
An International Salute to
Roman Totenberg

Wednesday, April 25, 2012, 8:00 p.m.

Free admission

An evening of music for strings to salute the great violinist,
colleague, and friend, Roman Totenberg.

| | |
|-----------------------------|--|
| John Adams (USA) | <i>Shaker Loops (I)</i> |
| Federico Ermirio (Italy) | <i>Ode 1959</i> |
| Witold Lutoslawski (Poland) | <i>Partita</i> |
| Theodore Antoniou (Greece) | <i>Celebration VII</i> |
| Heitor Villa-Lobos (Brazil) | <i>Suite for Strings (I & III)</i> |
| Giya Kancheli (Georgia) | <i>A Little Daneliade</i> |

Special Guests:

Yuri Mazurkevich and Yevgeny Kutik, *violin*
Timothy Bozarth, *piano*
The Boston University Strings
Andreas Tselikas, *conductor*

Thirty-Fourth Season
2011 - 2012

ALEA III

Theodore Antoniou,
Music Director

Contemporary Music Ensemble
in residence at
Boston University

The 2012 Alea III
Composers Workshop

TSAI Performance Center
March 26, 2012, 8:00 pm

Sponsored by Boston University.

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the George Demeter Realty and individual contributions.

Notes

ALEA III

Theodore Antoniou, Music Director

The 2012 Alea III Composers Workshop

Monday, March 26, 2012, 8:00 p.m.
Tsai Performance Center, Boston

Theodore Antoniou, *conductor*

PROGRAM

shatter, flow

Adria Stolk

alone into tomorrow

Anteo Fabris

Darkasm

Alexander Trampas

LaLaDoSi

Igor Iwanek

--- *Intermission* ---

Obsessions Sombres

Ioannis Angelakis

The Great Fires

Heather Stebbins

There Is Another Sky

Dylan Mattingly

The Boston

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the go-to site providing a focused calendar,
reviews, and articles about classical music in
greater Boston

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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 1,321 works by 762 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 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 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), 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.

Eftychia Papanikolaou

Tonight's Performers

Sue-Ellen Hershmann, *flute*, Nancy Dimock, *oboe*, Diane Heffner, *clarinet*, Janet Underhill, *bassoon*, Tatiana Stola, *horn*, Peter Nelson-King, *trumpet*, Matt Wan, *trombone*, Thomas Schmidt and Jonathan Hess, *percussion*, Judy Saiki, *harp*, Daniel Jepson, *piano*, Julia Cash and Sasha Callahan, *violin*, Scott Woolweaver, *viola*, Mark Simcox, *cello*, Irving Steinberg, *double bass*.

The 2012 ALEA III Workshop International

Investing in the young and restless mind.

7 Composers - 7 Prenières
2 Continents
4 Countries
5 Universities and Conservatories

A nine-month project for young composers has reached its final stage with this past weekend's open rehearsals and tonight's concert premiering seven new works for chamber orchestra written for ALEA III.

Last summer, Theodore Antoniou asked seven young composers from around the world to compose pieces for chamber orchestra to be premiered by ALEA III in Spring 2012. The young composers worked with their teachers composing the pieces and with Theodore Antoniou and the ALEA III musicians preparing them for this evening's performance. The young composers have been presented with a unique opportunity to work with a large professional ensemble under the guidance of senior composers, thus getting experience in all stages of the musical creative process: composing a large piece, notating the music, preparing the score and parts, rehearsing and finally the actual performance and recording. At the end of the project each composer will receive a digital recording to use for study and as a demo.

Programming talented young composers' works has been a constant mission for ALEA III. In the Spring of each year, Theodore Antoniou, invites his colleagues, composers and educators, to recommend promising young individuals who would be able to compose a new work for chamber orchestra and at the same time would benefit from doing so.

For the 2012 Workshop the following composers offered their recommendations:

| | |
|------------------|---|
| Martin Amlin | Chair of Composition and Theory Department; Associate Professor of Music, Boston University |
| Marti Epstein | Professor, Composition Department, Berklee College of Music |
| Joshua Fineberg | Associate Professor of Music, Composition and Theory, Boston University |
| Samuel Headrick | Associate Professor of Music, Composition and Theory, Boston University |
| Thomas McGah | Professor, Berklee College of Music |
| Ketty Nez | Assistant Professor of Music, Composition and Theory, Boston University |
| Christos Samaras | Professor, Aristotle University of Thessaloniki, Greece |
| George Tsontakis | Professor, Bard College Conservatory of Music |

Participating Composers 2012

Ioannis Angelakis (Greece), currently pursuing MM studies in composition at Boston University with Samuel Headrick.

Anteo Fabris (Switzerland), currently pursuing undergraduate studies in composition at Boston University with Ketty Nez.

Igor Iwanek (Poland), currently pursuing DMA studies in composition at Boston University.

Dylan Mattingly (USA), currently studying composition with George Tsontakis at Bard College Conservatory of Music..

Heather Stebbins (USA), currently pursuing MM studies in composition at Boston University with Joshua Fineberg.

Adria Stolk (USA), currently pursuing MM studies in composition at Boston Conservatory with Andy Vores.

Alexander Trampas (USA) is currently finishing a quadruple major at Berklee College of Music, studying composition with Thomas McGah.

Participating Countries

Greece, Poland, Switzerland, USA

Participating Conservatories

Boston University, Boston
Boston Conservatory, Boston
Berklee College of Music, Boston
Bard College Conservatory of Music, Annandale-on-Hudson, NY
Aristotle University of Thessaloniki, Greece

Tonight's Program

Adria Stolk is a Boston based composer originally from Dallas, Texas. She studied classical piano as a teenager. After finishing high school, Adria earned a business degree and then worked as an accountant for several years before she returned to school to engage in her true passions - music and composition. Adria completed an undergraduate degree in composition at Berklee College of Music in 2010. She is currently pursuing a master's degree in composition at The Boston Conservatory, studying with Andy Vores, and will graduate in May 2012.

Adria writes about tonight's work *shatter, flow*:

I began to form my ideas for *shatter, flow* upon experiencing Dale Chihuly's glass works at the MFA's "*Chihuly: Through the Looking Glass*" exhibit. I was particularly taken with Chihuly's large-scale chandelier sculptures, which struck me as bold yet quiet, strong yet fragile, and formidable yet delicate. I began to imagine a musical soundworld that might encompass these contrasting but coexisting qualities. One aspect of glass that I find interesting is its changeability of form, and its lack of exact boundaries between different states - solid, liquid, something in-between. Glass is defined materially as an amorphous solid, meaning the atoms lack long-range order and there is no specific point when the material changes from solid to liquid. I had Chihuly's chandeliers, glassblowing, and the properties of glass in mind as I worked on *shatter, flow*. I wanted the music to morph and move through different phases and textures that related to particular visual images I had of glass, e.g., shards of broken glass, viscous semi-solid glass, hot liquid glass, and glass becoming increasingly transparent as it cools. I tried to capture these ideas via musical textures, rhythms, articulations, dynamics, and instrumentation. The harmonic and pitch-related ideas in the piece are related to the nature of glass as an amorphous solid. I chose two unordered pitch sets to work with, and I varied the way in which I used the sets. For example, at different points in the piece one pitch set may be used exclusively, both sets used simultaneously, or subsets used either alone or combined with another subset of pitches. In other words, as with glass, the pitch materials and resulting harmonies lack a long-range order.

Swiss-American composer **Anteo Fabris** is currently a student at the Boston University and is active in the US as well as in Europe. His music has been performed in various places such as the Mannes College of Music, Laguardia High School, Boston University, and venues in Switzerland such as CupHub Arbon and Openair Auen. He was also recently featured in the Musik21Niedersachsen "Neue Tunes: Karya IV" concert in Lüneburg, Germany. He has studied under composers such as Steven Sacco, Martin Amlin, Sam Headrick and Ketty Nez. As a side project Mr. Fabris performs in a duo called "Anteo Fabris and the Thurgovian Export" with drummer Stefan Reutimann.

Anteo writes about tonight's piece:

"*alone into tomorrow* was written for the ALEA III 2012 Composers Workshop. Within the piece I created a series of sonorities that would evoke the feeling of emptiness. It is four minutes long."

Alexander Trampas was born in Athens, Greece in 1982. He began studying music at an early age, experimenting with several instruments, but ultimately settling on the bass (electric and upright). He studied classical harmony, counterpoint and fugue with Manolis Kavalos and Makis Palakas at Rythmos Music School in Maroussi, Athens. During the same period he studied jazz at Philippos Nakas Conservatory in Athens with Ioannis Anninos, Giannis Papatriantafyllou, Yotis Kiourtsoglou, Takis Paterelis and others. In 2005 he was the recipient of several scholarships to study at Berklee College of Music, Boston. At Berklee he studied with Bob Pilkington, Greg Hopkins, John Bavicchi, Dennis LeClaire, Thomas McGah, John Lockwood and others. In December 2011, he completed a quadruple degree, majoring in Composition, Jazz Composition, Performance (double bass) and Film Scoring.

Darkasm is a piece originally conceived as a brass quintet, later to be re-composed for ALEA III. Composed under the gentle guidance of Thomas McGah, *Darkasm* is an exploratory piece of music, but very personal nevertheless. As the title implies, the tone of this piece is dark and sarcastic.

Igor Iwanek was born in Lodz, Poland, in 1981. For the last eleven years he has lived in Boston, where he completed a Bachelor of Music degree in Composition in 2008 at the Boston Conservatory. Currently he is pursuing a Doctor of Musical Arts degree in Composition at Boston University. Spiritually, the music of late J.S. Bach and late Alexander Scriabin have always been a source of great inspiration for Iwanek. His non-western influences include the Persian and Indian Classical music idioms as well as the Afro-Cuban dance music tradition.

On May 1st 2012 Iwanek's orchestral work "Pope Music" will be premiered by the Boston University Symphony Orchestra. Two days later, on May 3rd, as a part of the Portugese Festival of Boston, cellist David Cruz will premiere Iwanek's latest composition, a suite for solo cello and electronics. In 2008 Iwanek's music for piano, left hand alone, won a special prize at the Second International Paderewski Composition Competition in Bydgoszcz, Poland. Also in 2008 he was awarded the Williamson Foundation of Music Award and was a finalist of the ASCAP Morton Gould Young Composers Competition. He is the winner of the Kaji Aso composition prize and the recipient of the Roger Sessions Memorial Composition Award. Additionally, Iwanek received the 2007 Emerging Artist of New England Award from the Saint Botolph Club Foundation and was the winner of the 2007 Boston Conservatory Wind Ensemble Composition Competition. Iwanek is a member of the PI KAPPA LAMBDA

National Music Honors Society. He is the recipient of Fontainebleau Ecole d'Arts Americaines and Deutscher Akademischer Austausch Dienst grants. His composition teachers include Samuel Adler, Robert Beaser, Richard Cornell, Joshua Fineberg, Alain Gaussin, Ketty Nez, Francois Paris, Jan Swafford, Andy Vores and Dalit Warshaw; he has been studying piano with Marina Magazinnik and Sergey Schepkin. In addition to composing he is an active proponent of music for piano, left hand alone.

Born in Thessaloniki, Greece in 1988, **Ioannis Angelakis** studied in the Department of Music of the Aristotle University of Thessaloniki, receiving his undergraduate composition degree in June 2011. His principal teacher was Professor Christos Samaras. Furthermore, he studied harmony and he also obtained a diploma degree in guitar studying with N. Hatzieleutheriou, in Athens. Other studies include Counterpoint, Analysis, Fugue and Orchestration in Thessaloniki. Since fall 2011 he has been living in Boston where he is enrolled in the master's degree in composition at Boston University.
<http://www.reverbnation.com/ioannisangelakis>

The composer has provided the following note:

“My main intention for the creation of the *Obsessions Sombres* was to build a work on material exclusively derived from a single sonic idea presented in the opening five bars. The idea, consisting of constant repetitions of two pitches inside the piano, is continuously transformed into different colors and textures distributed to the whole ensemble. The harmonic relationships are based on the vertical version of the material that is predominantly constructed by chromatic sets. The initial basic idea, sometimes imperceptibly differentiated and sometimes with the aid of variations significantly transformed, eventually becomes an obsession that penetrates the entire work and leads the dramatic development to its climax at the conclusion of the piece.”

Heather Stebbins (b. 1987) is a composer of acoustic and electroacoustic works. Her music has been performed at festivals and conferences across the country, including SEAMUS, the Third Practice Festival, and the 2011 Wellesley Composer's Conference. Stebbins is the recipient of several awards and honors, including two awards from the International Alliance of Women in Music, the University of Louisville New Electroacoustic Music, the Austin Peay State University Competition, and the New York City Look and Listen Festival.

Stebbins received her B.A. in Music Composition at the University of Richmond in 2009, where she studied with Benjamin Broening and served as the Music Technology Specialist from 2009-2010. She is currently pursuing a Masters of Music at Boston University, where she is studying with Joshua Fineberg. She is a teaching fellow in both electronic music and aural skills classes. In addition to composition, Stebbins is a cellist and avid promoter of new music. (www.heatherstebbins.com)

The Great Fires (2011) is loosely modeled on a poetry collection of the same name by American poet Jack Gilbert. While the dates of the poems span a decade, they almost exclusively pertain to a certain event in Gilbert's life. Similarly, the moments in *The Great Fires* are all different renderings of a unique event.

A native of Berkeley, California, **Dylan Mattingly** began playing cello when he was 5 years old and writing music at the age of 7. He currently studies composition at the Bard College Conservatory of Music with George Tsontakis, Joan Tower, and Kyle Gann, and is mentored by John Adams in Berkeley. His music has been performed in San Francisco, Sydney, Berlin, New York, London, and other cities around the world. Mattingly's work has been influenced alike by John Adams, Olivier Messiaen, Magnus Lindberg, Joni Mitchell, Bob Dylan, and the old American blues and folk field recordings of the Lomaxes. Composer Albert Behar says that Mattingly is "not just a composer, he is the pilot of a starship and he takes the audience with him on a splendiferous journey to the uncharted courses of the human psyche." For two years he was the co-director of Formerly Known as Classical, a Bay Area new music ensemble whose young members play only music written in their lifetimes, and he is now the co-artistic director and co-founder of Contemporaneous, "NY's new hip, new music ensemble," in which he performs frequently as a cellist, bassist, pianist, guitarist, and percussionist. Contemporaneous will be releasing an album of Mattingly's music this April on INNOVA records, entitled "Stream of Stars." Upcoming premieres include a work commissioned by John Adams and Deborah O'Grady for the Cabrillo Festival Orchestra, a new work for the Del Sol Quartet, and a work to be premiered by the Berkeley Symphony.

Dylan provided the following note:

There Is Another Sky

For rising, for snowfallen Novembers, for when beyond such a static downpouring from somewhere deep within the parts in you that flow there becomes an ineffable weightlessness, for rising, for rising, towards non-gravitational worlds and different timedreams, above above above, (eyes close) when somewhere there is a place - somewhere in between blinks - where the ocean is placid beneath thunderheads, and the undisturbed sand bleeds an almost imaginary green into the inaudible tumblings of occasional whitecaps. The sea floor is always rising in one direction, but there is no beach. A wooden train track runs across the top of the water, sometimes slightly submerged by a wayward but gentle singularity, all the way to the horizon on either side. Small pillows of smoke caress distant thunderstorms and train horns are only audible next to such silence. Muted lightning and the slanted blur of rain, like water spilled onto a canvas, provide direction in such directionlessness. Somewhere beyond your own weight, beyond this flooding, this soft twirling, somewhere beyond these midnights there is another sky.

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*

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.

As the 2011 - 2012 season
is under way, the need
for meeting our budget is
critical. Despite the
generosity of our various
sponsors, ALEA III still
needs the support of its audience.
At this point we are short
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for the 34th season.
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We need assistance with
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We hope you enjoyed
tonight's program and we
look forward seeing you
in our future events.

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