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## ***THE NEXT ALEA III EVENTS***

### **Music for Two Guitars**

**Monday, April 2, 2018, 8:00 p.m.**

Community Music Center of Boston  
34 Warren Avenue, Boston, MA 02116  
Free admission

**Alexandra Christodimou and Yannis Petridis, guitar duo**

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### **Piano Four Hands**

**Thursday, April 19, 2018, 8:00 p.m.**

TSAI Performance Center - 685 Commonwealth Avenue  
Free admission

Works by Antoniou, Gershwin, Khachaturian, Paraskevas, Piazzolla,  
Rodriguez, Ravel, Rachmaninov, Villoldo

**Laura Villafranca and Ai-Ying Chiu, piano 4 hands**

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### **Celebrating 1,600 years of European Music**

**Wednesday, May 9, 2018, 8:00 p.m.**

Old South Church – 645 Boylston Street, Boston, MA 02116  
Free admission

On the occasion on the Europe Day 2018.

Works from Medieval Byzantine and Gregorian Chant, through Bach  
to Skalkottas, Britten, Messiaen, Ligeti, Sciarrino and beyond.

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### **ALEA III 2018 Summer Meetings**

**August 23 – September 1, 2018**

Island of Naxos, Greece

A workshop for composers, performers and visual artists  
to present their work and collaborate in new projects to be  
featured in 2018, 2019 and 2020 events.

Daily meetings and concerts.

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*Fortieth Season  
2017 - 2018*

## **ALEA III**

**Theodore Antoniou,**  
*Music Director*

Contemporary Music Ensemble  
in residence at Boston University since 1979

### **Music for Two Guitars**

Curated by CMCB faculty members  
**Santiago Diaz and Janet Underhill**

Community Music Center of Boston  
Allen Hall  
34 Warren Avenue, Boston

**Monday, April 2, 2018**

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This season is funded by Boston University, the Greek Ministry of Culture,  
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ALEA III was conceived by Boston University faculty and has been operating in affiliation with and with major intellectual, artistic and financial contributions from Boston University faculty, students and alumni.

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The Greek word *alea* taken from Homer, means "to wander." In Latin, it refers to "dice used for playing at games of chance." The term *aleatoric music* indicates music based upon the principles of indeterminacy as evidenced by certain random and/or statistical procedures of composition. In regard to the ensemble, *aleatoric* is concerned with the expression of a multiplicity of musical directions, historical styles, and performance practices.

- - *Theodore Antoniou*

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During our fortieth 2017-2018 season, the need for meeting our budget is very critical. Despite the generosity of our various sponsors, ALEA III still needs the support of its audience. At this point we are short several thousand dollars for the 40th season. Please consider becoming a Friend of ALEA III by completing the form to the right and sending it to:

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855 Commonwealth Ave.  
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Should you have any time to donate to ALEA III, it would be most welcome. We need assistance with publicity, fundraising, poster distribution, mailing, etc.

We hope you enjoyed tonight's program and we look forward seeing you in our future events.

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Contributions to ALEA III are deductible for Federal income tax to the extent provided by law. Thank you for your consideration.

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# ALEA III

Theodore Antoniou, Music Director

## Music for Two Guitars

Monday, April 2, 2018

6:00 p.m. Masterclass

8:00 p.m. Concert

Community Music Center of Boston – Allen Hall  
34 Warren Avenue, Boston

Curated by CMCB faculty

**Santiago Diaz** and **Janet Underhill**

The internationally acclaimed guitar duo present repertoire and new works,  
along their own arrangements for two guitars.

**Alexandra Christodimou - Yannis Petridis**

*guitar duo*

## PROGRAM

*Introduction & Fandango* \*

Luigi Boccherini (1743-1805)

*5 Miniatures*

Theodore Antoniou (1935-)

*Suita Italiana*

Siciliana

Tarantella

Mario Gangi (1923-2010)

*Rebetiki Suite*

Aptalikos

Smyrneiki Habanera

Karsilamas

Vassilis Tenidis (1936-2017)

----- *Intermission* -----

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*Suite Retratos*

Vals

Corta Jaca

Radamés Gnattali (1906-1988)

*Tango Suite*

Tango 2

Tango 1

Astor Piazzolla (1921-1992)

*Rhapsody in Blue* \*

George Gershwin (1896-1983)

\* Transcribed for two guitars by Yannis Petridis and Alexandra Christodimou.

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### ALEA III

Alea III is the contemporary music ensemble in residence at Boston University, a group devoted to promoting, playing, and teaching music of the twentieth and twenty-first centuries. Founded in 1978, Alea III is the third such group organized by Music Director Theodore Antoniou. The ensemble is consistent with the music it embraces--flexible in size, open to experimentation and exploration. Over the years, Alea III has offered world-première opportunities for dozens of contemporary composers, often under the composer's direction, and with extended program notes or comments. The group has performed 1,495 works by 857 composers--most of them living. Frequent international touring has enhanced the relationships of American performers with their colleagues and composers from other parts of the world. With its inspiration, several other contemporary groups have been formed, offering growing opportunity to young composers and musicians to play and comprehend contemporary music.

-Theodore Antoniou, *Music Director*

### Theodore Antoniou, *Music Director*

**Theodore Antoniou**, one of the most eminent and prolific contemporary artists, leads a distinguished career as composer, conductor, and professor of composition. He studied 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 has been 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 has 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 is also director of the ALEA III International Composition Competition, president of the Greek Composers' Union since 1989 and former director of the Experimental Stage of National Opera of Greece.

Many of Professor Antoniou's 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 has received many awards and prizes, including the National Endowment for the Arts Fellowship grants and the Richard Strauss Prize, as well as commissions from the

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Fromm, Guggenheim, and Koussevitzky Foundations, and from the city of Munich for the 1972 Olympic Games. He has been recognized with ASCAP Awards for several years, and in 1991 he was awarded the Metcalf Award for Excellence in Teaching by Boston University. In December 1997 he was presented with the Music Award from the Greek Academy of Arts and Letters, one of the most prestigious awards and the highest academic distinction in music; and in January 2000, the Hellenic Broadcasting Corporation awarded him the Dimitri Mitropoulos Award for his lifelong contribution to music. 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. Kodaly, Lutoslawski and Penderecki are among the personalities awarded this Prize. In January 2005 the Ionian University conferred upon him an honorary doctorate, while in December 2005 the CFA faculty of Boston University awarded him with «The Distinguished Faculty Award», an award which is presented to honor CFA faculty members for their outstanding achievements, contributions to the arts, and distinguished service to the community.

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. Among his works, the opera *Bacchae* premiered in the Athens Festival in Greece. His newest opera, *Oedipus at Colonus*, commissioned by the SWF (Sued-West Funk), Baden-Baden, in Germany, received the prestigious Music Award presented by the Hellenic Union of Music and Theatre Critics. For his theatre music, he has also been awarded with “Karolos Koun” award (he was the first one to receive it in 1988) and the “Dimitris Mitropoulos” award (for 2006) by the Museum and Study Centre of the Greek Theatre and the Judging Committee for Distinguished Awards awarded to stage artists, in appreciation of his prominent presence in that area until today. His most recent distinctions are the “Commander of the Order of Honor”, presented by the President of the Hellenic Republic (February 2007), Professor Emeritus at the College of Fine Arts at Boston University (October 2008) and an Honorary Doctorate bestowed upon him by the National and Kapodistrian University of Athens (March 2009), and the 2011 “Honoring Greek Culture” Award of Harvard University. In May 2014, he became a full member of the Academy of Athens.

- - Eftychia Papanikolaou

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## *Tonight's artists*

**Alexandra Christodimou** and **Yannis Petridis** studied at the National Conservatoire of Athens with the famous guitar duo Evangelos Assimakopoulos and Liza Zoe and graduated, honored with distinction. They carried on their studies at the Royal Northern College of Music, Manchester, UK, taking a postgraduate degree in musical performance with Gordon Crosskey. In addition, Yannis Petridis holds a Doctorate degree from Stony Brook University, New York, USA, under Professor Jerry Willard. They are both awarded at Greek and International Guitar Competitions.

They have performed as a duo in major concert halls, guitar festivals, colleges and universities - including Yale University - in USA, Canada, G. Britain, Germany, France, Cyprus, Hungary, Morocco and of course Greece and have broadcast and performed for the Greek Radio Television and the Radio Organization of Cyprus. They have toured with the Cyprus State Orchestra and have performed at the 3rd International Guitar Festival at the Athens Music Hall and at the Greek Presidential Palace. They have also taught in Master Classes in Greece and the USA. Alexandra and Yannis are Associates of the Heritage & Museums, *Art, Culture and Education around the world*.

Among their interests, throughout their career, has been to enrich the guitar duo repertoire by transcribing for two guitars works such as G. Gershwin's *Rhapsody in Blue*, J. S. Bach's *Italian Concerto*, J. Rodrigo's *Adagio* from the *Concerto d'Aranjuez* as well as to give out Greek music: works by Greek composers are almost permanently performed in their concerts, some of which dedicated to them while, recently, Yannis gave a lecture at Yale University illuminating the topic: "Ancient, traditional, popular and modern Greek traces in the music for two guitars by T. Antoniou, P. Koukos, K. Giorginakis, K. Grigoreas, V. Tenidis". It is worth mentioning their arrangement of Manos Hadjidakis' "For a little white seashell" - a milestone in Modern Greek music - which is included in the CD "Master Class, Half a Century of Greek Guitarists".

Their CDs have been received with very complimentary comments and excellent critiques by Greek and International Press. With their interpretation, Alexandra and Yannis have gained very flattering comments by important personalities of the Greek and International Guitar World.

Today, Yannis, after working at Stony Brook University, USA, teaches at the American College of Greece and both Alexandra and Yannis teach at the National Conservatoire of Athens. Since 2011, they are the artistic directors of the Palaio Faliro Guitar Festival in Athens, Greece.

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## *Tonight's program*

**Luigi Boccherini** was born in Lucca, Italy. By the age of 25 he was hailed as a great cello virtuoso and innovator and his works were widely published and extremely popular throughout Europe. In 1769 he settled in Spain where for 15 years he enjoyed a privileged position under the patronage of the Infante Don Luis, heir to the Spanish throne at Aranjuez and then at Madrid where he spent the rest of his life. It is believed that Boccherini was the founder of the first string quartet, formed for public performances in Milan in 1765. He produced an enormous amount of chamber music, including 97 quartets, 176 quintets (9 for the guitar) and 42 trios. Already possessing Italian elegance, melodic beauty and "brio", Boccherini's work assimilated many European influences. The revelation of Spanish music, with its dance rhythms such as fandangos and seguidillas, and the significant influence of the guitar with its characteristic style, infused his combustions with new elements.

In 1799, the Marquis of Benavente, an excellent guitarist, asked Boccherini to arrange several favorite pieces to include guitar so that he could play them with string quartet. Among the 9 guitar quintets written, the Quintet in D is the most often played because of the scintillating final Fandango that captures all of the spontaneity and fire of the improvised flamenco dance. Boccherini exhibits his most creative use of effects incorporating glissandi, harmonics, flamenco strumming and even parts for castanets and sistrum!

**Theodore Antoniou's** bio can be found earlier in this program book.

**Ten Miniatures**, Antoniou's first composition for guitar duo, were written in 1996. Nos 2&9 were composed in honor of Leonard Bernstein and Nos.3,5&6 in memory of the Greek composer Manos Hadjidakis. Miniature No.10 reiterates the themes and rhythms of the previous nine miniatures.

The Roman **Mario Gangi** was a pupil of his father Alfredo, a musician and painter. He studied guitar and double bass in Rome and performed extensively in Italy. His recordings are under Cetra and R.C.A. Victor. He taught guitar in the conservatories of Naples and then Rome. Many important performers and composers can be mentioned among his pupils. His best-known works are the *Suita Italiana* and the *Suita Spagnola* for two guitars as well as a larger number of pieces inspired by jazz-blues idioms.

**Suita Italiana**, in three movements, was completed in May 1988. The outer movements are based on traditional dance forms and well-known Italian opera themes; the slow movement - *da una melodia popolare abruzzese di Anonimo* - evokes the lyrical qualities of Italian popular music.

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**Vassilis Tenidis** was born in Larissa, Greece. He studied Law at the University of Athens and at the same time he studied classical guitar with Costas Kefalopoulos, and Ivan Psiucof, and theory with Giannis A. Papaioannou. During the sixties he composed many songs and ballads, which have determined the style of the Greek “New Wave”.

He has composed nearly for all kinds of music and idioms (symphony music, chamber music, choral music, for groups of jazz, music for the cinema, among others). Also active in theater, he composed incidental music for more than two hundred plays of all genres including ancient drama, classical, contemporary and avant-garde.

Moreover, he is a well-known orchestrator and arranger. Among them the most important, is the National Anthem of Greece for symphonic orchestra and chorus, the Cantata *Hymn for the Mediterranean Games* by Mikis Theodorakis for two hundred performers, the cycle of songs *The Neighborhoods of the moon* by Manos Hatzidakis, the light operas *The Guys of Athens* by Nikos HatziaPOSTOLOU and *Christina* by Theofrastos Sacellaridis for the Greek National Opera, a series of works for the composers of the Ionian Islands Mantzaros, Karrer, Xyndas, Samaras, Lavrangas, Lambelot, Evangelatos, Xenos, et al.

Throughout the years, he was a close associate of prestigious orchestral conductors Odysseas Dimitriadis (Bolsoi Opera Theater, Leningrad Symphony Orchestra a.o.) and Miltiadis Caridis (Philharmonia Hungarica, Oslo State Orchestra a.o.), who have presented and performed a variety of his orchestral works.

During his cooperation with the radio and television programs, he has made hundreds of broadcasts; including the radio program *Getting to Know the Music*, in which he introduced aspects of music to a broad Greek audience, and the television program *Musical Instruments of the Orchestra*.

He has taught music in schools, seminars and Institutes for Vocational Formation, he has given many lectures and has participated in various conventions and discussions.

He was Chief Musical Director of the Music Ensembles of the Greek Radio and Television Broadcasting Corporation and deputy art director of the Greek Conservatory. He is also a former titular member of the Union of Greek Composers.

**Rebetiki Suita (Rebetiki Suite)** combines the composer's love for guitar and *rebetiko* music, an urban music genre that originated in Asia minor and flourished in mainland Greece in the early 20th century. The suite is in 7 movements, each based on a representative popular music dance. Authentic, traditional and original material is used, while the entire work is constructed on the principles and scales of Rebetiki music. The work was commissioned by the Athens Megaron Concert Hall; part of it was premiered at the Dimitri Mitropoulos Chamber Music Hall by Liza Zoe and Vangelis Assimakopoulos.

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The composer has provided the following notes:

#### **V. Aptalikos**

Aptalikos or Attalikos, for those who claim to originate in Antalya (pronounced Attaleia in Greek, probably not right), is essentially an inverse Zeibekikos because his rhythmic treatment is 9/4 (ή 9/8), but its internal division is 3 + 2 + 2 + 2/4 - 2+2+2+3/4 in Zeimbekikos - and often as it is natural, it is confused with the former. The melody of the well-known "Rast" song “Kato sta Lemonadika” helps me make a genre that corresponds to the toccata in the form of western music.

#### **IV. Habanera from Smyrna**

Due to the multicultural demography of cosmopolitan Smyrna, during the end of the 19th and the beginning of the 20th century, a mixture of diverse heteroclitc cultural elements appeared, resulting in the creation of several hybrid music idioms and forms. Among others, the Franco-Levantine, a vast and financially potent community, brought the latest fashion and ideas from the West, including the Habanera. Of Cuban origin and bearing the name of its native city, Habana, the Habanera gained great popularity among the Greeks of Ionia, having common rhythmical elements with the 7-part additive Greek rhythms. The brilliant and adaptive musicians of Smyrna coupled the dance with the local oriental modes. This resulted to the birth of an interesting type of Habanera from Smyrna. In this part of the suite I use as a basis one of the most characteristic habaneras of that era, “To Kouklaki”- the Doll, admirable, among others, for its most artful modulations, joining the oriental Tabachaniotiko and Sabah mode with the western major and minor scales.

#### **VII. Karsilamas**

A fast, vivid face a` face dance in 9/8 usually subdivided in 2+2+2+3 or less often in 3+2+2+2 and in 7/8 subdivided in 2+2+3. The main theme of this part is an old gipsy song called “Marinella” enriched with some originally composed themes, all in the Ousak mode, to form the finale of the suite.



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**Radamés Gnattali** (1906-1988) occupies a prominent position in the history of twentieth century Brazilian music as a figure active in both the popular and classical traditions. Through his work as a conductor, arranger, and performer, he shaped the development of Brazilian popular music, most notably as orchestral director at Rádio Nacional beginning in the late 1930s. Through his extensive compositional output across diverse media, he also contributed to the expansion of modern art music in Brazil. Gnattali received recognition with the *Prêmio Shell* (Shell Award), which was presented to him in 1983 in the category of “classical music”. His works include guitar concertinos, solo concertos for violin and piano, and thirteen Brasilianas for varied instrumental groupings, related in conception to the *Chôros* and *Bachianas brasileiras* of Heitor Villa-Lobos.

Born in an Italian immigrant family in Porto Alegre, he began his musical studies with piano lessons from his mother. He studied at the Instituto de Belas Artes of Rio Grande do Sul, where he was awarded the gold medal in piano in 1924. Later he studied at the Instituto Nacional de Música in Rio de Janeiro. He gained facility on a wide range of instruments, including guitar, flute, clarinet, violin, and viola, which he played in the string quartet he founded in Porto Alegre after completing his studies. Settling in Rio de Janeiro permanently, Gnattali worked in radio and film first as pianist and then as conductor, directing the Rádio Nacional orchestra. Rádio Nacional was the most popular and successful radio station of the period; in his work for the station, Gnattali provided music for serials and made arrangements of popular tunes.

His stylistic range and evolution was fluid, as the musicologist Gerard Béhague has observed: “In the 1950s, Gnattali incorporated neoclassical and neo-romantic characteristics into a nationalist idiom, and in the 1960s he renewed his interest in fusing the European classical tradition with folk and popular styles, in part through experimentation with bossa nova.”

The *Retratos* suite (“Portraits”) which exists in multiple versions from 1956 to 1981, is particularly emblematic of Gnattali’s stylistic pluralism. It is in four movements, comprises musical portraits of four Brazilian composers depicted through dance types and allusions to specific compositions. Put another way, the suite offers a portrait of Brazilian dances as represented by some of their most celebrated exponents. Gnattali met Ernesto Nazareth (1863-1934), the composer and pianist celebrated for his tangos. Nazareth also cultivated the European forms of the polka and waltz. It is likely for this reason, and because of Nazareth’s affinity for the music of Chopin, that Gnattali fashioned his portrait as a waltz. The final movement honors Chiquinha Gonzaga (Francisca Edwiges Neves Gonzaga, 1847-1935), a composer of popular music and operettas. She was famous for her tango brasileiro *O Gaúcho*, composed for the play *Zizinha maxixe* (1895) and modeled after the folk dance corta-jaca. Taken together, these portraits may be situated within the exploration of *Brasilidade*, as they survey and commemorate landmarks in the development of Brazilian music.

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**Astor Piazzolla** (1921 - 1992) was born in Mar del Plata, Argentina, of Italian origin, but, due to his family immigration to the United States, spent most of his childhood in New York.

He is considered as the Grand Master of the Argentine "nuevo tango" mainly responsible for the regeneration of "tango". Pianist, *bandoneonist* (a square, accordion-like instrument without the black and white keys, very popular in Argentina) and composer, A. Piazzolla studied with A. Ginastera, N. Boulanger and A. Schoenberg. The bandoneon, a gift from his father, proved enough for him to revive the tango style music, transform it to the “Nuevo Tango”, and establish himself as the main figure of it. The “Nuevo Tango” is a combination, a fusion of the traditional tango dance rhythmical motives with modern jazz elements, contemporary style harmonies - Piazzolla was well aware of, from his years in Paris studying with Nadia Boulanger - and of elements of counterpoint.

He formed many orchestras (adding to the traditional: violin-guitar-bandoneon-flute tango orchestra the bass and many types of percussions), and established himself as "king of nuevo tango" by composing more than 300 tangos, an opera, chamber music and music for several movies. He describes his music as a combination of tango, tragedy, comedy and "loose" living. Later in his life, during the 80s, he composed large scale works, inspired by the spirit, the rhythms and the forms of the “Nuevo Tango”. Most of them include the guitar. *Tango suite* (1984) - three tangos for two guitars, very sharp, percussive, rhythmical and dancing, sometimes interrupted by some highly expressive and sensuous phrases and a very slow, nostalgic and melancholic part in the middle - became very quickly a "must" in the repertoire of any contemporary guitar duo.

*Tango no. 1* has a circular form: A-B-C-D-E-A1(=A+coda).

*Tango no. 2, Andante, rubato melancolico*, has the form of rondo. It is very relaxed on an improvisatory mode, with a lot of well constructed embellishments.

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**George Gershwin** was born in Brooklyn, New York from Russian-Jewish immigrants and grew up in Manhattan. He is one of the best known and best loved 20th century composers having written music and songs for Broadway musicals, movies, pieces for piano, chamber music, concertos. His music, strongly influenced by jazz and blues, is very alive, joyful, romantically lyrical sometimes, humorous and his pianistic style is unique.

One of the influential people who was impressed by Gershwin was the bandleader Paul Whiteman, self-proclaimed "king of Jazz". Whiteman suggested that Gershwin should write a "long size serious" work in a jazzy way. This work, which was advertised in the press as "jazz concerto" for piano and orchestra, was no other than ***Rhapsody in Blue***. The entire piece was completed in the incredibly short time of three weeks; when it was first performed some of its cadenzas were not finished yet. The first performance took place on February 2nd, 1924, in the Aeolian Hall, New York, before an audience that included such figures as S. Rachmaninov, F. Kreisler, L. Godowsky, and A. Toscanini. Gershwin who played the piano part improvised in many parts of the work!

*Rhapsody in Blue* is one of the most popular works of all times and has been extensively arranged throughout the years. Gershwin himself has made transcriptions for solo and piano-duet.

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