

# MILLENNIUM

PROJECT

1930-1940

**Alea III Theodore Antoniou, Music Director**

The fourth in this series investigating the music of the twentieth century and the context with which it was written. In this decade-long project Alea III hopes to give audiences a comprehensive view of the influences that have shaped our century as it brings the millenium to a close.

**Contemporary Music Ensemble in Residence at Boston University**

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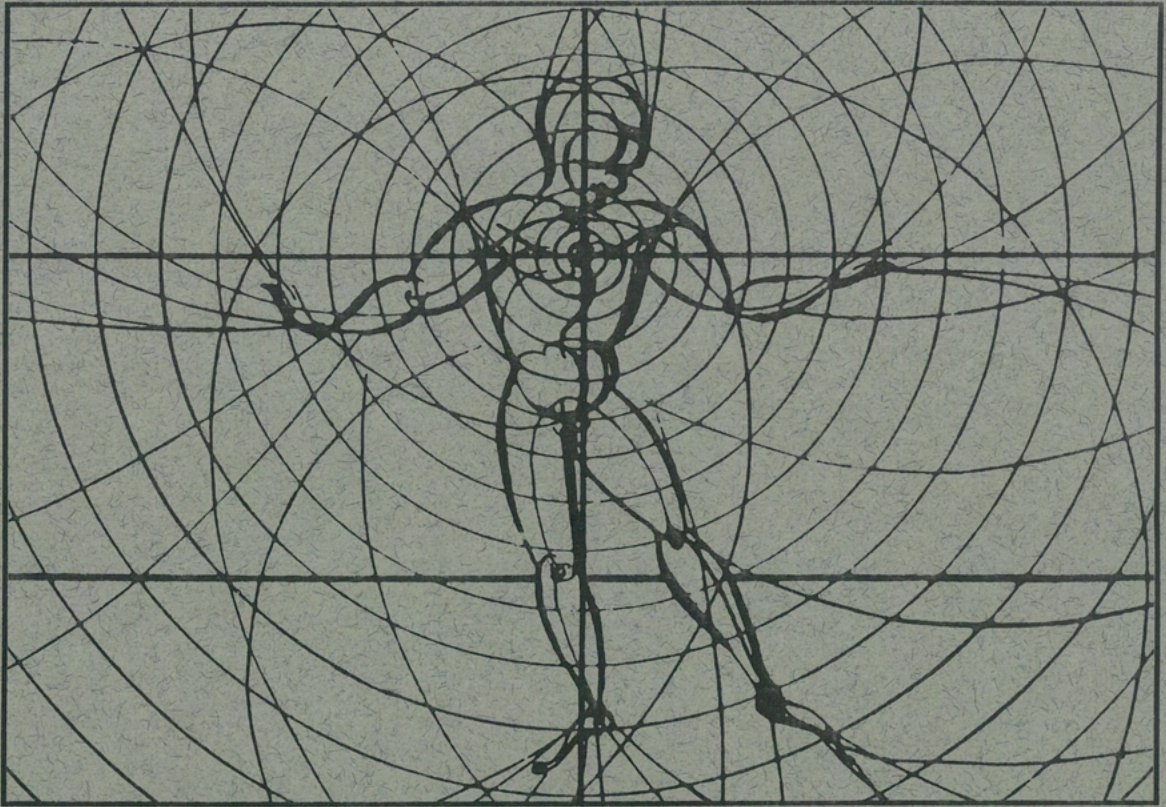
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Cynthia Forbes, cello  
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Alea III is a contemporary music ensemble in its 16th season of residency at Boston University.

The 1993-1994 season is funded in part by the Massachusetts Arts Lottery, as administered by the Boston Arts Lottery Council; the New Hampshire Charitable Fund; the Greek Ministry of Culture; and Boston University.



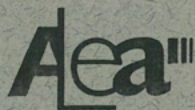
## About The Millennium Project

*A celebration and discussion of twentieth-century music and its cultural context.*

Alea III, Boston University's renowned contemporary music ensemble, has undertaken a comprehensive retrospective of the music and culture of the twentieth century. Currently in its fourth year, this ambitious project brings scholars and musicians together annually to consider and enjoy the music of each successive decade of the century. The annual symposium examines the role of music in each decade and its reflections of the ambient culture. Concert programs of Alea III will feature composers of the designated decade, performing works by significant composers throughout each concert season.

By exploring the century gradually, by defined time periods, the Millennium Project offers the opportunity to develop a continuing perspective over the ten-year time span. A continuous thread is the significance of time as a delineator of the human experience. Musicians — as well as writers, intellectuals, politicians and philosophers — experience a sense of momentum and change merely because they live and work at measuring points of time: decades, centuries, millennia.

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Theodore Antoniou, Music Director  
**Millennium Project**

Saturday, April 9, 1994

Symposium: 6 p.m.

**Keith Bostford**

Publisher and Editor, *Bostonia* Magazine  
Professor of Journalism in History, Boston University  
Correspondent, *The Independent*, London

**James Johnson**

Assistant Professor of History, Boston University  
Pianist

**Mark Kroll**

Associate Professor, Boston University  
Chairman of the Department, Historical Performance  
Harpichordist

Film: *Les Noces* by Bauhaus Painter Oscar Schlemmer

The Audience is Cordially invited to attend a reception, before the concert, in the TSAI lobby.

**About Our Speakers**

**Mark Kroll** has been acclaimed as one of the world's leading harpichordists. His career during the past 25 years has taken him throughout North and South America and Europe, including appearances as the official guest of the City of Barcelona, as featured soloist in the Regensburg Early Music Festival, and for Lisbon's Gulbenkian Foundation. In 1989 Mr. Kroll served for 6 months as Fulbright Professor and Artist-in-Residence in Yugoslavia, and he returned there for recitals in Ljubljana, Zagreb, Zadar, and for concertos with I Solisti di Zagreb. In 1991 Mr. Kroll was visiting Professor at the University of Padua, Italy, and he has recently served as Professor at the Conservatory of Music in Würzburg, Germany.

Mark Kroll's recordings include: solo harpichord works of F. Couperin, Duphy, Balbastre, Royer, J.S. Bach, Handel, and D. Scarlatti; the complete sonatas for violin and harpichord of J.S. Bach; violin sonatas of C.P.E. Bach and S. LeDuc; Schubert's Three Sonatinas for Fortepiano and Violin; the complete sonatas for flute and harpichord of J.S. Bach; and a video/CD of M. de Falla's "El Retablo de Maese Pedro" with Charles Dutoit and the Montreal Symphony. He has appeared frequently on radio and TV, including Radio Nacional Espana, Radio Yugoslavia, Radio Catalunya, National Public Radio, Westdeutscher Rundfunk Köln, Bayerische Rundfunk, the B.B.C., the C.B.C., and Radio Smithsonian.

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Mark Kroll has performed as concerto soloist with the Philadelphia Orchestra, the Boston Symphony, the Minnesota Orchestra, the Belgrade Chamber Orchestra, the Belgrade Sinfonietta, the Handel and Haydn Society, and the Orchestra of the Associazione Musicale Romana. He has served as harpsichordist for the Boston Symphony since 1979, and appears on the orchestra's Telarc recording of Vivaldi's "The Four Seasons" with Seiji Ozawa and Joseph Silverstein.

A noted authority on the performance of Baroque music and period instruments, Kroll has also been an active proponent of the harpsichord music of the 20th century. He has premiered and commissioned many works, including the Boston and European premieres of Ellen Zwilich's "Fantasy for Harpsichord" and the European premiere of Gardner Read's "Fantasy Toccata". As conductor, he has directed both orchestral and vocal ensembles, and served as the Artistic Director of Opera New England. Mr. Kroll's awards include a Fulbright Senior Award, a grant from the Martha Baird Rockefeller Fund, a Solo Recitalist Grant from NEA, and a Whiting Fellowship. He is currently Associate Professor of Harpsichord and Theory at Boston University, where he directs the Early Music Series and serves as Chairman of the Department of Historical Performance.

**James Johnson** is a teacher of modern European intellectual history, and is an active lecturer/performer who has spoken at symposia and conferences on a wide range of topics exploring the relationship between music and political, religious, and cultural climate of its time. A 1985 Fulbright grant recipient, Mr. Johnson was awarded Boston University's 1991 Kahn award for final research on his book, *A Cultural History of Listening. Musical Experience in Paris from the Old Regime to Romanticism*. His articles appear in such publication as the *Journal of Modern History*, *Nineteenth Century Music*, *Eighteenth-Century Life*, and *Musica Judaica*, and he has contributed reviews to the *Journal of Musicological Research*, *Music and Letters*, and the *Times Literary Supplement* of London. Professor Johnson holds a Bachelor of Arts degree from the University of Oklahoma, and a Master of Arts and Ph.D. from the University of Chicago. *Published a book*

**Keith Botsford**, Alea III's chairman, writes frequently on music for record companies, as well as for magazines and newspapers, and thinks of himself, in his own words, as an "adequate amateur composer" with a few small commissions to his credit. The son and grandson of musicians (his grandfather Florence Hudson Botsford was a pioneering folk song collector), he received his musical education in New Haven and New York, where he studied theory and composition at the Manhattan School of Music.

As a writer, he has published a number of novels (under his own name and pseudonymously) and works of nonfiction. A practicing journalist for over three decades, for the past eighteen years he has been a correspondent for the *London Sunday Times*, and since its founding, for *The Independent*. He is a Professor of Journalism at Boston University and Publisher and Editor-In-Chief of *Bostonia Magazine* and Lecturer in History.

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Theodore Antoniou, Music Director  
**Millennium Project**

Saturday, April 9, 1994

Concert: 8 p.m.

**Program**

**String Trio**

- I. Grave
- II. Très Vif et Coulant
- III. Très Lent

Frank Martin

Mark Beaulieu, *Violin*  
Scott Woolweaver, *Viola*  
Cynthia Forbes, *Cello*

**Les Illuminations**

- I. Fanfare
- II. Villes
- II. Phrase
- IV. Antique
- V. Marine

- VI. Interlude
- VII. Being Beauteous
- VIII. Parade
- IX. DéPart

Benjamin Britten

Shinobu Takagi, *Soprano*

**Surprise Piece**

**Intermission**

**Sonatas for Cembalo**

Mark Kroll, *Harpsichord*

Lou Harrison

**Preludes for Piano op.18**

Geoffrey Burleson, *Piano*

Manolis Kalomiris

**Ionisation**

Edgard Varèse

**Boston University Percussion Ensemble**

Thomas Gauger, *Director*  
Tim Bauman  
Phillip Kaimie  
Michael Laaven  
Brian Moura  
Joseph Pereira

**Guests**

Douglas Lippincott  
Gardner Cook  
Alexandros Kalogeras  
Christos Mitsakis  
Apostolos Paraskevas  
Christoph Neidhöfer

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## About our Music Director

**Music Director, Theodore Antoniou** studied violin, voice, and composition at the National Conservatory in Athens, with further studies in conducting and composition at the Hochschule für Musik, Munich, and at the International Music Courses, Darmstadt. After holding teaching positions at Stanford University, the University of Utah, and the University of the Arts in Philadelphia, he came to Boston University in 1979 as a professor of composition and as an ardent proponent of new music.

Mr. Antoniou has published over one hundred works, many of which were commissioned by major orchestras around the world. In addition, he has also written over one hundred works for film and theater. He has received many awards and prizes, including National Endowment for the Arts Fellowship grants and the Richard Strauss Prize, as well as commissions from the Fromm, Guggenheim, and Koussevitsky Foundations, and from the city of Munich for the 1972 Olympic Games. Mr. Antoniou has been recognized with ASCAP awards for the last three years and, in 1991, was awarded the Metcalf Award for Excellence in Teaching by Boston University. He is very active in his native country, Greece, where he has been president of the National Composers' Association since 1989.

Theodore Antoniou has conducted major orchestras throughout the world, including the Radio Orchestras of Berlin and Paris, the Bavarian Radio Orchestra, the Hamburg Philharmonic, the Tonhalle Orchestra (Zurich), the National Opera of Greece, the Berkshire Music Center Orchestra, the Boston Symphony Orchestra Chamber Players, ProArte (Boston), Staatstheater Opera (Munich), and many international ensembles of contemporary music. He is widely applauded for his organizational efforts to promote contemporary music. In 1974, he became the Assistant Director of Contemporary Activities at Tanglewood's Berkshire Music Center, a position he held until 1985. Mr. Antoniou is the founder of many new music groups, such as: Alea, Alea II, the Philadelphia New Music Group, and the Hellenique Group of Contemporary Music. He is the director of the Alea III (Boston) and Olympia (Athens) International Composition Competitions. Mr. Antoniou's music is published by Bärenreiter Verlag (Germany), G. Schirmer (USA), and Gunmar Music (USA).

## About 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 century. 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, and open to experimentation and exploration. Over the years, Alea III has offered world-premiere opportunities for dozens of contemporary composers, often under the composer's direction, and with extended program notes or comments. The group has performed over 610 works by more than 395 composers - most of them living. Alea III has exposed this music to international audiences through many European tours, including the 1992 inaugural concert of the new Performing Arts Center in Athens, Greece. This trend continues, as Alea III toured Greece in January of 1994. Alea III is also the recipient of the ASCAP - Chamber Music America Award for Adventuresome Programming of Contemporary Music. With Alea's inspiration, many contemporary groups have been formed in Boston and abroad, offering growing opportunities to young composers and musicians to play and comprehend contemporary music.

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## About our Soloists

**Geoffrey Burleson**, pianist, is a performer of a vast scope of solo and chamber repertoire, and is especially committed to playing and promoting music of the 20th century. The *Berner Zeitung* (Bern, Switzerland) has praised the pianist: "A well-done, resounding performance. Pianist Geoffrey Burleson showed off all the possibilities of the Steinway Concert Grand." For four seasons, Mr. Burleson has performed in Greece and Boston as principal pianist with Alea III. He has also appeared with Boston Symphony Orchestra concertmaster Malcolm Lowe, the Griffin Ensemble, NuClassix, the Princeton Ensemble, and at the Nantucket Piano Festival. His New York City appearances include Merkin Hall, Carnegie Recital Hall, the Miller Theatre, and Symphony Space. As a jazz pianist, Mr. Burleson has performed throughout the United States and Greece, and has appeared with Bob Mintzer, Pheeroan akLaff, and the ensemble Simon Templar. Among his many premieres are works of Morton Subotnick, Vivian Fine, and William Kraft.

Mr. Burleson was a winner of the Silver Medal in the 1985 International Piano Recording Competition. He is a graduate of the Peabody Conservatory, where he won both the Lillian Gutman Memorial Prize and the Azelia H. Thomas Award, and the New England Conservatory. His principal teachers include Veronica Jochum, Leonard Shure, Lillian Freundlich, and Tinka Knopf.

Mr. Burleson is Assistant Professor of Music at the College of the Holy Cross (Worcester, MA) and has additionally performed and taught at festivals in France and Switzerland. He has recorded for Music & Arts and Neuma Compact Disc. His most recent recording for Neuma, *Urban Cabaret*, features works of Hanns Eisler and is in current release.

**Mark Kroll**, harpsichordist. See note; "About Our Soloists".

**Shinobu Takagi**, soprano, completed her Master of Music degree in voice at the New England Conservatory and received her Artist's Diploma from Boston University where she was a Dean's Scholar. She was the second place winner in the 1986 Metropolitan Opera New England Regional Auditions and has performed numerous roles with the Boston University Opera Theatre. She has premiered many new works by Boston-based composers, and has performed with Luciano Berio at the Aspen Music Festival, Alea III, the Millennium Ensemble, NuClassix, and Hyperprism. She is currently working on her Master of Musical Arts degree in collaborative piano at Boston University.

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## About Tonight's Program

**Frank Martin**, a Swiss composer, began to compose from the early age of eight. He had only one music teacher, Joseph Lauber, who had studied in Zurich and Munich, and who taught Martin the piano, harmony and composition, but not counterpoint. Martin never went to a conservatory: although he knew at the age of 16 that he wanted to be a musician, and already had something to offer as a composer.

After World War I, he lived in Zurich, Rome, and Paris. In 1926 he returned to Geneva where he participated in the congress on rhythmic musical education convened by Emil Jaques-Dalcroze. First as a pupil and after a period of two years, as a teacher of rhythmic theory at the Jaques-Dalcroze Institute, he worked closely with its founder and director. At the same time he was active as a pianist and harpsichordist; he lectured on chamber music at the conservatory and was director of the private music school Technicum Moderne de Musique. From 1943 to 1946 he was president of the Swiss Musician's Union. In 1946 he moved to the Netherlands, in the first instance to Amsterdam, and then later to his own house in Naarden. From there he held a composition class at the Cologne Hochschule für Musik (1950-57). To an increasing extent he traveled all over the world performing his works. The growing regard for him at home and abroad was reflected in many prizes and honors, and his works came to enjoy a firm place in the repertoires of orchestras and choirs.

**Benjamin Britten**, acknowledged to be one of the leading British composer of his generation, started writing music at the age of five. He went on to study as a teenager with Frank Bridge and at the Royal College of Music in London. After making his name in the 1930's with the *Variations on a Theme* by Frank Bridge, and collaborating with W H Auden on a series of documentary film scores, he traveled to America in 1939, only to return three years later to recapture his Suffolk roots. The fishing town of Aldeburgh, his later home, provided the inspiration for his first international success, *Peter Grimes*, which was premiered at Sadler's Wells in London in 1945 and widely acclaimed as the most significant British opera since the age of Purcell. Britten's subsequent output was both prolific and varied in genre, ranging from large-scale statements such as the opera *Billy Budd* and the pacifist *War Requiem* to the intimacy of chamber music and songs. As well as writing music for the community, whether church or school, Britten composed works for the leading performers of his time including Peter Pears, Janet Baker, Dietrich Fischer-Dieskau, Julian Brown and Mstislav Rostropovich. As his many recordings testify, Britten complemented his gifts as a composer with notable skills as a conductor and pianist.

**To quote Edward Sackville West on the Rimbaud songs.**

"Those who insist upon knowing what a poem means (in the narrower sense) can not in this case be satisfied. All these short pieces must be considered in the light of (1) the title, which makes play with two meanings; the medieval illuminated manuscript and the sense of casting light upon a specified scene; (2) Rimbaud's expressed intention of searching for a new use of language in which words and phrases should be used like notes and harmonies in music."

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**Lou Harrison**, a native of Portland, Oregon, studied composition with Henry Cowell and Arnold Schoenberg in California, and also worked with John Cage. Moving to New York in 1943, Harrison wrote for various publications including the *New York Herald Tribune*. Returning to the west to teach at Black Mountain College, he eventually settled in Aptos, California.

As a recipient of a Rockefeller Grant, he studied Chinese classical music and Korean court music, traveling in Tokyo, Taiwan, and Korea. He has toured widely with ensembles, speaking on and performing his own music as well as music of the orient.

In addition to teaching and composing, Lou Harrison has been employed as a florist, record clerk, poet, playwright, instrument builder, dancer, dance critic, and animal hospital worker.

**The following excerpts are taken from Lou Harrison's commentary about these Sonatas for Cembalo:**

"Along with my Mass and one or two other works, my *Six Sonatas for Cembalo or Pianoforte* are Mission-style pieces. They were directly stimulated by my studies about and feelings for the land, peoples, and history of California. Indeed, they are a part of the 'Regionalist' school of thought that was so prevalent and, for a young person, stimulating in the 1930's. These *Six Sonatas* reflect the romance and geometry of impassioned Spain, as well as the pastoral Indian imagery of native America in its Western life. The artistic model was, of course, Scarlatti and Manuel de Falla. The collection was first published by Henry Cowell's wondrous New Music Edition. It received wide distribution through the cultural offices of the United States Government abroad and became recommended teaching material within the country.

"Either in part or entire these sonatas have been played by Sylvia Marlowe, Ralph Kirkpatrick, and a number of other harpsichordists.

By "cembalo" I mean the plucking string keyboards. While the two keyboards of a French classic clavecin or large German or English instrument might be very useful, I have heard these works played very beautifully and satisfyingly on tiny single manual instruments."

In keeping with Baroque performance practice, and in the spirit of this music, Mr. Kroll adds his own ornamentation in the repetitions of sections.

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**Manolis Kalomiris**, the late venerated father of the Greek national school of composition, was also the founder of the National Conservatory of Athens. He studied piano and composition at the Vienna Conservatory and from 1906-1910 he was a professor at Kharkov Conservatory. He cultivated the riches of Greek musical folklore by casting its melodies and rhythms in all forms of musical composition. The virtuosity of his piano writing reflects his training as a pianist. His compositions include the first opera by a Greek composer on a Greek subject, a piano concerto, several orchestral and vocal works, and chamber music.

Five Preludes for Piano was composed in 1939. The five preludes are marked: Allegro, Romanze, Scherzo, Pastorale, and Dithyramb. The style adheres to that of the Greek folklor heritage, but the material is all original. The characteristics of this music are:

- 1) The utilization of Greek scales, with their repeated use of the augmented second creating an exotic effect.
  - 2) Resulting harmonic originality
  - 3) Abundant melody moving mostly step-wise and capable of infinite expressive nuances within a comparatively restricted tonal range.
  - 4) Highly imaginative ornamentation
  - 5) Irregular phrase lengths
  - 6) Highly imaginative rhythmic structures
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**Edgard Varese** is characterized by Henry Miller as "the stratospheric colossus of sound." As the year 2000 approaches, Varese emerges as one of the giants of the twentieth-century. To fully understand his importance, one would have to look back to the 1920's, when Stravinsky, Schoenberg, Webern, Bartók and Varèse were each making unique musical contribution that would become the foundation for music of the future.

In his lifetime, Varèse was never part of the mainstream. When Stravinsky was preoccupied with neoclassicism, Schoenberg was formulating the twelve-tone system, Webern was revealing new dimensions beyond the pitch duration relationship, and Bartók was teaching the values of non-Western music, Varèse was advocating and demonstrating in his work a totally new compositional concept. For Varèse, music was "spatial" as "sound set free" yet "organized". A composition was a melodic "totality", flowing "as a river flows", the result of a continual process of expansion, interaction and transformation of layers of sound. Thus he compared form to the phenomenon of "crystallization": "a mold to be filled". He continually searched for instruments that could realize his ideas in "every expression of thought".

These new concepts were not merely idle manifestos. They were responsible for the crystalline quality of Varèse's music, and are still fundamental in the development of new music today. Far from being an intellectual exercise, his music is full of suggestive qualities that stimulate the listener's imagination. Such a union of structural metamorphosis and the evocation of drama and mystery is a hallmark of Varèse's music.

*Ionisation* requires an ensemble of 13 musicians who play a total of 37 percussion instruments. Most of *Ionisation* is composed with the sonorities of percussion instruments alone. They are pitched instruments, of course, but belong to a category of pitch that we hear only as "high" or "low", "deep" or "shallow". Timbre, rather than pitch, is the most conspicuous property of Varèse's orchestra, and rhythm and timbre are the principal elements of *Ionisation*.

Each section of *Ionisation* is identified by its own combination of instruments, or range of sonority, and each important change in the substance of the sonority is also a demarcation in the form. The first entrance of the anvils, slightly more than half-way through the piece, and the entrance of the piano and chimes, near the end, are the most striking changes of this sort. As in Varèse's other music, dynamics are not adjunctive, but an integral part of the composition. In a piece that is on one sense all rhythmic, Varèse achieves relief by means of rhythmic unisons. Varese uses rhythmic figures of five on an equal basis with figures of two, three, and four. Varèse's achievement is not so much in his mastery of new sonority—though *Ionisation* is still more novel as sonority than most percussion music of more recent date—or in the mere fact of his having been a pioneer in the discovery of new possibilities: his achievement is in the sense of progress and development the listener feels from the first bar to the last. *Ionisation* is noble music, capable of exalting the listener. When the masterpieces of the twentieth century are enumerated, it should be on the list, not in first place, perhaps, but there, nevertheless.

**Alea** III

Contemporary Music Ensemble in Residence at Boston University