

ALEA III

Theodore Antoniou, Musical Director

Saturday, November 16, 1985

8 PM

Longy School of Music

Cambridge, MA

Raphael Hillyer, Guest Artist

PROGRAM

Ellipse en Quatuor (1980)

Lorenzo Ferrero
(b. 1951)

Lyric Duo (1979)

Ronald Caltabiano
(b. 1959)

Perspectives II *

(1962; revised version - 1985)

Arthur Berger
(b. 1912)

INTERMISSION

Deja 2 (1972)

Bernard Rands
(b. 1935)

Per viola ed orchestra
da camera (1977)

Arghyris Kounadis
(b. 1924)

ALEA III would like to thank the Longy School of Music for the use of these facilities.

* Premiere of the revised version

PROGRAM NOTES

LORENZO FERRERO was born in Turin in 1951. He began his musical education on his own, but later studied with Massimo Bruni and Enore Zaffiri. In 1974 he received a degree in literature, with a thesis on John Cage.

In 1972 and '73 he was at Bourges, France, experimenting in electronic music. In 1974 he went to Germany to prepare multimedia compositions with the Musik Dia Licht Galerie group of Munich.

Ferrero has written many instrumental pieces commissioned and/or performed by various orchestras (Austrian Radio, Italian Radio, Radio Frankfurt, Berlin Philharmonic, and Bayerische Staatsoper) and chamber groups (Ensemble 2e 2m, Musicus Concentus, L'Itineraire). He is particularly interested in the theater, for which he has composed a ballet, two operas, and a childrens opera; his greatest successes have been Marilyn (Rome Opera, 1980) and La figlia del mago (Montepulciano, 1981).

Ferrero's music, which grows out of his research on psychoacoustics and the psychology of perception is based on a particular system derived from natural harmonics. He has been called a neotonal composer, but his music is actually closest to those trends more or less correctly termed neoromantic.

Born in 1959, composer RONALD CALTABIANO has amassed a long list of awards, commissions and performances by world class ensembles and soloists. He recently became the youngest composer ever to receive a Rockefeller Foundation Fellowship for residensy in Bellagio, Italy, and he is only the third composer in the history of the Bearsns Prize to win that award more than once. Other awards include three from BMI, and three from ASCAP.

Among Mr. Caltabiano's commissions have been those from Chamber Music America for the Emerson Quartet, Exxon Corporation for the New York Youth Symphony, The Fires of London,

The American Chamber Trio, Peter Maxwell Davies for the Dartington School in England, The Tcherép-nin Society, and others. His works have enjoyed numerous performances in America and abroad by these groups as well as by the Juilliard Quartet, the Pittsburgh New Music Ensemble, the Guggenheim Concert Band, the Ardetti Quartet, cellist Joel Krosnick, trombonist Stuart Dempster, and bassist Bertram Turetzky.

Mr. Caltabiano began his career as a freelance composer while a student at Juilliard, where he studied with Vincent Persichetti and Elliott Carter. Early studies were with Elie Siegmeister and Andrew Thomas. Abroad, he has studied composition with Peter Maxwell Davies.

The Lyric Duo for viola and harp demonstrates an almost uncanny ability to write confidently and idiomatically for his instrumental forces. What most characterizes the Lyric Duo is an extreme contrast between a violent, propulsive, expressionistic intensity on the one hand, and a senuous, longspun, perfumed lyricism on the other.

ARTHUR BERGER (b. 1912 in New York) is Irving Fine Professor Emeritus of Brandeis University. He studied with Piston at Harvard, Boulanger in Paris, and while he was teaching at Mills College, with Milhaud. His works have been played by the New York Philharmonic, the Boston Symphony Orchestra and other major orchestras. For many years he has had commissions from the League of Composers, the Fromm and Naumburg Foundations and other organizations. He has had grants from the Guggenheim Foundation, the National Endowment, the Council of learned Societies, etc. He is a Fellow of the American Academy and Institute of Arts and Letters and the American Academy of Arts and Sciences. Currently he is on the composition faculty of the New England Conservatory. He has provided the following on this evening's piece:

"In its original form Perspectives II was the second movement of a Chamber Concerto for large or small orchestra - a work commissioned by the Fromm Foundation around the time when this foundation also gave its sponsorship to the creation of a new

periodical under my editorship: Perspectives of New Music. Indeed, the premiere of the concerto took place at the New School in New York in May of the year in which the first issue of PNM appeared: 1962. When I decided that the concerto would be suitable - perhaps more suitable - in an instrumentally reduced version and that each movement or any pair of them could be played alone, it occurred to me that the conception was so thoroughly identified with my state of mind at the time it was first composed that it would be a good idea for the new version to reflect this in the title. One of my chief concerns while writing the concerto was to place pitch-classes over a wide range and have them in some instances retain and in others systematically change their registral position. A precompositional plan rigorously determined these positions, and it sometimes yielded surprisingly good results. At other times it did not, and it is only after several revisions over the years - substantial revisions in the case of the newest version - that the sonorities, which are essentially what the music is about, are precisely what I want them to be. Perspectives II was completed during the past summer. Perspectives III exists at present in a piano four-hand version made three years ago, and Perspectives I is on its way.

BERNARD RANDS was born in Sheffield, England in 1935, and attended the University of Wales, where he studied composition with Reginald Smith Brendle. He later studied in Italy privately with Roman Vlad, Luigi Dallapiccola, and Luciano Berio. Over the decade of the 70's, Rands' music gained international recognition and established him as a major figure among his generation of composers. Through an impressive number of works written for a wide range of performance genre, the originality and distinctive character of his music emerged - music acclaimed for its "plangent lyricism", "dramatic impact", "strength of ideas and technical sophistication" - qualities he developed

from his association with Dallapiccola, Maderna and Berio. Some 60 works (commissioned by noted soloists ensembles and orchestras) are published by Universal Edition and regularly performed and broadcast in many countries.

Since emigrating to the USA in 1975, Rands has been honored by major awards from the American Academy of Arts and Letters; BMI; the Guggenheim Foundation; the Koussevitsky Foundation; the National Endowment for the Arts and the Fromm Foundation. Currently he has commissions from the Boston Symphony-Koussevitsky commission, the Edinburgh String Quartet the Ondine Ensemble, London, and the BBC for a large-scale work for soloists, chorus and orchestra to be premiered at the Royal Albert Hall, London in 1985 as part of the Euro-Year Festival, after which it will be performed by major orchestras in six other European countries.

Rands' work Canti del Sole, for tenor and orchestra, premiered by Paul Sperry and the New York Philharmonic, conducted by Zubin Mehta at the Horizons '83 Festival, was awarded the 1984 Pulitzer Prize in music. Canti Lunatici, for soprano and orchestra, was chosen by the International Jury to be performed at the 1985 ISCM Festival in Amsterdam. Currently, Rands is on the composition faculty at Boston University. Concerning Deja 2 he writes:

"This short work for female voice and seven instrumentalists was composed in 1972 in Sydney, Australia as a response to a commission from the Southern Artrs Association. The piece reflects the composer's interest, at the time, in aleatory forms exploring mobile-stabile relationships in which fixed units of a composition are juxtaposed with modular units whose order and succession are determined by the performers.

"The charcter of Deja 2 may be compared to a dancer or mime who describes and defines a universe of space without moving from a spot - qualities which had impressed the composer in the music and theater of Java and Bali where he had just enjoyed a six-month sojourn.

ARGHYRIS KOUNADIS was born in Constantinople in 1924 and attended the Athens Conservatory, the Hellenic Conservatory where he studied composition with Yannis Papaioannou and at the Staatliche Hochschule für Musik in Freiburg where he studied with Wolfgang Fortner.

From 1949-63 he composed for the National Theater in Athens, as well as for other theaters, films and ballets. At Freiburg, Kounadis has served as director of the Ensemble for New Music. In his music, he employs 12-tone techniques integrated freely with traditional Greek styles. He writes the following about his work Per viola ed orchestra da camera:

"It is the first of a series that includes works for a number of solo instruments and works for chamber groups. It was composed in 1977 after a commission by violinist Ulrich Koch, who also premiered the piece with members of the orchestra of SWF in Baden-Baden on November 22, 1980.

"The piece derives its sounds from atonal tetrachords and hexachords and from from a vertical combination of chords. Its rhythmic parameters are related to Ancient Greek meters and to Greek folk music.

ALEA III PERSONNEL

FLUTE

Randy Bowman
Susan Downey

PERCUSSION

Jeff Fischer
Richard Flanagan

OBOE

Valerie Edwards

PIANO

John McDonald
John Sharpley

CLARINET

Diane Heffner

VIOLIN

Clayton Hoener
Loni Alcott

BASSOON

Ronald Haroutunian

VIOLA

Scott Woolweaver

HORN

Ellen Michaud Martins

VIOLONCELLO

Karen Kaderavek
Freya Oberle

TRUMPET

Bruce Hall

BASS

Jerome Butler
Tod Seeber

TROMBONE

Donald Sanders

GUITAR

Bill Buoncore

SOPRANO

Robin Ginenthal

HARP

Judy Saiki

