
The 2012 ALEA III Composers Workshop

Monday, March 26, 2012, 8:00 p.m.

Free admission

A 10 month-long project leading to rehearsals and a public performance of new works by talented young composers from around the world, written for ALEA III

Ioannis Angelakis

Anteo Fabris

Igor Iwanek

Dylan Mattingly

Heather Stebbins

Adria Stolk

Alexander Trampas

Benjamin Warsaw

Theodore Antoniou, *conductor*

An International Salute to Roman Totenberg

Wednesday, April 25, 2012, 8:00 p.m.

Free admission

An evening of music for strings to salute the great violinist, colleague, and friend, Roman Totenberg.

John Adams (USA)

Shaker Loops (I)

Federico Ermirio (Italy)

Ode 1959

Witold Lutoslawski (Poland)

Partita

Theodore Antoniou (Greece)

Celebration VII

Heitor Villa-Lobos (Brazil)

Suite for Strings (I & III)

Giya Kancheli (Georgia)

A Little Daneliade

Special Guests:

Dana Mazurkevich and Yevgeny Kutik, *violin*

Timothy Bozarth, *piano*

The Boston University Strings

Andreas Tselikas, *conductor*

*Thirty-Fourth Season
2011 - 2012*

ALEA III

Theodore Antoniou,
Music Director

Contemporary Music Ensemble
in residence at
Boston University

29th International Composition Competition

TSAI Performance Center
October 9, 2011, 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

Charles Ives: The Astonishing Pioneer

Wednesday, November 16, 2011, 8:00 p.m.

Free admission

The Unanswered Question

Tone Roads #3

From the Steeples and the Mountains

Chromâtimelôdtune

Scherzo (All the Way Around and Back)

Plus almost a dozen more of Ives's works, which Gunther Schuller
found unfinished in the Library of Congress,
and which he completed and edited, rescuing them from oblivion.

Gunther Schuller, *conductor*

BU Composers Conduct Their Own Works

Wednesday, February 1, 2012, 8:00 p.m.

Free admission

Boston University faculty composers conduct and perform their own pieces.

Martin Amlin

Richard Cornell

Joshua Fineberg

Samuel Headrick

Rodney Lister

Ketty Nez

John H. Wallace

Invention and Pantoum

Scherzo and New Work

Tremors

Music for Eight Double Basses

Songs from Delmore Schwartz

rumelian songs of love and rain

New work

Soloists:

Elissa Alvarez, *soprano*

Edwin Barker, *double bass*, Mark Berger, *viola*,

Ketty Nez, *piano*, Linda Toote, *flute*

Conductors:

Richard Cornell, Samuel Headrick.

Davide Ianni, Rodney Lister, John H. Wallace

At the opening of the 2011 - 2012 season, the need for meeting our budget is 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 34th 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

☒ \$25 ☐ \$50 ☐ \$100 ☐ \$250 ☐ \$500 ☐ \$1000
☐ other

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___ fundraising

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___ mailing

___ other _____

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address

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telephone

Contributions to ALEA III are deductible for federal income tax to the extent provided by law.

Thank you for your consideration.

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.

Notes

ALEA III

Theodore Antoniou, Music Director

29th International Composition Competition

Sunday, October 9, 2011, 7:00 p.m.
Tsai Performance Center, Boston

Theodore Antoniou, conductor

PROGRAM

Late Night Banter

Aaron Jay Myers (USA)

Stenographic Figure

Juan José Bárcenas (Mexico)

Amnios

Carlos de Castellarnau (Spain)

- - - *Intermission* - - -

Méthode de sens

Ayaz Gambarli (Azerbaijan)

String Quartet No. 1

Stylianos Dimou (Greece)

Divertimento

Norbert Palej (Poland)

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

Panel of Judges

Anthony di Bonaventura
Pianist
Professor, Boston University

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

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

Samuel Headrick
Composer
Associate Professor, Boston University

Yuri Mazurkevich
Violinist
Professor, Boston University

Ketty Nez
Composer, Pianist, Conductor
Assistant Professor, Boston University

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

Yehudi Wyner
Composer, Pianist
Professor Emeritus, Brandeis University

Preliminary round judges

Gunther Schuller
Richard Cornell
Ketty Nez
Samuel Headrick

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 selected 6 works for the finals. Today, Theodore Antoniou will conduct premiere performances of the finalists' compositions, and after the concert a monetary prize of \$2,500 will be awarded. The judges for the final round are well known personalities of the Boston music scene. The panel, consisting of composers, performers, conductors, theorists, 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 33 seasons more than 6,000 scores have been submitted and 204 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 2011 competition, 208 scores were submitted from 40 countries, ranging from USA, Canada, Norway, Germany, Poland, England, and Russia to Israel, Turkey, Azerbaijan, Taiwan, Philippines, Argentina, Mexico, South Africa 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 1,321 works by 762 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).

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Eftychia Papanikolaou

Tonight's Performers

Jacqueline DeVoe, *flutes*, Nancy Dimock, *oboe*,
Katherine Matasy, *clarinets*, Janet Underhill, *bassoon*,
Laura Carter, *horn* (Barcenas, Palej), Megan Marranca, *horn* (Gambarli)
Peter Nelson-King, *trumpet*, Matt Wan, *trombone*,
Craig McNutt and Thomas Schmidt, *percussion*,
Virginia Crumb, *harp*, Yukiko Shimazaki, *piano*,
Julia Cash, Piotr Bucek and Mona Rashad (Palej), *violin*,
Mark Berger, *viola*, Mark Simcox, *cello*, Irving Steinberg, *double bass*.

1980 Finalists		1988 Finalists	
Elizabeth Vercoe (USA)	Herstory II	Paolo Ricci (Italy)	Green Self -Portrait
John Melby (USA)	Concerto for Violin and Computer-synthesized Tape	Uros Rojko (Yugoslavia)	Music for Twelve
	Wounded Bird	Su Lian Tan (Malaysia)	Translutions for Nine
Jeffrey Wood (USA)	Pianto	Bruce Taub (USA)	Extremities II
Joseph Pelphrey (Germany)	Khse Buon		
Chinary Ung (Cambodia)	Chamber Concerto no. 3	1989 Finalists	
Daniel A. Kessner (USA) Honorable Mention	String Quartet	James W. Bennett III (USA)	Array! Surrection!
Adrian David (USA)	Vuci Siculani	Konstantin Bokas (Greece)	Painting
Marc-Antonio Consoli (USA) First Prize		Pietro Borradori (Italy) First Prize	Dialogues Entre Mètopes
		Eleanor Cory (USA)	String Quartet
1981 Finalists		Dimitrios Minakakis (Greece)	Trilogy Erotical
Rupert Bawden (England)	Scena	Sydney Hodkinson (Canada)	Das Lebewohl
Ronald Lubetsky (USA)	Sonnet Cycle	Kenneth Olson (USA)	Sérénade Magique
Zack D. Browning (USA)	Quintet for Winds	William Susman (USA)	Twisted Figures
Simon Kenneth Holt (England)	Wyrd Changing	Hans Vogt (Germany)	Serenade and Tarantella
Brian Fennelly (USA)	Scintilla Prisca	Cheng-Yong Wang (China)	Sonchrivated
1985 Finalists		1990 Finalists	
Josefino Toledo (Phillipines)	Tula-li	Luigi Abbate (Italy)	Eremo
Luis Jorge Gonzalez (Argentina)	Luminescences	Javier Giménez-Noble (Argentina)	Tritimes
Robert Bradford Carl (USA)	Windriver	Michail Goleminov (Bulgaria)	Chamber Concerto
Andrew Vores (England) First Prize	Humming Harvest Gone Snow Motor	Alexandros Kalogeras (Greece)	Lokrion
Giuseppe Colardo (Italy)	Novelletta	David Macbride (USA)	String Quartet
James Harley (Canada)	String Quartet	David Pickel (USA)	On a Ray of Winter Light
Franco Balliana (Italy)	Dove la Luce	Andrew Vores (England)	The World, the World, and the World
Federico Emirio (Italy)	Musica Concertante per Viola e 15 Esecutori	Christos Samaras (Greece) First Prize	Apologie II
	Zustand	Cheng-Yong Wang (China)	Four Preludes
Max E. Keller (Switzerland)			
1986 Finalists		1991 Finalists	
Minas Alexiadis (Greece)	Dodekagon	Christos Anastassiou (Greece)	Anakyklisis
Philip Cashian (England)	Gulliver	Nag Bhushan (India) First Prize	On the Edge of the Sea
William Coble (USA)	Brass Mirrors	Kim Bowman (Netherlands)	Phenomena in Spectra
Mark Gustavson (USA)	Four Love Songs	Jorge Horst (Argentina)	Madrigale a Gesualdo
Aaron Jay Kernis (USA)	Passacaglia-Variations	Daniel Kastner (USA)	Tracer (Igor's View)
Martin Matalon (Argentina)	Five Monotypes for Piano	Thomas Allen LeVines (USA)	Velocities
Christopher Vassiliades (USA)	Les Metamorphoses du Vampire	Georgia Molfeta (Greece)	Epikon
Param Vir (India) First Prize	Pragati	Riccardo Nova (Italy)	Carved Out
Judith Lang Zaimont (USA)	De Infirritate Caeleste	Zhou Long (China)	Shi Jing Cantata
1987 Finalists			
Daniel Doura (Argentina)	Quintet 1984	Christophe Looten (France)	Incoronato Poeta
Bernd Franke, (Germany) First Prize	Die Zeit	MG Hynes (Canada)	L'ombre Du M. Haller
Thomas Oboe Lee (USA)	String Quartet No. 5	Michalis Lapidakis (Greece)	Vera Quartet
Joseph Papadatos (Greece)	Braarmarapha	Andrew List (USA)	String Quartet Nr. 1 in Eight Movements
Ilias Papadopoulos (Greece)	Mirolloi	Yong Yang (China) First Prize	Octette
		Katharine Norman (England)	Memory Places

Michail Goleminov (Bulgaria)	"Konzertstück" II
Corrado Vitale (Italy)	Rajas
David Pickel (USA)	Soft Voices in the Memory

1992 Finalists

Andreas Argyrou (Cyprus)	Variations for Chamber Orchestra
Cindy Cox (USA)	Sonnets to Orpheus
John Drumheller (USA)	Ragged Tree at Olive Ridge
Jun Fu (China)	String Quartet No. 1
David Lefkowitz (USA)	Calder's Closet
Luca Macchi (Italy)	Concerto per Contrabasso e Ensemble
Marin Michaylov (Austria/Bulgaria)	String Quartet
Nicolas Papadimitriou (Greece)	Prélude et Danse
Dmitry Yanov-Yanovsky (Uzbekistan) First Prize	Presentiment

1993 Finalists

Paul Barsom (USA) Second Prize	Vesper
Richard Nelson (USA)	Illuminations
Heather Anne Schmidt (Canada)	Cinq Pièces Brèves
Stamatis Athanasoulas (Greece) First Prize	Elegia
Giorgio Tedde (Italy)	Vocello
Tom Williams (England) Second Prize	Ironwork
Yong Yang (China)	Twilight in a Cold Gorge

1994 Finalists

Anthony Cornicello (USA)	<i>Le città invisibili III: Zaira</i>
Kui Dong (China) First Prize	<i>The Blue Melody</i>
Carlos Grätzer (Argentina)	<i>Mouvements</i>
Paolo Minetti (Italy)	<i>Choreographik</i>
Apostolos Paraskevas (Greece)	<i>Invocation</i>
Thomas Reiner (Germany)	<i>Bali Suite</i>
Beth Wiemann (USA)	<i>Canopy</i>

1995 Finalists

James Boznos (USA)	The Shamen bk. 1
Ian J. Crutchley (Canada)	Triptych
Evangelia Kikou (Greece)	Noneto
Jing Jing Luo (China)	The Spell
David Charles Martin (England)	The Dance of the Maenades
Laura Elise Schwendinger (USA) First Prize	Chamber Concerto
Thomas Whitman (USA)	The Deathwatch Beetle
Jongwoo Yim (Korea)	Reaction for 12 Instruments

1996 Finalists

Eliane Aberdam (France)	<i>Passages</i>
George Hatzimichelakis (Greece)	<i>Samandakas' Dance</i>
Drew Hemenger (USA) First Prize (shared)	<i>The Unforgettable Hour</i>
Hendrik Pienaar Hofmeyr (South Africa)	<i>Fragment from "Prometheus Unbound"</i>
Jorge Liderman (Argentina)	<i>B'reshit</i>
João Pedro Oliveira (Portugal) First Prize (shared)	<i>Peregrination</i>
Paolo Tortiglione (Italy) First Prize (shared)	<i>L'Attimo Rapito</i>
Gregory C. Smith (USA)	<i>Fire Mountain</i>

1997 Finalists

Caterina Calderoni (Italy)	<i>Here and Somewhere</i>
Jongwoo Yim (South Korea)	<i>Helix</i>
Roman Yacub (Ukraine)	<i>Castalian Dances</i>
Vincent Paulet (France) First Prize	<i>Musique pour Douze Instruments</i>
Athina Pavlaki (Greece)	<i>Thunderings</i>
Vicente Avella (Venezuela)	<i>En el Fondo Forestal del Día</i>
James R. Kallembach (USA)	<i>Four Songs on Poems of e. e. Cummings</i>
Bruce Hamilton (USA)	<i>Verges</i>

1998 Finalists

Jason Edward Brown (USA)	<i>String Quartet</i>
Joseph Diermaier (Austria)	<i>Harmonices et Cadenza</i>
Dimitri Sykias (Greece)	<i>Winter Night's Variations</i>
Ana Mihajlovic Van Leyden (Yugoslavia)	<i>Full Auto Shut-Off</i>
Luminita-Cristina Spinu (Romania)	<i>Songs and Poems without Words</i>
Michalis Economou (Greece) First Prize	<i>Ealo o Adis</i>

1999 Finalists

Jude Weirmeir (USA) First Prize	<i>Fragments of Prometheus Unbound</i>
René Mense (Germany)	<i>En Face d' en Face</i>
Nickos Panayiotakis (Greece)	<i>Peristrofes I & II</i>
Aureliano Cattaneo (Italy)	<i>Poisson Soluble</i>
Balázs Horváth (Hungary)	<i>Timesongs</i>

2000 Finalists

Efstathios Gyftakis (Greece)	<i>Interludes</i>
Marc Faris (USA)	<i>Facing</i>
Leontios Hadjileontiadis (Greece)	<i>Amphichrona</i>
Tonino Tesei (Italy) Second Prize	<i>Five Portraits</i>
Itamar Erez (Israel)	<i>Concerto for 13 Instruments</i>
Vladimir Beluntsov (Russia) First Prize	<i>Serenade 2000</i>

2001 Finalists

Sabang Cho (Korea)
Moritz Eggert (Germany)
Lior Navok (Israel) First Prize
Kurt Rohde (U.S.A.)
Athanasia Tzanou (Greece)
Tonino Tesei (Italy)

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

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

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

2003 Finalists

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

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

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)

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

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)

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

2006 Finalists

Tim Sullivan (USA)
Tasos Stylianou (Cyprus) Honorable Mention
Illuminada Pérez Frutos (Spain)
Cheryl Frances-Hoad (England)
Nicolas Tzortzis (Greece)
Sebastian Rapacki (Sweden) First Prize

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

2007 Finalists

Matthew Ricketts (Canada) 1st Prize (shared)
Voro García Fernández (Spain)
Byron Weigel (U.S.A.)
Dimitris Gogosis (Greece)
Tom Rojo Poller (Germany)
Stephen Yip (Hong Kong/China) 1st Prize (shared)

Double Concerto
Territoris de la memòria
Lucid Dreams
Concerto for Eight
Gehen
Shadow of Golconda

2008 Finalists

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

Im Anfrage ruhiges
Antyphony: Kasparov vs. Deep Blue
Difracción
Stax I
IneSplicable
Apophis
Open Cluster

2009 Finalists

Juan José Bárcenas Cardona (Mexico)
Janet Jieru Chen (Taiwan) 1st Prize
Constantinos Chizaris (Greece)
Young-Shin Choi (Korea)
Otto H. Muller (USA)
Simone Scazzocchio (Italy)

who lights the hearth of daen...
Beyond Distance
November Rain
Lines of Hues
Eurydissos
Sensations from a Faded Dream

2010 Finalists

Víctor Ibarra (Mexico) 1st Prize
Michael M. Lee (USA)

Light red over black
The Sun that breathes by the Riverside
Beatriz e suoi fantasmi
and hints and ripples and shafts
States
Kritikos Horos
Funeral March No. 2

Juan Mariano Porta (Italy)
Fabián Harbeith Roa Dueñez (Colombia)
Amir Safari (Iran)
Haralabos [Harry] Stafylakis (Canada)
Yanpeng Zhang (China)

Tonight's Program

Originally from Baltimore, Maryland, **Aaron Jay Myers** (b.1979) is a Boston based composer. He has composed orchestral and large ensemble works, many diverse chamber works, and music for dance and short films. His works have been performed across the United States by various ensembles and performers including the Zodiac Trio, DMC clarinet and percussion duo, Juventas New Music Ensemble, Ludovico Ensemble, clarinetist Amy Advocat, marimbists Matt Sharrock, Laurel Black, and Jeremy Barnett, cellist Jennifer Bewerse, percussionist Masako Kunitomo, and many others. He has received commissions by DMC Duo, Matthew Sharrock, Diagenesis Duo, Rebecca Wellons, Open Theatre Project, and by 'Air Dance Bernasconi' to compose music for their aerial dance piece titled "As Above, So Below." He is a finalist in the 2011 ALEA III Composition Competition and was awarded second place for the 2011 Ironworks Percussion Duo contest in Long Beach, CA. He is also an organizer of The Equilibrium Concert Series along with composers Jason Huffman, Mischa Salkind-Pearl, and Masaki J. Hasebe among others. As a guitarist, he has performed many different kinds of music in solo and group situations over the past seventeen years. He also gave private guitar and theory lessons for over seven years.

Myers holds a BM in Composition from Towson University and an MM in Composition from The Boston Conservatory. He studied classical, flamenco, and jazz guitar as well as music theory privately with Maurice Arenas from 2000-2005, and classical guitar with Troy King at Towson University from 2005-2007. He studied composition and improvisation with Dave Ballou and composition with William Kleinsasser at Towson University, and composition with Jan Swafford and Marti Epstein at The Boston Conservatory. For more information, please visit his website: www.wix.com/AaronJayMyers/aaronjaymyercom

When three or more people are at a loud bar or party late at night and have already had a few drinks, the conversation topics often change suddenly and people tend to interrupt each other frequently. Individuals will also bring up earlier topics that were interrupted and the cycle continues. Especially at parties, another element of sudden change is the possibility to move in and out of different conversations with different groups of people very quickly. As people become more tired and intoxicated as the night progresses, conversation becomes even more fragmented, exaggerated, and exhausted.

In *Late Night Banter*, I explore these ideas musically. Several different, but related musical ideas are presented very suddenly and in quick succession. These ideas 'banter' back and forth as they change, grow, deconstruct, and are interrupted by new material. Each idea becomes a dominant 'voice' in the 'conversation' at one point or another, pushing the others aside to 'make their statement.' Ultimately the ideas 'tire' of trying to dominate the conversation, but continue to do so nonetheless. The original 'voice' has the final say with one last bold statement at the very end.

- - AJM

Juan José Bárcenas, was born in Santiago de Querétaro, Mexico in April 26, 1982. He studied piano, theory and composition since 1989. Later, he studied Bachelor's degree in Music at INBA National Institute for Fine Arts with PhD Felipe de las Casas, and after the Graduate Composition studies in Autonomous University from Queretaro with PhD Mauricio Beltrán and PhD Ignacio Baca-Lobera.

His chamber, electroacoustic-orchestral music and multimedia art is characterized by constant research and generation of elements, rhythms, gestures, colors, densities and dynamics emerged and led to extreme parameters; exploring techniques such as microtonalism, integral serialism, algorithmic processes, programming of computer software and graphic approaches to composition.

As a composer, Bárcenas has significant distinctions, performances, awards and honorable mentions such as: Young Creator by the Mexican National Fund for Culture and Arts (FONCA, México) 2005; The Young Creators Scholarships (Querétaro, México) 2004; Seoul Computer Music Festival (Korea) 2005; New Music International Forum "Manuel Enriquez" 2005-2007 & 2009, 2010; Radar Festival 2006; Queretaro Youth Prize 2005 (Government from the state Querétaro, México); Festival Internacional Cervantino 2006 & 2007, 2010; Festival Santiago México 2007; Festival Cuenca Spain 2007; National Composition Prize Morelia, 2005 & 2007; Festival Forum Neuer Musik / Köln Germany 2009; Finalist in International Composition Competition ALEA III 2009 (Boston University, USA); Contemporary Music Festival "Música Nueva Monterrey"; International Contemporary Art festival León 2009; VII Festival Internacional de Música Clásica Contemporánea de Lima, Perú; Festival Primavera en La Habana 2010, and winner of the prestigious Iberoamerican Rodolfo Halffter Prize in 2010.

He has received commissions from: Ensemble Integrales (Germany), Eva Zollner (Germany), International Contemporary Ensemble (USA), Wilfrido Terrazas (México), Julian Elvira (Spain), International Festival Cervantino, México City Woodwind Quintet among others.

The Bárcenas's works are numerous and varied from multidiscipline-multimedia, choral, chamber and orchestral music. He currently lives in Queretaro-Mexico and since 2005, he has been teaching Music Analysis, Composition, Harmony and Ear Training as a full time professor at the Center for artistic education Queretaro. He is constantly involved in experimental art projects as a sound artist, art-video-multimedia performer in Mexico and abroad. His compositions have been performed in the following countries: Belgium, Costa Rica, Cuba, France, Germany, Korea, Malaysia, Mexico, Perú, Portugal, The Netherlands, Spain, Venezuela, United Kingdom & United States.

Stenographic Figure, written in 2011, the primary generator of ideas, musical elements and materials from which establishes conceptually and metaphorically this piece, comes from the appreciation of the homonymous work of American artist Jackson Pollock. It is based on this as a basic idea, that I worked gestures, turns, permutations, timbres, textures and sonic saturation. Seeking to establish a structure with logical and coherent musical models, where can first translate and then transfer to the "viewer" this "translation" (musical) that I have on the painting.

In technical part, this work is based initially on a simple idea: to explore the concept of resonance as "detonant" and enriching of the creative act, where constantly "material" and "resources" used for this work is derived from the natural evolution of the sound itself, and this in turn will always be establishing and building the micro and macro structure (trying to emulate a natural organisms) of all components of the work. The attempt to use these criteria for construction of the personal challenge to "break" some behaviors that usually I have been able to hold in the act of creation, as is the use of measures defined preset, motivic designs, values and / or groups or sequences of notes, although they will always be necessary for the writing of any work, have sometimes come to limit the act or the flow of creation.

- - J. J. B.

Born in 1977 in Tarragona (Spain), **Carlos de Castellarnau** was introduced to music somewhat late as he started studying classical guitar and music theory with Ramon Humet in Music Conservatory of Vila-seca in 2000.

In 2006 he moved to Barcelona where he continued his musical training with Àlex Garrobé in classical guitar in Escola Superior de Musica de Catalunya (ESMuC). He subsequently continued studying composition with Agustí Charles with whom is currently studying. He has attended a series of courses, seminars and master-classes with Hèctor Parra, Helmut Lachenmann, Benet Casablancas, José María Sánchez-Verdú and Aureliano Cattaneo.

His works has been performed, among other places, in Auditori de Barcelona and in the Auditori Josep Carreras de Vila-seca. In September 2010 he was selected for his work *Con Impeto* in the Young Composers Workshop at the 48th Meeting of the Jove Orquestra Nacional de Catalunya (JONC).

Amnios emerged from the idea of controlling the time from the perspective of its compression or expansion, this feature articulates the discourse and becomes the structure itself. In this way the form of the piece is conceived as a dynamic shape articulated by marked poles of attraction acting as a traditional cadences. Said in other words *accelerando* and *ritardando* have a structural function. Time compression leads to a strong directionality and consequently to a high predictability causing an overwhelming and energetic effect. On the other hand time expansion generates new wider spaces, where new musical worlds are possible. Due to this, repetition has an important role to play as a structural process. As a result, music constantly fluctuates through this dynamic conception of tempo and rhythm.

Amnios is dedicated to my son who was born at the time I was working on the piece.

- - C. C.

Ayaz Gambarli (born September 19, 1986) is a young composer. He was born in Baku, Azerbaijan's capital city and graduated from Composition Department of Baku Music Academy in 2007. Ayaz was a winner of the 4th Pre-art International Composition Competition for Young Composers (2005) Zurich/ Switzerland, a participant at 4th International Festival "Omnibus Laboratorium" (2008), Tashkent city, Uzbekistan, a participant at 9th "Музыка Молодых" Composition Competition (2008), Kiyev/ Ukraine, a participant at the "Kyiv Music Fest" Forum of Young Composers (2010), Kiyev/ Ukraine.

Méthode de sens is dedicated to my piano professor's (Yuri Sabaev) loving memory. Vertical and horizontal musical ideas, activity and inactivity, silence and sound, all shape the form of the piece. The "game" notion is even reflected visually at the transformations of the above mentioned musical ideas which are related to each other. These transformations automatically create timbre and sensitive changes in the piece.

- - A. C.

Stylianos Dimou is a Greek composer born in Thessaloniki, in 1988. He started his music studies at the Municipal Conservatory of Thessaloniki graduating with degrees in Music Harmony (May 2005) and Counterpoint (May 2008) and diploma in accordion (June 2010). He initiated his studies in music composition in 2006 at the Aristotle University of Thessaloniki, Department of Music Studies. He graduated with a Masters degree in Composition in 2011 with "excellent - (9.49/10.00)", supervised by Professor Christos Samaras. Currently he is enrolled at the MA program in composition at the Eastman School of Music and he has been nominated as a scholar for the International Exchange Program "Fulbright" 2011 - 2012.

He has collaborated with ensembles such as the dissonArt ensemble (GR), Hellenic Ensemble for Contemporary Music, Idee Fixe (GR), Orpheus Soloists (GR) and others.

His works have received various awards and distinctions. In 2007 he won an Honorary prize in the 5th Greek Festival of Chamber Music for the piece «...*Diadromes*...» and in 2008 3rd prize in the 3rd Competition of Music Composition in memory of D. Dragataki for the piece «*Anazitisis*... ». In 2008 he was awarded the second prize in the 2nd Festival of Children Opera in Thessaloniki and a Honorary prize in the 6th Greek Festival of Chamber Music for the piece with title « *Fones (Voices)* ». In the same year he won the 2nd prize in the International Composition Competition 'Ton de Leeuw 2008' with the piece « *The unexpected* ». In 2009 he was awarded in the 3rd International Composition Competition "Synthermia" for the work « *Shadows* », while the same year, he won the "Musician's Prize" in the 7th Greek Festival of Chamber Music for the piece «*Iridismi*_». Finally, he has participated in the final stage of the International Composition Competition Antonín Dvořák, in 2010 and 2011.

Moreover, his music activity includes Composition Workshops held in Greece and abroad. In

2009 he took part in the Workshop of Contemporary Music “Music of the 20th and 21st century” in the Concert Hall of Athens, with the piece “AENAON II” under the conducting of Theodore Antoniou. In 2010 and 2011, he participated in composition seminars with Salvatore Sciarrino and Beat Furrer in the Music Conservatory of “Santa Cecilia”, in Rome. Finally, he participated in the Fourth Workshop of Contemporary Music in the Concert Hall of Thessaloniki with the piece, “...Il Gran Rifiuto...”, under the conducting of Vladimiro Simeonidi.

String Quartet No.1 was composed in February 2011. This “musical discourse” reflects a series of gradual sounding displacements all conceived under a unified pitch and color - tone spectrum. There are two specific principles that pervade the music of the piece. First, there is the linear transformation on the sound mass expressed by characteristic pitch landmarks in a way that the macrostructure adopts a pre-composed pitch - center contour. The second one, embodies the idea of a sounding transition, among the fundamental for the piece structural and sounding events, giving birth to a rounded binary structure and promoting a unified perception of the piece's macro-structure.

The idea of a “universal” linearity and transformation came from my attempt to articulate the musical events into characteristic pitch landmarks, building a gradual pitch embellishment which in many cases leads to either abrupt or gradual sonority climaxes. Consequently, in terms of pitch hierarchy, there is a background set of pitch classes which is gradually unfolded and embellished with neighboring intervals all leading to the macrostructural description of a twelve-tone aggregate. The tension of this procedure parallels the way the musical events progress. Hence, we can rationalize an arch structural profile and a manipulation of the musical idea as an entity of a continuous transformation starting from “zero”, progressing to sounding and pitch climaxes and finally contributing to a sounding palindrome. Such sense penetrates the compositional process and sets a foundation for the musical “discourse” norm.

-- S. D.

Originally from Cracow, Poland, **Norbert Palej** has been increasingly recognized for his “first-rate and genuinely original work” (American Composers Orchestra), and a musical language that generates “visceral excitement” (The Boston Globe). Norbert Palej has been Assistant Professor of Composition at the University of Toronto since 2008. He also serves as the director of the University of Toronto gamUT chamber orchestra, and as artistic director of the annual New Music Festival. He holds composition degrees from Cornell University (D.M.A.), The Juilliard School (M.M.), and the New England Conservatory (B.M.). He is also an active concert pianist and orchestral conductor.

Norbert Palej is currently working on the completion of Sergei Prokofiev's unfinished Concerto No. 6 for two pianos and string orchestra, commissioned by the Duo Krasnyanskaya-Schneider. Other recent commissions include operas for the Tapestry New Opera and the Canadian Children's Opera Company, a string quartet for the Penderecki String

Quartet, a concerto for Dame Evelyn Glennie, and a work for the Nexus percussion ensemble. His music has been heard in Canada, USA, Poland, Germany, Norway, Italy, Austria, Hungary, Great Britain, and Costa Rica.

Norbert Palej is a recipient of the Toru Takemitsu Award from the Japan Society in Boston, the ASCAP Morton Gould Young Composer Award, the Robbins Family Prize in Music Composition, the Benjamin Britten Memorial Fellowship, the Susan and Ford Schumann Fellowship, as well as commissioning and recording grants from the Ontario Arts Council. He participated in the Tapestry New Opera's Composer-Librettist Laboratory, the Minnesota Orchestra Composers Institute, the American Composers Orchestra Underwood New Music Readings, the Academy for New Music and Audio-Art in Tyrol (Austria), the International Workshops for Contemporary Music Krakow/Stuttgart, as well as the Tanglewood, Aspen, Caramoor, and Budapest music festivals.

The divertimento flourished in the eighteenth century, but became quite rare afterwards; only very few divertimenti were written in modern times, when the dominant aesthetic favored a more serious style. Paying homage to tradition, my *Divertimento* displays a “lightheartedness” of manner, uncharacteristically coupled with elements of extreme expression, and juxtaposed with moments of gloom and agony. The work is scored for a large chamber ensemble, and lasts approximately fifteen minutes.

-- R. P.

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