

Theodore
Antoniou
Music
Director

happenings

1986

The Prize

The Kucyna International Composition Prize was established in 1984 with funds provided by an anonymous donor in honor of his late mother, Melanya Kucyna. The purpose of the prize is to promote and encourage the composition of new music. Several works will be chosen for performance. One work will be selected for a \$2,500 cash award which will be announced in September 1986. (The judges reserve the right to divide the award money or to decline to make any award.) Composers of any age and nationality may participate.

Among the judges for the competition will be George Crumb, David Del Tredici, Jacob Druckman, Lukas Foss, Donald Martino, Leon Kirchner, Ernst Krenek, and Gunther Schuller. ALEA III, Performing Arts Ensemble in residence at Boston University, under the direction of Theodore Antoniou, will rehearse and perform the compositions of the ten finalists. ALEA III is well known for its dedication to the presentation of new works and, owing to its flexible instrumentation, is uniquely suited to be the performing group for this competition.

The prize is administered by the Boston University School of Music.

1985 WINNER

ANDREW VORES

For information:

Kucyna International
Composition Prize
Boston University
School of Music
855 Commonwealth Ave.
Boston, MA 02215

Finalists for 1985

Claude Baker
Franco Balliana
Robert Bradford Carl
Giuseppe Colardo
Federico Ermirio
Luis Jorge Gonzalez
James Harley
Max E. Keller
Josefino Toledo
Andrew Vores

ALEA III IN GREECE

ALEA III completed its second concert tour of Greece last July. Invited by the Ministry of Culture to participate in the celebration of Athens as the cultural center of Europe, the group gave eight concerts in and around Athens. In Greece, of course, audiences vary greatly from place to place, and ALEA went prepared with repertoire ranging from the avant-garde work of Jani Christou to George Crumb to Bach to ragtime. The concerts were received enthusiastically, and the musicians had a great time getting to know the ancient city.

After Athens, the group went to Thessalonika where it gave four more concerts: two in the beautiful and ancient outdoor theatre of Dassos; one on a pier in Sikkes; and one in the small suburb called Kalamaria. The audiences in Thessalonika were warm, intelligent, and screaming for encores at the end of the opening-night concert featuring works of Skalkottas, Martinu, Joplin, and Berio. This concert series was commissioned by the city of Thessalonika in celebration of the city's 2,300th year.

ALEA closed its tour with two concerts in Iraklion, Crete, perhaps the most scenic and "sunny" spot of the tour. Each year the mayor of Iraklion sponsors a summer festival inviting groups from around the world to participate. The festival includes dance, theatre, music, and art. What better summer vacation than to lounge on the beach at Amnisos all day, enjoy a great Greek meal at the local taverna, and then settle in for an evening of Alvin Ailey, or the Kassel State Theatre, or yes...ALEA III!

This year the event was also very special. The mayor of Iraklion commissioned ten young Greek composers to write pieces for ALEA III, with world premiere performances as part of the festival. It was, of

ALEA III

Theodore Antoniou, Music Director

Concerts Remaining in the
1985-86 Subscription Series

Thursday, March 27, 1986

"Mime, Dance, Instrumental Theatre"

Kagel..... Match
Leef..... Kandinsky Miniatures
Zimmerman..... Perspectives
Stravinsky..... Septet

Boston University Concert Hall

Saturday, April 12, 1986

"Exotic Music, Exotic Instruments"

James Barnson, Guest Artist

Taira..... Fusions
Headrick..... Cimbalom Music*
McKinley..... Cimbalom Concerto*
Rogers..... Piece for Exotic
Instruments*
Kurtag..... Eight Duos for Violin
and Cimbalom
Adamis..... Rodanon*

Longy School of Music

*Commissioned by ALEA III,
Theodore Antoniou, Music Director

course, a very exciting event for the composers and for the musicians who learned and rehearsed ten new works in less than ten days, resulting in dynamic and compelling performances. These concerts were lauded all over Greece, and the group made its mark on audiences everywhere. The press responded with the highest of praise for the innovative programming and expert performing. The group was seen on many T.V. broadcasts, giving the Greek public an idea of its progress.

As a result of its great success in Greece, ALEA has been invited to Crete each year to be the ensemble-in-residence for the International Young Composers Forum, directed by Theodore Antoniou and Joseph Castaldo, as part of the annual Iraklion Festival. The Forum will be a three-week event, with resident student composers studying with internationally known composers and conductors. ALEA III will be in residence giving concerts of contemporary music, student works, chamber music, and specially commissioned short operas for the Forum and ALEA III. In bringing ALEA III into the international realm of performance, music director Theodore Antoniou hopes to unite more and more the contemporary musician, composer, and audience.



SPOTLIGHT ON ANTHONY DI BONAVENTURA

Anthony di Bonaventura is that rare phenomenon--the "child prodigy" who fulfills the promise of his youth. He started his piano studies at the age of three, gave his first professional concert at the age of four, won a scholarship to New York's Music School Settlement at six, and appeared as soloist with the New York Philharmonic at thirteen. At sixteen he became the pupil of the celebrated Russian teacher, Madame Isabelle Vengerova, and later entered the Curtis Institute, from which he graduated with highest honors. Enthusiastic acclaim by critics and audiences alike came early in his career. After the artist's Washington debut Paul Hume of The Washington Post wrote, "He can stand with the great players of Mozart's keyboard music," and the Star called it "a thrilling experience." His brilliant performances in an early European tour led to his selection by Otto Klemperer to perform all the Beethoven concerti at the London Beethoven Festival. Mr. di Bonaventura has performed in twenty-two countries and has appeared with major orchestras and conductors of the world, including thirteen performances with Eugene Ormandy and the Philadelphia Orchestra, William Steinberg and the New York Philharmonic, and Carl Schuricht and the Vienna Symphony. Performances with other major orchestras in the U.S. include the Chicago, San Francisco, Pittsburgh, Cincinnati, Baltimore, and Dallas Symphonies. He has appeared in the Great Performers Series at Lincoln Center and the Festivals of Ann Arbor, Saratoga, Bergen (Norway), Spoleto and Lucca (Italy), and Donaueschingen (Germany). During his second triumphant tour of Australia and New Zealand he was the soloist for the concerts which opened the famed Sydney Opera House.

Several compositions by world renowned composers have been written expressly for di Bonaventura: Luciano Berio's piano concerto Points on the Curve to Find... (premiered Donaueschingen, 1975); Milko Kelemen's Mirabilia for piano and orchestra (premiered Paris, 1975); Vincent Persichetti's Piano Concerto (premiered Dartmouth Festival, 1968); Alberto Ginastera's Second Sonata for Piano (world premiere in Ann Arbor, 1981); and Gyorgy Ligeti's Concerto for Piano (to be premiered next season in Cologne). Mr. di Bonaventura gave the American premiere of Theodore Antoniou's Entrata at the 1984 Castle Hill Festival.

Recordings by the artist have consistently received the highest critical acclaim. The Boston Globe described his Scarlatti sonatas, recorded for the Connoisseur Society, as "Spectacular--more pleasing than Horowitz's--music of inexhaustible delight and playing of consistent fascination." The San Francisco Chronicle stated that his recording of Debussy's Twelve Etudes is "Truly magnificent--the ultimate in refinement and high art--one of the great records of the season." High Fidelity declared it to be "Beautifully played by a masterful technician, revealing a wealth of rapt poetry and delightful fantasy." As the featured soloist on RCA

"Berio Conducts Berio" with the London Sinfonietta, his performance has been termed "extraordinary--something to wonder at."

Mr. di Bonaventura is Professor of Music at the School for the Arts of Boston University.

"I do not believe I have ever heard, in live performance, a technique more fully and completely developed, more flexible, more finished than di Bonaventura's.... Certainly the event of the musical season so far." --The Boston Globe

"Anthony di Bonaventura's piano sang with awe-inspiring sensitivity... a brilliant display of sensitive interpretation with an exacting touch as delicate as crystal. Even in passages of great energy and technical brilliance, the pianist's marvelous touch and the resulting tone quality are characteristics which most dominate his music." --The Salt Lake Tribune

"We have not heard anyone so successfully capture the spirit or articulate the sparkling keyboard writing of the Scarlatti sonatas." --The Montreal Star

"A pianist of power and prodigious technique, one to be heard and admired many times...an intense musical experience." --The Baltimore Sun

"An impeccable technique...profound musical knowledge." --Il Messaggero (Rome)

"A performance so pure and unaffected that it stunned by its sheet simplicity." --The Jerusalem Post

On February 3, 1986, at 8 p.m., Mr. di Bonaventura will give a special solo concert to benefit ALEA III at the Boston



University Concert Hall. The concert will include Entrata by Theodore Antoniou, as well as many other twentieth-century works.

Call ALEA III now at 353-3340 to order tickets for this very special event. The price of your ticket not only treats you to a magical evening of music, with a champagne reception in the Boston University Gallery afterwards, but also contributes to ALEA III in its efforts to bring quality music and exciting performances to Boston audiences. So call now and order your tickets!

A CHAT WITH BERNARD RANDS

by Susan Antoniou

Bernard Rands, one of today's leading composers, was born in Sheffield, England, on March 2, 1935. He grew up in a poor family, but a musical one. His parents were talented amateur musicians--his father playing several instruments, and his mother a singer--and so from early childhood he was always involved in making music. He started lessons at six, and his studies became more intense until he finished a master's degree at the University of Wales. The following is a recent brief interview with Mr. Rands held in his studio at Boston University, where he is in his first year as Professor of Composition.

ANTONIOU: In much writing about you, Berio is said to have been the major influence on you as a composer. Would you say that's true?

RANDS: I started with Dallapiccola in Italy, just after I finished my master's degree, then worked with Berio and Maderna. Maderna was probably more of an influence in many ways. Berio was very close to me as a teacher and a friend and has remained that way. I happen to think he's one of the major musical thinkers of our time. The reason I went to study with him was not to be influenced by him, but because I was already interested in some of the same things. His attitude toward instruments, voice, language, and the historical perspective to contemporary musical thought. For example, I've never been interested in avant-gardeism as a means of destroying things, but as a discovery or rediscovery, so when I work as does Berio, it's in relation to an inherited tradition. One tries to transform it and to renew it. So the reason I wanted to be working with him was precisely because it seemed to me he knew more about it all than I did at the time, and was better at it.

ANTONIOU: Why did you make the move to come and "set up shop" in America?

RANDS: I came in the mid 60s and was first at Princeton. When I first came I was very impressed and engaged by the energy and range of activities from coast to coast. It's a large continent and has many diverse activities and a richness, with that energy as a unifying factor which I don't find in Europe. There is a territorial strength from place to place in Europe, but not the same kind of energy.

ANTONIOU: How do you feel about today's new music audience in America? It seems that minimalistic music is the big hit, and I wonder if you can shed some light on that.

RANDS: Wherever I travel, I don't believe that there isn't an audience for contemporary music. It's

a myth perpetuated by critics who are cynical about everything. Generally speaking, if programming is right and performance level is right, over a period of time, as Theodore has done with ALEA for example, you build up a very good audience. That, however, has to be taken in the context of a mass culture on a large continent which is concerned with instant gratification. I mean if there's anything which typifies America, it has to be a need for a simple, basic, instant gratification--and unchallenging, which for a country that has built itself on certain challenges is a great pity. It's part of our deterioration, so I'm not surprised at the popularity of minimalism. Of course it's popular. It doesn't tax anybody's mental capacity. It doesn't impinge on anybody's spiritual sensitivities. It lacks essential complexity.

ANTONIOU: There are many arguments in the air as to whether the American concept of the "university composer" is a good one. What do you feel?

RANDS: Well, I can see that the universities are full of alot of third-rate composers, and when Boulez once said, and got himself into hot water, "American composers have retreated into the ghettos of the universities," he was making a true statement. There has been a great deal of intermittent thinking and protectionism on the part of people who set up their own territories, and then they're totally out of touch with real life and the profession. That's their problem and there's nothing we can do about it. In general, my relationship with universities is a very different one. First of all, I'm lucky enough to be in a position now to live from my music and have been able to do so for the last five years. I couldn't be as extravagant as I am, but I can do it. I'm in universities because I care about them a great deal. I think they're special places and that we're privileged people to be in them. That's because of my childhood. I never thought I'd have the opportunity to go to one. But I happen to think that the qualities offered and generated are at best excellent and, at worst, capable of being transformed into something worthwhile. I am a composer and presumably this institution as any other employs me for that reason. But the real purpose of being in a university is being with young people and working on ideas with them and generating that kind of excitement by discovery together.

ANTONIOU: One last question. How do you feel you are integrating into the Boston community?

RANDS: Well, I'm not a hustler. I'm actually a very quiet person despite manifestations to the contrary once in a while; but since I've been here, I've just been working. I don't think those things happen right away anyway. I mean, I didn't come here and say, "Now I'm going to take over Boston!"



MEET THE MUSICIANS

Diane Heffner, clarinetist, has performed with ALEA III since 1979. She has been featured as soloist in a "Soloists of ALEA III" concert and as bass clarinet soloist in Donald Martino's Triple Concerto for clarinet, bass clarinet, contrabass clarinet, and orchestra. Diane has travelled to Greece with ALEA III and performed at the Musical August festival in Iraklion in 1981. She toured Athens, Thessalonika, and again Iraklion last summer. Diane also performs with the Dinosaur Annex music ensemble and Composers in Red Sneakers, and is principal clarinetist with the Boston Concert Opera orchestra. She teaches at the All-Newton Music School and the New School of Music in Cambridge.

Her musical training includes Bachelor of Music and Master of Music degrees from the New England Conservatory and a fellowship to the Berkshire Music Center at Tanglewood. Most of her private clarinet study has been with Joseph Allard. An unusual aspect of Diane's professional life is that she is a member of a clown duo called "Clowns Around." With her partner, Sophie Parker, she has been performing musical clown shows for over six years throughout New England in schools and libraries, and at special events and festivals.

LETTER TO A YOUNG COMPOSER

by Lukas Foss

Dear...

I feel somewhat reluctant about answering personal questions. Musicians are not interesting, and communicating with them is no shortcut to music. Let music speak for itself. Anything a composer says about his work is already interpretation, ergo, second-hand information.

Sorry to hear that you're having difficulties with Professor... It seems to me all you're guilty of is a bit of musical insurrection. He'll take you back. Hindemith threw me out twice because, as he complained, "Foss wants to know but doesn't want to follow." Well, now that I have a little more perspective, I don't think his attitude was unreasonable. It would not have done me any harm to follow, to accept what he had to offer. There is time for rebellion later. You ask: "How can one be sure one is a composer?" I had a good look at your Duo. You are. I can tell because we are in the same boat (in the same trouble). We face the same problems: how to make choices in the face of overwhelming choice; how to avoid arbitrary choices; how to make all the desired events available while ruling out undesirable ones; how to structure, notate, so that some things can happen of their own accord. I find, contrary to the general assumption, that only a rigid structure makes freedom available. I find that vocabulary and notation have to be reinvented on every page. Of course there are no criteria for right and wrong. Of course you are not sure. You don't know where you are going? That's good. "You'll go further!" (Oliver Cromwell). Composition is a mysterious and therefore frightening affair. You're afraid. Don't you think I am? I remember the first time I felt that way: I was eight and composing--an opera, of course. Grownups gave me all sorts of advice: "Walk around a bit, and you'll think of something; you'll have a beautiful idea." One day I thought: "What if I can't think of any idea?" I once knew a little boy who took some brains from the butchers' apart, and discovered that "there wasn't any idea in them." I wonder what he thought an idea would look like? The years passed, I composed, good and not so good music, conscientious music, precocious music, too cautious music. I had to unlearn, learn how to write bad notes: I mean the courage to make mistakes. This I miss in your work so far. It is safe music, safe within the confines of an avant vocabulary.

You mention your love for rock and you want to fuse it with what you call "serious music." You say that's what I did in Paradigm. No. Fusion belongs to chemistry. In art we do not fuse, we use and we spoil (a poem, for instance, when set to music). Paradigm may be rock-based but doesn't rock. That ragtime which Ives loved and used, no longer swings--Ives made it his own; he stylized it. In its folk form, it had youth. Composers always love and envy young music. Brahms' Liebeslieder Waltzes were an homage to the young. The waltz was then the new way of life--frenzied, wild.

When we hear a Viennese waltz today, we see in our mind's eye old heads shaking wistfully. Someday the rock music you and I love for its youth will be "old people's music," whereas the Grosse Fugue always was un-young and always will be un-old. Yet even in this most passionate and cerebral of Beethoven's works there is a march lurking behind the fugue. Late Beethoven is steeped in marches, Schubert in the lied, Bach in the chorale, Ives in hymn tunes--something simple, used and distorted and frozen into permanence. We are in the monument-building business, each work a celebration, no matter how dissonant, how violent.

Write--music, that is. Get a lot of "baggage" behind you, as Copland once said. Don't be your own connoisseur. Don't assess your work at every step. Don't worry. Don't suffer--not at this stage of the game. Later you can carry the burden of the world on your shoulders. I came across some advice Beethoven gave to himself in a notebook. "Never," he qualified it--"almost never listen to anyone's advice."

Good luck,

Free Concerts at Boston University
Boston University Concert Hall
855 Commonwealth Avenue, Boston

Thursday, January 23, 1986

Soloists of ALEA III
David Ripley, Guest Artist

Christou..... Eliot Songs
Durko..... Movements
Grisey..... Initiation
Scelsi..... Pwyll
Papaioannou Corsaire Dances

Thursday, February 20, 1986

Soloists of ALEA III

A Special Evening with Luciano Berio
and his Music "Sequenze"

ALEA III is proud to present, in collaboration with the Boston University Opera Theatre, an evening of one-act contemporary operas, featuring the world premiere of Marjorie Merryman's Antigone, May 2 and 3, 1986, at the Boston University Concert Hall.

MEET THE MUSICIANS

Jeffrey Fischer studied percussion with Vic Firth at the New England Conservatory, where he received his Bachelor of Music in 1979. In 1977 and 1978 he received fellowships to the Berkshire Music Center at Tanglewood. He is a member of the Portland Symphony Orchestra and the New Hampshire Symphony Orchestra, and performs with the Opera Company of Boston, the Concert Opera Company of Boston, and Composers in Red Sneakers. He is a member of Young Audiences-Spectrum Percussion Trio, is on the faculty of the New England Conservatory Extension Division, and is the Conductor/Coach of the Greater Boston Youth Symphony Percussion Ensemble. He received a 1986 New Works grant from the Massachusetts Council on the Arts and Humanities to compose Street Music for the Youth Pro Musica and Greater Boston Youth Symphony Percussion Ensemble. The piece will be performed during "First Night," December 31, 1985, and in spring 1986 at Boston University.

Jeff is a founding member of ALEA III and performs regularly with the group under the direction of Theodore Antoniou in the Boston area and on tour. ALEA III and Theodore Antoniou have commissioned Jeff to compose a piece for ALEA and Mimes, to be premiered in June 1986 as part of ALEA's annual international festival in Crete. Audiences will hear Jeff later in the regular season as a percussion soloist in Match, by Maurice Kagel, a piece described as "instrumental theatre."

Boston University
ALEA III
855 Commonwealth Avenue
Boston, MA 02215

Music Director

Theodore Antoniou

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Bob Couture, trombone
Jeffrey Fischer, percussion
Richard Flanagan, percussion
Bruce Hall, trumpet
Ronald Haroutunian, bassoon
Tom Haunton, horn
Diane Heffner, clarinet
Clayton Hoener, violin
Karen Kaderavek, cello
Judith Kellock, soprano
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