chicago), the Dayton Bach Society, Portland Baroque Orchestra (Oregon), the Connecticut Early Music Festival, the Boston Early Music Festival, and the American Bach Soloists (California). She has recorded with many of these ensembles on the Telarc, Erato, Harmonia Mundi, Cedille, CRI, Arabesque, GM, Koch, and Troy record labels. In April 2005, Ms. Heffner performed the Mozart Clarinet Concerto on period basset clarinet at Dartmouth College with Arcadia Players.

Ms. Heffner is on the applied faculty at Tufts University, the Cambridge School of Weston, and the All-Newton Music School. She received both BM and MM degrees with honors from the New England Conservatory where she studied clarinet with Joseph Allard and chamber music with Rudolph Kolisch and Leonard Shure.

Juan Mariano Porta was born in 1978, in Mar del Plata, Argentina, from parents of Italian origins. In 1995 he entered the Conservatory of Music *Luis Giannio* (Mar del Plata, Argentina). In the conservatory he studied: guitar in the class of Prof. Elizabeth De Antoni and graduated as "Music Professor of Guitar" in 2003; trombone in the class of the Maestro Pedro Escanes acquiring the title of trombonist in 2004; and Music Education where he graduated in 2004 with the project: "Discovering music through improvisation".

In 2001 studied Arrangement and Instrumentation with Maestro Hugo Cambiasso. From 2001 till 2004 he played the trombone in the "Orchestra del Sole" conducted by Maestro Hugo Cambiasso and from 2002 till 2004 does the same in the "Youth band of Mar del Plata" conducted by Horacio Romairone.

From 2007 studies Composition in the class of Maestro Giovanni Bonato at the Conservatory Cesare Pollini (Padua, Italy). He also studies at Dams, major Music (Disciplines of Art, Music and Performing arts) at the University of Padua. Currently he works as guitar teacher at the Music Academy CLAMAT (Abano Terme, Italy).

Beatriz e suoi fantasmi combines three elements quoted in the book "El Aleph" from Jorge Luis Borges.

The Aleph: it is a point through which all the other points can be seen, it is the whole universe. In the music it is the initial motif that turns into a phrase in continuous expansion and development.

The Zahir: is an object that produces obsession, madness and death to the one that observes it. In the music it is represented by the recurrent motif that is always situated in the centre of the phrase.

Beatriz: she is the main character of the work, she sees the universe through the Aleph and she can't avoid seeing the Zahir. It could be even said that all the work is her vision. But differently from what happens to Dante's Beatrice or with Borges Beatriz; the Beatriz of this work is questioned like a model, attacked and insulted by her ghosts, and neither her function nor her history is admitted. This leads to a brutal nihilism and the fall of the characters values; that can be interpreted as a critique to the postmodernist intellectual and social models.

The music is characterized by the combination of parts that are in continuous variation and parts that are static, contrasting and repetitive, both joint together in a fine counterpoint and polytonal game. Also can be noticed the influences of composers like Messiaen (phrases

and manners), Bartok (chords), Stravinsky (structure) and popular music (Hot intonation) that in this work are reassembled to form a new result. By this way a new “borges' story” is created which will become a part of the stories written about the Aleph and the Zahir throughout the centuries.

A strong advocate of contemporary music, **Rebekah Alexander** has performed works by Jake Heggie, George Crumb, John Cage, Arnold Schoenberg, and Libby Larsen as well as the premieres of several new compositions with the ALEA III Ensemble. In 2010, Rebekah has performed as a guest artist with the American Fine Arts Festival and completed a benefit recital tour to raise money for breast cancer research. Rebekah was invited to the 2009 Vancouver International Song Institute as well as the 2009 Oxford (UK) Lieder Festival where she worked with renowned artists Margo Garrett, Rosemarie Landry, Sarah Walker, Malcolm Martineau, and Roger Vignoles. Past concert appearances include Mozart's *Requiem*, Bach's *Magnificat*, and Handel's *Messiah*. She has appeared as Contessa in *Le Nozze di Figaro*, La Ciesca in *Gianni Schicchi* and Rosalinde in *Die Fledermaus*. In October 2010, Rebekah will participate in the Concert Artists Guild Competition as a semi-finalist in New York City.

Víctor Ibarra was born in Guadalajara, Jalisco, México in 1978. He studied flute in the National School of Music at the National University of Mexico with Rubén Islas; also he studied composition with José Luis Castillo and Hebert Vázquez, later in Paris with Edith Lejet and in the conservatory of Geneva with Michael Jarrell. He has attended many master classes, important flute and composition courses and seminars with prominent personalities including the summer courses of Acanthes in 2008 and 2009.

His work has obtained distinctions and recognitions and has been played in Mexico, the United States, Central America, Spain, France, Switzerland, the United Kingdom, Austria and Germany by ensembles like the “Ensemble XX Jahrhunderts”, the Arditti String Quartet, the “International Contemporary Ensemble”, the “Orchestre National de Lorraine” and the “Ensemble Intercontemporain”.

Víctor Ibarra has received scholarships by the National Fund for Arts and Culture of his country and the scholarship for Excellency in Arts by the French government. Nowadays he studies a master degree at the National Conservatory in Lyon with Robert Pascal.

The composer provided the following note:

In my work *Light Red Over Black* I have tried to establish a relationship between painting and music, especially my musical composition environment affected by a visual environment of a particular work. I worked especially on my personal impressions of the homonymous 1957 work of Latvian painter Marcus Rothkowitz (Mark Rothko). I like to call it a "reading" of his painting. Certainly working with the idea of the big rectangles that characterize his work. The idea of the big formats that affects and controls mainly the form and the structural axes of my work. The relationship in Rothko's painting between both dark

blocks and red are recreated in my work, represented by the idea of the long process sections with a gradual alternation of the solo instruments interventions, as well as the perspective in the perception of both elements, being the dark blocks the main objects of the painting over a light red (careless about the title), or may be not.

Light red over black was written in Lyon, France in 2010.

A native of Montreal, **Haralabos Stafylakis** has studied composition at McGill University and Vanier College, with two independent stints at the *École Normale de Musique* in Paris. With a varied background ranging from the Liberal Arts to heavy metal, Stafylakis pursues an active career as composer, producer, audio engineer, and music pedagogy. His compositional aesthetic is based on the principles of classicism and popular song craft. With a focus on lyricism, driving rhythms, and an authentic appreciation for simple beauty, Stafylakis firmly believes that music is meant to be enjoyed. To date, his works have been performed in Canada, the USA, and France. He is published by Les Productions d'OZ.

Kritikos Horos, literally “*Cretan Dance*”, is a suite of five pieces based on traditional dances and song forms that have either originated or are thematically related to the Greek island periphery of Crete.

Rather than taking a methodical musicological approach in representing these forms, I have drawn on the memories and impressions that have accumulated over many years of listening to this music and observing (and occasionally participating in) the dances in authentic cultural settings.

Stylistically, Cretan dance music is rhythmically complex, modal, and often improvisatory in practice. The dances themselves are highly virtuosic and considered to be among the most difficult to execute in the Greek cannon.

Each of the dances represents a facet of Cretan life:

- I. *Maleviziotikos* is a sprightly courtship dance for village youths;
- II. *Erotokritos* means "the judge of love" - a song type with mature overtones that logically follows from the more innocent dance preceding it;
- III. *Pentozali* is a fast war dance used to keep soldiers fit for battle;
- IV. *Rethmniotikos Syrtos* represents philosophical contemplation before engaging in war, and;
- V. *Tsakonikos* is a labyrinthine war dance that depicts the myth of Theseus slaying the Minotaur. Although this dance originated in the Peloponnese, its subject matter is derived from ancient Cretan mythology.

The work begins explicitly in the world of Greek folk music: the violin provides a steady pizzicato pulse while the flute presents a traditional *Maleviziotiko* melody in C major. The vibraphone's dissonant C#, however, fades in and out to hint at the real-world context of

“contemporary concert music” in which this music will develop. Throughout the minute duration of this first piece, rhythmically and harmonically dissonant elements are introduced into the musical stream, culminating in a violent derailment.

Each of the movements takes a different approach to the treatment of its source material, ranging from the developing dissonance of the *Maleviziotiko*, the re-orchestration and reharmonization of the *Erotokrito*, and the developing variation of the *Pentozali*, to the abstract impressionism of the *Rethimiotiko Syrto*, where the philosophical directive that inspired the dance here serves to inspire a musically independent soundscape. The *Tsakoniko* brings together elements of the previous four pieces and attempts to depict the drive and energy - as well as the lyricism and sensitivity - of this cultural aggregate that I have reduced to the overly simplistic phrase: *Kritikos Horos*.

Fabián Harbeith Roa Dueñez was born in Málaga, Santander (Colombia) in 1984. In 2005 he began his composition studies with professors Guillermo Gaviria, Diego Vega and with the composer Carlos Julio Ramírez.

Among other works he has composed the *Suite Cucurucho* for solo piano (2006), *Dejà vécu* for string quartet (2007), *Bagatelas para maderas* for clarinet and bassoon (2008) and *Amusia No.1* for woodwind quintet (2008). In 2008 with the work *Crujía* he received the "National Prize of music in composition", from the Ministry of Culture of Colombia in the Youth Composers category. In 2009 received the "Premio Latinoamericano de Composición Casa de las Américas" for his work *Bestiario* for string quartet, and the "Composition Prize of the Bogota City" for soprano and chamber ensemble for his work *Balada del tiempo perdido*. Also received in 2009 the "Premio Iberoamericano y del Caribe de Composición - Bicentenario de Independencia Música Sinfónica" for the work *Fragores de Gloria* for full orchestra and the "Frederic Mompou International Award, 2009 for *Eco en mar de fondo* for flute and string trio.

In 2010 he has been invited to "Barcelona Festival of Song 2010", taking place in the city of Barcelona, (Spain) where *Eco en mar de fondo* will be premiered. Also in the same month, the philharmonic orchestra of Bogotá, (Colombia), will premiere his work *Fragores de gloria* for full orchestra. Late in November of the current year, his *Balada del tiempo perdido* will be performed for the North-South consonance contest which takes place in New York city.

And Hints and Ripples and Shafts serves as a metaphor, which illustrates the nature of a piece surrounded by a mysterious, sound-travelling mood. The work, developed as a suite, consists of four movements: *Prelude*, *Scherzo Jazz*, *Interlude* and *Tango*.

Who's there? Evokes the phrase from Hamlet. Evolving to the enigmatic halo of *Prelude*, the first movement of the suite exposes the main material of the piece making several questions to the listener.

The *Scherzo Jazz* is a traditional Scherzo influenced by the defying, spontaneous character of jazz music, wonderfully described in a quote from famous Cortazar's short story "The Pursuer": "*I already played this tomorrow, it's horrible Miles, I already played this tomorrow*"

Intermezzo, the slowest movement of the work, serves as a transition stage between the movements, fulfilled with a *flute* solo and exposed by means of pitches and textures, whose density and quietness finds place in a memorable Bukowski's aphorism: "*I'm becoming softer and softer*".

Finally, The *Tango*, a movement permeated by a vigorous Dante's fragment -*A great flame follows a little spark*-, evokes the instinct, intensity and dramatism of this Argentinian rhythm which triggers a unique Grand Finale full of percussive power.

Yanpeng Zhang was born in China in 1989 into an unmusical family. His early education in musicianship was limited to a few private piano lessons. At the age of 18, he made the decision to start a career in writing serious music. Many of his ideas are influenced by the distinctive culture of Dandong, the border city between China and North Korea, where the composer was raised.

Yanpeng is now studying composition at the University of Tasmania with Russel Gilmour, Don Kay and Maria Grenfell as an undergraduate student.

The composer provided the following note about tonight's work:

"For certain is death for the born
And certain is birth for the dead;
Therefore over the inevitable
Thou shouldst not grieve."

---Bhagavad Gita

Stephanie Kacoyanis (mezzo-soprano) Recent roles include Third Lady in *The Magic Flute* (MetroWest Opera), Dritte Zofe in *Der Zwerg* (OperaHub), Juno in *Semele* (Harvard Early Music Society) and Marcellina in *The Marriage of Figaro* (Indian Hill Opera). She has appeared as a soloist with Cambridge Concentus, Brookline Chorus, the Accademia d'Amore for Baroque Opera (Seattle) and Newburyport Choral Society. Upcoming engagements include C.P.E. Bach's *Magnificat* with Canto Armonico, conducted by Simon Carrington. She was the winner of the Kanellos Award at the 2009 Greek Women's University Club Music Competition. Ms. Kacoyanis holds degrees from Wellesley College (English) and Boston University (M.M., voice).

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