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## ALEA III Board of Advisors

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 Iannis Xenakis

Music Director  
 Theodore Antoniou

## Administration

Kristin Kerr, *Manager*  
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 Joel Friedman, *Personnel Manager*  
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## Upcoming Events

Benefit for ALEA III, Friday, October 7, 1983,  
 at 8:30 p.m. at Talbot House. An evening of  
 wine and music with special guests Melina  
 Mercouri and Leonard Bernstein. Tickets are  
 \$100 per person. For information call  
 353-3340.

For information on our concert series, help  
 yourself to a brochure during intermission  
 or after the concert.

## ALEA III

THEODORE ANTONIOU, *Music Director*

Performing Arts Ensemble in residence at Boston University

Tessellation	David Hoffman
Rondo Americano	Charles Dvorak
Quintet	Edward Cohen
Taking Stock	Lawrence Siegel
Out of the Sighs Herbsttag	
Double Concerto	Thomas Oboe Lee
	Janice Weber, <i>piano</i> Martin Amlin, <i>piano</i>

- INTERMISSION -

Tastar de Corde	Ray Shattenkirk
Music for Large Ensemble	Michael Carnes
The Islands	Richard Cornell
Corpus Silentium	Alvaro Cordero
Arena Americana	Alexander Cardona

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*This Composers Workshop is made possible in part by grants  
 from the National Endowment for the Arts and the  
 Fromm Foundation.*

*ALEA III would like to thank photographer Brian Dowley and  
 graphic designer Ron Recchio for their work on our gorgeous brochure*

*The use of recording devices during public performances  
 is forbidden.*

1 October 1983  
 Saturday, 8:00 p.m.

Boston University Concert Hall  
 855 Commonwealth Avenue

THEODORE ANTONIOU, *Music Director*

Born in Athens, Theodore Antoniou studied violin, voice, and composition at the National Conservatory and Hellenic Conservatory, Athens. Conducting and further studies in composition were taken at the *Hochschule für Musik*, Munich, and at the International Music Courses, Darmstadt. His many prizes and awards include the Richard Strauss Prize from the city of Munich, First Prize from the city of Stuttgart, "*Premio Ondas*" from Radio-Television Barcelona, commissions from the Fromm and Koussevitsky Foundations, and fellowships from the National Endowment for the Arts and the John Simon Guggenheim Foundation. He has conducted many orchestras and ensembles, 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 American Composers Orchestra of New York.

Theodore Antoniou has had over seventy works published and his music has been performed by many orchestras around the world. His music is published by Bärenreiter Verlag, Germany, and Magna Music, U.S.A. Most recently the State Theatre of Munich premiered his opera *Periander*, commissioned by the Friends of National Theatre.

Theodore Antoniou is co-director of contemporary activities at the Berkshire Music Center, Tanglewood, where he also serves on the faculty. Since 1979 he has been professor of composition at the Boston University School of Music.

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The first annual Composers Workshop was designed to provide young composers with an opportunity to have one of their works rehearsed, performed, and recorded by the excellent musicians of ALEA III under the direction of Theodore Antoniou. This week-long workshop consisting of rehearsals and exchange between the composers and the musicians concludes with tonight's concert.

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ALEXANDER CARDONA received his bachelor's degree from Harvard University in 1981. He has studied classical guitar both in the United States and in Spain and has studied composition at Harvard and privately with Argentinian composer Luis Jorge Gonzalez. He won the BMI student composers prize in 1976 and 1977 and won the Trustman travel award upon graduating from Harvard. This allowed Mr. Cardona to spend seven months in Greece to research musical and historical materials for his projected opera based on the memoirs of General Makriyanis, a hero of the Greek war of independence from the Turks; and four months in Mexico and Costa Rica. *Arena Americana* represents his desire to internalize the rich musical heritage of the sectors of Spanish America with which he has established close ties.

MICHAEL CARNES received his bachelor's degree from Berklee College of Music and a master's degree from Boston University. He studied composition with Theodore Antoniou, Rudi Van Dijk, John Bavicchi, David Del Tredici, John Thow, and Gunther Schuller. He was recipient of the ASCAP Standard Panel Award in 1983 and was also an artist-in-residence in Oxfordshire, England. He is a member of the Composers in Red Sneakers and has had music performed by Berkshire Music Center, ALEA III, Boston University Omnibus Series, and various other ensembles. Mr. Carnes is also an experienced music copyist and has written music for two award-winning films by Bill Rose.

EDWARD COHEN received his bachelor's degree from Brandeis University and master's degree from the University of California at Berkeley. He studied composition with Irving Fine, Seymour Shifrin, Luigi Dallapiccola, and Max Deutsch in Paris. He is currently a senior lecturer at Massachusetts Institute of Technology. Mr. Cohen was the winner in the New Works Competition in 1982 sponsored by New England Conservatory and the Massachusetts Council on the Arts and Humanities. He has also received a Fromm Foundation commission for the Berkshire Music Center among other prizes and awards.

Born in 1954, Venezuelan composer ALVARO CORDERO-SALDIVIA holds both a bachelor's and a master's degree from the New England Conservatory and is presently in the doctoral program at Brandeis University. His main composition teachers

have been William Thomas McKinley and Donald Martino. He has received commissions from the Lyric Arts Ensemble, the Venezuelan Society of Concerts, the *Teatro Ateameo de Caracas* and *Speculuer Musicae*, and has represented Venezuela at the International Rostrum of Composers in Paris during two consecutive years. Scholarships and awards include Fellowships to the Composer Conference in 1979 and to Tanglewood in 1980 where he received the Koussevitsky prize for his *Circo Nocturno* for oboe and orchestra. Cordero-Saldivia's music has been performed at the Biennial for Contemporary Music in San Juan, Puerto Rico and at the Festival for the fiftieth anniversary of the *Teatro Ateameo de Caracas*.

RICHARD CORNELL was born in Boston in 1946, and received early musical training at the South End Music Centre. He attended the Longy School of Music and the New England Conservatory. He studied composition with William Thomas McKinley and the late Nicholas Van Slyck. He is currently on the faculty of the Longy School, and has taught at the Berkshire Music Centre. He was recently the recipient of a grant from the St. Botolph Foundation. His 1981 String Trio was a winner of the New Works Competition. A member of the Composers in Red Sneakers, Mr. Cornell is an active conductor and pianist.

CHARLES DVORAK is a Boston composer working in publishing since 1977, as a music editor, engraver, and copyist. His works have been performed by the Emmanuel Wind Quintet, the Empire Brass Quintet, ensembles at The New England Conservatory and Massachusetts Institute of Technology, and by professional musicians in New York. He received a degree in music theory from the Cleveland Institute of Music but is predominantly self-taught as a composer.

DAVID HOFFMAN, a 29-year-old Brookline resident, began studying composition at Amherst College, where he worked with Lewis Spratlan, David Reck and Donald Wheelock, and received his bachelor's degree in Music in 1977. He then earned a master of fine arts degree at Brandeis University, where his teachers included Harold Shapiro, Seymour Shifrin and Arthur Berger. Mr. Hoffman completed his formal musical education as a fellow at the Berkshire Music Center at Tanglewood in 1980, where he studied with Theodore Antoniou. His compositions include pieces for orchestra, chorus, chamber ensembles, solo instruments, and tape, and he is currently working on a 16-millimeter animated sound film which he began last year while on a fellowship at the MacDowell Colony.

In addition to his work as a composer, Mr. Hoffman will receive an M.D. from Boston University this year and is pursuing a career in psychiatry. Of his piece *Tessellation*, the composer writes:

*The title word can be defined as either a mosaic or, more generally, any array constructed from the combination of small units. The individual building blocks of a mosaic are called tesserae. In this work, I have experimented with certain so-called minimalist techniques, endeavoring to integrate these with a varied harmonic palette and a fairly rapid rate of motivic juxtaposition and sectional changes within a time span which is relatively short for a piece in this style.*

THOMAS OBOE LEE, born in Peking, China, in 1945, is currently on a Guggenheim Fellowship. He received his bachelor of music degree from the University of Pittsburgh, master's degrees from the New England Conservatory in composition and jazz composition, and a Ph.D. in Composition from Harvard. He studied composition with Betsy Jolas, Earl Kim, W. Thomas McKinley, and Gunther Schuller. His *Concerto* for two pianos and chamber orchestra (1983) is dedicated to Bill Evans and Glenn Gould. This work is not an elegy nor a memorial to the two pianists, but a celebration of their contributions to keyboard music.

Born in Brooklyn in 1954, RAY SHATTENKIRK'S musical training began at an early age with his father, a jazz pianist. During his teens and early twenties Ray played in jazz and rock groups as either a singer, bassist, or pianist. His formal education has included study at the Juilliard School, University of Florida and Yale University. He has studied with Betsy Jolas, Jacob Druckman and Krzysztof Penderecki. As a student at the Aspen Music Festival and as a fellow of the American Dance Festival's Composer Choreographer Workshop, he has worked with Charles Jones and Morton Subotnick, respectively. Presently, Ray is pursuing doctoral studies in composition at Harvard where his principal teachers are Leon Kirchner and Earl Kim. He also studies orchestration with John Harbison at Massachusetts Institute of Technology. Mr. Shattenkirk's honors and awards include a BMI student award, the John Work Memorial Foundation Composition Grant, the Delius Festival Composition Prize, a Meet-the-Composer Award, the Stroud Festival Competition 3rd Prize, the Aspen Composers Competition 2nd Prize, the John Day Jackson

Memorial Prize (Yale), the George Arthur Knight Prize (Harvard), a MacDowell Colony Fellowship, a Beebe Fund Award, and a Tanglewood Fellowship. This year he received commissions from the New School of Music, Eliot Bailen, and the Orpharion Duo. He has written music for dance and theater (Johanna Boyce and Co., the American Repertory Theater, the Hippodrome Theater). This year Ray's *Three Songs from Frost* were premiered by Collage, and his orchestra work *Tema* was read by the St. Paul Chamber Orchestra.

LAWRENCE SIEGEL is presently completing his doctoral work in Theory and Composition at Brandeis University, where he received a master of fine arts degree in 1979. His teachers of composition have included Arthur Berger, Martin Boykan, Mario Davidovsky, Miriam Gideon, Harold Shapiro, and Seymour Shifrin. Reflecting longstanding interests in a broad range of cultural and musical traditions, Larry has written chamber works, music in collaboration with dancers and visual artists, art, folk, and political songs. His current major project is a cantata using Yiddish folk elements. Active as a conductor, he will be music director and conductor of the Needham Community Theater's fall production of *The Pirates of Penzance*. He also directs the Brandeis University Concert Band and is organist/choir director at the Medford Community Baptist Church. *Taking Stock* is a pair of songs linked together by their introspective, melancholic qualities, as well as by the lyrical beauty of each of the poems, by two of the 20th century's greatest lyric poets, Rainer Maria Rilke and Dylan Thomas. The melodic/harmonic language used to reflect this lyricism may be described as a kind of embedded tonality. At emphatic points, means suggestive of functional tonality are often employed as signals. The melodic strands, while varyingly dissonant in regard to each other, for the most part trace explicit tonal patterns which can be combined into the tonal moments mentioned above. Formally, each song bases its articulations upon the emotional changes which occur in its text. In each poem there seems to be a kind of off-stage catharsis which is reflected in sections of concerted music without words.

PUBLICATIONS PRODUCTION  
LIBRARY

OCT 5 1983

SFA-ALEX III

## ALEA III PERSONNEL

*Flute*

Randolph Bowman  
Michele Sahn  
Julie Scolnick

*Oboe*

Peggy Pearson  
Barbara Knapp

*Clarinet*

Diane Heffner  
Richard Muraida  
Douglas Bish

*Saxophone*

Kenneth Radnovsky

*Bassoon*

Ronald Haroutunian

*French Horn*

Sylvia Alimena  
James Hayes

*Trumpet*

John Morrison  
Thomas Cook  
Bruce Hall

*Trombone*

Robert Couture

*Tuba*

James Court

*Harp*

Kathleen Moreno

*Piano/Harpsichord*

Janice Weber  
Martin Amlin  
Douglas Buys

*Percussion*

Jeffrey Fischer  
Richard Flanagan  
Gary Dipurna  
Nora Singer  
Gerald Scholl  
Gregg Thaller  
Timothy McGee

*Guitar*

Neil Anderson  
Arthur Levering  
Deborah Fox

*Soprano*

Barbara Winchester

*Tenor*

Bruce Lancaster

*Violin*

James Cooke  
Sarah Reed

*Viola*

Anne Black

*Cello*

Karen Kaderavek

*Bass*

Aldo Fabrizi