

Gala Jazz Evening

to benefit

ALEA III

Theodore Antoniou
Music Director

Jordan Hall

April 25, 1987

PROGRAM

8:00 pm

Preamble

William Thomas McKinley

Sonata for Clarinet and Piano (1986)
(dedicated to Richard Stoltzman)

William Thomas McKinley

1. Andantino
2. Scherzando
3. Largo
4. Maestoso

Richard Stoltzman, *clarinet*
Irma Vallecillo, *piano*

Concerto for Soprano Saxophone and Chamber Ensemble (1987)
in three movements
(dedicated to Les Thimmig)

Norman David

Les Thimmig, *soprano saxophone*
ALEA III, Theodore Antoniou, *conductor*

intermission

Two Love Songs (1987)

Andrew Hurlbut

Paul Houghtaling, *baritone*
Richard Stoltzman, *clarinet*
Linnea Bardarson, *piano*
with Jazz Quartet

Improvisations

Richard Stoltzman, *clarinet*
Les Thimmig, *saxophone*
Tom McKinley, *piano*
Miroslav Vitous, *double bass*
Bob Moses, *drums*

Grand Finale (1985)

William Thomas McKinley

ALEA III, Theodore Antoniou, *conductor*

ALEA III performers:

Michelle Sahm, *flute*
Disa English, *oboe*
* Debra McCullough, *clarinet*
Jonathan Saylor, *bassoon*
Bruce Hall, *trumpet*
Ellen Michaud Martins, *Horn*
* guest performers

Jeff Fischer, *percussion*
Richard Flanagan, *percussion*
Tison Street, *violin*
* Cherokee Randolph, *viola*
Mark Simcox, *violoncello*
Michael Gorman, *double bass*
David Witten, *piano*

Theodore Antoniou, composer and conductor, is Professor of Composition at Boston University. His many prizes and awards include the Richard Strauss Prize from the city of Munich, First Prize from the city of Stuttgart, commissions from the Koussevitsky and Fromm Foundations, and fellowships from the National Endowment for the Arts and the Guggenheim Foundation. His music is played internationally, and he has conducted among others the Bavarian Radio Orchestra, the Radio Orchestra of Paris, the Berkshire Center Orchestra, the National Orchestra and Opera of Greece, the Utah Symphony, and the American Composers Orchestra of New York. Mr. Antoniou has over one hundred works published by Bärenreiter Verlag, Schirmer, and Gunmar Music. He has many recordings, film and theatre music, and is a very active representative of contemporary music worldwide. Mr. Antoniou founded ALEA III in 1979.

William Thomas McKinley presently teaches at the New England Conservatory of Music. A prolific composer, he has had performances by the Chicago Symphony, the Boston Symphony and other major orchestras, and he has been the recipient of many awards such as a Koussevitsky Commission and a Guggenheim Fellowship. Mr. McKinley's activities as a jazz pianist take him throughout the United States, South America and the British Isles, and he may be heard on CRI, GM, Northeastern, and other records. His plans for the 1987-88 season include an evening of his concertos at Carnegie Hall, and an evening of solo works at Carnegie Recital Hall on January 6 and 7, '88.

Richard Stoltzman, internationally acclaimed clarinetist, has performed with orchestras and in recitals across the United States. He appeared at the Tokyo Music Joy Festival with Wayne Shorter, gave his third recital at Carnegie Hall, and soon continues appearances with Woody Herman and his Thundering Herd on their 50th anniversary tour. This summer Mr. Stoltzman will perform at festivals in Europe and the United States including the Mostly Mozart Festival in New York City. His second crossover album "New York Counterpoint" was recently released by RCA and joined his first, "Begin Sweet World" on the Billboard charts.

ALEA III offers unique services to the cultural community. Through its innovative programming, it brings the masterworks of our century to audiences in a relaxed and informative environment, and introduces audiences to outstanding new works by younger composers. Prominent music groups like ALEA III make it possible for good modern music to reach us and, as one music critic recently wrote, to "sound like the normal discourse of Western civilization -- as cogent, inevitable, and revolutionary as the first movement of the Eroica."

ALEA III, as a sponsor of the Kucyna International Composition Prize, and as a participant in music festivals abroad, has established ties between Boston and the international music world. Last year ALEA participated in music celebrations in Athens, Salonika, and Iraklion. ALEA has also been invited to be ensemble-in-residence for the International Young Composers' Forum in Crete.

Les Thimmig is Professor of Composition and Saxophone at the University of Wisconsin at Madison, where he is also Director of Jazz Ensembles. His music, recorded by CRI, Nonesuch and Spectrum, has been performed throughout the world. As a woodwind performer (clarinet, flute, saxophone) he has been active in a wide variety of solo and chamber contexts as well as in jazz. Recent solo appearances include those with the New York Group for Contemporary Music, the Orquesta Nacional de Venezuela, and Parnassus. He is a member of Mother Mallard, a New York-based contemporary music ensemble which holds the distinction of being the world's first synthesizer ensemble. Dr. Thimmig introduced his Concerto for Bass Clarinet with the American Composers Orchestra which commissioned the work.

Norman David has based his professional work in Boston for the past twelve years. His activities as a clarinet and saxophone player have taken him throughout the United States and to Canada and Europe. As a composer, he has been recorded on the ECM label. He was the recipient of a Fellowship from the National Endowment for the Arts and was a finalist for the Composers Fellowship from the Artists Foundation of Massachusetts. Mr. David's Concerto for Soprano Saxophone and Chamber Ensemble, dedicated to Les Thimmig, is introduced tonight.

(Text for Two Love Songs by Andrew Hurlbut)

through the doorway to the studio
on the wall facing the window
the painting there caught the morning
sent its sunlight streaming through pools of night
still lingering round us in our bed
I, first to wake, stretching, rising
pause, admire your sleeping
my heart full of music: no song of this world
captures its timbre; its exclusivity
its timelessness; its universality

this nation's mania for independence:
our individual rights, our personal goals;
our passions, our pleasures; our prejudice and privilege
our dreams so unique and so tellingly tamed
(sometimes sleep finds me wandering
through unfamiliar provinces
dreaming dreams I can't account for
in my waking hours
and, stirring in my uneasiness,
a vague conviction takes hold
that something, someone, somewhere
is guiding our benighted thoughts
down paths pre-ordained
a thin smile on sardonic lips)

and yet, come morning, I find myself suddenly beside you
consumed with tenderness and aware
that every love song I know (and every song I know
is of love) knows nothing of how I feel for you

and perhaps it must and should be so.
taking my first steps into a musical life
I quickly heard things said that the world of words didn't know
and saw hues splashed on a canvas that eyes could never behold

and so I want to write a love song just to you
and I'm faltering between the words and music
and the jazzy lottery of whispering in the players' ears
and hoping they'll intuit the shape and shade of my meaning

yet at the heart what does it matter
so long as they play with soul
and their meaning is as intangible and as explicit
and as personal and as all-encompassing
as my song and my love are for you

there are no politics here; no fences or freedoms;
there is but one theme and its myriad variations
and the swing and gush and rhythm of life
and we all know the music