
Personnel

FLUTE
Randolph Bowman
Renée Krimsier
Michele Sahn

OBOE
James Bulger
Barbara Midney

CLARINET
Bruce Creditor
Diane Heffner
Christene Hitchcock
Mark Karlin

SAXOPHONE
Kenneth Radnofsky

BASSOON
Cynthia Balley
John Lunsford

HORN
Tom Haunton
James Hayes

TRUMPET
Randall Croley

TROMBONE
Denis Lambert

PIANO
Martin Amlin
Alys Terrien-Queen
Janice Weber

HARP
Carrie Kourkoumelis

PERCUSSION
Braham Dembar
Jeffrey Fischer
Richard Flanagan
Patrick Hollenbeck
Edward Meltzer
Nancy Zeltsman

SOPRANO
Susan Eldridge
Michelle Fontaine

MEZZO-SOPRANO
Linda Gabriele
Mary Sindoni

VIOLIN
Brett Allen
Alice Bodnar
Craig Burkett
Susan Carrai
Ann Leathers
Diane Nicholeris
Janet Packer
Julia Prinsen
Sarah Reed
Victor Romanul

VIOLA
Brett Allen
Anne Black
Scott Woolweaver

VIOLONCELLO
Ted Mook
Michael Romanul
Barbara Wood

BASS
Morton Cahn

Alea III

Theodore Antoniou
Music Director

Politis Composition
Prize Performances

New Commissioned Works

Twentieth-Century Masterworks

Boston University Concert Hall
855 Commonwealth Avenue
Boston, Massachusetts

Saturday and Sunday, April 11 and 12, 1981
8 P.M.

Contributors
Stephen Albert
Takis Antoniou
Balkania Ltd.
Kostas Georgiou
Kostas Kakavelakis
Leonidas Koskos
Vassilis Niadas
Charles Politis
Dr. and Mrs. Horatio
Rogers

*Politis Composition Prize
Preliminary Judges*
Leonard Atherton
Martin Boykan
Jacob Druckman
Joyce Mekeel
Tison Street
Yehudi Wyner
James Yannatos

*Politis Composition Prize
Final Judges*
Mario di Bonaventura
Martin Boykan
David del Tredici
Leon Kirchner
Donald Martino

Politis Composition Prize

The Politis Composition Prize was established in 1979 by the Greek-American industrialist Charles Politis to further promote and encourage new music. Mr. Politis has cultural attachments in Greece and the United States, and is a graduate of the New York School of Music and the Athens Conservatory in piano. This year five finalists have been chosen for performances of their works by the performing ensemble Alea III, Theodore Antoniou, music director. Based on these performances, one work will be selected for a \$3,000 cash award.

Program I

Saturday, April 11, 1981

Quintet for Winds (1978)	Zack D. Browning*
Scena (1980)	Rupert Bawden*
Wyrd Changing (1980) Linda Gabriele, <i>mezzo-soprano</i>	Simon Kenneth Holt*

INTERMISSION

Sonnet Cycle (1980) Mary Sindoni, <i>mezzo-soprano</i>	Ronald Lubetsky*
Scintilla Prisca (1980) David Moore, <i>violoncello</i>	Brian Fennelly*

*Politis Composition Prize Finalist

Wyrð Changing

Well wrought this wall: wierds broke it.
The stronghold burst . . . snapped roof-trees,
Towers fallen, the work of giants, the stonemiths mouldereth.
Rime scoureth gate towers rime shattered the shower shields,
Roofs ruined, age underate them.
And the wielders and wrights?
Earth grip holds them gone, long gone,
Fast in graves grasp while fifty fathers and sons have passed.
Wall stood, grey lichen, red stone, kings fell often,
Stood under storms, high arch crashed stands yet the wall stone,
Hacked by weapons, by files grim ground . . . shone the old skilled work . . .
Sank to loam crust.
Mood quickened mind, and a man of wit, cunning in rings,
Bound bravely the wall base with iron, a wonder.
Bright were buildings, halls where springs ran,
High, horn gabled, much throng noise;
These many mead halls men filled with loud cheerfulness:
Wyrð changed that.
Came the days of pestilence, on all sides men fell dead,
Death fetched off the flower of the people;
Where they stood to fight,
Waste places and on the acropolis, ruins.
Hosts who would build again shrank to the earth.
Therefore are these courts dreary and that red arch twisteth tiles.
Wryeth from roof-ridge, reacheth groundwards . . . broken blocks . . .
There a mood, glad, gold bright, of gleams garnished,
Flushed with wine-pride, flashing war gear, gazed on wrought gemstones,
On gold, on silver, on wealth held and hoarded,
On light-filled amber, on this bright burg of broad dominion.
Stood stone houses; wide streams welled hot from source,
Thence hot streams, loosed, ran over hoar stone unto the ring-tank . . .
And a wall all caught in its bright bosom,
That the baths were hot at halls hearth;
That was fitting . . . it is a kingly thing . . . city . . .

III. Mallarmé, Sonnet

Quand l'ombre menaça de la fatale loi
Tel vieux Rêve, désir et mal de mes vertèbres,
Affligé de périr sous les plafonds funèbres
Il a ployé son aile indubitable en moi.

Luxe, ô salle d'ébène où, pour séduire un roi
Se tordent dans leur mort des guirlandes célèbres,
Vous n'êtes qu'un orgueil menti par les ténèbres
Aux yeux du solitaire ébloui de sa foi.

Oui, je sais qu'an lointain de cette nuit, la Terre
Jette d'un grand éclat l'insolite mystère
Sous les siècles hideux qui l'obscurcissent moins.

L'espace à soi pareil qu'il s'accroisse ou se nie
Roule dans cet ennui des feux vils pour témoins
Que s'est d'un astre en fête allumé le génie.

English Translation by Roger Fry

When the shadow menaced with its fatal law
Some ancient Dream, my spine's desire and ill,
Afflicted at perishing beneath the funereal ceiling
It has folded in me its indubitable wing.

Luxury! Ebony hall where, to flatter a king
There twist in their death the famous garlands,
You are nought but a pride lied by the darkness
To the eyes of the solitary dazzled by his faith.

Yes, I know that in this night's ultimate distance
The Earth sheds the glow of a rare mystery
And the hideous centuries obscure it less.

Space like to itself let it grow or grow less
Rolls 'mid this ennui vile fires for witness
That of a star at festival the genius is lit.

IV. Rilke, Sonnets to Orpheus, Second Part, No. 29

Stiller Freund der vielen Fernen, fühle,
wie dein Atem noch den Raum vermehrt.
Im Gebalk der finstern Glockensfühle
lass dich lauten. Das, was an dir zehrt

wird ein Starkes über dieser Nahrung.
Geh in der Verwandlung aus und ein.
Was ist deine leidendste Erfahrung?
Ist der Trinken bitter, werde Wein.

Sei in dieser Nacht aus Übermass
Zauberkraft am Kreuzweg deiner Sinne,
Ihrer seltsamen Begegnung Sinn.

Und wenn dich das Irdische vergass,
zu der stillen Erde sag: Ich rinne.
Zu dem raschen Wasser spricht: Ich bin.

English translation by M.D. Herter Norton

Silent friend of many distances,
feel how your breath is still increasing space.
Among the beams of the dark belfries let
yourself ring out. What feeds on you

will grow strong upon this nourishment.
Be conversant with transformation.
From what experience have you suffered most?
Is drinking bitter to you, turn to wine.

Be in this immeasurable night,
magic power at your senses' crossroad,
be the meaning of their strange encounter.

And if the earthly has forgotten you,
say to the still earth: I flow.
To the rapid water speak: I am.

Sonnet Cycle

I. Petrarch, Sonnet CCCIII

Amor, che meco al buon tempo ti stavi
Fra queste rive, a' pensier nostri amiche,
E per saldar le ragion nostre antiche
Meco e col fiume ragionando andavi!
Fior, frondi, herbe, ombre, antri, onde, aure soavi,
Valli chiuse, alti colli e plagge apriche,
Porto de l'amorose mie fatiche,
De le fortune mie tante, e si gravi.

O vaghi habitator de' verdi boschi,
O Ninfe, e voi che'l fresco ombroso fondo
Del liquido cristallo alberga e pasce;
I di miei fûr si chiari, hor son si foschi,
Come Morte che'l fa. Così nel mondo
Sua ventura ha ciascun dal di che nasce!

English Translation by C.B. Cayley

Love, who wast in those precious days my mate,
And who beside these friendly shores, with me
And with the river pacing, didst agree
Our ancient commerce how to reinstate;
Flowers, leaves, shades, caves, waves, breezes delicate,
And each tall hill, shut vale, and sunny lea,
The ports, where passion-tossed I used to flee,
And from so many tempests and so great;

Ye herds, that wild amid the forest run,
And nymphs, and ye, that on the cool bed green,
Below the liquid crystal, rest and feed;
Lo, how my days were bright, and now are dun,
Like death, who is their troubler! Thus 'tis seen
That each man's lot is from his birth decreed.

II. Shakespeare, Sonnet LX

Like as the waves make towards the pebbled shore,
So do our minutes hasten to their end;
Each changing piece with that which goes before,
In sequent toll all forwards do contend.

Nativity, once in the main of light,
Crawls to maturity, wherewith being crown'd,
Crooked eclipses 'gainst his glory fight,
And Time that gave doth now his gift confound.

Time doth transfix the flourish set on youth
And delves the parallels in beauty's brow,
Feeds on the rarities of nature's truth,
And nothing stands but for his scythe to mow:

And yet to times in hope my verse shall stand,
Praising thy worth, despite his cruel hand.

Program II

Sunday April 12, 1981

Double Image (1981)*

Vangelis Katsoulis
(b. 1949)

Phoenix Music (1981)**

John Thow
(b. 1949)

Randolph Bowman, *flute*

INTERMISSION

Evocations, Four Chants for Piano (1937–1943) Carl Ruggles
(b. 1876–1971)

Janice Weber, *piano*

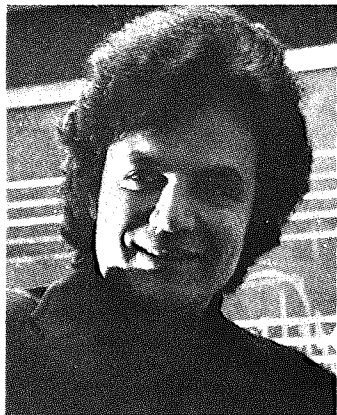
Persephassa (1972)

Iannis Xenakis
(b. 1922)

*Commissioned for Alea III by Mrs. Lori Margariti and
Konstantin Kakavelakis in memory of Lori Margariti.

**Commissioned for Alea III by Phoebus and Klio Koskos
in memory of Jani Christou.

Theodore Antoniou



Born in Athens, Theodore Antoniou studied violin, voice, and composition at the National Conservatory and Hellenic Conservatory, Athens, with Manolis Kalomiris and Yannis A. Papaioannou. Conducting and further composition studies were taken at the Hochschule für Musik, Munich, at the Siemens Studio for Electronic Music, Munich, at the International Music Courses, Darmstadt, and with Boulez, Berio, Stockhausen, and Ligeti. His many prizes and awards include the Richard Strauss Prize by the city of Munich (1964), First Prize from the city of Stuttgart for *Violinkonzert* (1966), "Premio Ondas" from Radio-Television Barcelona for his ballet

Cassandra (1970), commissions from the Fromm and Koussevitzky foundations, and fellowships from the National Endowment for the Arts and the John Simon Guggenheim Foundation. He has conducted many orchestras and ensembles around the world, including the Bavarian Radio Orchestra, Radio Orchestra of Paris, Tonhalle Orchestra (Zürich), Berkshire Music Center Orchestra, National Opera of Greece, State Opera of Munich, and new music groups of Philadelphia, Buffalo, Boston University, and New England Conservatory.

Antoniou was co-founder and vice president of the International Society of Contemporary Music, Greece, and of the International Heinrich Schütz Society, Greek section. He founded and directed the Hellenic Group of Contemporary Music, Athens, the Philadelphia Musical Academy New Music Ensemble, the Philadelphia New Music Group, Alea II (Stanford), Alea III (Boston), as well as establishing the Politis Composition Prize at Boston University. Antoniou has taught at the National Conservatory in Athens, Stanford University, the University of Utah, the University of Pennsylvania, and the Philadelphia College of Performing Arts. He is the assistant director of contemporary activities at the Berkshire Music Center, Tanglewood, where he also serves on the faculty. From 1979 he has been professor of composition at the Boston University School of Music. Among Mr. Antoniou's recent activities are the premiere of his *Circle of Tharatos and Genesis* by the Boston Symphony Orchestra, and a program of works he conducted in Alice Tully Hall, New York City, with the American Composers Orchestra.

Despite his intense activity as a teacher, organizer, lecturer, and conductor, which takes him around the globe several times a year, Antoniou's output as a composer is abundant. His works for orchestra, chamber orchestra, choir, theatre, ballet, television, and electronic media are performed internationally, and are published by Bärenreiter Verlag, Germany, and G. Schirmer, U.S.A. Theodore Antoniou has emerged as a considerable force in the avant garde, and as a proponent of new music all over the world.

"The word 'alea' is derived from the Greek word (ἀλεεία) which means to wander about, or roam. In Latin it refers to 'a die or dice used for playing at games of chance.' The term 'aleatoric music' indicates music based upon the principles of 'indeterminancy' as evidenced by certain random and/or statistical procedures of composition. In regard to an ensemble, 'aleatoric music' is concerned with the expression of a multiplicity of musical directions, historical styles, and performance practices."

Theodore Antoniou

ALEA III, performing arts ensemble in residence at Boston University, was founded in 1978 by Theodore Antoniou and several young, talented musicians from the Berkshire Music Center at Tanglewood. Critics have acclaimed the group for its selective and adventurous programming, which emphasizes the concert music of our time. Alea III commissions new works on an annual basis as part of its commitment to serve contemporary creative artists around the world. Recently the group has performed a concert for the International Society for Contemporary Music in Carnegie Recital Hall, New York City.

Board of Advisors

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Mario di Bonaventura
John Cage
Joseph Castaldo
Mario Davidovsky
Lukas Foss
Milko Kelemen
Ernst Krenek
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Krzysztof Penderecki
Gunther Schuller
Vladimir Ussachevsky
Iannis Xenakis

Board of Directors

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E. Amelia Rogers,
Manager
Theodora Drapos,
Treasurer
Carolyn Lamont,
Executive Secretary

Personnel Additions

Politis Prize Performances 1981

Kevin Vigneau, oboe/english horn
Larry Dash, percussion
Priscilla Hallberg, violin
Elliott Markow, violin
James Cooke, viola
Adrienne Moffett, viola
Karen Kaderavek, violoncello
Aldo Fabrizi, bass

Politis Composition Prize
Final Judges

Joseph Castaldo