

ALEA III

Theodore Antoniou, Musical Director

Saturday, April 12, 1986
Longy School of Music

8 P.M.
Cambridge, MA

"EXOTIC MUSIC, EXOTIC INSTRUMENTS"

featuring guest artist

JAMES BARNES, cimbalom

PROGRAM

Fusions	Yoshihisa Taira (b. 1930)
Tapestry*	E. Amelia Rogers (b. 1954)
Cimbalom Concerto*	William Thomas McKinley (b. 1938)

INTERMISSION

Cimbalom Music*	Samuel Headrick (b. 1952)
Eight Duos for violin and cimbalom	Gyorgy Kurtag (b. 1926)
Rodanon**	Michael Adamis (b. 1929)

*Commissioned by ALEA III

**American Premiere

Sound System for Cimbalom Music designed by
Fred Farmer and donated by Music Box, Wellesley,
MA. Four-track studio use donated by Kevin
Coutts.

PROGRAM NOTES

YOSHIHISA TAIRA was born in 1930 in Japan. He currently lives in France where he teaches at the Ecole Normale.

The 1971 composition Fusion embraces eastern and western sonorities and techniques. Flute-like instruments and percussion are common to both traditions, so with an ensemble of two flutes and a large battery of percussion with three players the composer is able to move back and forth between characteristically "eastern" and "western" styles, effecting a musical fusion of the two. The opening section is highly pointillistic, with wide leaps between notes in the flutes and sharply differentiated dynamics to emphasize individual pitches as much as possible. A percussion interlude yields to a new world--long-breathed phrases, highly ornamented in oriental style, with pitches "bent" around the written note. Percussion instruments take over again, now with growing emphasis on the pitched instruments building up to a FFFF climax that brings back the flutes, now playing multiphonics (two notes at a time) in a gradual decrescendo that is accompanied by gradually decreasing activity until silence envelopes all.

Born in 1954, AMELIA ROGERS studied at Bennington College (BA 1976) and Boston University (MM 1981). Her principal teachers include Henry Brant, Vivian Fine and Theodore Antoniou. She has studied numerous instruments including cello with Leslie Parnas and conducting at the Juilliard School. Past commissions include the B.U. Tanglewood Institute (vocal music, 79-80), the Cape and Islands Chamber Music Festival (82) and the Chatham Chorale (83). In 1983 and 84 Rogers traveled in the middle and far east. In addition to working as a digital sound editor, she is currently Composer-In-Residence for a multi-arts production at the Weston Middle School called Weston, Take off your Masque!

Tapestry (1986) was inspired by the composer's 1984 travels in Asia. Programatically (albeit somewhat abstractly) the piece represents a glimpse of Asian life in any particular area at a given moment. This glimpse quite li-

terally lasts only as long as the study of a tapes-try in a museum might last, with the audience's attention drawn from one concentration of activity to another, occasionally stepping back for an over-all impression.

The featured instrument is a Balinese g'ender, an instrument featured in some (not all) Balinese gamelan works and similiar to those instruments that accompany the wayang kulit (shadow puppet theatre). Although in the beginning the g'ender briefly quotes a Balinese accompaniment, it is primarily used in a musically western idiom. The marimba and flute however do play a phrase from what I like to refer to as Balinese ragtime, a typically more informal music played with a gamelan capable of only a four note scale.

WILLIAM THOMAS MCKINLEY is one of the most respected musical artists of his generation. Born in New Kensington, PA in 1938, McKinley entered the Pittsburgh Local of the Musicians Union at age 11, and went on to study with Nicolai Lopantnikoff, Frederick Dorian, Mel Powell, Yehudi Weiner, Gunther Schuller and Lawrence Moss. He was taught at Yale, SUNYA, the University of Chicago, Tanglewood and at present is on the faculty of the New England Conservatory. AS well as being an imaginative and prolific contemporary-classical composer, McKinley's virtuostic skills as a jazz pianist are much in demand.

In the last decade, McKinley has been the recipient of many significant awards, including those of the Koussevitzky Foundation, the Fromm Foundation, the Concert Artists Guild, the National Endowment for the Arts, the Naumberg Foundation, ISCM (New England) and the National Flute Association. In 1983, McKinley was presented with an Academy-Institute Award in Music by the American Academy and Institute of Arts and Letters, and currently he is a John Simon Guggenheim Foundation Fellow.

"When Theodore Antoniou asked me to compose this new work, I will admit that a sense of trepidation came over me - I had never used the cimbalom and knew its nature only incidentally vis-a-vis Kodaly and Stravinsky. Yet, with the help of some technical information concerning the instrument's idiomatic properties provided by James Barnes, the soloist in tonight's performance, I found that after the first moments of the Concerto I began to feel

very comfortable with these properties, and the sound of the Cimbalom held clearly in my musical imagination. At first I was not entirely sure that the new work would be a Concerto. I envisioned shorter pieces, epigrammatic pieces, rag-times, etc. But as the work took early shape I felt confident in tackling the bigger form, and, coupled with the help of a wide color palette from the ensemble, was able to envision several movements, including virtuostic cadenzas as well as a variety of musical interpolations and dialogues within the tutti. Hence, all the natural components of a Concerto took seed.

The movements are ; I. Winter Mists, II. Winter Night, III. Winter Rain, and the programmatic quality of the work owes itself to the varieties of winter moods which are ageless and universal in feeling. And since color and harmony are of great import - the programmatic character of the Concerto is enhanced. Although thoroughly modern in its outcome, the Concerto is most definitely a tonal work with discernible melodies and rhythmic pulses in support of its tonality. If I had to characterize my present language in a phrase, I would call it "evolving" or "developmental" mimimalism.

"On a purely musical level, my Concerto attempts to recombine the apparent differences between an evolving minimalism and a dramatic, continually developing expressionism, and to hopefully go beyond them - to ultimately aim at the purpose of communicating: first to the performers, our primary critics; and in the end to the very heart of the listening audience.

SAMUEL HEADRICK is Assistant professor of Composition and Theory, Director of the Electronic Music Studio, and has served as Co-Director of the Contemporary Music Collegium at Boston University's School of Music. He received his BA and MM degrees in composition from North Texas State University and his doctorate from Eastman School of Music. Mr. Headrick was composer and music director for the Huntington Theatre Company's production of Twelfth Night. He has won numerous composition honors, including a Massachusetts artist Fellowship from the Mass. Council on the Arts and Humanities, and a St. Louis Symphony Meet-the-Composer grant.

Cimbalom Music: for prepared cimbalom and electronic tape.

- I. scherzo: introductory sonority; a bit jazzy (delicate and animated)
- II. adagio: delicate and expressive
- III. tape cadenza: powerfully
- IV. cimbalom cadenza
- V. furioso

Cimbalom Music was written to display the virtuosic talent of James Barnes in tonight's concert. Mr. Barnes asked for a piece for prepared cimbalom that would give him a lot of freedom, so I wrote a piece with a strictly controlled background structure and dramatic shape, but which also leaves most decisions of surface detail up to the performer.

Cimbalom music is my fourth composition in a series of related works for amplified instruments and tape. It is the first of this series not to be strictly notated, and also the first to be in separate movements. The electronic component of these pieces serves to expand the dramatic potential of the composition by enlarging the sound palette in terms of color, dynamics, range, texture, articulation and rhythm. The spiritual springboard for the aesthetic characteristics of these works is the aggressive and decisive character of Ulysses in Tennyson's poem of the same name. The tape part for movements III and V was realized by reading Tennyson's poem, and then focusing the emotional impact the poem made on me into the creation of the electronic tape part.

Cimbalom Music is dedicated to Theodore and Susan Antoniou.

Born in 1926 in Lugos, Hungary, GYORGY KURTAG was one of the first Hungarian composers of his generation to break convincingly from the Kodaly axis and write in a style wholly and distinctly his own. He began to play the piano at age five, and at 14 began composing, he entered the Budapest Academy in 1946, where he studied composition with Sander Veress and Ferenc Farkas. In 1957-8 he held a scholarship in Paris where he studied with Marianne Stein and attended lectures by Messiaen and Milhaud. Currently, he serves as professor of chamber music in Budapest.

Perhaps the most homogeneous of Hungarian composers, Kurtag's music reflects a perfect cultivation of technical, tonal, structural and conceptual elements. During the 1960's his reputation spread internationally, and around him a new group of Hungarian composers came into prominence.

Eight Duos for violin and cimbalom, op. 4, are a compact snowball of glissando motions and lightning quick manifestations. The two so very different instruments approach each other while Kurtag attempts an investigation of the light and dark resources of the instruments.

MICHAEL ADAMIS was born in 1929 in Pireaus, Greece. He studied composition and Byzantine music in Athens and while at Brandeis University, studied composition, electronic music and Byzantine Music Paleography. In 1965, he founded the first electronic music studio in Athens. Since 1975, he has been president of the Hellenic Association for Contemporary Music and of the Greek Section of the International Society for Contemporary Music. Besides composition he has engaged in founding and directing choirs and in research in the Byzantine Music paleography.

He has developed a personal idiom characterized by a free multi-melodic, multichoral, multi-rhythmic combination. He holds an avant-garde position in the field of contemporary music, not following the pathways of Central European musical thinking, but formulating instead a new approach, a new trend founded in the musical culture of the Byzantine Tradition.

He has been repeatedly commissioned by several international festivals, including "World Music Days," "Hellenic Weeks of Contemporary Music," the "English Bach Festival," and the "Once Festival" in the United States.

"Rodanon, for flute, oboe, tuba, clarinet, two violins, viola, cello, solo "psaltis" (chanter) tenor and male choir, was written in the summer of 1983 and was premiered the fall of the same year in the 17th Festival of St. Victor in Marseille, France. The title indicates a relevance and a reference to a category of Byzantine composition, called "kratemata" written on nonsense syllables instead of a text - which represent the genre of pure music in the Byzantine musical culture. Kratemata

were usually given titles - Rodanon is one of them. The word means tender, soft, easily movable.

The piece reserves the traditional syllables-te-ri-rem, tu-to, na-na - and the highly "melismatic", ornate character of the Byzantine kratema. The composition is characterized by a free multimedodic, multi rhythmic treatment, which constitutes a personal idiom suggesting another experience within the world of contemporary music; based on the insight of the Byzantine musical culture with the parallel experience of the western music world and - above all - with a creative outlook.

ALEA PERSONNEL

Flute

Michelle Sahn
Susan Downey

Oboe

Peggy Pearson

Clarinet

Diane Heffner

Horn

Ellen Martins

Tuba

Morris Anderson

Percussion

Jeff Fischer
Richard Flanagan
Ed Harrison

Violin

Tison Street
Craig Burket

Viola

Scott Woolweaver

Cello

Freya Oberle

Bass

Aldo Fabrizi

Piano

John McDonald

Audio Technicians for
Cimbalom Music

Mike Leese
Jim Moses

