

PAST AND PRESENT

*A concert presented by Boston University School of Music in partnership with ALEA III,
featuring works by former Composition Department faculty composers*

***Gardner Read, Norman Dello Joio, Lukas Foss, Joyce Mekeel,
Theodore Antoniou, John Goodman***

and a new commission by recent alumnus Thomas Weaver

*Performed by Thomas Weaver, piano,
musicians of ALEA III and others*

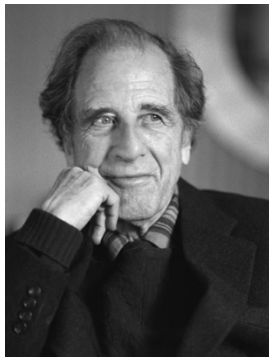
Saturday, November 12, 2022 - 8:00 pm

Boston University
College of Fine Arts
Concert Hall

Presented as part of the 150th anniversary
of the founding of the Boston University School of Music.

The composers

Lukas Foss



Lukas Foss, b. August 15, 1922, Berlin Germany, d. February 1, New York City, New York. While born in Germany, Foss identified as an American artist. Foss was a composer, conductor, pianist, and educator. He began his musical studies in Berlin, where he studied piano and theory with Julius Goldstein. Foss went to Paris where he studied piano with Lazare Lévy as well as composition with Noël Gallon, orchestration with Felix Wolfes, and flute with Louis Moyse. He remained in Paris until 1937, when with his family he escaped to the USA, fleeing the Nazis. Foss then was enrolled at the Curtis Institute of Music in Philadelphia at age fifteen, in the same year as Leonard Bernstein, and counted Isabelle Vengerova (piano), Rosario Scalerò and Randall Thompson (composition), and Fritz Reiner (conducting) among his teachers. He developed a lifetime close friendship with Bernstein who called him “an authentic genius.” He studied conducting with Serge Koussevitzky during the summers from 1939 to 1943 at the Berkshire Music Center. He also studied composition with Paul Hindemith as a special student at Yale from 1939 to 1940.

Lukas Foss began to compose at the age of 7 and was first published at 15. At the age of 22, he won the New York Music Critic's Award for his cantata *The Prairie*, which was premiered by the Collegiate Chorale, under the direction of Robert Shaw. From 1944 to 1950 he served as the pianist of the Boston Symphony Orchestra. In 1945 he was the youngest composer ever to receive a Guggenheim fellowship. From 1950-1951 he was a fellow at the American Academy in Rome, and received a Fulbright grant for 1950-1952.

In February of 1953 Lukas Foss received an appointment as professor of music at the University of California at Los Angeles – succeeding Arnold Schoenberg - where he taught composition and conducting. While at UCLA, he founded the groundbreaking Improvisation Chamber Ensemble. He served from 1963 to 1970 as music director and conductor of the Buffalo Philharmonic Orchestra. In 1963, at the State University of New York at Buffalo, Foss founded, and became the director of the Center for Creative and Performing Arts. In 1971, Foss became the conductor of the Brooklyn Philharmonic, a position which he held until 1990 when he was named Conductor-Laureate. In 1972, he was appointed conductor of the Kol Israel Orchestra of Jerusalem. In 1972-1973 he served as composer-in-residence at the Manhattan School of Music in New York, and from 1981 to 1986 was conductor of the Milwaukee Symphony.

Lukas Foss was a member of the American Academy of Arts and Letters, and in 1989-1990 served as composer in residence at the Tanglewood Music Center. Foss traveled widely, appearing as a guest conductor with distinguished American and European Orchestras, and lecturing at many North American colleges and universities, including Harvard and Carnegie Mellon. He became professor of music at the College of Fine Arts at Boston University in 1991, however his connection with Boston University goes back to 1950 when he was commissioned to compose *Behold! I Build a House*, to celebrate the dedication of the Marsh Chapel. His composition *Symphonic Fantasy* was commissioned by Boston University for the occasion of his eightieth birthday and was premiered by the Boston University Symphony Orchestra in 2002 at Symphony Hall.

Foss contributed profoundly to the circulation and appreciation of music of the 20th century. His compositions illustrate two main periods in his artistic development, separated by a middle, avant-garde phase. The works of his first period are predominantly neo-classic in style, and reflect his love of Bach and Stravinsky. In the transitional period he fused elements of controlled improvisation and chance operations with 12-tone and serialist techniques. Notable works of this period include the *Baroque Variations* for orchestra, and the chamber works *Time Cycle* (1960), *Thirteen Ways of Looking at a Blackbird* (1978), and *Echoi* (1963). His later period works, including the *Renaissance Concerto* (1990) for flute, embrace a wide variety of musical references, displaying a keen awareness of idioms and styles that span the history of western art music.

Biography principally from the *All Music Guide Website*, Stephen Kingsbury.

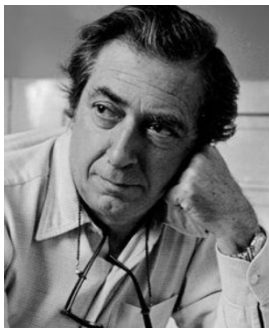
John Goodman



John Goodman, was born on April 7, 1937 in Kansas City, Missouri and died on January 1, 2019 in Sarasota, Florida. He received his bachelor's, master's and doctoral degrees respectively from Northwestern University, the Yale School of Music and Boston University. Among his teachers were Elliott Carter, Donald Martino and Gardner Read. He was a member of the faculties of the New England Conservatory of Music and Emmanuel College before assuming his position at Boston University, where he was Chair of the Department of Composition and Music Theory from 1971 to 1988. John remained at Boston University for 38 years. He became professor emeritus in 2002 and subsequently moved to Sarasota, where he gained prominence as a lecturer and accompanist. His lecture series on music, sponsored jointly by the Selby Library and the Sarasota Music Archive, was particularly popular. John was president of the Sarasota Concert Association from 2005 to 2013. He was also a member of the board of the

Sarasota Institute of Lifetime Learning. In 1990, he was commissioned by the Barlow Foundation and the Snowbird Institute to write his second string quartet, which was performed by the Muir Quartet in Salt Lake City, Boston, Austria, and Germany. Several of his works have been performed by the contemporary music ensemble ALEA III, including his *Fantasy* for violin and piano, his opera *The Garden of Flowers*, two sets of songs to poetry of Emily Dickinson, and a musical, *Simple Simon*.

Norman Dello Joio



Norman Dello Joio (b. January 24, 1913 NYC; d. July 24, 2008, East Hampton, NY) was born into a musical family, his father, his grandfather and his great grandfather were church organists. He took additional organ lessons from his well-known godfather, Pietro Alessandro Yon (musical director and organist at St. Patrick's Cathedral) during the years 1931 to 1933; and studied piano with Gaston Déthier at the Institute of Musical Art (1933-1938). From 1939 to 1941 he studied composition with Bernard Wagenaar at the Juilliard School of Music (1939-1941). In 1941 he enrolled in the summer class of composition led by Hindemith at the Berkshire Music Center in Tanglewood; and then continued to attend Hindemith's courses at Yale University in 1941-1943.

From the beginning of his career he received a number of grants and awards, and his works had regular performances. He won an Elizabeth Sprague Coolidge Award for his *Piano Trio* (1937), a Town

Hall Composition Award for the orchestral work *Magnificat* (1942), and Guggenheim Fellowships (1943 and 1944). In 1945 he received a grant from the American Academy of Arts and Letters. His *Variations, Chaconne and Finale*, first performed by the New York Philharmonic Orchestra under Bruno Walter, won the New York Music Critics' Circle Award for the best new orchestral piece (1948); he won a second Critics' Circle Award (1962) for the opera *The Triumph of St. Joan*. The Pulitzer Prize for music was awarded to him in 1957 for *Meditations on Ecclesiastes* for string orchestra. On February 16, 1958, he was the subject of a CBS television documentary titled *Profile of a Composer*. In 1961 he was elected to the National Institute of Arts and Letters. In 1965, his music for the NBC program *The Louvre* won the Emmy award for outstanding television score.

As music director for the Dance Players Company (1940 – 1943), Norman Dello Joio began to extend his influence into the world of dance. Some of his most considerable works for dance include *On Stage!* (1945), choreographed by Michael Kidd for Ballet Theatre, two works for Martha Graham, *Diversion of Angels* (1948) and *Seraphic Dialogue* (1955), and *There is a Time* (1956; a composition based on the Pulitzer Prize winning *Meditation On Ecclesiastes* for José Limón).

Dello Joio taught composition and choir at Sarah Lawrence College (1945 – 1950), composition at the Mannes College of Music (1960 – 1972), and was Professor of Music and Dean of the Fine and Applied Arts School of Boston University (1972 – 1977). From 1959 until 1973, he directed the Ford Foundation's Contemporary Music Project, which placed young composers in high schools. The purpose of the project was to make contemporary music a part of children's lives by placing composers and performers in the learning atmosphere. The project placed about ninety composers, many who successfully continued their careers.

Biography extracted from: The New York Public Library Archives, Norman Dello Joio Papers, 1898-2003.
<https://archives.nypl.org/mus/20292>

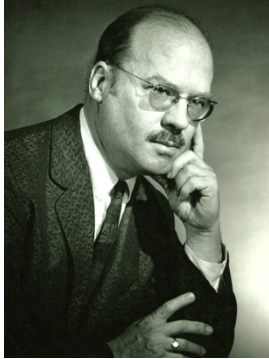
Joyce Mekeel



Joyce Mekeel (b. New Haven, CT, 6 July 1931; d. Watertown, MA, 29 December 1997). American composer, harpsichordist, anthropologist, assistant professor. She studied at the Longy School of Music in Cambridge, MA (1952-1955); with Nadia Boulanger at the Conservatoire National de Musique in Paris (1955-57); at Yale University, receiving a B. M. in 1959 and a M.M. in theory and composition in 1960; and at Boston University, receiving a Ph.D. in 1983. Her other teachers included Earl Kim (composition); Ralph Kirkpatrick and Gustav Leonhardt (harpsichord); and David Kraehenbuehl (theory). From 1960-1964 she taught piano and theory privately in Princeton; from 1967-1970 she taught at the New England Conservatory of Music; and from 1970-mid 1997 was assistant professor of composition and theory at Boston University where she was director of the Electronic Music Studio. She was awarded fellowships to the MacDowell Colony in 1963, 1964, and 1974 and to Yaddo in 1974. Her other awards included the Ingram-Merrill grant in composition in 1964; the Sigma Alpha Iota Inter-American Music Award in 1965; the Radcliffe Institute grant from 1968-1970; a research grant in anthropology in 1971 from Boston University; and a National Endowment for the Arts grant in 1975. Her commissions included those from the Boston Musica Viva, the Massachusetts Cultural Council, the Louisville Orchestra, the Ina Hahn Dance Company, and the Fromm Foundation of Harvard University. *Soliloquy* for solo cello, was written in 1996.

Biography from Harvard University Archives.
<https://hollisarchives.lib.harvard.edu/repositories/27/resources/4704#>

Gardner Read



Gardner Read (b. Evanston, IL, 2 January 1913; d. Manchester-by-the-Sea, MA, 10 November 2005) produced over 250 works for a wide variety of genres and instrumentations, including four symphonies, an opera, an oratorio, and incidental music for several plays. Read's works have been performed and recorded by some of the foremost artists and ensembles of his day. In addition to his compositional career, Read served as a professor of composition at a number of reputable institutions, most notably Boston University (1948-78). In conjunction with his pedagogical endeavors, Read completed eight books, among which the subjects of musical notation and orchestration figured prominently. Read credited Debussy, Ravel, Bartok, Stravinsky, Vaughan Williams, Copland, and Hanson as the principal influences on his compositional development.

Gardner Read's intensive musical studies began his freshman year at Evanston Township High School, the first high school in the United States to institute a music major. His public school music concentration was complemented with private studies at Northwestern University. A 1932 residency at the National Music Camp (Interlochen, Michigan) brought Read into contact with the composer and conductor Howard Hanson; partly as a result of this meeting, Read chose to continue his training at the Eastman School of Music. During his years at Eastman, Read studied composition with Bernard Rogers and Howard Hanson; he earned the Bachelor of Music degree in 1936 and the Master of Music degree in 1937. He spent part of 1939 in Europe, where he studied with Ildebrando Pizzetti and met Jean Sibelius. In 1941, Gardner Read undertook his final period of formal compositional training, studying with Aaron Copland while on fellowship at Tanglewood.

Through the 1940s, he held a succession of short-term positions at Midwestern institutions: head of the Theory and Composition departments of the St. Louis Institute of Music (1941-43); chair of Composition at the Kansas City Conservatory (1943- 45); and head of Theory and Composition at the Cleveland Institute of Music (1945-48). This series culminated in his appointment in 1948 as Professor of Composition and Composer-in-Residence at Boston University, a position he retained until his appointment to the rank of Professor Emeritus in 1978.

Gardner Read has been duly honored for his music and for his teaching. In 1937, his Symphony No. 1 was awarded the top prize in the American Composer's Contest and was consequently premiered by the New York Philharmonic under the direction of Sir John Barbirolli. Six years later, in 1943, Read's Symphony No. 2 was similarly honored as the prizewinning work in the Paderewski Fund Competition, this time with a premiere by the Boston Symphony Orchestra and Serge Koussevitzky. In 1957, and again in 1964. In 1982, Read received the prestigious Eastman School of Music Alumni Achievement Award from his alma mater. More significantly, a long list of musical luminaries have performed and recorded Gardner Read's compositions: the conductors Howard Hanson, Leonard Bernstein, Serge Koussevitzky (Boston Symphony), Erich Kunzel (Cincinnati Symphony), Lorin Maazel (Cincinnati Symphony), Fritz Reiner (Cleveland Orchestra); the violist William Primrose; the organists David Craighead and Leonard Raver; and the harpsichordist Barbara Harbach.

Biography: *The Gardner Read Collection*, Ruth T Watanabe Special Collections, Sibley Music Library, Eastman School of Music, University of Rochester. <https://www.esm.rochester.edu/sibley/specialcollections/findingaids/gread/>

Theodore Antoniou



Theodore Antoniou (b. February 10, 1935, Athens, Greece - d. December 26, 2018, Athens, Greece) led a distinguished career as composer, conductor and professor of composition. He began his studies in 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 was 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 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 was also director of the ALEA III International Composition Competition, president of the Greek Composers' Union since 1989 and director of the Experimental Stage of the National Opera of Greece.

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. His 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 is the recipient of 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. In 1991 he was awarded the Metcalf Award for Excellence in Teaching by Boston University. 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. In December 2005, the College of Fine Arts faculty of Boston University awarded him with The Distinguished Faculty Award and in May 2014 he became a full member of the Academy of Athens.

Thomas Weaver

Thomas Weaver's bio can be found in the section for this evening's soloists.