
ALEA III

ALEA III was conceived by Boston University faculty and has been operating in affiliation with and with major intellectual, artistic and financial contributions from Boston University faculty, students and alumni.

*Thirty-Seventh Season
2014 - 2015*

ALEA III

Theodore Antoniou,
Music Director

Contemporary Music Ensemble
in residence at
Boston University since 1979

**31st International
Composition Competition**

**Tsai Performance Center
April 19, 2015, 7:00 pm**

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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*

PRODUCTION

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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.

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

***The ALEA III
International Composition Prize***

The ALEA III International Composition Prize was established in 1979 and has also been known under the names of the Politis Composition Prize and the Kucyna International Composition Prize. The purpose of the prize is to promote and encourage the composition of new music by young professional composers of all nationalities under 40 years old.

During the 30 International Composition Competitions produced so far more than 6,500 scores have been submitted and 215 have been performed. All scores are kept in the ALEA III library for the perusal of students, performers and any other interested individuals.

ALEA III, Performing Arts Ensemble in Residence at Boston University, under the direction of Theodore Antoniou, will rehearse and perform the compositions of the six finalists. ALEA III is well known for its dedication to the presentation of new works and, owing to its flexible instrumentation, is uniquely suited to the performing group for this competition. Among the judges will be well known personalities of the Boston music scene.

At the end of tonight's final round concert two works will be selected for a \$1,500 and a \$500 cash prizes respectively. The judges reserve the right to divide the award money or to decline to make any award.

*More information
regarding the Competition guidelines is available at
www.aleariii.com/ALEACompetition.html*

Notes

ALEA III

Theodore Antoniou, Music Director

31st International Composition Competition

Sunday, April 19, 2015, 7:00 p.m.
Tsai Performance Center, Boston

Theodore Antoniou, *conductor*

PROGRAM

A-D-H-D za klarinet in Bb Tena Ivana Borić (Croatia)

Whose Name Was Writ in Water Eduardo Caballero (Mexico)

Lights Hear Sound, Vibrations See Color Jasper G. R. Schmich Kinney (USA)

The Day is Declining Min-Zuo Lu (China)

- I Afterglow and Starling
- II Pendulum
- III Gradually

Éternelle, Inassouvie... (I) Ioannis Angelakis (Greece)

The Flames of Zhu-Que Wei-Chih Liu (Taiwan - R.O.C.)

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

Panel of Judges

Richard Cornell

Composer, Conductor
Director ad interim
School of Music
College of Fine Arts
Boston University

Samuel Headrick

Composer
Associate Professor, Boston University

David Kopp

Music Theorist, Pianist
Associate Director and Associate Professor, Boston University

Yuri Mazurkevich

Violinist
Professor, Boston University

Stratis Minakakis

Composer, Pianist, Conductor
Music Theory and Composition Faculty
New England Conservatory

Ketty Nez

Composer, Pianist, Conductor
Assistant Professor, Boston University

James Russel Smith

Composer, Percussionist
Assistant Chair, Composition Department
Berklee College of Music

Andy Vores

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

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 1,390 works by 793 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 former 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), and the 2011 “Honoring Greek Culture” Award of Harvard University. In May 2014, he became a full member of the Academy of Athens.

-- Eftychia Papanikolaou

The Performers:

Caitlyn Schmidt, *flutes*, Amy Advocat, *clarinets*
Tsuyoshi Honjo, *saxophones*
MacKenzie Oprean, *horn*, Jingyuan Wang, *trumpet*
Sarah Bob, *piano* (Angelakis), Victor Cayres, *piano* (Schmich Kinney)
Barbara Lieurance, *piano* (Caballero, Lu, Liu)
Marissa Licata, *violin*, Stephen Marotto, *cello*
Michael Hartt, *double bass*

Tonight's composers and works

Tena Ivana Boric was born in 1979, in Zagreb, Croatia. In 2000 she started to study music theory at the Music Academy in Zagreb, and by 2005 she acquired her diploma. In 2007 she started to study classical composition in the studio of prof. Frano Parac. She took part in student projects „Fusnota“ and „HR projekt“ on which her compositions *Impressions* and *Siciliana* were performed.

She has written several pieces such as *Nonsense* for piano solo (2004), *Siciliana* for solo guitar (2004), *Spring dance* for trumpet and piano, *Woland* miniature for piano and cello (2007), *Impressions* for piano (2007), *Variations* for strings, *I feel good* (2008), *Trio con brio* for piano trio (2009), *Spectrum* for brass, piano and timpani (2010), *Synthesis* for small orchestra (2011), *Piece for Amy* for sax quartet (2012), *The singer with wings* for orchestra and baritone (2013). She acquired her second diploma in September, 2013. Her works have received a lot of performances in Zagreb, Ljubljana and Vienna with great reviews especially for the composition *Piece for Amy*.

The composer's intention in tonight's work was to present associations in a musician's mind with A-D-H-D disorder.

Eduardo Caballero studied guitar and composition at the Escuela Superior de Música y Danza de Monterrey with Ramiro Guerra. Continuing his studies at the Center for Composers of Nuevo Leon, Academie IMPULS-Assembly Composition Class in Graz Austria, Mexican Center for Music and Sonic Arts (CMMAS), Vermont College of Fine Art's and the Workshop Algorithmic Computer Music WACM (2011) University of California, Campus Santa Cruz. Composition master classes with José Luis Castillo, Beat Furer, Emanuel Nunes, Salvatore Siarrino, Ricardo Zohn Muldoon, Augusta Read Thomas and John Mallia. Electronic music studios with Rob Worby in Melton Hige University Centre Doncaster UK, Rodrigo Sigal and Carlos López Charles in the Mexican Center for Sonic Arts CMMAS. Residencies at Millay Colony for the Arts NY (2006), Djerassi Resident Artists Program CA (2010), and CMMAS (2010) residencies.

Whose Name Was Writ in Water is a painting by Willem da Kooning, the sound representation is the process involved in the formation of the picture. The first bars represent the first strokes and first ideas. Continuing with conivación of colors, short strokes, broad strokes, small touches, etc. All represented by sounds. The parts in silence with less movement represent the painter meditating in what follows. The end of the work represents the latest ideas of the painter.

Jasper Schmich Kinney (b. 1994) is a Colorado-based musician. Schmich Kinney is the artistic director and co-founder of "Nebula Ensemble," a contemporary chamber ensemble whose goal is to present and create new music and new art in Colorado. Additionally, he is the pianist and a resident composer for Nebula Ensemble. Chris Malloy is Schmich Kinney's primary composition professor, and he has also studied composition with Joshua Fineberg, Davide Ianni, Philippe Leroux, David Maslanka, and Eric Wubbels. Schmich Kinney's compositions are deeply influenced by his passionate concentrations in Zen Buddhism, poetry, and piano performance. His favorite hobbies include cooking vegan meals, reading science fiction, and taking long walks in nature.

Lights Hear Sound, Vibrations See Colors interweaves composer and music as a form of self-expression. The work started with a musical cryptogram as the source material. A musical cryptogram converts a name into notes, such as Bach did with "B-A-C-H" (where in traditional German music nomenclature, "B" is *B flat* and "H" is *B natural*). In *Lights Hear Sound*, the musical cryptogram - which honors a personal friend of great influence and source of inspiration, composer Joseph Dorfman - is represented with the solfege "Do-Re-Fa-Mi-La." The goal of a musical cryptogram in Schmich Kinney's mind is to bind together composer and music, creating a work that inherently represents the composer. This idea is replicated with the treatment of musical materials in *Lights Hear Sound* in several ways. The harmonies in this work are all generated by idiomatic elements of each of the four instruments. For example, some harmonies are created by ring modulating from one contrabass string to another (e.g. E to A, A to G, etc.). Other harmonies are developed by analyzing gong and metal object sounds and then instrumentally synthesizing them. In this way, *Lights Hear Sound*, blends the composer, the instruments, and the music-creating an overall fusion of sound and art.

Min-Zuo Lu (b.1991, Shanghai China) graduated from Shanghai Conservatory of Music under the guidance of Professor Huang Lv. Many of her works have been played and published in her Conservatory and joined Master Classes of Bright Shen, Ye-zeng Fa, Paris France, Dureix and others.

Her work *The Five Elements* was awarded the 2nd price of the 5th Canada Montreal Molinari String Quartet composition competition. Last year, she was invited to the San Francisco - Shanghai Chamber Music Festival where her work *Recluse, Verve of Chinese Calligraphy* for string trio was very well received.

The Day is Declining by Min-Zuo Lu
Sunset, poetic, picturesque, romantic

I. Afterglow and Starling

It is ready to continue to travel, say goodbye with.

Bird for it to practice.

In that swayed the sunset river, where it once had its own illuminated face.

II. Pendulum

Empty room, hot flashes, no wind. Hear anything?

III. Gradually

it is wiping, wiping away its colorful tears, little by little.

Ioannis Angelakis was born in Thessaloniki, Greece in 1988. He received his undergraduate degree in Composition from the *Department of Music* in *Aristotle University of Thessaloniki* in 2011 studying in the class of Christos Samaras and his master degree from Boston University where he studied close to Joshua Fineberg and Samuel Headrick. Since fall 2013 he has been living in New York where he is pursuing his PhD degree in New York University. His is a recipient of many international awards and distinctions and he has been selected in various festivals of new music.

Éternelle, Inassouvie is a series of three independent works. The first one is for clarinet and piano, the second one for viola and double bass and the third one for two percussionists. All of them are actually solo works, which are written for two performers. The two instruments do not compete against each other, they do not follow independent lines of counterpoint, they do not have dialogues and they do not have primary or secondary roles. Both of them equally contribute to the overall textural and gestural motions and transitions as one force, one heart, one brain; one force, unified and solid; one heart, which makes them all three united; one brain, which struggles to surpass itself.

The pace of this piece is rather continuous and the dramatic development is based on successive wavy gestures of crescendi and diminuendi, accelerations and decelerations, which are often interrupted by abrupt and violent passages. This constantly repeated alteration, which gives the sense of an eternal (= *éternelle*) repetition, makes our desire for resolution and release remain unfulfilled (= *inassouvie*) until...the very end of the piece.

LIU Wei-Chih (1985) was born in Taiwan, and studied composition at Soochow University (2004-2008) and the Taipei National University of the Arts (2008-2011). Drawing from a wide range of influences, including various contemporary avant-garde arts, traditional Eastern and Western cultures, as well as mass culture, his music is mostly texturally complicated and timbrally exuberant. He has received many commissioned and his works have been performed by many organizations. Among them are the Chai Found Music Workshop Ensemble (Taiwan), the Forum Music Ensemble (Taiwan), the Ju Percussion Group (Taiwan), the Taipei Sinfonietta & Philharmonic Orchestra (Taiwan), the Ensemble ISCM-Taiwan (Taiwan), the Taiwan Online Library (USA), the National Performing Arts Center (Taiwan), Studio Acht_Eine Plattform für Kunstprojekte (Taiwan), International Cultural Platform - iKultur (Austria), and the National Chinese Orchestra Taiwan (Taiwan). He is also recipient of the prizes of the Chai Found International Composition Competition (2009), the Taiwan Music Center International Composition Competition (2011), the Nation Taiwan Symphony Orchestra Composition Competition (4th Prize, 2012), and the Chai Found International Composition Competition (1st Prize, 2012).

The Flames of Zhu-Que

The Zhu-Que (the vermilion bird) is one of the four celestial animals in traditional Chinese mythology, which represents the direction south, the season summer, and the fire-element correspondingly. The Zhu-Que looks like the Fenghuang (similar to the phoenix in western mythologies) and its whole body is perpetually covered in flames.

In this piece the sounds are mimicking the glistening flares on the wings of the Zhu-Que, which shimmer, scurry, sometimes stagnate or vanish, following the Zhu-Que's come-and-go and every posture of it.

The Boston

Musical Intelligencer
the go-to site providing a focused calendar,
reviews, and articles about classical music in
greater Boston

Robert Levin, EDITOR
WWW.CLASSICAL-SCENE.COM

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

As the 2014-2015 season comes to its closing, the need for meeting our budget is still critical. Despite the generosity of our various sponsors, ALEA III still needs the support of its audience. At this point we are short several thousand dollars for the 37th season. Please consider becoming a Friend of ALEA III by completing the form to the right and sending it to:

ALEA III
Boston University
School for the Arts
855 Commonwealth Ave.
Boston, MA 02215

Should you have any time to donate to ALEA III, it would be most welcome. We need assistance with publicity, fundraising, poster distribution, mailing, etc.

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

I would like to support ALEA III.

Please find enclosed my contribution of \$ _____ payable to ALEA III

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☐ other

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