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# ***THE NEXT ALEA III EVENTS***

## **32nd International Composition Competition**

**Saturday, November 19, 2016, 7:00 p.m.**

Marsh Chapel - Boston University Campus  
735 Commonwealth Avenue

Free admission

Special event for the performance of the finalists' works.  
This year's competition was for new works of 1-10 bassoons.

On November 19 *ALEA III* will perform 7 works by the finalist composers.

Musicians from Boston, New York, Sweden and Greece collaborate  
to bring to life works by composers from  
USA, U.K., Sweden, Serbia, Hong Kong and Mexico.

At the end of the concert, three monetary prizes  
will be awarded by a distinguished panel of judges.

An additional "Audience Prize"  
will be awarded by the audience.

Updated info at: [www.aleaIII.com](http://www.aleaIII.com)

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*Thirty-Ninth Season  
2016 - 2017*

# **ALEA III**

**Theodore Antoniou,**  
*Music Director*

Contemporary Music Ensemble  
in residence at  
Boston University since 1979

***Four Greek Composers  
meet  
George Gershwin***

with the support of the

**Consulate General of Greece in Boston**

**Consulate General of Greece  
86 Beacon Street  
November 18, 2016, 6:30 pm**

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This season is funded by Boston University, the Greek Ministry of Culture,  
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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.

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Niki Harlafti, *Office Manager and Concert Coordinator*

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

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# ALEA III

Theodore Antoniou, Music Director

## Four Greek Composers meet George Gershwin

Friday, November 18, 2016, 6:30 p.m.  
Consulate General of Greece  
86 Beacon Street, Boston

*With the support of the*

**Consulate General of Greece in Boston**

### PROGRAM

Alexandra Christodimou and Yannis Petridis, *guitar*

*Rembetiki Souita*  
Smyrneiki Habanera  
Karsilamas

Vasilis Tenidis (b. 1936)

*Ten Miniatures*

Theodore Antoniou (b. 1935)

*Soul Stirrings*

Dimitris Minakakis (b. 1951)

*Intermission*

*Scope for two guitarists*

George Hatzimichelakis (b. 1959)

*Rhapsody in Blue*

George Gershwin (1898-1937)

Arranged for two guitars by  
Alexandra Christodimou and Yannis Petridis

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## ALEA III

Alea III is the contemporary music ensemble in residence at Boston University, a group devoted to promoting, playing, and teaching music of the twentieth and twenty-first centuries. Founded in 1978, Alea III is the third such group organized by Music Director Theodore Antoniou. The ensemble is consistent with the music it embraces--flexible in size, open to experimentation and exploration. Over the years, Alea III has offered world-première opportunities for dozens of contemporary composers, often under the composer's direction, and with extended program notes or comments. The group has performed 1,495 works by 857 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

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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

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### *Tonight's program*

**Vassilis Tenidis** was born in Larissa, Greece. He studied Law at the University of Athens and at the same time he studied classical guitar with Costas Kefalopoulos, and Ivan, Psiucof, and theory with Giannis A. Papaioannou. During the sixties he composed many songs and ballads which have determined the style of the Greek “New Wave”.

He has composed nearly for all kinds of music and idioms (symphony music, chamber music, choral music, for groups of jazz, music for the cinema, among others). Also active in theater, he composed incidental music for more than two hundred plays of all genres including ancient drama, classical, contemporary and avant-garde.

Moreover, he is a well-known orchestrator and arranger. Among them the most important, is the National Anthem of Greece for symphonic orchestra and chorus, the Cantata “Hymn for the Mediterranean Games” by Mikis Theodorakis for two hundred performers, the cycle of songs “The Neighborhoods of the moon” by Manos Hatzidakis, the light operas “The Guys of Athens” by Nikos Hatzia Apostolou and “Christina” by Theofrastos Sacellaridis for the Greek National Opera, a series of works for the composers of the Ionian Islands Mantzaros, Karrer, Xyndas, Samaras, Lavrangas, Lambelet, Evangelatos, Xenos, et al.

Throughout the years, he was a close associate of prestigious orchestral conductors Odysseas Dimitriadis (Bolsoi Opera Theater, Leningrad Symphony Orchestra a.o.) and Miltiadis Caridis (Philharmonia Hungarica, Oslo State Orchestra a.o.), who have presented and performed a variety of his orchestral works.

During his cooperation with the radio and television programs, he has made hundreds of broadcasts, including the radio program *Getting to Know the Music*, in which he introduced aspects of music to a broad Greek audience, and the television program *Musical Instruments of the Orchestra*.

He has taught music in schools, seminars and Institutes for Vocational Formation, he has given many lectures and has participated in various conventions and discussions.

He was Chief Musical Director of the Music Ensembles of the Greek Radio and Television Broadcasting Corporation and deputy art director of the Greek Conservatory. He is also a former titular member of the Union of Greek Composers.

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**Rebetiki Suita (Rebetiki Suite)** combines the composer's love for guitar and *rebetiko* music, an urban music genre that originated in Asia minor and flourished in mainland Greece in the early 20th century.

The suite is in 7 movements, each based on a representative popular music dance. Authentic, traditional and original material is used, while the entire work is constructed on the principles and scales of Rebetiki music. The work was commissioned by the Athens Megaron Concert Hall; part of it was premiered at the Dimitri Mitropoulos Chamber Music Hall by Liza Zoe and Vangelis Assimakopoulos.

#### **IV. Habanera from Smyrna**

Due to the multicultural demography of cosmopolitan Smyrna, during the end of the 19th and the beginning of the 20th century, a mixture of diverse heteroclitic cultural elements appeared, resulting in the creation of several hybrid music idioms and forms. Among others, the Francocypriotes, a vast and financially potent community, brought the latest fashion and ideas from the West, including the Habanera. Of Cuban origin and bearing the name of its native city, Habana, the Habanera gained great popularity among the Greeks of Ionia, having common rhythmical elements with the 7-part additive Greek rhythms. The brilliant and adaptive musicians of Smyrna coupled the dance with the local oriental modes. This resulted to the birth of an interesting type of Habanera from Smyrna. In this part of the suite I use as a basis one of the most characteristic habaneras of that era, "To Kouklaki"- the Doll, admirable, among others, for its most artful modulations, joining the oriental Tabachaniotiko and Sabah mode with the western major and minor scales.

#### **VII. Kartsilamas**

A fast, vivid face à face dance in 9/8 usually subdivided in 2+2+2+3 or less often in 3+2+2+2 and in 7/8 subdivided in 2+2+3. The main theme of this part is an old gipsy song called "Marinella" enriched with some originally composed themes, all in the Ousak mode, to form the finale of the suite.

**Theodore Antoniou's** bio can be found earlier in this program book.

**Ten Miniatures**, Antoniou's first composition for guitar duo, were written in 1996.

Nos 2&9 were composed in honor of Leonard Bernstein and Nos.3,5&6 in memory of the Greek composer Manos Hadjidakis. Miniature No.10 reiterates the themes and rhythms of the previous nine miniatures.

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**Dimitris Minakakis** is a composer, performer, pedagogue and writer. His work as a composer reflects a clear influence from Byzantine Music, the classical Greek tradition, and European Modernism. These components are assimilated and evolved continuously in his personal idiom. Equally important is the influence of the natural environment.

As a performer, he has established a multifaceted career both in Byzantine music as chanter, and in European music as a choir director and orchestral conductor. His repertoire extends from 16th century works to contemporary music.

Equally multifaceted is his work as a pedagogue. A teacher of theory and composition in distinguished music and educational institutions, he has taught a variety of musical courses, including acoustics, harmony, counterpoint, fugue, and contemporary music. His special teaching approach, which focuses in the simultaneous understanding of theory and practice, has attracted a lot of students, several of whom are now established performers, composers, theorists and music teachers in Europe and the United States.

Dimitris Minakakis' compositions have been performed in Greece, Europe, North and South America by distinguished ensembles, including the State Orchestra of Northern Greece, Strings of the National Orchestra of Athens, Chamber Orchestra of the National Lyric Stage, Athens Youth Symphony, Orchestra and Choir of the Tatui Academy (Brazil), the Athens Kamerata, the Dianapolis Chamber Orchestra (Yambol-Bulgaria), and Alea III (USA). He has also collaborated with conductors such as Dimitris Agraftiotis, Theodore Antoniou, Nikolai Sultanov, Pedro Juliano Delarole, Cadmo Fausto, Pavlos Sergiou, and Stratis Minakakis, as well as soloists such as Igor Kipnis (harpsichord), Dimitris Sempsis and Spiros Gikonti (Violin), Martha Arapi, Dafni Panourgia and Gina Foteinopoulou (soprano), Vayia Kofou (mezzo), Spiros Pavlakis, and Paul Houghtaling (baritones).

A recipient of numerous artistic awards, Dimitris Minakakis received, among others, the Santa Cruz do Grau in 2006 for his *Liturgy*, an honorable mention for his chamber music work *Oi Dyo Opseis Mias Diadromis* in the 1990 Y.A. Papaioannou Composition Competition, and a distinction for his song cycle *Erotic Trilogy* on poetry by Kostas Pandelakis in the 1988 Kucyna International Composition Competition. Also celebrated for his pedagogical work, he was awarded the G. Phylaktopoulos Chair in 1996 for "*his exceptional presence in Athens College and his continuous contribution far beyond the requirements of his teaching in class*".

**Soul stirrings** was written at the behest of the guitar duo of Alexandra Christodimou and Yannis Petridis, to whom their work is dedicated. The musical material of the work is based on three simple sonorities that are multiplied across the instruments' register to create a rich yet homogeneous harmonic spectrum. The piece explores the idea of two distinct personages merging in one breathing organism, while retaining their individual characteristics.

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**George Hatzimichelakis** was born in Piraeus, Greece in 1959. He studied Music Theory with Costas Clavas, Byzantine Music with Constantinos Catsoulis and Vassilis Nonis, and Composition with Theodore Antoniou. He has also attended the Department of Byzantine and Modern Greek Literature in the University of Athens and also he is PhD Musicologist, and a member of the Greek Composers Union. He has extensive experience in Greek traditional music and in free improvisational practices. His works include compositions for solo instruments, chamber music, symphonic music, stage music and soundtracks of documentaries and short films. He has received commissions to compose for ERT (Greek state radio and television), for various Greek orchestras as well as for other music organizations. At the request of the choreographer Maria M. Horss he composed the music for the Lighting of the Olympic Torch Ceremonies for the 2000, 2002, 2004 and 2006 Olympic Games.

*Scope for two guitarists* was written at the behest of Alexandra Christodimou and Yannis Petridis and is dedicated to them. The guitar range is divided into two different subsets. Special effects arising through special techniques, integrated into the entire form by creating an "abstract descriptive music" as first named by the composer Theodoros Antoniou this composition genre that feeds recounting his own means. The "mysterious" third guitar, tuned so that binds the events produced by the two main guitars, is the threshold between the world of the Praxis-Action (associated with established musical practices and frameworks) and Metapraxis-Meta-action, a term introduced by the composer Yannis Christou to determine that the action in a musical work is beyond the established musical boundaries and entrenched musical behaviors.

**George Gershwin** was born in Brooklyn, New York from Russian-Jewish immigrants and grew up in Manhattan. He is one of the best-known and best loved 20th century composers having written music and songs for Broadway musicals, movies, pieces for piano, chamber music, concertos. His music, strongly influenced by jazz and blues, is very alive, joyful, romantically lyrical sometimes, humorous and his pianistic style is unique.

One of the influential people who was impressed by Gershwin was the bandleader Paul Whiteman, self-proclaimed "king of Jazz". Whiteman suggested that Gershwin should write a "long size serious" work in a jazzy way. This work, which was advertised in the press as "jazz concerto" for piano and orchestra, was no other than *Rhapsody in Blue*. The entire piece was completed in the incredibly short time of three weeks; when it was first performed some of its cadenzas were not finished yet. The first performance took place on February 2nd, 1924, in the Aeolian Hall, New York, before an audience that included such figures as S. Rachmaninov, F. Kreisler, L. Godowsky, and A. Toscanini. Gershwin who played the piano part improvised in many parts of the work!

*Rhapsody in Blue* is one of the most popular works of all times and has been extensively arranged throughout the years. Gershwin himself has made transcriptions for solo and piano-duet.

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## *Tonight's artists*

**Alexandra Christodimou** and **Yannis Petridis** studied at the National Conservatoire of Athens with the famous guitar duo Evangelos Assimakopoulos and Liza Zoe and graduated, honored with distinction. They carried on their studies at the Royal Northern College of Music, Manchester, UK, taking a postgraduate degree in musical performance with Gordon Crosskey. In addition, Yannis Petridis holds a Doctorate degree from Stony Brook University, New York, USA, under Professor Jerry Willard. They are both awarded at Greek and International Guitar Competitions.

They have performed as a duo in major concert halls, guitar festivals, colleges and universities - including Yale University - in USA, Canada, G. Britain, Germany, France, Cyprus, Hungary, Morocco and of course Greece and have broadcast and performed for the Greek Radio Television and the Radio Organization of Cyprus. They have toured with the Cyprus State Orchestra and have performed at the 3rd International Guitar Festival at the Athens Music Hall and at the Greek Presidential Palace. They have also taught in Master Classes in Greece and the USA. Alexandra and Yannis are Associates of the Heritage & Museums, *Art, Culture and Education around the world*.

Among their interests, throughout their career, has been to enrich the guitar duo repertoire by transcribing for two guitars works such as G. Gershwin's "Rhapsody in blue", J. S. Bach's "Italian Concerto", J. Rodrigo's "Adagio" from the "Concerto d'Aranjuez" as well as to give out Greek music: works by Greek composers are almost permanently performed in their concerts, some of which dedicated to them while, recently, Yannis gave a lecture at Yale University illuminating the topic: "Ancient, traditional, popular and modern Greek traces in the music for two guitars by T. Antoniou, P. Koukos, K. Giorginakis, K. Grigoreas, V. Tenidis". It is worth mentioning their arrangement of Manos Hadjidakis' "For a little white seashell" - a milestone in Modern Greek music - which is included in the CD "Master Class, Half a Century of Greek Guitarists".

Their CDs have been received with very complimentary comments and excellent critiques by Greek and International Press. With their interpretation, Alexandra and Yannis have gained very flattering comments by important personalities of the Greek and International Guitar World.

Today, Yannis, after working at Stony Brook University, USA, teaches at the American College of Greece and both Alexandra and Yannis teach at the National Conservatoire of Athens. Since 2011, they are the artistic directors of the Palaio Faliro Guitar Festival in Athens, Greece.

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