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Theodore Antoniou, Music Director

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**1993 International Composition Competition Finalists' Concert**

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Saturday, October 2, 1993 • 7:00pm

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**Tsai Performance Center**  
685 Commonwealth Ave., Boston

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Sponsored by the

**E. P. I. Investment Firm**  
Hamburg, Germany

and

**Foundation For Chinese Performing Arts**



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Andrew Wilson, *double bass*

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ALEA III is a contemporary music ensemble in its 16th year of residency at Boston University.

The 1993 ALEA III International Composition Competition is sponsored by the E.P.I. Investment Firm of Hamburg, Germany and Foundation For Chinese Performing Arts.

The 1993-1994 is funded in part by the Massachusetts Arts Lottery, as administered by the Boston Arts Lottery Council; the New Hampshire Charitable Fund; the Greek Ministry of Culture; and Boston University.



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## International Composition Competition Finalists' Concert

Saturday, October 2, 1993, 7:00 p.m.

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### PROGRAM

Vocello	Maurizio Saiu, <i>tenor</i> Giordano Antonelli, <i>cello</i>	Giorgio Tedde (Italy)
Twilight in a Cold Gorge	Shinobu Takagi, <i>soprano</i>	Yong Yang (China)
Elegia	William Buonocore, <i>mandolin</i>	Stamatis Athanasoulas (Greece)

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### Intermission

Ironwork	John McDonald, <i>piano</i>	Tom Williams (United Kingdom) piano and tape
Vesper Fogs and Winds Off the Inland Desert Berceuse	John McDonald, <i>piano</i>	Paul Barsom (U.S.A.)
Illuminations(Klactoveedsedstene II)		Richard Nelson (U.S.A.)

A winner will be selected and grand prize awarded at the conclusion of the concert.

The Alea III International Composition Competition is sponsored by the E.P.I. investment firm of Hamburg, Germany, and the Foundation for Chinese Performing Arts.

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## About our Music Director

**Music Director, Theodore Antoniou** studied violin, voice, and composition at the National Conservatory in Athens, with further studies in conducting and composition at the Hochschule für Musik, Munich, and at the International Music Courses, Darmstadt. After holding teaching positions at Stanford University, the University of Utah, and the University of the Arts in Philadelphia, he came to Boston University in 1979 as a professor of composition and as an ardent proponent of new music. His efforts have placed the University at the forefront of contemporary music internationally.

Mr. Antoniou has published over one hundred works, many of which were commissioned by major orchestras around the world. In addition, he has also written over one hundred works for film and theater. He has received many awards and prizes, including National Endowment for the Arts Fellowship grants and the Richard Strauss Prize, as well as commissions from the Fromm, Guggenheim, and Koussevitsky Foundations, and from the city of Munich for the 1972 Olympic Games. Mr. Antoniou has been recognized with ASCAP awards for the last three years and, in 1991, was awarded the Metcalf Award for Excellence in Teaching by Boston University. He is very active in his native country, Greece, where he has been president of the National Composers' Association since 1989.

Theodore Antoniou has conducted major orchestras throughout the world, including the Radio Orchestras of Berlin and Paris, the Bavarian Radio Orchestra, the Hamburg Philharmonic, the Tonhalle Orchestra (Zurich), the National Opera of Greece, the Berkshire Music Center Orchestra, the Boston Symphony Orchestra Chamber Players, and many international ensembles of contemporary music. He is widely applauded for his organizational efforts to promote contemporary music. In 1974, he became the Assistant Director of Contemporary Activities at Tanglewood's Berkshire Music Center, a position he held until 1985. Mr. Antoniou is the founder of many new music groups, such as: ALEA II, ALEA III, the Philadelphia New Music Group, and the Hellenique Group of Contemporary Music. He is the director of the ALEA III (Boston) and Olympia (Athens) International Composition Competitions. Mr. Antoniou's music is published by Bärenreiter Verlag (Germany), G. Schirmer (USA), and Gunmar Music (USA).

It is impossible to encapsulate the contributions of Theodore Antoniou to new music and modern musicians. His energy and attention are comprehensive, offering opportunities for the composer to be heard, for the singer and instrumentalist to play and develop new skills, and for the listener to hear, rehear, consider, and comprehend. As he defines his efforts, "We encourage and discover new works for our century. We love these works and try to transfer this love to the listener."

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## About 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 century. 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 experiment 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 over 550 works by more than 380 composers — most of them living. Alea III has exposed this music to international audiences through many European tours, including the 1992 inaugural concert of the new Performing Arts Center in Athens, Greece. This trend will continue as Alea III has been invited to tour Greece in January of 1994. With Alea's inspiration, dozens of contemporary groups have been formed in Boston and abroad, offering growing opportunities to young composers and musicians to play and comprehend contemporary music.

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## About Our Sponsors

E.P.I. is an investment house located in Hamburg, Germany that reflects the Hanseatic tradition of banking and tradition of banking and trading established during the Middle Ages. They are still well-known, all over Europe, for carrying on the "Tradition of the Honorable Merchant"

E.P.I. strongly believes in their basic philosophy: "Art, wherever present, should influence our economy in trusting the most important factor on earth: THE HUMAN BEING"

The Foundation for Chinese Performing Arts is a non-profit organization registered in the Commonwealth of Massachusetts in January 1989. The main objectives of the Foundation are to enhance the understanding and the appreciation of the Eastern heritage through music and performing arts, and to provide opportunities and assistance to young artists.

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## About our Soloists

**Maurizio Saiu**, tenor, was born in Sardinia, Italy. He has developed his artistic talents both as a singer and dancer-choreographer. He studied singing at the Italian Conservatory. He continued his studies of dance at the Merce Cunningham School of New York under the guidance of Jocelyn Lorentz, Maggie Black, Cindy Green, and Richard Haisma. While in America he specialized in the popular music of the Renaissance and Baroque. He has appeared as singer and soloist at the Lincoln Center. Since 1986 he has been a choreographer, and has worked in the theater and for multimedia works. In the past two years he has been working as a vocalist researcher in a computer music project, developed in Sardinia and Basel at the Academy of Music, with the aim of integrating vocalism and dance in a complex multimedial work.

**Giordano Antonelli**, cello, studied violoncello at the Tourin Conservatory where he completed his studies in 1992, going on to further study at The Basel Academy of Music with Ivan Monighetti. He received his diploma summa cum laude in 1993. He has also studied chamber music with W. Levine and H. Beyerle. His concert experience includes playing for conductors like Michael Gielen and Claudio Abbado. He has been broadcast on Radio Italy, and in 1990 he was awarded first prize in the *Vittorio Veneta* violoncello competition. He currently lives in Basel, Switzerland and performs all over Europe in chamber music ensembles and as a soloist.

**Shinobu Takagi**, soprano, completed her Master of Music degree in voice at the New England Conservatory and received her Artist's Diploma from Boston University where she was a Dean's Scholar. She was the second place winner in the 1986 Metropolitan Opera New England Regional Auditions and has performed numerous roles with the Boston University Opera Theatre. She has premiered many new works by Boston-based composers, and has performed with Luciano Berio at the Aspen Music Festival, Alea III, the Millennium Ensemble, NuClassix, and Hyperprism. She is currently working on her Master of Musical Arts degree in collaborative piano at Boston University.

**William Buonocure**, mandolin, has concertized extensively in a wide variety of settings ranging from appearance as a soloist to playing guitar, mandolin, and banjo for such shows as *Evita*, *A Chorus Line*, *Fiddler on the Roof*, *Porgy and Bess*, and *West Side Story*. He has given recitals in Seoul, Korea, Caracas, Venezuela, and has performed at the Guitar-Fest programs in New York, Toronto, and Boston. *The Strad* magazine said, "Buonocure proved to be a guitar player of considerable virtuosity and lovely sound" and the *Boston Globe* said he "played with taste and mastery". Mr. Buonocure is currently Chairman of the Guitar Department at The Boston Conservatory and also holds faculty appointments at the University of Massachusetts and Boston College. He has recorded for Koch International and Centaur.

**John McDonald**, piano, holds M.M., M.M.A., and D.M.A. degrees from the Yale School of Music, where his teachers included Jacob Druckman and Bernard Rands. He is currently Assistant Professor of Music at Tufts University, and has taught composition and theory at the Longy School of Music, the Music School at Rivers, and Boston University. For the 1990-91 season, he and soprano Karol Bennett were Artists-in-Residence at M.I.T.

As a pianist Dr. McDonald has performed with the Boston Symphony Orchestra, The Boston Pops Orchestra, Boston Musica Viva, Collage, Alea III, Dinosaur Annex Music Ensemble, NuClassix, Tricinium, and the New World String Quartet. He has presented solo recitals at the Longy School of Music, Amherst College, Tufts, and M.I.T., and has accompanied such artists as Phyllis Curtin, Raphael Hillyer, and Dorothea Brinkman. He is a performing and composing member of the Extension Works composer/performer consortium.

Dr. McDonald has recently been commissioned by Phi Beta Kappa, Continental Cablevision and Newton Arts in the Parks, the Music School at Rivers, the Massachusetts Music Teachers Association, Harmonie Chamber Winds, Alea III, the Longy Improvisation Ensemble, the James Pappoutsakis Foundation, the Hyperion Trio, the chamber group "No Dogs Allowed", and the Boston Composers String Quartet with the All-Newton Music School and Meet the Composer. In 1986 he was awarded a grant-in-aid from the St. Botolph Foundation, and in 1983 he studied with Gunther Schuller and Hans Werner Henze as a Koussevitsky Foundation Fellow at Tanglewood. In 1991, he became an honorary member of Phi Beta Kappa.

McDonald's music has been performed at New York City's Merkin Hall and Weill Recital Hall, on WGBH and WNYC radio and at colleges and universities throughout the United States. Overseas, his works have been heard in Israel, on German Radio, and in Moscow as part of "Making Music Together" Festival. Some of Dr. McDonald's more than 600 works are published by Encore Music Publishers of Troy, Michigan, and he has recorded for Neuma and New World Records.

## About Tonight's Program

**Giorgio Tedde** was born in Cagliari, Italy in 1958. He graduated with honors in physics and composition in his native Italy. This double background shows in his interest in the acoustical aspects of music, his study of timbre in particular, and his research into new forms of musical notation and performance. His compositions and his investigations into timbre have been awarded numerous prizes. He describes himself as being especially interested in the process of listening and its psycho-acoustical basis. He is well-known among researchers in the field and has participated in numerous international conferences devoted to the scientific study of music, notably at the Hague in 1986, at the Darmstadt *Ferienkurse* in 1992, and at the Symposium on Computers and Music in Cuenca, Spain.

His works have been performed by many notable ensembles and performers, including Pierre Yves Artaud, the Arditti Quartet, Kees Boeke, and the Warsaw Symphony. A number of these performances were in conjunction with major music festivals, such as during World Music Days in Darmstadt and the Tokyo ICMC. His work has been widely broadcast, and his first recordings have come from Edison.

For the past nine years Tedde has been teaching composition in Italian conservatories, but is about to become a research fellow at the Basel (Switzerland) Academy of Music.

The Piece Vocello derives from his research into new instrumental techniques for voice and violoncello. According to the composer, "the text, which is based on a Sardinian poem, employs timbres deriving from traditional Mediterranean and Arabic music. Research towards this work was funded by the AUSTRO, and it was composed in Italy and in Switzerland at the Basel Music Academy's Electronic Workshop. The electronic part of the score modifies the sound of instrument and voice through an ultra-harmonizer and a digital sampler, both of which are controlled by the 'cellist via a pedal connected to the computer. The result is a multiplication of the sound that broadens the particular harmonics and multistring effects of the violoncello, and enables it to blend its own timbre with that of the voice"

**Yong Yang** first studied at the Central Conservatory in Beijing, moving to the United States in 1987, where he studied at the University of Pittsburgh. Subsequently he worked with Martin Boykan and Yehudi Wyner at Brandeis University. His composition prizes include the Valentino Bucchi Prize (Italy), first prize at the Washington International Competition, a Kindler Foundation award and the Washington Music Fraternity Triennial Award in 1991. He is also a past winner of the Alea III International Composition Competition (in 1991). He has received awards and grants from Meet the Composer, the American Music Center, and the Britten-Pears Foundation.

## Twilight in a Cold Gorge

### *Pronunciation in Chinese*

Bai hu siang yue hao shan feng,  
Chui han sao yun liu be kong.  
Yiu yan ching shi bai ru tong,  
Yin wan siao chuan liu tian dong.  
Si ding mian lu meng cheng hong,  
Ching lian bu yiu be you rong.  
Tseng siou hui chen fu die long,  
Ku huang dui ke yin ge tong.

### *English Translation*

A white fox howling at the moon,  
The mountain wind.  
Autumn chill sweeps up clouds  
leaving an emerald void.  
Jade mists shimmering on green  
water, Like pennants of white.  
The silver Torrent arcing swell flows  
to the eastern sky.  
By the stream a sleeping egret dreams  
of migrant geese.  
Faint ripples, unrummuring, drift  
slowly by.  
Twisting cliffs, and layered crags,  
Coil on coil of dragons.  
Bitter Bamboos for a traveler playing

**Stamatis Athanasoulas** was born in 1961 in Pireaus, Greece. After studying the piano from the age of eight to fourteen, he wrote songs for the next five years. At nineteen, he resumed his study of the piano, now adding the violoncello. He studied harmony and counterpoint at the Athens Central Music School, and for the last three years had been a student of Theodore Antoniou's. Most of his music to date is for two or three instrumentalists, as well as songs and theatre music. He has written a number of so-far unperformed works for chamber orchestra. In the original score of *Elegia*, the solo role was assigned to the bouzouki; tonight it is played on a mandolin.

**Tom Williams** has studied music at Dartington College of Arts, Huddersfield Polytechnic, and at Keele University, where he completed an MA in composition.

He was selected for the first ever course at the Maltings, Snape (founded by Britten) for composers under the direction of Harrison Birtwistle, and in 1982 received a Gulbenkian Foundation Award as a composer on the International Dance Course for Professional Choreographers and Composers. He was also awarded a place on the Music for Film course with Richard Rodney Bennett. Recently he has received an Arts Council of Great Britain bursary for an electroacoustic composition for shiatsu and tape.

He has taught composition and electronic music at Huddersfield and Leicester Polytechnics and at the Royal Northern College of Music. At Keele University he has been a lecturer and director of their electronic music studios and the Keele New Music Ensemble. He was director, for four years, of the International Computer Music Weekend Conference, and founded the electro acoustic CD label Overhear based at Keele University.

His music has been performed extensively throughout Europe and America with recent broadcasts on BBC radio. Three of his works are available on cd, including his piece *Like Oranges* for soprano and tape recorded by Nicola Walker Smith on the Kitchenware label.

Currently he is studying towards a doctorate in composition at Boston University.

He writes that: "The idea behind the piece stems from an interest in the five Chinese elements (wood, fire, iron, water, and earth) central to much of the teachings in shiatsu and acupuncture. As the idea developed it became clear that there were to be three quite independent pieces that could be performed collectively or individually

- collectively entitled Ground Cycle. Each piece would represent one of the elements with the ground (earth) as the foundation; consistent with Chinese thinking where each element represents a season and all the seasons encompass the earth. As yet only part 1 - Ironwork, and part 2 - Somewhere Upstream are complete. Somewhere Upstream (commissioned by Salford University College through North West Arts) was first performed in Manchester earlier this year as well as at the Bergen Contemporary Music Festival in Norway.

"Ironwork pertains, essentially, to iron, the element of decline and autumn. The musical 'ground' which is paradoxically mutable and yet immutable and is found throughout the whole cycle, is an all pervasive hexachord articulated both linearly and vertically. Ironwork begins with a very fast, in fact fiery (the summer element), rhythmic writing on both piano and tape (the original sound source for the percussion sounds consists of recorded samples from the iron framework of the piano) and from this point the piece winds down, and yet through this gradual slowing down it never loses its 'iron', its hardness, its uncompromising nature, to the point that there is no dynamic marking below forte.

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**Paul Barsom**, born in Taipei, Taiwan, began his musical education at the age of fifteen, studying composition and piano, later adding the double bass. He holds degrees from the University of Arizona and the Eastman School of Music. His composition teachers include Samuel Adler, Carl Allette, Warren Benson, John Corigliano, Jacob Druckman, Robert Morris, Robert Muczynski, Christopher Rouse, and Joseph Schwantner. His compositional output is varied, including orchestral, choral, and chamber music. He is the recipient of awards, grants and fellowships from such organizations as Meet the Composer, ASCAP, The Pennsylvania Council of the Arts, The National Association of Composers, USA and the Eastman School of Music. His works are performed regularly throughout the United States.

"*Vesper* was composed for Kim Bova who at the time (1989) was living in Santa Barbara, California. I asked her to write me a short description of the kind of piece she would most like to play and to include in it her ideas about piano technique and about musical expression that might help me in starting the work. What I received was a wonderful document that gave me enough raw material for several pieces, and included all I had asked for plus her evocative and insightful impressions of the land and seascapes in the Santa Barbara area. I decided to base the music on them. After many interruptions *Vesper* was completed in 1992.

"The title of the first movement "Fogs and Winds" refers to both the sunsets off the California coast in which, depending upon the weather, the sun sometimes sets slowly into a rising pinkish fog and to the Santa Anna winds which rise "Off the Inland Desert" and blow out to sea at night, drying up everything in their path and leading to the spectacular wildfires which are part of the natural history of the area. The second movement, as its title suggests, is a playing-out of the first, to which it is seamlessly connected.

"The third movement is a lullaby ("Berceuse") and takes its title from a passage in Ms. Bova's impressions of her former home '...so many smells, views, warmth...night blooming jasmine...' and is for her son David, born in 1990.

"Though the piece is programmatic in nature it was my intent that it not necessarily be dependent for its effectiveness upon any program and that it might suggest a variety of images to its audience, including purely abstract musical ones.

"Because the titles suggest events that are associated with night or its onset I chose the Latin "Vesper" as the title of the whole piece. The word's association with the nightly Vesper service of the Catholic Church is not one I would emphasize over others but nevertheless is one that I welcome as it suggests a kind of ritual inevitability of the nightly rounds of humans and nature: sunsets, storms and children being put to bed.

"*Vesper* is dedicated to Christopher Rouse for whose help I am very grateful. It was made possible by a grant from the Commonwealth of Pennsylvania Council on the Arts."

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**Richard Nelson's** music has been performed frequently on the East Coast and in other parts of the country, including at the Aspen Center for Compositional Studies and in the June-In-Buffalo Composers Conference. He has twice been a Fellow at the Virginia Center for the Creative Arts. Active as a jazz guitarist and jazz composer as well, he has been a member of the BMI Jazz Composers Workshop in New York and performs regularly in Boston with the Aardvark Jazz orchestra.

Nelson received his B.A. from the University of California at Berkeley and his M.M. from Indiana University. He is currently finishing work on his D.M.A. at Columbia University. He has taught at Tufts University, Emerson College, and the University of Massachusetts at Boston.

Of his work, the composer says that; "Illuminations takes its title from moments in the piece when bright, complex sonorities act as sparks to trigger the next chain of musical events. These flashes of light leave traces: thin but essential lines of continuity which connect structural points. The work's subtitle (Klactoveedsedstene II) comes from a recording by the great be-bop alto saxophonist Charlie Parker and represents an acknowledgement of the influence of the jazz tradition in the shaping of the melodic, harmonic, and rhythmic elements of the piece."

## About our Judges

**Keith Botsford**, Music Director and Chairman of ALEA III. Botsford writes frequently on music for record companies, as well as in magazines and in newspapers, and thinks of himself, in his own words, as an "adequate amateur composer," with a few small commissions to his credit. The son and grandson of musicians (his grandmother Florence Hudson Botsford was a pioneering folk song collector), he received his musical education in New Haven and New York, where he studied theory and composition at the Manhattan School of Music.

**Phyllis Curtin**, Professor of Voice and Artistic Director, Opera Institute. Dean Emerita, School for the Arts, 1991. BA, Wellesley College; MusD (hon.), New England Conservatory, Marshall University, Salem College, West Virginia University; Doctor of Humane Letters (hon.), Albertus Magnus College. Town Hall recital debut, 1950; New York City Opera debut, 1953, in U.S. premiere of Von Einem's *The Trial*; Artist-in-residence, Aspen Music Festival, 1953-57; title role, *Susannah* (Floyd), world premiere, 1955; title role, *Medea* (Milhaud), U.S. premiere, 1955; world premiere, *Wuthering Heights* (Floyd), 1958; leading soprano, Vienna Staatsoper, 1960-62; leading soprano, Metropolitan Opera, 1961-74; world premiere, *Passion of Jonathan Wade* (Floyd), 1962; U.S. premiere, *War Requiem* (Britten), Boston Symphony Orchestra, Erich Leinsdorf, cond., 1963; world premiere, *La Mère Coupable* (Milhaud), 1966 (Geneva); U.S. premiere, Shostakovich *Symphony No. 14*, Philadelphia Orchestra, Eugene Ormandy, cond., 1971. Numerous appearances with major orchestras, opera houses, festivals, and in recital throughout the U.S. and abroad; Artist-in-residence, teacher of the Phyllis Curtin Seminar and Vocal Fellows, Berkshire Music Center, 1964-present. Professor of Music, and Director of Opera, Yale School of Music, 1974-83; Master, Branford College, Yale University, 1979-83. Dean, School for the Arts, 1983-1991. Present position, 1991.

**John Goodman**, Associate Professor of Music. BM, Northwestern University; MM, Yale University; MusAD, Boston University. Woods-Chandler Prize in composition. Former faculty member, New England Conservatory of Music and Emmanuel College. Assistant Professor, 1969. Present position, 1975.

**Samuel Headrick**, Assistant Professor of Music. BM, MM, North Texas State University; PhD, Eastman School of Music. Further study in computer music at Massachusetts Institute of Technology. Composition study with Joseph Schwantner, Samuel Adler, and Warren Benson. Guest Conductor-Composer, St. Louis Symphony Chamber Players. Music Director/Composer, Huntington Theatre Company's Twelfth Night production. Composer-in-Residence, Second Annual Contemporary Chamber Music Festival at SUNY, Potsdam. Massachusetts Artist Fellowship in Composition, 1984. National finalist, ISCM World Music Days, 1984 and 1987. ASCAP Awards, 1986-present. National Endowment for the Arts Composers Fellowship, 1989-90. Faculty member, Crane School of Music and State University of New York, Potsdam, 1980-81. Present position, 1981.

**Christopher Kendall**, Director of the Music Division of Boston University's School for the Arts. He is the recipient of numerous awards, including the 1984 Emmy for a telecast of music by American composer Aaron Copland; The prestigious Woolson Award in 1989; and, most recently, the Smithsonian Award in 1991. Since 1976, Kendall has directed the 20th Century Consort, an ensemble-in-residence at the Hirshhorn Museum of the Smithsonian Institute in Washington, D.C. He continues to conduct the Consort's sold-out annual subscription series, as well as their recordings, radio and television appearances, and public performances around the country. From 1987 to 1992, he served as assistant, then associate conductor, of the Seattle Symphony. He received his bachelor's degree in music from Antioch College in 1972 and studied at the Dalcroze School of Music in New York.

**Donald Martino**, (b. Plainfield N.J., 16 May 1931). Clarinetist and composer. Pupil of Bacon, Babbitt, Sessions, and Dallapiccola. Teacher at Yale Univ., 1959-1969, and then at the New England Conservatory. Has worked with serial techniques. Has composed works for orch. (incl. *Mosaic for Grand Orchestra*, 1967; *Ritorno*, 1976); a piano concerto, 1965; works for chamber ensembles (incl. *Notturmo* for flute, clarinet, violin, cello, percussion, and piano, awarded the Pulitzer Prize for 1974); pieces for clarinet (incl. *B,a,b,b,i,t*, 1966) and for piano; choral work (incl. *Paradiso Choruses* for soloists, chorus, orch., tape); songs.

**Marjorie Merryman**, Associate Professor of Music. BA, Phi Beta Kappa, Scripps College; MFA, PhD, Brandeis University. Remis Fellowship. Tanglewood Composition Fellowship. Massachusetts Artists Foundation Fellowship finalist. NEA Meet-the-Composer Grants, 1983, 88-90. ISCM New England Composers Competition, 1984. Bunting Fellowship 1985-86. WBZ Fund for the Arts recipient, 1986. Walter Hinrichsen Award, American Academy and Institute of Arts and Letters, 1991. Commissions from St. Paul Chamber Orchestra, AT&T Foundation, Twentieth Century Consort, Collage, Alea III, Beth Soll and Co., and many others. Instructor, 1979. Present position, 1988.

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**Gunther Schuller**, (b. New York, 22 Nov. 1925). Principal horn player with Cincinnati Symphony, 1943-45; with the Metropolitan Opera Orchestra in New York, 1945-59. Teacher at the Manhattan School of Music, 1950-63; at Yale Univ., 1964-1967. President of the New England Conservatory in Boston, 1966-77. Has worked with serial techniques and elements of jazz. For the combination of jazz with the traditions of concert music he coined the term "third stream." Has composed operas (incl. *The Visitation*, Hamburg, 1966); orch. works (incl. *Spectra*, 1958; *7 Studies on Themes of Paul Klee*, 1959; a symphony, 1965; *American Tryptych*, 1969); concertos for horn, 1944 for cello, 1945, for piano, 1962, for double bass, 1968; *Concertino* for jazz quartet and orch., 1959; *Variants* for the Modern Jazz Quartet and orch., commissioned for dance by George Balanchine, 1960; works for band; works for jazz ensembles; chamber music; songs. Published *Horn Technique*, 1962, and *Early Jazz: Its Roots and Musical Development*, 1968.

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**Roman Totenburg**, Professor Emeritus of Music. Graduate, Warsaw State Junior College; Gold Diploma, Warsaw Chopin Conservatory of Music; Berlin Academy of Music; Instrumental Academy of Paris. Studied with Carl Flesch, Georges Enesco, and Pierre Monteux. Named Artist Teacher of the Year, 1981, by the American String Teachers Association. Soloist at the age of 11 with the Warsaw Philharmonic. Has appeared with most of the leading orchestras of the world and in recital at the White House, Queen Elizabeth Hall in London, Library of Congress, New York Metropolitan Museum of Art, and Carnegie Hall. Introduced the concertos of Milhaud and William Schuman and the Penderecki Capriccio. Recipient of Wieniawski and Ysaye Medals of Poland and Belgium, and the winner of the Mendelssohn Prize (Berlin Academy). Former faculty member, Peabody Conservatory, University of Illinois at Urbana, Mannes College of Music, Salzburg Mozarteum, and Longy School of Music.

## OUR NEXT ALEA EVENTS

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### Celebration of the Soloist in American Music

Thursday, November, 11 1993 8pm

<i>Nightshade Rounds</i>	Bruce MacCombie
<i>Three Miniatures</i>	David Stock
<i>Quodibets II</i>	Donald Martino
<i>Duo</i>	Morton Gould
<i>Etudes</i>	George Perle
<i>Reflections of the Nature of Water</i>	Jacob Druckman
<i>Ice Age</i>	Henry Bryant
<i>Hidden Boundaries</i>	Marjorie Merryman

**Admission: 6\$, \$3 for students and elders**

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### Music International

Wednesday, December 8, 1993 8pm

<i>Impromptu</i>	George Couroupos (Greece)
<i>Piano Sonata No. 3</i>	Pierre Boulez (France)
	<i>featuring guest soloist Geoffrey Burleson</i>
<i>Klavierstück IX</i>	Karlheinz Stockhausen
<i>Bacchanale</i>	John Cage (U.S.A.)
<i>Soliloquy</i>	Thea Musgrave (U.K.)

*And featuring a premiere by Mexican Composer Max Lifchitz.*

**Admission: \$6, \$3 for students and elders**

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### **Composers' Workshop**

**Friday, February 4, 1994 7pm**

*works by*

Yi Chen

Jakov Jakoulov

Alexandros Kalogras

Carlyle Sharpe

Ray Shattenkirk

Jeffrey Stadelman

John Watrous

### **Free Admission**

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### **Millenium Project ( 1930-1940)**

**Saturday, April 9, 1994**

**Symposium 6pm**

*The fourth-year installment of ALEA III's decade-long celebration of the closing millenium.*

Chaired by Keith Botsford, Publisher and Editor-in Chief, *Bostonia* magazine; Professor of Journalism, Boston University; Correspondent, *The Independent*, London.

**Panel discussion by musicians, historians, and sccholars exploring historical, social, musical, and political persepectives of the decade 1930-1940.**

### **Millenium 8pm**

**Conducted by Theodore Antoniou**

*Preludes* for piano, nos. 1-5 (1939)

*Les Illuminations*, op. 18 (1939)

*String Trio* (1936)

*Cembalo Sonatas* (1934)

*Ionisation* fro 13 percussion insruments (1930/33)

Manolis Kalmoiris

Benjamin Britten *Quodibets II*

Frank Martin

Lou Harrison

Edgard Varèse

### **Free Admission**